

g*ra***y***e*

graye

ying tong tan ☯ *esadtype* 2017-19

Dedicated to

*Frederik Berlaen
Emmanuel Besse
Patrick Doan
Florian Pecher
Frank Griesshammer
Cédric Houssen
Jean-Baptiste Levée
Sébastien Morlighem
Mathieu Réguer
Ilya Ruderman
Pierre-Henri Terrade*

I started the post-diplome course with the aim of learning type design in terms of technical drawing skills and more importantly, to understand how a typeface family is designed and built upon in relation to each of its styles.

There was an initial intention to view my graphic and type design practice as very separate entities as I was looking for a new way and approach in working. This did not go as planned as the basis of my typeface system was eventually borned out of my subjective preferences and questions as a graphic designer. Instead, I learned how to plan and design a family based on actual problems I have faced as a type user and began to understand what my role as a type designer could be; what I could bring to the table that was different; or a need that has not yet been addressed.

This is a project where I seek to challenge myself both technically and conceptually, and also one that I view as an open-ended exploration on the notion of a 'family'.

It is a continuous search for cohesiveness amongst diversity: a proposal for a type system; an exploration in craft; an experimentation of sorts.

Graye (Gray + Grave) is a concise typeface family crafted based on a graphic designer's want for a *concise yet eclectic* set of styles that aims towards a *cohesive gray value* across printed matter.

1. Beginning with an interest in inscriptions and the craft of carving that resulted in the Sans;
2. Expanding into the English Vernacular with its Serif;
3. Tying ends up with a shared Italic.

It is a 3-step trio of different origins designed independently yet concurrently to work together.

This memoire aims to break down the process of how the typeface family has been conceived in 3 parts:

- i. A brief explanation of my proposed type family in relation to my questions as a designer
- ii. The design process of how the family was developed individually and converging as one
- iii. Some concluding thoughts

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I A TYPOGRAPHICAL STAND ON THE NOTION OF A TYPEFACE FAMILY

6

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My typeface family and its system was established out of 2 conflicting goals I wanted to achieve as a graphic designer:

1. A concise family

Not a user of huge extended type families with multiple variants and options in weights, widths, or stylistic features, it was always part of the plan to design a compact family bared down to its necessities. To further emphasise on this compactness, the idea for a shared common italic between both a sans and serif variant was formed.

It will be a small family not designed for complex editorial designs but for simple characteristic layouts.

2. An eclectic tone

My compact typeface family cater towards the needs of graphic designers who are looking to set content of different tones on the same page while keeping a consistent colour of darkness.

A different tone is usually achieved by choosing a family that consists of both a sans and serif variant.

Comparing sans and serif of the same family sharing a similar skeleton.

Chiswick by Paul Barnes, released by Commercial Type, 2010.

This is a block of text in english. On the right, we are setting another block of text in a different language (translated text). We want to *maintain equal emphasis* on both by setting them in the same point size, leading, and colour. However, we would like a difference in tone since they are independent of the other.

Chiswick Sans Text Regular, Italic

Ceci est un bloc de texte en français. À gauche, nous définissons un autre bloc de texte dans une langue différente (texte traduit). Nous voulons *maintenir une importance égale* sur les deux en leur attribuant la même taille, le même nombre de points et la même couleur. Cependant, nous souhaiterions une différence de ton, car ils sont indépendants les uns des autres.

Chiswick Serif Regular, Italic

Problem 1

Serif variant looks darker in colour when both are set next to one another.

They share similar characteristics as they have the same skeletal structure. I would like a more contrasting tone and personality between both.

Problem 2

To create more punch and character across the page, designers usually combine typefaces from different families. It is very common to pick a sans for one and serif for another to create even more visual contrast, or alternatively, find families that have a more varied platter:

Suisse by Swiss Typefaces, a superfamily of 6 collections and 55 styles for versatility.

Set here in its serif variant Suisse Neu, sans variant Suisse Int'l and another of its serif counterpart Suisse Works, all in their regular weight. The styles do not share the same skeletal structure or proportions, creating a range of dynamic and diverse typographic tones.

