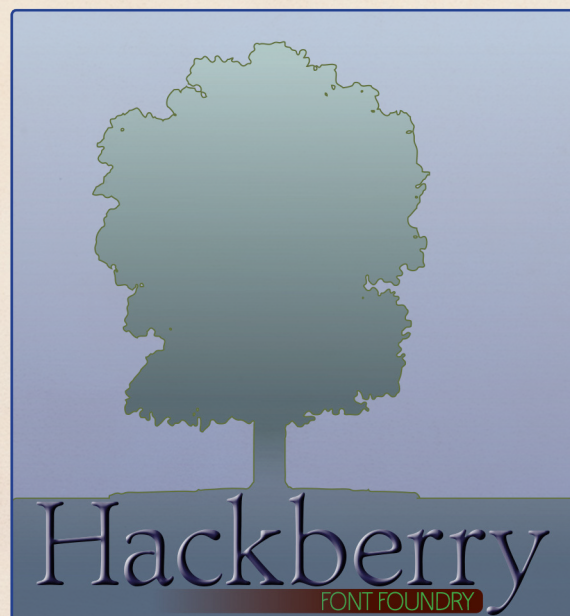




# Biblia Serif Draetha & **Araldo** Production Group

Specimen Book • December 1, 2021





# Hackberry Fonts

2016-17: A Major Reorganization begun, & revisited in December 2021

It has been increasingly obvious that I need to update all my early fonts which sold. Eventually, I'll probably update the others as well. But life intervened. Since this book was written, my wife and I moved to Rochester, New York. Then she went home a year and a half later, in December 2019. Thank God she missed the plague.

Then I spent a year and a half in mourning, and intense writing. I completed two and wrote eight more novels between the time she died and this past August. It was intense. I learned a lot. I drew a lot closer to Jesus. It has been very good. So, let's resume.

For this set I went way back. The first fonts I did were for my first book, *Printing In a Digital Age*, for Delmar in 1994-1996. This all started with a love for Minister. This is a font designed by Carl Albert Fahrenwaldt in 1929. In the specimen booklet there's a scan from Linotype's page many years ago. They no longer carry the font. I've gone

quite a ways from the original. It was dark and a bit heavy. But I loved the look and the readability. My text font there was an adaptation, quite crude, of Minister. Accordingly I named it the Greek word for that service: *Diaconia*.

Like it said, it was very crude. It wasn't until 2004 that I completely redid and updated it into an OpenType Pro font family. Now, of course, I realize that I knew almost nothing about letterspacing or kerning. Plus, my OpenType features were [shall we say] crappy? In fact, they barely worked, and the font only spaced well using Optical spacing within InDesign CS from the first Creative Studio package. I called it BergslandPro back then. Looking back, I'm happy that it never sold very well.

But Biblia Serif? It's getting there. I just went through it all again, getting it cleaned up for Monotype. I've been using it a lot. It was the text font for all of the novels I just mentioned, and I fell in love with the font again.

You can see the four fonts below. I set the copy you are reading in this paragraph with it. It has everything I need to set beautiful books. I use the special Christian dingbats a lot. As you might imagine, these are not often available—anywhere.

I was increasingly frustrated because I needed a genuine monoline sans with the same metrics. With the Contenu/Buddy group, and the Librum/Librum Sans group. I have become completely spoiled. This specimen book announces that new part of the production group—plus, a brand-new dramatic sans with the same metrics.

