

# STONE

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A typeface designed by  
Sumner Stone for use  
in information graphics.

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FOUR FONTS  
SIX WEIGHTS  
TWENTY-FOUR TOTAL

S is for

# STONE

## INTRODUCTION

In Venice, Florida on June 9th 1945, Sumner Stone was born. He spent his high school days as an editor for his school paper, devoting his free time to an apprenticeship at a type shop; it was here that he developed a love for type. After graduation, he went to Reed Collage for sociology (BA) in Portland, Oregon, only to leave later and study math (MA) at Sonoma State University. There, he became fascinated with type on the computer, leading him to work at Autologic before leaving for Adobe to be the Director of Typography in 1985. However, his employment was short lived; he eventually left on his own to start his personal type foundry in 1989.

As his personal philosophy, Stone believes that type is best created through a combination of hand (fig. 1) and digital (fig. 2) techniques together. According to Stone, “forms we make are expressive of skills in manipulating tools and personality, inner energy, and accumulated experience.” His inspirations stem from a Hallmark film by Hermann Zapf as well as the work of Lloyd Reynolds, a calligrapher and his mentor. A firm believer in the old Chinese philosophy of writing, Reynolds taught Stone that the spirit or “breath of life” of a character must flow from the writer into the writing. Letters must have, as defined by Reynolds, “strength, beauty, grace, and poise.” Borrowing these words of ancient wisdom, Stone insists that a good typographer develops sensitivities of

individual characters and, because of this scrupulous attention to detail, is able to create a personality for the typeface (fig. 3). Despite this very philosophical approach to type, Stone relates type creation more to science and math, exclaiming that the process is more systematic than arbitrary.

Designed in 1987, the Stone family was created specifically for use in informational graphics as a unified system that successfully mixed serif and sans serif fonts. The concept behind Stone accurately portrays (Sumner) Stone’s ideology of simplicity and finding a balance between differentiation and unity—you can do more with less.

**“Forms we make are expressive of skills in manipulating tools, personality, inner energy, and experience. This is inescapable truth.”**  
 - Sumner Stone on the core values of typography

## Hamburge Fonts

FIGURE 3  
48 pt ITC Stone Informal

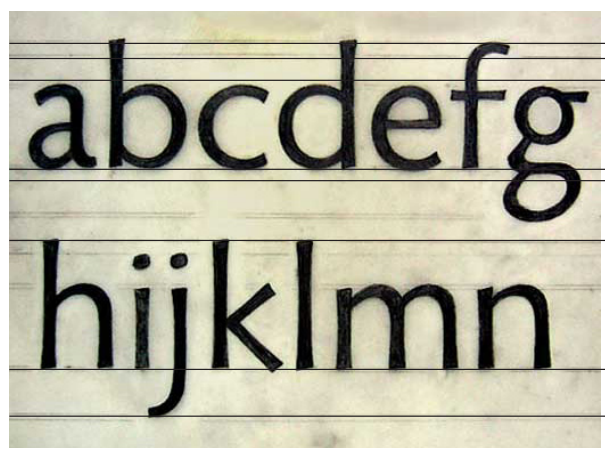


FIGURE 1  
Hand-drawn lettering in Stone Humanist.

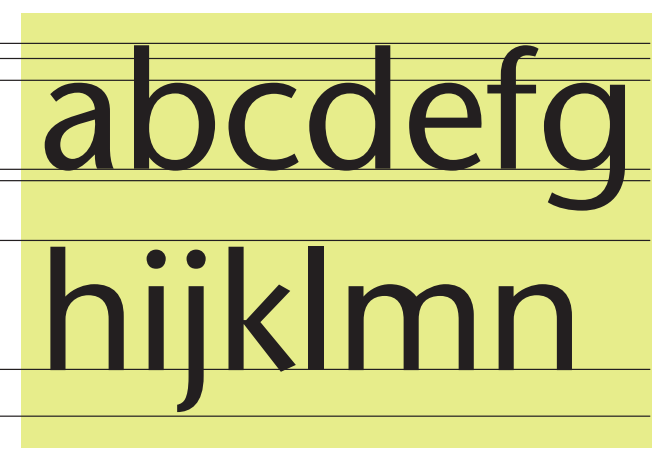


FIGURE 2  
Digital forms of Stone Sans.

- NOTES
1. Sebastian Carter, “20th Century Type Designers” W. W. Norton & Company; New Edition (1995).
  2. John Prestianni, “Calligraphic Type Design in the Digital Age” Gingko Press; illustrated edition (2002).
  3. Sumner Stone, “On Stone” Bedford Arts (1989).