Like most modern typefaces, Suisse Neu is preoccupied with structure how to construct great energy. This concern undertakes an extensive investigation of both a comprehensive structure and a rich diversity of applications. One of Germany's most imaginative architects, like most modern typefaces, is preoccupied with structure how to achieve more with less material and effort. This concern has prompted an extensive investigation and the result has been a theory of minimalist design. Like most modern typefaces, Suisse Int'l is preoccupied with structure how to achieve more with less material and effort. This concern has prompted an extensive investigation and the result has been a theory of minimalist design. Like most modern typefaces, Suisse Works is preoccupied with structure how to achieve more with less material and effort. This concern has prompted an extensive investigation and the result has been a theory of minimalist design.

Suisse Neu Regular Suisse Int'l Regular Suisse Works Regular

Problem 3

However, there is again, a difference in colour due to different contrast and construction between the styles. Moreover, all variants have the same x-height and vertical metrics but do not look the same optically. e.g. the serif variants look bigger than the sans although all set in the same point size.

Marian Collection by Paul Barnes, released in 2012, 2014, 2016 by Commercial Type.

Marian Text 1554 Roman
Marian Text 1554 Italic

Marian Text 1757 Roman
Marian Text 1757 Italic

Marian Text 1800 Roman
Marian Text 1800 Italic

Marian Text 1812 Roman
Marian Text 1812 Italic

Marian Text Black

Marian is a collection of nine serified faces in tribute to old masters (Grajon, Fournier, Baskerville, ...). Bared down to their bones into thin monolinear slab serifs, it is a set of typefaces following different models and skeletons, but with an equal colour of lightness due to them being hairlines. Although a very different concept entirely and not designed to be used together, it could be a good example of how colour can play a big part in the convergence of different styles.

II PROPOSAL FOR A TYPE SYSTEM

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Robert Bringhurst describes the sociology of typefaces as unions and alliances. The roman uppercases and lowercases is a union of letterforms developed under completely different contexts and circumstances, over 1000 years apart in history and later joined by ornamental initials, small caps and Arabic numerals. The italic, with yet another different origin, formed an alliance with the roman capitals and small caps. The sloped caps developed only in the 16th Century and the union of this trio (roman, italic and figures) formed our common understanding of a basic text family.¹

Julia Sturm states: 'In the typographic world "family" as we know today is a rather artificial label we have imposed upon members which would naturally not form a family themselves.'²

The building of my typeface family follows the same process of combining styles of different origins and modifying them to associate and 'unionise' them. In our world of type design, uniformity can be achieved in many ways, where each manner aims towards a form of seriality or consistent pattern.

The concept of 'formal seriality' lies in its underlying system of relation where a foundational pattern is applied onto a constitute base for seriality. i.e. the concept is constant while the modification of parameters can result in different aesthetical outcomes. This can be seen in examples of a shared 'skeleton' or 'master' and its dependencies (sans and serif versions of a family, weight and width variations etc). On the other hand, 'perceived seriality' is when modification of the foundation is made for the sake of final concordance of all characters. For example, in optical adjustments or addition of decorative details where the elements are not constitutive but support the overall aesthetical overall personality of a typeface. Hence, for the first concept (formal seriality) the initial coherence is the foundation, while as for the later (perceived seriality) the final coherence is.³

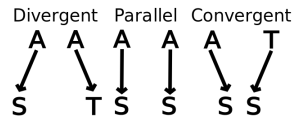
¹ Robert Bringhurst, *The elements of typographic style*, 3rd Edition (Vancouver, Hartley and Marks, 2004), p.53.

² Julia Sturm, *On typographic superfamilies* (Final Master Project, EINA Escola de Disseny i Art Barcelona, UAB Universitat Autònoma de Barcelona, 2011).

³ *ibid.*

I concur with the later on the structure of my typeface family, where I would like to think that it shares same line of thought as a ‘convergent evolution’ in the context of evolutionary biology.

A convergent family



Convergent evolution is the process whereby organisms not closely related or of different lineages (not monophyletic), independently evolve similar traits as a result of having to adapt to similar environments or ecological niches. For example, the evolution of flight where flying insects, birds, pterosaurs, and bats have independently evolved the useful capacity of flight. It is the opposite of divergent evolution, where related species evolve different traits – or rather – a structure I personally think we are more familiar with and accepting of in today’s type design families due to the way they evolved in the digital age where current day font editors, and dedicated tools used for interpolating (eg. Prepolator, UFOstretch, Superpolator, etc.) make the addition of new cuts that are closely connected to the rest of the family relatively easier or common.

