

The Funny Font Forging Industry

A Report for Legal Authorities by Ulrich Stiehl, Heidelberg 2004

In "LinoLetter" 08/04 of August 2004 (<http://www.linotype.com/8-38-8-17614/issue2004-08.html>) Linotype Library GmbH's managing director Bruno Steinert declared:



Bruno S.

"Finally, we are pleased to offer you the virtual chance to defeat the nefarious knock-off clone of our Helvetica typeface, Arial, in the ultimate Internet type game: Helvetica vs. Arial... Everyone needs to have a little bit of fun; we have ours playing this game. You too can take the role of Helvetica, as the heroic typeface fights to defeat the evil knock-off clone, Arial. Play the ultimate type game Helvetica vs. Arial!"

For the game see <http://www.engagestudio.com/helvetica> – See also <http://www.iliveonyourvisits.com/helvetica>

In the funny font forging industry, "nefarious and evil knock-off clones" of typefaces are customary, whereby two different forging methods are applied:

1. **Monotype Method:** This font forging method at first selects **single letters** ("mono" + "type") and forges these letters, and then it forges trademark and copyright notices (Linotype Method).
2. **Linotype Method:** This font forging method does not waste time by the forging of single letters (the "line of type" remains unaltered), but straightaway forges trademark and copyright notices.

1. The Monotype Method

There are 2 steps: **Step 1:** Forging of letters, serifs etc. **Step 2:** Forging of trademark, copyright etc. We explain the Monotype Method with reference to the original versions of Helvetica and of Arial, i.e. of version 1.0 of Arial, internally labelled as "MS core font:V1.00" and dated 6th August 1990.

Step 1-a: Forging of Letters

The "nefarious and evil knock-off clone" font forgers Robin Nicholas and Patricia Saunders of the Monotype corporation plc loaded the original Adobe PostScript Type 1 version of Helvetica into a typeface forging program and thereafter selected a handful of single letters for forging purposes. These letters are marked below in red and also by underlining for legible black-and-white printouts:



1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

After performing the forging of a handful of single letters, the forged Helvetica looked like this:

1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Step 1-b: Forging of Serifs

A very customary forging method is the replacement of existing serifs by differently styled serifs. As the sanserif Helvetica does not contain serifs, the forgers Robin Nicholas and Patricia Saunders decided to forge the terminals of round upstrokes and downstrokes. This had an effect on 20 letters (for example 3, 5, 6, 9; C, G, J, S; a, c, e, f, g, j, r, s, t, y), but modern font forging tools permit of fully-automatic "find and replace" of stroke terminals, serifs and similar patterns in a split second. The forgers replaced the 90-degree terminals of the round strokes of Helvetica by a minimal angle:

	
Helvetica	Arial

Step 1-c: Forging of Metrics

Forging of set widths (= metrics) was not done here, as the purpose of forging the Helvetica was to make a replacement font for the Adobe PostScript Type 1 core font Helvetica. Therefore the Arial has exactly the same alphabet length as the original Helvetica:

Helvetica	1234567890 ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
Arial	1234567890 ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Note: Arial contains a re-sized, too large Helvetica at-sign. But the forgers retained the width of the at-sign so that the Arial at-sign fits into the same slot, but looks as if it were set in a large point size. Therefore, at first glance, it is hard to believe that **both** at-sign rows below are typeset in 20 point:

Helvetica	@ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @ @
Arial	@@@@@@@@@@@@@@@@@@@@@@@@@@@@@@@@@

Step 2-a: Forging of Trademark

With the help of a font forging program, the forgers replaced the original trademark "Helvetica" by the trademark "Arial" and added this note: *"Arial® Trademark of The Monotype Corporation plc registered in the US Pat & TM Off. and elsewhere."*

Step 2-b: Forging of Copyright

Thereafter the forgers removed the copyright notice *"Copyright (c) 1985, 1987, 1989, 1990 Adobe Systems Incorporated. All rights reserved. Helvetica is a trademark of Linotype AG and/or its subsidiaries."* contained in the Helvetica font and replaced it by the following notice: *"Typeface © The Monotype Corporation plc. Data © The Monotype Corporation plc/Type Solutions Inc. 1990. All Rights Reserved"*.