## Biblia Serif 4-font Family

Biblia Serif: ABCDEFGHIJKLM  
NOPQRSTUVWXYZ



abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 123456789 1234567890

**Biblia Serif Bold: ABCDEFGHI  
JKLMNOPQRSTUVWXYZ**



**abcdefghijklmnopqrstuvwxyz**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**1234567890 123456789 1234567890**

*Biblia Serif Italic: ABCDEFGHIJKLM  
NOPQRSTUVWXYZ*



*abcdefghijklmnopqrstuvwxyz*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

*1234567890 123456789 1234567890*

***Biblia Serif Bold Italic: ABCDEF  
GHIJKLMNOPQRSTUVWXYZ***



***abcdefghijklmnopqrstuvwxyz***

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***

***1234567890 123456789 1234567890***



## Announcing

# Draetha!

Whoa! I wasn't ready for this. Actually that's the point. In the Biblia Serif package, everything is very conservative. The thinking was that Biblia Serif is really a normal humanist font family designed to disappear into the design. Remembering:

*Typography, when it's noticed,  
is rarely the message*

Obviously these fonts are part of my increasing focus on fonts which I, and my friends, can use in the production of our Christian projects. Yes, Biblia is the word for Bible in Italian and other languages. Ignoring the fact that it really just means book, my thought was, *What do I call a striking sans serif, designed to work with these fonts, for heads & subheads?*

## Draetha is Welsh for preach

That makes sense in my strange mind. There you have it. Draetha is a font family designed to attract attention—when that is what you need.

### The importance of font metrics

This is now the third book production group I have designed. First was Contenu, which I still love. Second was Librum, but it's a bit conservative to me. I recently added Bookish to the Librum Group. Now we have my third production group, Biblia *[plus Draetha, so far]*.

**I am adding more fonts to each of these groups:** This paragraph demonstrates the importance of common font metrics. Here we have Draetha Bold up through the first colon. Notice that the font sizing fits with Biblia Serif exactly.

**Here's the same thing with Biblia Bold:** I'll use Draetha Thin for the text in this sentence. As you can see, they are all interchangeable metrically *[Biblia Serif]*—**even when using the radical Draetha Black.**

### Is this important?

On the cosmic scale of Truth in our inner man [or woman], nope! But for fluid page layout, it's very helpful. It's much like ligatures (*as you see in the word very here & above*). Many readers find them irritating. They are an easy way to add to the apparent quality of a design for sophisticated audiences.

Mainly, the fonts in this production group give you control over your layout to a degree which is rarely found any more. I find myself using options I've seen in the past, but which were simply too complicated to manage before. I don't know about you, but I've spent many hours over the years adjusting the point size of character styles in minute detail, using thousandth of a point increments, to make run-in heads work well.

**Now it's easy:** With identical ascender, cap height, x-height, and descender sizing, fonts simply flow together as needed. You'll enjoy the freedom. But, be careful, it does become addictive!

# The Draetha Family

Some ASCII graphics  
found within Draetha Thin



**Draetha Thin**  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890  
abcdefghijklmnopqrstuvwxyz 1234567890  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890

**Draetha Bold**  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890  
abcdefghijklmnopqrstuvwxyz 1234567890  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890

**Draetha Black— Preach it!**  
ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890  
abcdefghijklmnopqrstuvwxyz



## The Biblia Serif/ Draetha group

### What's with Draetha Black?

Yes, it's extreme. I tried to push the limits with a sans serif monoline font. The obvious problem comes with the lowercase letters of a, e, and s—plus many more in small caps. I finally gave up in Draetha Bold and made the horizontals a bit thinner. As you can imagine, the small caps were a bit of work. But it was either that, or I would have to make the x-height larger. Since that was not allowed in my production group, I made the choices necessary.

For Black, I radically modified the character shapes to keep the **a** and **e** down to only two horizontals. There just wasn't room for three. The **s** suffered also. These are the type of compromises which are a normal part of font design. For some reason, I just decided to talk about it in this specimen booklet. *Sharing is good, right?*

In Black, I was not willing to carry it out into the small caps and superscript lowercase letters. After a bit, it gets really ridiculous. For a superscript **a** in Draetha Black, the entire character was already smaller than the stem width. So, Black is an ASCII font with the basic 256 characters—plus ligatures and four figure types.

*OK! I can buy all that.*

### But a heifer for the mu glyph?

Yea, I know. I have a strange sense of humor. What can I say? I do find that the heifer makes a strong bullet. But that may well be further than you want to go. But it's a silly reason to reject a font—just sayin'.