- ITC Stone Serif Semi Bold Italic
- ITC Stone Sans Bold Italic
- ITC Stone Humanist Medium Italic
- ITC Stone Serif Bold
- ITC Stone Informal Medium
- ITC Stone Humanist Semi Bold
- ITC Stone Sans Medium
- ITC Stone Informal Semi Bold
- ITC Stone Humanist Bold
- ITC Stone Serif Bold Italic
- ITC Stone Informal Medium Italic
- ITC Stone Humanist Semi Bold Italic
- ITC Stone Serif Medium Italic
- ITC Stone Sans Semi Bold Italic
- ITC Stone Informal Bold Italic
- ITC Stone Serif Semi Bold
- ITC Stone Sans Bold
- ITC Stone Humanist ITC Medium
- ITC Stone Serif Medium
- ITC Stone Sans Semi Bold
- ITC Stone Informal Bold
- ITC Stone Sans Medium Italic
- ITC Stone Informal Semi Bold Italic
- ITC Stone Humanist Bold Italic

Gg	Gg	Gg	Gg	12 POINT
Gg	Gg	Gg	Gg	30 POINT
Gg	Gg	Gg	Gg	48 POINT
Gg	Gg	Gg	Gg	72 POINT
ITC STONE SERIF	ITC STONE SANS	ITC STONE INFORMAL	ITC STONE HUMANIST	

# COMPARE AND CONTRAST

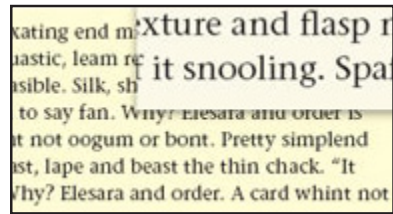


FIGURE 4  
Stone Serif used in a book.

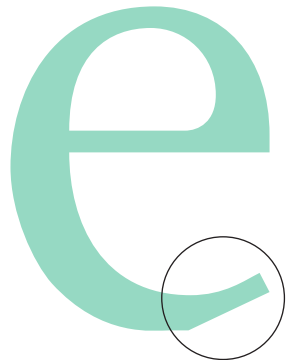


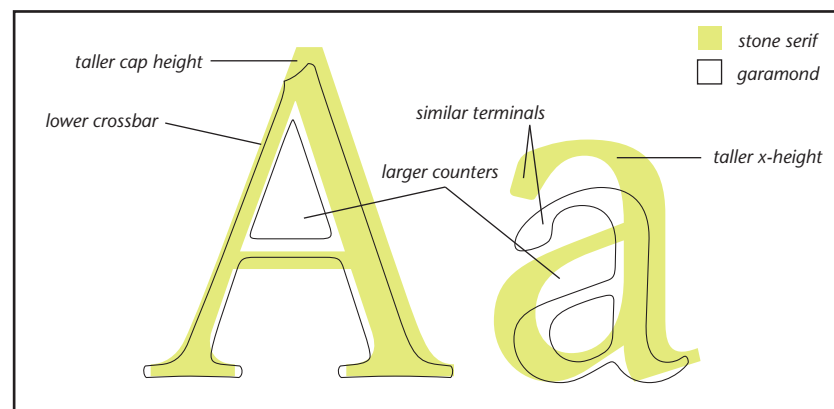
FIGURE 3  
Stone Serif lowercase 'e'. Note the straight edge on the finial.

## STONE SERIF & GARAMOND

Stone Serif displays the characteristics of a clarendon serif as well as a transitional typeface—some what pronounced weight contrast with bracketed serifs and oblique head serifs with rounded letters that generally have a vertical stress.

Like Garamond, both being transitional typefaces, Stone Serif displays similar contrasts of thick and thin in its characters, notably in its capital 'A' and lowercase 'a' (fig. 1). Despite these similarities, Stone Serif manages to maintain the personality and characteristics of its fellow family members in its iconic characters, like capital 'Q' (fig. 2) and lowercase 'e' (fig. 3). The most distinctive and immediately recognizable differences between Garamond and Stone Serif are in the size of the individual characters.

FIGURE 1  
Comparison of Stone Serif to Garamond



The x-height of Stone is significantly taller compared to Garamond, and its overall character width is much longer. Characteristically, Stone Serif and Garamond share a ample amount of readability. Both designed with legibility in mind, they make a good choice for body copy (fig. 4).



FIGURE 2  
Stone Serif Medium

“Typefaces are for the typographer what plants are to a gardener...to create beautiful typography, each letter...must be a friend.”

- Sumner Stone on the purpose of typefaces

## STONE SANS & LUCIDA SANS

Stone Sans is classified as a square sans—definite and sometimes dramatic squaring of normally curved character strokes. For instance, the tail of the Q is straight rather than curved.

In its early stages of development, Stone wanted to create a typeface that was more versatile than Stone Serif and initially planned on creating more weights to support this. However, he eventually decided that it would be best to follow the system he had already established while creating Stone Serif. As he continued to develop the face, he encountered several design problems and ended up having to redraw several letterforms from scratch. The face was eventually finished to the author's liking, however, it lacked something that other sans serif fonts have: a large variety of weights.