The Helvetica contained this additional notice: *"The digitally encoded machine readable outline data for producing the Typefaces licensed to you is copyrighted (c) 1981 Linotype AG and/or its subsidiaries. All Rights Reserved. This data is the property of Linotype AG and/or its subsidiaries and may not be reproduced, used, displayed, modified, disclosed or transferred without the express written approval of Linotype AG and/or its subsidiaries."* This notice was erased by the forgers.

In later versions of Arial, the erased notice was replaced by this notice: *"Contemporary sans serif design, Arial contains more humanist characteristics than many of its predecessors and as such is more in tune with the mood of the last decades of the twentieth century. The overall treatment of curves is softer and fuller than in most industrial style sans serif faces. Terminal strokes are cut on the diagonal which helps to give the face a less mechanical appearance. Arial is an extremely versatile family of typefaces which can be used with equal success for text setting in reports, presentations, magazines etc, and for display use in newspapers, advertising and promotions."*

Step 2-c: Forging of Designer Name

There often follows another step involving the replacement of the name of the original designer by the name of the forger. However, neither the original Adobe PostScript Type 1 version of Helvetica nor the original version 1.0 of Arial contained any names of designers or forgers so that this further step was skipped here.

Note: In later versions of Arial, however, this notice was added: *"Monotype Type Drawing Office - Robin Nicholas, Patricia Saunders 1982"*. This year "1982" was a good joke, since in 1982, the Adobe PostScript Type 1 version of Helvetica did not yet exist, so that the forgers could not know the set-widths (see above Step 1-c) of this – at that time in 1982 – not-yet-made Adobe Type 1 font, which was made by Adobe in 1985 (see above Step 2-b).

As shown above in Step 1-c by the identical alphabet length, Robin Nicholas and Patricia Saunders kept **all metrics of all letters** while forging the Adobe PostScript font.

Example: In 1985, Adobe allocated the set-width of 1015 units to the at-sign (see above Step 1-c). The forgers would have been clairvoyant, if they had "seen" this width value of 1015 units in 1982. Hence the year "1982" is a funny joke by the "Monotype Type Drawing Office".

2. The Linotype Method

The Linotype Method implies that you skip **Step 1** (= forging of letters, serifs etc.) and that you perform only **Step 2** (= forging of trademark, copyright etc.). The Linotype Method is therefore the easiest and the fastest font forging method which allows you to forge any font in less than a minute, whereas the Monotype Method is more time-consuming.

We explain the Linotype Method with reference to the original version of the "Akzidenz-Grotesk" (Berthold) and to its forgery, the "Basic Commercial" (Linotype). The name of the font forger is not disclosed by Linotype Library GmbH's managing director Bruno Steinert, but as managing director, Bruno Steinert managed and directed the forging of the Berthold font "Akzidenz-Grotesk", and now the managing director Bruno Steinert also manages and directs the distribution of this font forgery.

The "Basic Commercial" is a very recent forgery. In the catalog "Font Explorer 1.5" of year 2000, the "Basic Commercial" was not yet mentioned, but in the "Font Explorer 1.6" of 2001, it is listed. The history of this forgery of the "Akzidenz-Grotesk" is as follows:

Linotype distributed the original Berthold font "Akzidenz-Grotesk" under license for many decades. For instance, during the past 20 years, the "Akzidenz-Grotesk" was offered by Linotype

- a) in the type specimen book "Mergenthaler Type Library 1987" of the former "Linotype AG, Eschborn" (with proper reference to the former H. Berthold AG, Berlin, as licensor), and
- b) in the loose-leaf book "PostScript Typeface Handbook 1991" of the former "Linotype AG, Eschborn" (also with the proper reference to the former H. Berthold AG, Berlin, as the licensor). Scans from this "PostScript Typeface Handbook 1991" are reproduced on the following page.