But, on a more serious note—when's the last time you used a mu, partial differential, paragraph symbol, lozenge, dagger, or any of the other special characters you find in these fonts? My guess (and hope) is that, like me, it's been years. If I need them I can use any of thousands of "normal" fonts. But I don't and won't. My lozenge alter-

native has become a favorite bullet and chapter graphic. It's really pretty, in my eyes.



But then, as mentioned, I'm fairly strange. I hope you like it. I'll continue to use it [plus the heifer & ewe].

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
Z @#\$%^&\*()  
abcdefghijklmnopqrs  
tuvwxyz1234567890!

Minister: Designed by Carl Albert Fahrenwaldt  
1929 for the Schriftguss Foundry

Set in Biblia Serif

### As mentioned, this all started with a love for Minister

Above you see a copy from Linotype's page {since deleted} showing the original font done by Carl. As you can see with the Biblia Serif copy, I've gone quite a ways from the original. Now I've brought the family to the 21st century as Biblia Serif. With Draetha and Araldo, **oops!** I haven't mentioned Araldo yet.

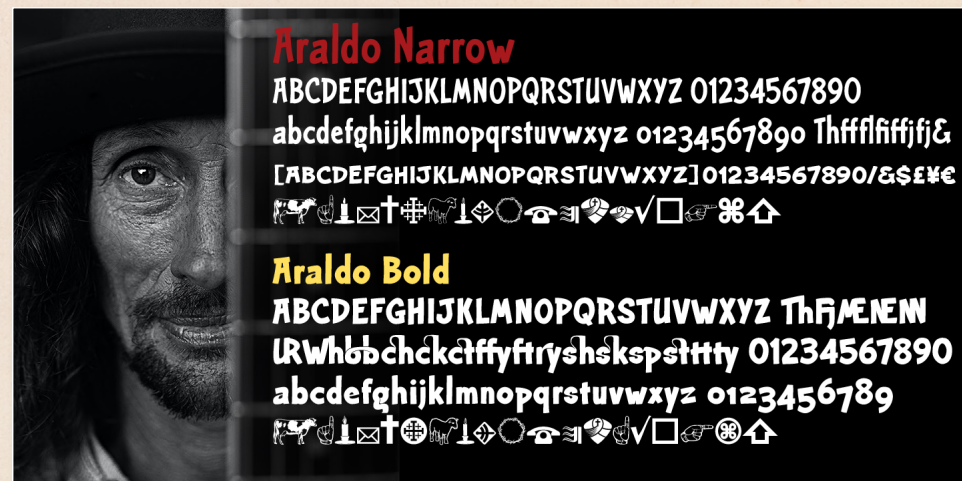


## Araldo Narrow & Bold.














**The bold version was a lot of fun. Here I had to modify the a, e, s, and z. I also added all the old ligatures I used to use when I first started designing fonts in 1994. Words like rubber or church get to be very daffy. SINERS attracts attention, but there are over a dozen.**

Araldo is Italian for a herald, one who proclaims. There may be more as we go, but for now these two styles are all that I've produced. Araldo is also the same metrics, but it is much looser and hopefully will make dramatic heads, and so on. I consider what I've done so far to be just the first attempts at a new style of header font. Who knows where it will end up?

**The guy's checking to see if you're paying attention**




## Special dingbats and characters in the fonts

-  The section symbol is replaced with an open ballot box
-  A radical is now a check mark. You can kern it into the checkbox as needed. See? 
-  The mu character is replaced by a heifer >grin<
-  The logicalnot character is a special bullet of some kind.
-  The pi is an email symbol
-  The partialdiff is now an ewe
-  The lozenge becomes a special bullet
-  The Delta turns into a candle
-  A summation is shown by a crown of thorns
-  Approxequal is now a special bullet
-  Product was an RSS symbol in the regular and italic styles, but not in the bold version. Why? Why not?
-  Integral turns into an old telephone

This is all whimsy. I hope you find them useful. Just use the Glyph panel in InDesign to access them or type the appropriate ASCII shortcut.




