

# Syntax medium

medium

medium old style figures

*medium italic*

*medium old style figures italic*

**MEDIUM SMALL CAPS**

***MEDIUM SMALL CAPS ITALIC***

medium

abcdefghijklmnopqrstuvwx  
y  
zæœfıßáâãçèïöü

ABCDEFGHIJKLMN  
OPQRST  
UVWXYZÆŒÁÂÃÇÈÏÜ

(1234567890)

€\$¥"&"@»%«{[\$]}

medium old style figures

1234567890

medium italic

abcdefghijklmnopqr  
stuvwxyz  
æœfıßáâãçèïöü

ABCDEFGHIJKLMN  
OPQRSTU  
VWXYZÆŒÁÂÃÇÈÏÜ

(1234567890)

€\$¥"&"@»%«{[\$]}

medium old style figures italic

1234567890

medium small caps

ABCDEFGHIJKLMN  
OPQRSTUV  
WXYZÆŒÁÂÃÇÈÏÜ

(1234567890)

medium small caps italic

ABCDEFGHIJKLMN  
OPQRSTUVW  
XYZÆŒFİLSSÁÂÃÇÈÏÜ

(1234567890)

6 pt ( 9 pt

Syntax designed by *Hans Eduard Meier* and issued by the STEMPER FOUNDRY in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show that Syntax roman is sloped too. The italic slopes at 11° and the roman at about half a degree. Little as it is, half a degree is enough to add a perceptible vitality and

8 pt ( 11 pt

Syntax designed by *Hans Eduard Meier* and issued by the STEMPER FOUNDRY in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show that Syntax roman is sloped too. The italic slopes at 11° and the roman at about half a degree. Little as it is,

14 pt ( 16 pt

Syntax designed by *Hans Eduard Meier* and issued by the STEMPER FOUNDRY in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are

20 pt ( 24 pt

Syntax designed by *Hans Eduard Meier* and issued by the STEMPER FOUNDRY in 1969. The roman is a true neohumanist

24 pt ( 28 pt

Syntax designed by *Hans Eduard Meier* and issued by the STEMPER FOUNDRY in 1969. The roman is

36 pt ( 42 pt

Syntax designed by  
*Hans Eduard Meier*  
and issued by the STE

9 pt ( 10.5 pt

Syntax designed by *Hans Eduard Meier* and issued by the STEMPER FOUNDRY in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show that Syntax roman is sloped too. The italic slopes at

12 pt ( 14 pt

Syntax designed by *Hans Eduard Meier* and issued by the STEMPER FOUNDRY in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close

# Syntax bold

**bold**

**bold old style figures**

*bold italic*

*bold old style figures italic*

**bold**

abcdefghijklmnopqrstuvwx  
yzæœɸɪβáâãçèïöü

ABCDEFGHIJKLMNOPS  
TUVWXYZÆŒÁÂÃÇÈÏÜ

(1234567890)

€\$¥"&"@»%«{[§]}

**bold old style figures**

1234567890

*bold italic*

abcdefghijklmnopqrstuvwx  
yzæœɸɪβáâãçèïöü

ABCDEFGHIJKLMNOPS  
TUVWXYZÆŒÁÂÃÇÈÏÜ

(1234567890)

€\$¥"&"@»%«{[§]}

**bold old style figures italic**

1234567890

9 pt ( 10.5 pt)

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show that Syntax roman is sloped too. The italic slopes at

12 pt ( 14 pt)

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman.

6 pt ( 9 pt)

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show that Syntax roman is sloped too. The italic slopes at 11° and the roman at about half a degree. Little as it is, half a degree is enough to add a perceptible vital

8 pt ( 11 pt)

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show that Syntax roman is sloped too. The italic slopes at 11° and the roman at about half a degree.

14 pt ( 16 pt)

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are

20 pt ( 24 pt)

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The roman is a true

24 pt ( 28 pt)

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The

36 pt ( 42 pt)

Syntax designed by *Hans Eduard Meier* and issued by the St

# Syntax heavy

heavy

heavy old style figures

heavy italic

heavy old style figures italic

heavy

abcdefghijklmnopqrstuv  
wxyzæœfıßáâãçèïöü

ABCDEFGHIJKLMNOPQR  
STUVWXYZÆŒÁÂÃÇÈÏÜ

(1234567890)

€\$¥"&"@»%«{[\$]}

heavy old style figures

1234567890

heavy italic

abcdefghijklmnopqrstuvw  
xyzæœfıßáâãçèïöü

ABCDEFGHIJKLMNOPQRS  
TUVWXYZÆŒÁÂÃÇÈÏÜ

(1234567890)

