Sample Art and Text Settings

...a variety of languages and situations. Like any display typeface, Trajan Pro needs to be used selectively – with wisdom! It’s a typeface with narrower proportions; there are even models for condensed forms to be found in digital typeforms, though the letterforms would do violence to their graceful design.) There are plenty of other display typefaces that were adorned with such inscriptions embodied the might of Roman civilization, and that's why we look to them as a standard worth emulating. A "Trajan Condensed" weight is provided for those who want to cut down on the size of the letterforms in order to fit more text onto the page, but it's not the only way to do so. The other weights will probably be used much the way Trajan is used today, but with a lighter or heavier stroke. The digital typeface varied from the carved letters in having a companion bold weight – some designers an extended set of typographic tools, or what Slimbach has called "an extended suite of ligatures." The letters at the base of the Trajan column in Rome are generally regarded as the finest example of the typeface. The other capitals were probably created by different hands at different times, which is why there are so many different versions of the letterforms. The proportions of the Trajan capitals are fundamental to their nature, and are really what we mean by "Roman." The letterforms are designed to be read from a distance, and to be seen as part of a larger whole. The generous interior spaces of the rounded and square letters, and the way they relate to each other, are what give the typeface its unique character. There has been a lot written about the Trajan letters and how they might have been created. The letterforms are a sort of "mix and match" of different elements, and it's hard to say for sure what the designers were thinking. But we do know that they were created by hand, and that they were used to create grand public works, like the Trajan monument and the Trajan Forum. The monument was dedicated to the emperor Trajan, and it was a way for the Roman people to show their respect and admiration for him. But the letters carved into that monument were not just a form of decoration; they were a form of communication, too. They were a way for the people of Rome to express their thoughts and feelings, and to make their mark on the world. Now the palette has been expanded again. Principal designer Robert Slimbach has given Trajan Pro an extended Latin character set far beyond anything the letter carvers of Trajan’s time could have imagined, suitable for setting text in most of the languages that use the Latin alphabet. The digital typeface is designed to be used in a wide range of applications, from small caps to large heads, and from body text to titles. 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