My means of convergence where all styles or cuts share common traits of colour and vertical metrics was developed as a solution to achieve a concise family of eclectic tones as explained previously. It is a type system where the members of its family originates from different sources of interests but are designed concurrently and optically tuned to work together for a specific typographic context.

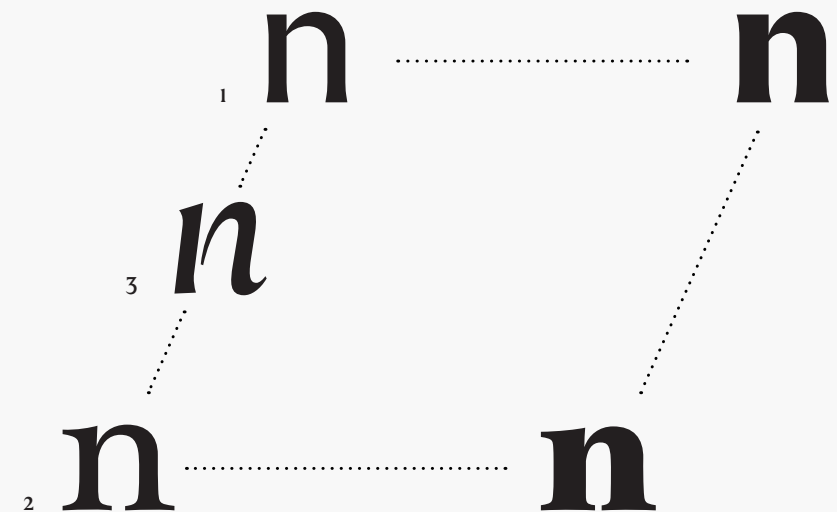
Design Space

The type system of Graye was built up in a step by step process of:

- 1a. Sans Text
- 2a. Serif Text
- 3a. Italic Text (shared)

Followed by the individual bold roman variants:

- 1b. Sans Heavy
- 2b. Serif Heavy



a. Text

b. Heavy

1

CONTEXT: RETURNING TO THE CHISEL

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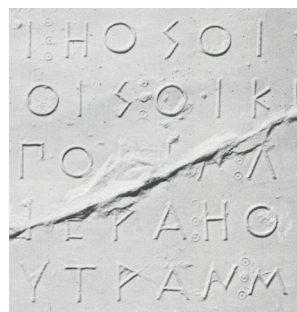


Fig. 1 Squeeze of a Greek inscription. Fifth century BC. Athens, Epigraphical Museum



Fig. 2 Etruscan inscription c. 616-509 BC., Rome, Capitoline Museum



Fig. 3 Detail of capitals on Trajan Column

Fig. 1-3 from Nicolette Gray, *A History of Lettering* (Oxford: Phaidon, 1986).

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The beginnings of the project was not initiated by a conscious decision or a question of designing a sans or serif typeface. It started with a broad interest in letterforms created by the acts of a chisel on stone. This led to an exploration where form – rather than a concern for optimum readability as a text typeface – came first and foremost.

Marks of permanence

A very brief scan through the history of lettering shows not only the evolution of letterforms but also how the changes in techniques and usage of tools affect the form of the marks produced. The ancients knew that surface writing on stone was easily and quickly effaced. Marks were cut, chiseled or carved to preserve original writings of inscription, protecting the fragile writing from its natural enemies of abrasion and erasure caused by windblown sand, sun and rain. Commonly used since the early ages by Sumerians, Assyrians, Egyptians and the Romans, chiseling is a form of insurance – a protected cornice for the survival of inscriptions.¹

Fast forwarding from the earliest known fragmentary Greek and Etruscan inscriptions of around 770–750 BC to the Greek stoichedon inscriptions in 5th C. BC (Fig. 1,2) with monolinear forms informed by the use of the whole (length-determining) edge of the chisel, to the 4th C. BC wedge-shaped strokes derived from chisels being held oblique to the surface², and the appearance of strong wedged serifs of the 3rd C. BC Hellenistic letters³, to the use of modulated strokes with varying thickness, longer and more bracketed serifs – now referred to as the imperial Roman capitals or capitalis mounumentalis appeared at 43 BC (Fig. 3).