€\$¥"&"@»%«{[\$]}

heavy old style figures italic

1234567890

6 pt ( 9 pt

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show that Syntax roman is sloped too. The italic slopes at 11° and the roman at about half a degree. Little as it is, half a degree

8 pt ( 11 pt

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show that Syntax roman is sloped too. The italic slopes at

14 pt ( 16 pt

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The roman is a true neohumanist sanserif, in which Renais

20 pt ( 24 pt

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The roman is a

24 pt ( 28 pt

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969

36 pt ( 42 pt

Syntax designed  
by *Hans Eduard  
Meier* and issued

9 pt ( 10.5 pt

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show that Syntax roman is sloped

12 pt ( 14 pt

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid

# Syntax black

**black**

**black old style figures**

**black italic**

**black old style figures italic**

black

abcdefghijklmnopqrstu  
vwxyzæøfjflßáâãçèïöü

ABCDEFGHIJKLMNO P Q

RSTUVWXYZ

ÆŒÁÂÃÇÈÏÖÜ

(1234567890)

€\$¥"&"@»%«{[§]}

black old style figures

1234567890

black italic

abcdefghijklmnopqrstu  
vwxyzæøfjflßáâãçèïöü

ABCDEFGHIJKLMNO P Q

RSTUVWXYZ

ÆŒÁÂÃÇÈÏÖÜ

(1234567890)

€\$¥"&"@»%«{[§]}

black old style figures italic

1234567890

6 pt ( 9 pt

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show that Syntax roman is sloped too. The italic slopes at 11° and the roman at about half a degree

8 pt ( 11 pt

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show that Syntax roman is sloped too. The italic

14 pt ( 16 pt

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The roman is a true neohumanist sanserif, in whi

20 pt ( 24 pt

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The

24 pt ( 28 pt

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in

36 pt ( 42 pt

Syntax designed by *Hans Eduard Meier* and issued

9 pt ( 10.5 pt

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show

12 pt ( 14 pt

Syntax designed by *Hans Eduard Meier* and issued by the Stempel foundry in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid

# Syntax regular

regular  
 regular old style figures  
 regular italic  
 regular old style figures italic  
 REGULAR SMALL CAPS  
 REGULAR SMALL CAPS ITALIC

regular

abcdefghijklmnopqrstuvwxy  
 z  
 æœƒıßáâãçèïöü

ABCDEFGHIJKLMN  
 OPQRST  
 UVWXYZÆŒÁÂÃÇÈÏÜ

(1234567890)  
 €\$¥"&"@»%«{[§]}

regular old style figures

1234567890

regular italic

abcdefghijklmnopqrstuvwxy  
 z  
 æœƒıßáâãçèïöü

ABCDEFGHIJKLMN  
 OPQRSTU  
 VWXYZÆŒÁÂÃÇÈÏÜ

(1234567890)  
 €\$¥"&"@»%«{[§]}

regular old style figures italic

1234567890

regular small caps

ABCDEFGHIJKLMN  
 OPQRSTUVW  
 XYZÆŒÁÂÃÇÈÏÜ

(1234567890)

regular small caps italic

ABCDEFGHIJKLMN  
 OPQRSTUVWXY  
 ZÆŒFİLSSÁÂÃÇÈÏÜ

(1234567890)

6 pt ( 9 pt

Syntax designed by *Hans Eduard Meier* and issued by the **STEMPEL FOUNDRY** in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show that Syntax roman is sloped too. The italic slopes at 11° and the roman at about half a degree. Little as it is, half a degree is enough to add a perceptible vitality and motion to the forms.

8 pt ( 11 pt

Syntax designed by *Hans Eduard Meier* and issued by the **STEMPEL FOUNDRY** in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show that Syntax roman is sloped too. The italic slopes at 11° and the roman at about half a degree. Little as it is, half

14 pt ( 16 pt

Syntax designed by *Hans Eduard Meier* and issued by the **STEMPEL FOUNDRY** in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clear

20 pt ( 24 pt

Syntax designed by *Hans Eduard Meier* and issued by the **STEMPEL FOUNDRY** in 1969. The roman is a true neohumanis

24 pt ( 28 pt

Syntax designed by *Hans Eduard Meier* and issued by the **STEMPEL FOUNDRY** in 1969. The roman is a

36 pt ( 42 pt

Syntax designed by  
*Hans Eduard Meier* and  
 issued by the **STEMPEL**

9 pt ( 10.5 pt

Syntax designed by *Hans Eduard Meier* and issued by the **STEMPEL FOUNDRY** in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show that Syntax roman is sloped too. The italic slopes at 11° and the roman at about

12 pt ( 14 pt

Syntax designed by *Hans Eduard Meier* and issued by the **STEMPEL FOUNDRY** in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will

# DIE NEUE LINOTYPE SYNTAX

Die Syntax ist ein überraschendes und gelungenes Ergebnis in der Schriftgeschichte der vergangenen Jahrzehnte. Fast 20 Jahre arbeitete der Schweizer Typograf und Grafikdesigner Hans Eduard Meier an diesem Alphabet, um die Lesbarkeit einer Groteskschrift für Mengensatz genauso gut zu machen wie die einer Antiquaschrift.

