

---

## Production notes

Karl Berry

As mentioned in the review of Lester’s book on Bodoni, we used Libre Bodoni from Impallari Type for the text. I need to thank Bob Tennent for creating the (L<sup>A</sup>)T<sub>E</sub>X support files for it, essentially instantaneously. Impallari Type ([impallari.com](http://impallari.com)) has many other excellent designs, and Bob has created support for nearly all their released text fonts, as well as fonts from many other sources ([ctan.org/author/id/tennent](http://ctan.org/author/id/tennent)) — all this in addition to his work with music typesetting (e.g., [ctan.org/pkg/musixtex](http://ctan.org/pkg/musixtex)).

In the realm of font support, I’d also like to thank Michael Sharpe ([ctan.org/author/sharpe](http://ctan.org/author/sharpe)), who has also created support for a plethora of high-quality fonts, including designing many new glyphs. Michael has also been instrumental in the latest releases of Lucida fonts through TUG ([tug.org/lucida](http://tug.org/lucida)).

Finally, when looking for a so-called “modern” font to use for the review, as I have whenever looking for a font to use with T<sub>E</sub>X in past years, I’ve used Palle Jørgenson’s online font catalogue, [tug.dk/FontCatalogue](http://tug.dk/FontCatalogue). It’s recently been extended to include a listing of fonts with OpenType support, and a listing of serif fonts by traditional classification (old-style, transitional, modern, slab). I can’t recommend this resource highly enough!