The Biblia Serif family is the final resolution of Diaconia into my current professional style in book design. They are designed for powerful book formatting. 

# Biblia Serif

Biblia Serif is a 4-font family specifically constructed for its use in book design: text or display.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

NENNURME ry ft ct fj ff tt 

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZURME



**Know this:** Fonts are not typography—fonts are used to create typography.

I am not minimizing the importance of choosing fonts which are easy to read and comfortable for your target audience. But we mustn't confuse the tools and materials with the techniques for using those tools. In addition, we cannot focus on these two areas without maintaining the end product as our primary goal.

Building a chair, all the pieces of the process are part of the whole, but they only serve the end goal: comfort and beauty. Plus, of course, how the chair fits the decorating style used. You don't buy a chair because they used a Ryobi saw or tung oil.

*I'm focused on  
typography for books.*

- ❧ **The fonts chosen:** (as well as the words and images) &
- ❧ **The drawing, image manipulation, and layout tools used:** &
- ❧ **The paragraphs, columns, pages, graphics, and formatting employed:** &
- ❧ **The final adjustments necessary:** to make the type beautiful and polished
- ❧ **Are all subservient:** *to the beauty, clarity, and comfort experienced while reading and understanding the content of the book.*

A book is all about the author (& illustrator) communicating easily and comfortably with the readers. The readers should not even notice the book, but be drawn into the content unavoidably. If the book design is noticed at all, it needs to be a pleasurable reinforcement of the content. It's rarely an end in itself.

What do you need in a font family to make it exceptional for designing books?

Good font families for book design are relatively rare. I'm prejudiced toward my designs (after all I designed them to meet my needs), but you need to be aware of which fonts might work for you and why. These fonts are a careful choice. Let's start with some basic criteria for book design fonts.

- ❧ **Readability:** Body copy set with the fonts you choose must be exceptionally easy and comfortable to read. Reading comfort is imperative to help the reader enjoy the book.
- ❧ **Extremely smooth type color:** Type set with the font you choose must have excellent letterspacing and produce a smooth even texture when the type is set in paragraphs. That smooth, medium gray type color generated by the body copy is the background that you must have to easily contrast the headers—to make heads & subheads pop off the page, as it were.
- ❧ **Legibility:** The fonts chosen need to be quickly absorbed when being used for headlines, subheads, captions, pull quotes, and the like. You need to be sure your readers can quickly comprehend your fonts.
- ❧ **Oldstyle figures:** It would probably help if I called them what they are: lowercase numbers. 1234567890 They are essential for good type color—where lining figures 1234567890 are shouting just like all caps shout in an email.



♥ **Variety of weights:** You will really need regular & bold weights, but light & maybe black will help immensely.

♥ **True small caps:** Small caps are required typographically in several instances—also small cap figures. For example, AM and PM, are supposed to always be in small caps. Acronyms should be also, as in CIA, FBI, UNESCO, USA1776, and the like. If you don't, they get pretty LOUD.

# Studying Studying

Here's a comparison of oblique & italic in Garamond

♥ **True, but readable, italics:** Obliques [*slanted letters*] simply look wrong to an educated reader. *But many italics are closer to a script with all of the attendant readability issues.*

♥ **Companion fonts for heads and subheads:** Usually sans for serif and serif for sans—but the same font metrics are required regardless.

**Sometimes,  
proclaiming  
Truth needs  
a delicate  
touch.**

**But! Not today...**



## So, there you have it

I hope it wasn't too confusing. I get excited when I have something new to share. These are ten fonts I really enjoy. I realize that if you're still doing your layouts in a word processor, these won't help much.

Many of the features only work in page layout programs like InDesign and QuarkXPress. I imagine they'll work in Affinity Publisher, but I have no experience with that software. Some of them work in Photoshop and Illustrator, also.

Hope you like them

David

December 1, 2021  
Rochester, New York USA



*This specimen booklet  
developed as a service by*



*for the Hackberry Font Foundry*

<https://www.bergsland.org/hackberry-font-foundry/>