Als Syntax-Antiqua erschien sie Ende der sechziger Jahre mit nur vier Schnitten noch für den Bleisatz bei der Schriftengießerei D. Stempel AG in Frankfurt am Main. Die neue Linotype Library Exklusivschrift *Linotype Syntax* geht bei der Anzahl der Zeichen, bei den Schnitten und bei der Lesbarkeit weit über die bisherige Bleisatz- und PostScript-Schrift Syntax hinaus.

Hans Eduard Meier und das von Professor Reinhard Haus geleitete Linotype-Team entwarfen und digitalisierten auf der Basis des ursprünglichen Schriftentwurfs insgesamt 12 Schnitte. Dabei entstanden zu den sechs Strichstärken zusätzlich die Kursive und fast überall Kapitälchen und Mediävalziffern.

Insgesamt haben Meier und das Linotype-Team die Gewichtung aller Zeichen sowohl bei der Dichte der Linien als auch die Neigung der Buchstaben leicht nach Rechts verlagert, um so die charakteristische Dynamik der Syntax zu betonen. Außerdem verstärkten sie die Unterscheidungsmerkmale der einzelnen Zeichen. Das Ergebnis ist eine noch bessere Lesbarkeit, auch bei reinem Versalsatz.

Die Laufweiten der normalen und kursiven Schnitte sind jetzt weitgehend identisch, um so auch bei Mischungen ein ausgewogenes Satzbild zu erhalten. Die Spationierung wurde so optimiert, daß in fast allen Fällen ein überzeugendes Satzbild entsteht – auch ohne manuelles Kerning.

Durch die leichte Rechtsneigung der Schrift ist der Einsatz in Medien mit niedriger Auflösung nur in größeren Schriftgraden zu empfehlen.

Die *Linotype Syntax* ist neben der *Linotype Univers* eine der neuen Exklusivschriften der Linotype Library.

# THE NEW LINOTYPE SYNTAX

*Syntax is one of the more surprising and successful developments in the last decades of the history of type. For nearly 20 years, Swiss typographer and graphic designer Hans Eduard Meier worked on this alphabet, attempting to make a grotesque font just as legible as a Roman type in mass composition.*

*The Syntax Antiqua appeared at the end of the 60s, with just four weights for hot metal composition at the D. Stempel AG type foundry in Frankfurt am Main.*

*The new Linotype Syntax, which is exclusive to Linotype Library, goes way beyond the existing hot metal and PostScript Syntax fonts in terms of the number of characters, weights and legibility. Hans Eduard Meier and the Linotype team led by Professor Reinhard Haus designed and digitized a total of 12 weights based on the original type design. For each of the six stroke thicknesses, they also developed italics and, in particular, small capitals and medieval numerals.*

*Overall, Meier and the Linotype team have weighted all the characters slightly to the right – both in terms of the thickness of the lines and the angle of the letters, to enhance Syntax's characteristic dynamism. They have also augmented the features which distinguish the individual characters from one another. The result is improved legibility, even with all-caps setting. The letterspacing for normal and italic weights are now more or less identical, so as to maintain a balanced text structure where a mixture of the two is used. Spacing has been optimized to create a convincing type effect in nearly all cases – and without any need for manual kerning. Due to the font's slight inclination to the right, it is recommended that it be used only in large font sizes on low-resolution media. Linotype Syntax features alongside Linotype Univers as one of the new fonts exclusive to Linotype Library.*

# LE NOUVEAU LINOTYPE SYNTAX

La Syntax est un résultat surprenant et réussi dans l'histoire de l'écriture des décennies passées. Pendant presque 20 ans, le typographe et concepteur graphique suisse, Hans Eduard Meier, a travaillé à cet alphabet pour rendre la lisibilité de caractères grotesques pour composition de masse aussi bonne que celle d'une police Antiqua.

Elle est apparue comme Syntax-Antiqua à la fin des années soixante avec seulement quatre dessins encore pour la composition chaude à la fonderie de caractères D. Stempel AG à Francfort sur le Main.