The on-going fascination and worship towards the famously carved capitalis monumentalis of the Roman Trajan column with their sweeping curves, elegant serifs, classical proportions and consistent rhythm that has earned them the description of the eternal letter by Paul Shaw in his comprehensive study of the classical roman capital on its

- 1 Edward M. Catich, *The Origin of the serif: Brush Writing and Roman Letters* (Davenport, Iowa: Catfish Press, 1968).
- 2 H. T. Wade-Gery, *A Distinctive Attic Hand* (B.S.A., XXXIII, 1935, pp. 122-135).
- 3 Nicolette Gray, *A History of Lettering* (Oxford: Phaidon, 1986), p. 12.

resilience and far reaching influences.⁴ But did the chisel play any part in the design of these forms?

In one detail ... is the chisel's effect now evident, in what we call serifs ...⁵

Greater skill and the wish to produce a cleaner and more deliberate shape led almost inevitably to the finishing of chisel-made letters with some sort of wedge or serif shape. It is more difficult to cut a neat sans than a neat Roman. The serifs arises from the tool in this case.⁶



Fig. 4 Father Edward M.Catich's brush strokes on interpreting how Roman inscriptions were written.⁷

Father Edward M. Catich argued that these forms were instead derived from the ductus of a flat flexible brush⁷ (Fig. 4). Even if this was true, compared to the late 18-19 C industrial capitals with their more uniform widths, rigid and utilitarian design (for space and malleability in weight and width), the skill and discipline required for the classical Roman capitals definitely play a part on its allure and their monumental proportions served as one of the most referenced and adapted model for endless iterations by



Tom Perkins, *The Geometry of Roman Lettering*.

TRAJAN MANTINIA
Capitolium Gill Sans

Typefaces with forms and proportions of their capitals directly descended from Trajan inscriptions.

Top left to bottom right: Trajan Pro by Carol Twombly and Robert Slimbach (Adobe Fonts). Mantinia by Matthew Carter (Carter and Cone, 1993). Popvlvs by Sumner stone (Stone Type Foundry).

4 Paul Shaw, *The Eternal Letter* (Cambridge, Massachusetts and London: The MIT Press, 2015), p.1.
5 Graily Hewitt, *Lettering* (Philadelphia: J. B. Lippincott Co., 1931).
6 Nicolette Gray, *Lettering on Buildings* (New York: Reinhold Publishing Corporation, 1960), p. 36.
7 Edward M. Catich, *The Origin of the serif: Brush Writing and Roman Letters* (Davenport, Iowa: Catfish Press, 1968).

stone carvers, craftsmen, letterors and type designers since its birth two milllenia ago.⁸

In 1954, Maximilen Vox devised the Vox-ATypI classification. Adopted in 1962 by the Association Typographique Internationale (ATypI) and in 1967 as a British Standard, as British standards Classification of Typefaces (BS 1961:1967).

It includes one for Glyphic archetypes:

The glyphic or incised are typefaces which evoke the engraving or chiseling of characters in stone or metal, as opposed to calligraphic handwriting. They thus have small, triangular serifs or tapering downstrokes. There is usually a greater emphasis on the capital letters in glyphic typefaces, with some faces not containing a lowercase.

Optima Alverata
Cobalt Infini
Canela Reforma

Glyphic forms with tapering stems.

Top left to bottom right: Optima by Hermann Zapf (Linotype, 1958), Alverata by Gerard Unger (TypeTogether, 2014), Cobalt by Jean-Baptiste Levée (Production Type, 2015), Infini by Sandrine Nugue, (Centre national des arts plastiques, 2015), Canela by Miguel Reyes (Commercial Type, 2016), Reforma by Alejandro Lo Celso (PampaType, 2018).

8 Paul Shaw, above n 4, p. 23.

The evidences in which the act of chiseling has had a direct influence on lettering or type design is perhaps most visible when looking at craftsmen who maneuver between both.