This PostScript Type 1 font "Akzidenz-Grotesk", formerly sold by Linotype with proper reference, was loaded into a font forging program and then forged by the Linotype Method as follows:

Step 2-a: Forging of Trademark

The trademark "Akzidenz-Grotesk" was erased and replaced by the trademark "Basic Commercial", and the trademark notice "*AkzidenzGrotesk is a registered trademark of Berthold*" contained in the original Akzidenz-Grotesk font hitherto sold by Linotype was replaced by the new trademark notice "*Basic Commercial is a trademark of Heidelberger Druckmaschinen AG*".

Step 2-b: Forging of Copyright

Likewise, the original copyright notice was erased and replaced by the Linotype copyright notice.

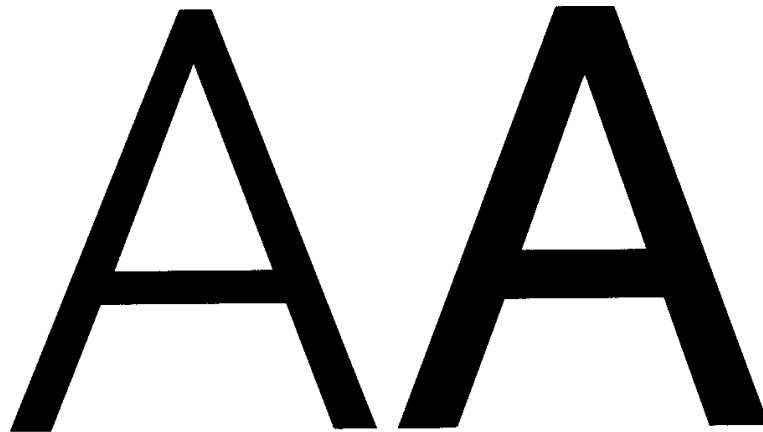
By this quick and easy Linotype font forging method, the "Akzidenz-Grotesk" was transformed in seconds into "Basic Commercial". "*Everyone needs to have a little bit of fun*", Bruno Steinert said. We congratulate on this "*nefarious and evil knock-off clone*" of the Akzidenz-Grotesk.

The Linotype Method is the most cost-efficient method of forging typefaces. Therefore it is the preferred font forging method in the font forging industry. The font collections of font companies include many fonts forged by the fast and funny Linotype Method.

See my numerous documentations about Linotype and other font forging companies at my website:

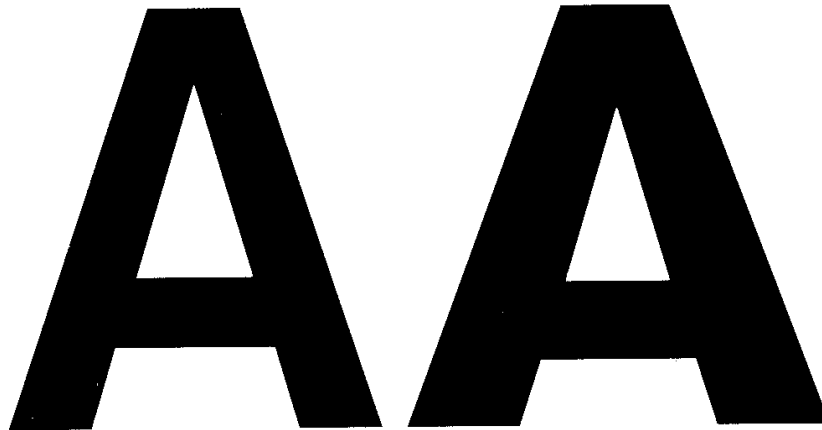
<http://www.sanskritweb.net/forgers>

Akzidenz-
Grosesk**
light



Akzidenz-
Grosesk**
roman

Akzidenz-
Grosesk**
bold



Akzidenz-
Grosesk**
black

101

Linotype
LIBRARY

Akzidenz-Grosesk roman

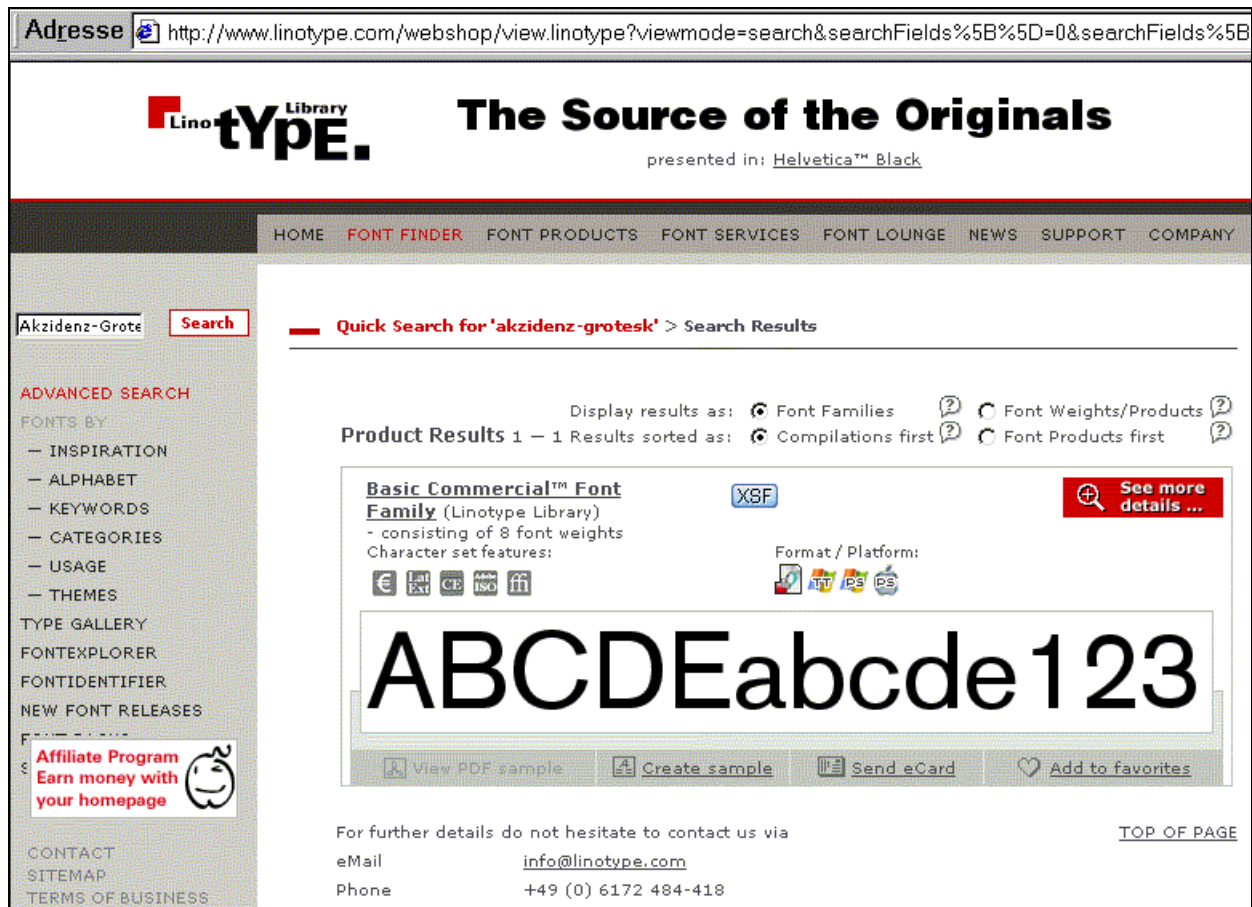
Factor/Faktor/Facteur 0,999

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
1234567890 .,:;,"'»«&ßfifl!?