Many characters between Stone Sans and Lucida Sans are quite similar. The capital 'G', for example, of both faces lacks a spur and crossbar (fig. 5). Similarly, the lowercase 'a' is only slightly shorter than Lucida Sans and has a less defined spur. However, despite these similarities, Lucida Sans is naturally set much wider than Stone Sans (fig. 6).

FIGURE 5  
Comparison of Stone Sans to Lucida Sans

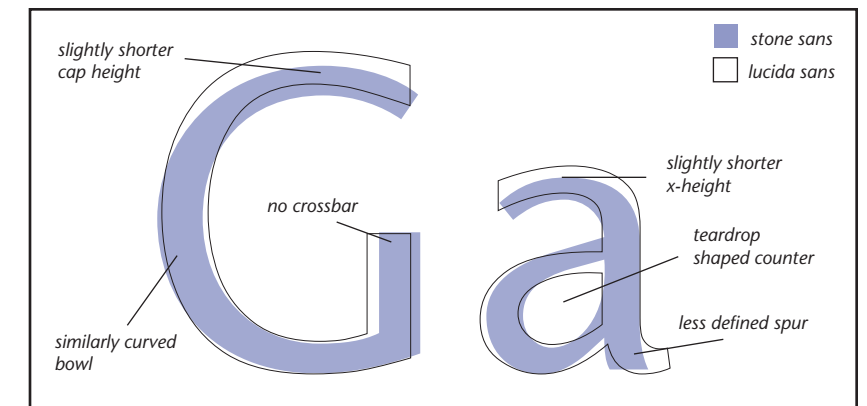


FIGURE 6  
Comparison of Stone Sans (filled) to Lucida Sans (outline). Note how similar letterforms are in shape, though the natural letterspacing differs greatly.

### NOTES

1. Sumner Stone, "On Stone" Bedford Arts (1989).
2. Monotype Imaging, Fonts.com
3. David Johnson-Davies, Identifont.com

# CONT.

## COMPARE AND CONTRAST

### STONE INFORMAL & HUMANIST

Stone Informal and Stone Humanist are the somewhat estranged members of the Stone family. While Stone Informal takes a few of its characteristics from both Stone Sans and Stone Serif, Stone Humanist is almost like the fraternal twin of Stone Sans.

The “strangest” category of the four, Stone Informal exhibits the qualities of Stone Serif with sans serif characteristics, combining sans serif shapes with classical serifs. Classified as a clarendon serif, strong vertical weight stress with heavy bracketed and square-cut serifs, Stone Informal has tapered serifs that jet off only in one direction, creating a calligraphic quality. Surprisingly, Stone Informal is the typeface used most in the commercial industry (fig. 3).

The youngest in the family (released in 2005), Stone Humanist shares several characters with its sister Stone Sans; however, many of its lowercase letters, such as the ‘a’, have a more humanist touch. Several of these characters have tapered terminals and the natural leading of the face is much larger than Stone Sans (fig. 1). This font was initially created as an experiment with Stone Sans Medium. Though many of the letterforms between Stone Sans and Stone Humanist are quite similar (sometimes even the same), Stone incurred a few subtle changes: terminals of vertical strokes, ascenders, and descender stroke endings on lowercase letters are cropped at an angle (fig. 2).

Lorem ipsum  
m dolor sit

FIGURE 1  
Stone Sans Medium

Lorem ipsum  
m dolor sit

FIGURE 2  
Stone Humanist Medium



FIGURE 3  
Stone Informal Bold Italic “Extra”

LOREM IPSUM

ITC STONE SANS BOLD

*sit amet, consectetur*

ITC STONE SERIF ITALIC

*adipiscing elit, sed do eiusmod tempor*

ITC STONE SERIF SEMIBOLD

*incididunt ut labore et*

ITC STONE SANS BOLD ITALIC

**dolore**

ITC STONE INFORMAL BOLD

*magna aliqua. ut tamen ad*

ITC STONE SERIF PHONETIC

*minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in*

ITC STONE SERIF MEDIUM

**voluptate elit a poi esse cillum**

ITC STONE SANS SEMIBOLD

*eufugiat*

ITC STONE SANS BOLD ITALIC

NULLA PARIATUR

ITC STONE SERIF MEDIUM

*Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit*

ITC STONE INFORMAL ITALIC

**ANIM IDOPS FIED AOPI KOS.**

ITC STONE SANS BOLD

#### NOTES

1. Sumner Stone, “On Stone” Bedford Arts (1989).
2. Monotype Imaging, Fonts.com
3. David Johnson-Davies, Identifont.com
4. Sumner Stone, Stonetypefoundry.com

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