Koh-shan

Speaking of stylish, you can thank the French for Cochin [koh-shan] or [koh'], which was first released in the early 1900s by the French printers and type founders, Deberny [de-bair-nee] or [de-bair-ni] & Peignot. Named for the 19th-century printer Nicholas Cochin, this is an elegant typeface with long ascenders, and is so popular, every major type house today offers at least one version of it.

Pay-nyoh

Another typeface to come out of Deberny & Peignot is Peignot [pay-nyoh] or [pe'no], first printed in 1937 and the creation of typographic pioneer extraordinary, A.M. Cassandre [kah-sahn-dr] or [ka'san-dr].

Cassandre was an experimentalist, and his design for Peignot is unique in that it's a biform typeface, that is, a mixture of modified small caps and lowercase letters making up the lowercase. In fact, it seems Cassandre regarded lowercase letters as somehow inferior. "I remain unashamedly loyal to uppercase letters," he said. "The lowercase letter is in my opinion merely a manual distortion of the monumental letter—an abbreviation, a crude alteration introduced by copying." Understandably, there are only five lowercase letters in Peignot's alphabet. But Peignot is ideal for posters and packaging, where it will instantly evoke the mood of France in the 1940s. C'est la vie.

Feh-nee-chey

Then there's ITC Fenice [feh-nee-chey] or [feh-nitch]. It's a Novaraese creation that owes its modern heritage to Bodoni [boh-doh-nee] or [bo'doh-nee], a modern family of typefaces. Both ITC Novaraese and ITC Fenice are distinctly roman typefaces, but from different points in time. And probably not immediately pronounceable by those who don't at least have a little Etruscan blood in their veins.

Noh-fret

Moving across the Mediterranean for typefaces with an Egyptian flair, we find Nofret [noh-fret] or [noh-fret], or The Beautiful One in ancient Egyptian. Even though it has a very old name, Nofret is a very modern typeface, released for the first time in 1984 by the Berthold [Bar-told] or [bar-told] foundry. It was designed by Gudrun Zapf von Hesse [Good-ruhn tsaf vohn Hess-uh] or [gu'druhn tsaf fon hese], who had created two other Egyptian-style typefaces shortly after World War II. Nofret is different, however, in that it reflects our modern passion for the thin and stylish. Use Nofret on projects that require a modern, calligraphic feel, like invitations and announcements.

Pop-l-Pon-te-fex

Across the Rhine in Germany, another modern type designer, Friedrich Poppl [Fred-rik Pop-pl] or [frid-frik po-pl] was taking a very different approach. First and foremost a calligrapher, Poppl understood the difference between the spontaneity of the brush or pen and the controlled repetition of set type. So while his calligraphic creations are free-flowing, his typefaces, particularly Poppl-Pontefex [pop-l-te-fex] or [po-pl-te-fex], are smooth and restrained, clearly reflecting Poppl's belief that the pen is not necessarily mightier, but simply different.

Pop-l-Reh-ze-denz

For a hint of Poppl's calligraphic expertise, look at Poppl-Residenz [Reh-ze-denz] or [re兹-denz], a Spencerian style script that adds grace and tradition to formal announcements and invitations.
All ten of Friedrich Poppel's typefaces were produced by Berthold, one of the world's great type houses, under the exacting direction of its most famous master, Günter Gerhard Lange [Goon-ter Gaare-hart Lahm-guh] or [gvrnt jh'hrht 'lhn]. During his long tenure as Berthold's type director, Lange produced hundreds of typefaces, working with the very best designs from every age.

One of the fairly recent designs he produced was that of Berthold Walbaum [Vahl-bouwm] or [valboom]. This typeface got its name from its creator, Justus Erich Walbaum [Jus-tus Eh-rik Vahl-bouwm] or [jus'ts e'rks'vahl'boum], who engraved the typeface for his own foundry in the early 1800s.

During that century, Walbaum was used to set some of Germany's most beautiful and beloved writing. It seems that its alternating thick and thin strokes make it particularly elegant and expressive for the setting of poetry. Lange released several weights of the typeface, having redrawn them to compensate for the limitations of phototypesetting, in 1975.

Veljović's second typeface, ITC Esprit [Es-pre] or [es'pre], shares the same calligraphic heritage as ITC Veljović, but is more restrained in its expression. The calligrapher's playfulness is more subtle, and the smile is hidden behind a classic exterior. For instance, in most type families, the italic is more fluid than the roman, whereas with ITC Esprit, the reverse is true. Overall, this typeface shows hints of Venetian Oldstyle design that should work well in a variety of applications from advertising to packaging.

Sah-bon

Here's a typeface that was designed for both metal typesetting and phototypesetting. It was created by the great German writer, teacher and typographic revolutionary, Jan Tschichold [Yahn Ti-shhoe-dl] or [jan tshøkl]. In the 1960s, Tschichold was approached by three type houses: Stempel, Monotype and Linotype, who asked him for a typeface they could release jointly, but which would reproduce faithfully under the special conditions each technology imposed. Sabon [sah-bon] or [sahb] was the result, an elegant typeface that traces its heritage back to the type styles of Claude Garamond and Robert Granjon [Roh-ber Groan-jon] or [rohr ghran'jahn] or [rosb ghran'z]. Use this classic typeface for applications ranging from book design to corporate identity.

Vel-yo-vitch

Jovica Veljović [Yo-veet-zah Vel-yo-vitch] or [jovis'vuljoyt]'s is another league leader in the impossible-to-pronounce name category. Like many type masters both ancient and modern, Veljović is a calligrapher, and a highly honored one at that. His work has been exhibited at the Victoria and Albert Museum in London and at the ITC Center in New York City. His talent is also readily apparent in his type designs.

ITC Veljović is a strong, lively typeface with energetic weight stress and flared terminals. The italics are particularly dynamic. Yet the letters exhibit more of the precision of those cut from stone rather than those drawn in ink. This versatile text typeface will add vitality to even the most mundane report or proposal.

Stohn Foh-neh-tik*

Finally, we'd like to leave you with something you can use to decipher whatever mysteries of pronunciation you may run across: Stone Phonetic [Stohn Foh-nuh-tik] or [stohn fehn'tik], which has appeared in brackets throughout this article. Designed by Adobe's John Renner as a companion to ITC Stone Sans and ITC Stone Serif, Stone Phonetic sports more than 300 linguistic symbols used by the International Phonetic Association. So there isn't much you won't be able to parse out.

*To work correctly, all phonetic fonts require an application that accepts learning information.

By this time, though, you may be wondering where we got our own name. Adobe [Ah-doh-bee] or [a'dub] is the name of the usually dry creek that runs behind the Northern California homes of our founders, Charles Geschke [Geesh-key] or [ges'kik] and John Warnock [War-nok] or [war'nak]. The other factor that made Adobe a suitable moniker for their young company was that it had none of the Qs, Xs, Ys and Zs so popular with so many high-tech companies.

Of course, all of the typefaces in the Adobe Type Library are not as difficult to say as those we've featured here. But with more than 1,500 typefaces to choose from, we hope you'll not only find our name easy to say, but easy to remember as well.

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