Håmbûrgefönst. If the only reliable basis for the designing of an alphabet is a feeling for form and style, it needs considerable kn

Scans from the "PostScript Typeface Handbook 1991" of the former Linotype AG, Eschborn

If you visit the Linotype website and enter "Akzidenz-Grotesk" in the "Search" box, Bruno Steinert will display the "nefarious and evil knock-off clone" "Basic Commercial" as the only search result. I noticed this on the 16th of November 2004, but I think that Bruno Steinert will change this soon:



Most funny is the above large banner headline "The Source of the Originals" in connection with this "nefarious and evil knock-off clone" of the Akzidenz-Grotesk. Now we understand, what is meant by Bruno Steinert's statement: "Everyone needs to have a little bit of fun."

<p>/one /two /three /onefitted /two /three</p> <p>1 2 3 1 2 3</p>	<p>How you can easily spot Linotype's forgery of the "Akzidenz-Grotesk":</p> <p>Old Berthold fonts designed for Berthold typesetting keyboards contained two "1": "one" and "onefitted". But the PC keyboard has only one "1" key. When you typed "123" on the PC keyboard, there appeared an ugly space between "1" and "2". Since Linotype was only interested in the forgery of the trademark and copyright notices, it did not bother to correct this flaw. Thus "123" of the above "Basic Commercial" displays the same flaw as the PC PostScript Type 1 version of "Akzidenz-Grotesk".</p>
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Technical Details:

For those who are acquainted with the internal structure of PostScript Type 1 fonts, a few short extracts from my detailed comparison charts are depicted on the following page. Any expert who studies these technical font internals will see at a glance that Linotype's "Basic Commercial" is a 100% copy of Berthold's "Akzidenz-Grotesk" – with one exception: Linotype erased the original trademark and copyright notices and replaced them by its own trademark and copyright notices, i.e. Linotype Library GmbH forged the "Akzidenz-Grotesk" by the fast and funny "Linotype Method".

"Quid rides? Mutato nomine de te fabula narratur. Congestis undique saccis indormis inhians"
 (Quintus Horatius Flaccus, Sermones I, 1,70)

	AkzidenzGrotesk Roman	BasicCommercial LT Roman
Version of Font	PostScript Type 1	PostScript Type 1
Units per Em	1000	1000
Font Bounding Box	(-166, -236) - (1131, 938)	(-166, -236) - (1131, 938)
Family Name	AkzidenzGrotesk	BasicCommercial LT
Weight	Roman	Roman
Trademark Notice in the PS Type 1 Font	"AkzidenzGrotesk is a registered trademark of Berthold"	"Basic Commercial is a trademark of Heidelberger Druckmaschinen AG"

AkzidenzGrotesk Roman	BasicCommercial LT Roman
<pre> /T { 17 556 hsbw 21 -21 hstem 630 82 hstem 214 94 vstem 214 hmoveto 94 hlineto 630 vlineto 214 hlineto 82 vlineto -522 hlineto -82 vlineto 214 hlineto closepath endchar } ND </pre>	<pre> /T { 17 556 hsbw 630 82 hstem 0 20 hstem 214 94 vstem 214 hmoveto 94 hlineto 630 vlineto 214 hlineto 82 vlineto -522 hlineto -82 vlineto 214 hlineto closepath endchar } ND </pre>

Note that **all** glyphs (from a to z and from A to Z) of both fonts are 100% identical, i.e. Linotype's "Basic Commercial" is a "nefarious and evil knock-off clone" of Berthold's "Akzidenz-Grotesk".

3. Is Font Forging Illegal?

William Shakespeare The Merchant of Venice Classics Publishers	Bruno Steinert The Merchant of Bad Homburg Source of the Originals	<i>In sooth, I know not why I am so sad: It wearies me; you say it wearies you; But how I caught it, found it, or came by it, What stuff 'tis made of, whereof it is born, I am to learn; And such a want-wit sadness makes of me, That I have much ado to know myself.</i>
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A Fictitious Case

A book buyer sees the above two books in a bookshop side by side on a display table. He already owns a copy of "The Merchant of Venice", but the other book "The Merchant of Bad Homburg" is not known to the book buyer. Since this book is shrink-wrapped, he cannot inspect the contents. However, lured by the slogan "Source of the Originals", he buys "The Merchant of Bad Homburg". At home he opens the shrink-wrapping and begins to read "The Merchant of Bad Homburg":

*In sooth, I know not why I am so sad:
It wearies me; you say it wearies you;*

Now the deceived buyer recognizes that "The Merchant of Bad Homburg" by Bruno Steinert is a forgery of "The Merchant of Venice" by Shakespeare: All pages of both books are 100% identical.

