Aurical
— a set of three decorative fonts in T1 encoding —

This package implements three calligraphic fonts I created for fun in 2004 and 2005, which cover almost all glyphs from T1. The fonts have been created using fontforge[1] and potrace[2].

Installation: Unpack the provided archive file "`aurical_texmf.zip`" to your local TEXMF directory. Then update your filename database and add the mapfile "aurical.map" to your dvips and pdftex configuration. For example, in teTEX3 you have to issue the commands `texhash` and `updmap-sys -enable aurical.map`. For other systems consult the corresponding documentation.

Usage: To use the fonts, just include `\usepackage{aurical}` in the preamble of your document. Then you can use the commands `\Fontauri`, `\Fontskrivan`, `\Fontlukas` and `\Fontamici` to select one of the calligraphic fonts. Low-quality machine generated boldface and slanted versions of each font are also included and integrated into NFSS. Thus they are selected by the usual font commands like `\bfseries` and `\slshape`. Since script-like fonts are already slanted to the right, additional slanting does not always look good. Therefore, backward slanted fonts are provided also, which can be activated by `\usepackage[backslant]{aurical}`.

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[1]`fontforge.sourceforge.net`
[2]`potrace.sourceforge.net`

Auriocus Kalligraphicus is the first of my calligraphic fonts done in April 2004. It contains all glyphs from T1 except perthousandzero, but many of the non—letter glyphs look odd: # $ %. Its name is a pseudo-latin combination of my nickname auriocus and the word calligraphic. Like the other fonts in this package it provides only oldstyle figures: 0123456789

Lukáš Svatba has been originally invented as AmiciLogo for the design of the cover of a mediæval music CD in 2004. In May 2005, a friend asked me to add czech diacritics so he could use the font for his wedding (»svatba« means wedding in czech). I removed the long s together with its ligatures, because they are not suitable for writing modern czech and renamed the font Lukáš Svatba as a dedication to his wedding. The font currently covers the whole T1 encoding.

The original variant with the **long ſ** is still available, as shown in this paragraph. It is selected by the command \Fontamici. It contains a few extra ligatures like Ch, ch, ſſ, ſſi, ſk, ſl, and a special swash character to write the logo of the band:

Amici Musicæ Antiquæ

To make room for these additional glyphs, some characters had to be withdrawn. Besides the standard ligatures fi, fl, ffi and ffl, which are faked by negative kerning, š could be removed, because it is written like ſſ in ancient czech texts. Similiarly, the uppercase german double ſ SS, perthousandzero and compwordmark are withdrawn to make space for additional ligatures. The long ſ is automatically replaced by s before a space or punctuation symbol. If it is necessary to typeset s inside a word like in some compounds, e.g. german „Ausflug", use s+. To force an ſ where it is normally replaced, e.g. in the german shortening u.ſ.w. or as the single letter ſ, the corresponding input is s*. This is the same input convention as used by fraktur.sty by Matthias Mühlich.

The last of the three fonts designed by me, **Jana Skřivana**, is my cursive handwriting drawn with a copperplate calligraphy pen. It's dedicated to a girl, who can sing like a lark (»skřivan« means lark in czech) and has been finished in December 2005. Sadly, a printout made with this font never looks equally attractive like a real hand-written sample. Jana Skřivana can be combined with Lukáš Svatba to typeset an URL or computer input, as shown in the above paragraph.

And now enjoy the fonts!

Christian Gollwitzer (Auriocus)