La nouvelle police exclusive *Linotype Syntax* de Linotype Library va bien au-delà de la Syntax pour composition chaude et Postscript pour ce qui est du nombre de caractères, des dessins et de la lisibilité. Hans Eduard Meier et l'équipe Linotype dirigée par le professeur Reinhard Haus ont mis au point et numérisé au total 12 dessins sur la base de l'esquisse initiale.

En plus des six épaisseurs de trait sont apparues les italiques et presque partout les petites capitales et les chiffres elzéviens.

Au total, Meier et l'équipe Linotype ont décalé légèrement vers la droite la pondération de tous les caractères à la fois pour ce qui est de l'épaisseur des lignes et de l'inclinaison des lettres pour souligner ainsi la dynamique caractéristique de la Syntax. Ils ont en outre accentué les caractéristiques de différenciation des différents caractères. Le résultat est une lisibilité encore meilleure, même en cas de composition en capitales pure.

Les approches des dessins normaux et italiques sont à présent dans l'ensemble identiques pour obtenir également une structure de composition équilibrée en cas de mélanges. Les pas de caractères ont été optimisés de façon à produire dans presque tous les cas une structure de composition convaincante, même sans réglage des approches manuelles. Du fait de la légère inclinaison vers la droite des caractères, l'utilisation dans les médias à faible résolution n'est conseillée que dans les gros corps de caractères. La *Linotype Syntax* est, à côté de la *Linotype Univers*, une des nouvelles polices de caractères exclusive de Linotype Library.

Syntax light

Syntax regular

Syntax medium

Syntax bold

**Syntax heavy**

**Syntax black**

**The new**  
Linotype Syntax

Syntax

BY HANS-EDUARD MEIER

# Syntax light

light

light old style figures

*light italic*

*light old style figures italic*

LIGHT SMALL CAPS

*LIGHT SMALL CAPS ITALIC*

light

abcdefghijklmnopqrstuvwxy  
z æœfıflßáâãçèìöü

ABCDEFGHIJKLMN  
OPQRST UVWXYZÆŒÁÂÃÇÈÏÖÜ

(1234567890)

€\$¥"&"@»%«{[§]}

light old style figures

1234567890

light italic

*abcdefghijklmnopqrstuvwxy  
z æœfıflßáâãçèìöü*

*ABCDEFGHIJKLMN  
OPQRSTU VWXYZÆŒÁÂÃÇÈÏÖÜ*

*(1234567890)*

*€\$¥"&"@»%«{[§]}*

light old style figures italic

*1234567890*

light small caps

ABCDEFGHIJKLMN  
OPQRSTUVWXYZÆŒÁÂÃÇÈÏÖÜ

(1234567890)

light small caps italic

*ABCDEFGHIJKLMN  
OPQRSTUVWXYZÆŒFİFLSSÁÂÃÇÈÏÖÜ*

*(1234567890)*

9 pt ( 10.5 pt)

Syntax designed by *Hans Eduard Meier* and issued by the STEMPER FOUNDRY in 1969.

The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show that Syntax roman is sloped too. The italic slopes at 11° and the roman at about

12 pt ( 14 pt)

Syntax designed by *Hans Eduard Meier* and issued by the STEMPER FOUNDRY in 1969. The roman

is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will

6 pt ( 9 pt)

Syntax designed by *Hans Eduard Meier* and issued by the STEMPER FOUNDRY in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show that Syntax roman is sloped too. The italic slopes at 11° and the roman at about half a degree. Little as it is, half a degree is enough to add a perceptible vitality and motion to the forms.

8 pt ( 11 pt)

Syntax designed by *Hans Eduard Meier* and issued by the STEMPER FOUNDRY in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clearly visible. The italic, however, is a hybrid, part italic, part sloped roman. Close analysis will show that Syntax roman is sloped too. The italic slopes at 11° and the roman at about half a degree. Little as it is, half a degree

14 pt ( 16 pt)

Syntax designed by *Hans Eduard Meier* and issued by the STEMPER FOUNDRY in 1969. The roman is a true neohumanist sanserif, in which Renaissance forms are clear

20 pt ( 24 pt)

Syntax designed by *Hans Eduard Meier* and issued by the STEMPER FOUNDRY in 1969. The roman is a true neohumanis

24 pt ( 28 pt)

Syntax designed by *Hans Eduard Meier* and issued by the STEMPER FOUNDRY in 1969. The roman is a

36 pt ( 42 pt)

Syntax designed by *Hans Eduard Meier* and issued by the STEMPER