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It will happen that the new letter looks perfect between pairs of one control character but not between pairs of the other. The solution would be spacing of a curved element needs to be optimised first in relation to the curved control character ('o'); spacing of a straight element should be optimised first in relation to the straight control character ('n').

**nnnnnoooooonono
nnnnnoooooonono**

Fig. 85 Bold weights have smaller internal and external spaces than the regular.
Font: Espinosa Nova.

If one of the control characters always looks looser or tighter than the other when spacing letters between both of them, it is possible that the spaces assigned to the control characters are not correct. In this case there is no other way but to start again. The procedure is repeated with capitals, but now the control characters will be 'H' and 'O'.

The fit of a roman font could be used as a basis for fitting a bold font, although the sidebearings for the bold would be proportionally reduced. And I insist: it could be used as a basis, but this is not necessarily so and there will be much to adjust, given that the reduced internal counters also demand that the space between characters be smaller for compensating and achieving the balance that will facilitate reading. This makes spacing problems clearer and harder to combat [fig. 85]. The fit of the roman font does not work, however, for determining the fit of the italic; with the latter it is necessary to start again from the beginning. One consolation: the values assigned to the cursive could be used as a basis for the bold italic.

SPACING OF NUMERALS If the font is going to contain one set of numerals, it is desirable that the widths of the numbers are all equal, which facilitates the composition of tables. For the same reason, the signs that normally accompany the numerals in mathematical composition should share the same width: underscore (_), plus (+), minus (-), multiply (×), divide (÷), equal (=), approximately equal (≈), not equal (≠), plus minus (±), logical not (¬), ascii tilde

(~), less (<), greater (>), less or equal (≤), greater or equal (≥), ascii circumflex (^), number sign (#), degree (°), dollar (\$), euro (€), sterling (£), cent (¢), yen (¥), florin (f), etc.

On the other hand, if all numerals share the same width, white spaces are generated in continuous text, given that those which are naturally narrow, such as '1', occupy the same space as wider numerals, such as '0' or '8'. So, in many fonts, other kinds of numerals are added — ones that have compensated widths to be used in continuous text. And both possibilities can be present in ranging and non-ranging numbers,³ thus there would be four different sets. There could be others: superscript and subscript numerals, numerators and denominators, and small capital numerals [fig. 87].

+12345
-67890
<\$€£¢¥

Fig. 86 Tabular numbers, mathematical characters, and monetary symbols.
Font: Espinosa Nova.

12345	12345	12345
67890	67890	67890
11111	11111	11111
<small>tabular ranging</small>	<small>proportional ranging</small>	<small>tabular non-ranging</small>
12345	12345	X ¹²³⁴⁵ 67890
67890	67890	X ₁₂₃₄₅ 67890
11111	11111	12345/67890
<small>proportional non-ranging</small>	<small>small caps</small>	<small>superscript and subscript numerals, numerators and denominators</small>

Fig. 87 Different sets of numerals.
Font: Espinosa Nova.

VERTICAL SPACES A digital font is neither drawn in centimetres, nor millimetres, nor inches, nor picas, nor points, but in units per em (UPEM). It is said — although I doubt it more and more each time — that the curious term 'em' is due to the letter 'M' having commonly occupied a square unit of movable type: for example, the piece of metal type that contained a 12 point 'M' had a width of 12 points. A blank piece of type of that same width would therefore be an em space, and that space in

³ Also known as old style.



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