A Real Case

I was deceived by the same method as explained above. After I had bought the "Basic Commercial" and had unpacked the zip file ("shrink-wrapping"), I soon recognized that the "Basic Commercial" is a forgery of the "Akzidenz-Grotesk": All letters of both fonts are 100% identical.

Question:

Are buyers who order "Arial", but receive a forged "Helvetica", or who order "Basic Commercial", but get a forged "Akzidenz-Grotesk", the victims of crimes committed by the forgers and sellers?

This question has to be decided by the legal authorities, i.e. by public prosecutor and criminal court:

1. If the forging of fonts by the Monotype Method or by the Linotype Method is **illegal**, then anyone buying Windows (it includes Arial) or "Basic Commercial" etc. is the victim of a crime. Hence any buyer of forged fonts can bring a charge at the district attorney against the criminals.
2. If the forging of fonts is **legal**, then anyone may forge fonts by the Monotype Method or by the Linotype Method and distribute these forged fonts to anyone as "*The Source of the Originals*". Hence buying of fonts will no longer be necessary, because anyone is allowed to forge fonts.

Let's wait and see, how the German Criminal Prosecutors and Criminal Courts decide this question.

Addendum

If you buy a font at Linotype Library GmbH, Bruno Steinert – secretly, i.e. without informing you – inserts your private postal and email address into the font.

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%!PS-AdobeFont-1.0: BasicCommercialLT-Roman 005.001
%%CreationDate: Tue Feb 12 13:11:39 2002
%%VMusage: 120000 150000
%OB015012E77C7F456C2DB55E21D1B2D5CB388663FDD64E99
%%LTSerial: 20041111153925; ID: JJ-2512; Stiehl, Ulrich; Rainweg 78;
69118 Heidelberg (Deutschland); u.stiehl@t-online.de
l1 dict begin
/FontInfo 14 dict dup begin
/version (005.001) readonly def
/Copyright (Copyright (c) 2000, 2002, 2003 Linotype Library GmbH,
www.linotype.com. All rights reserved. This software may not be
reproduced, used, displayed, modified, disclosed or transferred
without the express written approval of Linotype Library GmbH. Basic
Commercial is a trademark of Heidelberger Druckmaschinen AG which may
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In my font order which I had sent directly "zu Händen von Herrn Geschäftsführer Bruno Steinert", I expressly stated that my address should **not** be stored, but Bruno Steinert disregards such requests, so that even the judges of the German Supreme Court, if they order this forged font at Linotype, will get their private addresses inserted secretly into the forged font.

In Germany alone there are 30,000, and worldwide there are millions of public prosecutors and court judges. Many of them use unwittingly forged fonts ("nefarious and evil knock-off clones") bought indirectly as components of the operating system or bought directly from the font forging industry. After studying this report on the font forging industry, these legal authorities will have to decide whether the forging of fonts is illegal or not and thereafter they will have to act accordingly.

Was deutsche Strafverfolgungsbehörden anbelangt, so ist zu prüfen, ob der Geschäftsführer Bruno Steinert weiterhin vorsätzlich auf seiner Internet-Seite www.linotype.com die "Basic Commercial" wider besseres Wissen mit der unwahren Behauptung "The Source of the Originals" feilbietet und insoweit das Vermögen anderer dadurch beschädigt, daß er durch Vorspiegelung falscher oder durch Entstellung oder Unterdrückung wahrer Tatsachen einen Irrtum erregt oder unterhält.

Ulrich Stiehl, 23-Nov-2004