On craft

Calligrapher, sculptor, wood engraver, type-designer and letter-cutter Eric Gill (1887-1940) was associated with the Arts and Crafts movement of the 1880-1920. As noted by James Mosley, 'Gill was not historically minded, and his freedom from dependence on obvious models is not the least of the secrets of the appeal of his lettering at its best.'⁹ It is however interesting to see the ways in which Gill was able to adapt these forms skillfully over a range of tools and applications.

In *Writing and Illuminating, and Lettering* (1906) and *Manuscript and Inscription Letters For Schools And Classes And For The Use Of Craftsmen* by Edward Johnston in 1909, Eric Gill also contributed plates and a section on inscriptions in stone [Insert I].

A comparison between his examples of calligraphy of the broad nib and pointed pen, wood cut, carved letters and type design (Fig. 5-9) shows the obvious differences in forms especially in their contrast, sharpness, connections, terminations and shapes of serifs. It is interesting to see the way he tones down the expressiveness of his forms in his type designs without losing their character and strong rhythmic quality. In Gill's type, he keeps a consistency and logical harmony of design. The elegance in the flow of the curves contrasts against their straight stems while his treatment of the serifs are completely different from his lettering with a sense of controlled staticness. The proportions of the letterforms become considerably narrower and there is overall a more vertical emphasis and definitive static rhythm in comparison.

⁹ James Mosley, *Eric Gill's R: The Italian connection* (TYPEFOUNDRY, 13 May 2010). typefoundry.blogspot.com/2009/12/eric-gills-r-italian-connection.html.

Fig. 5



Fig. 6

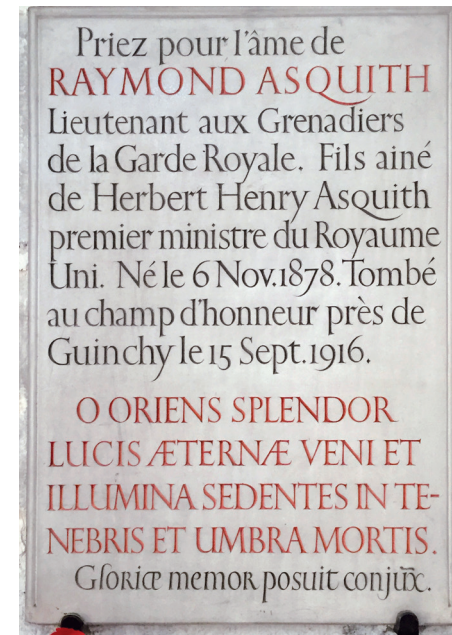


Fig. 7



- Fig. 5 Eric Gill signs and lettering model for WH Smith, 1903-07, WH Smith Archive).
 Fig. 6 Inscription in Amiens Cathedral
 Fig. 7 Gill's carved alphabets
 Fig. 8 Perpetua (released by Monotype 1925-32), Specimen Book of Monotype Printing Type, Vol. 2.
 Fig. 9 Solus (released by Monotype 1929), Specimen Book of Monotype Printing Type, Vol. 2.

Combinable with Perpetua
 12 PT. (12D) 11 SET U.A. 96
 PERPETUA, is one of the best widely-used of contemporary designed by the great sculptor (1940), and is in fact a translation of the chiselled lettering in established Gill's European creative craftsman before his 'Cross' at Westminster Cathedral fame as an artist. The Monotype commissioned the design from in that year one experimental hand from the sculptor's own final version of the face then modifications and had its first inset in number 7 of THE FL. The italic of Perpetua is full of usually legible, and constitutes a the designer of title-pages, jackets. ABCDEFGHIJKLMNOPQRST

▲ Fig. 7 ▼ Fig. 8

276—14 (14D) 13 Set

The invention of Printing from one of the chief events affecting European civilization. The task of without variance was impossible be equipped the scholar with the ac Prejudiced connoisseurs in the fi deplored the new mass-production men of letters eagerly hailed the pr method of disseminating knowledge form; and the earliest printed book in beauty, as they superseded in ec manuscripts of their day. It might that the printed book, considered as achieved in its first decades a grande THE INVENTION OF PRINTING

ceeding generation has its own variety of combinations which

[Insert I] Extract from *Manuscript and Inscription Letters For Schools And
Classes And For The Use Of Craftsmen* by Edward Johnston and
Eric Gill, 1909. (Approx 80% of original).

When cutting a curve, cut the inside first (fig.

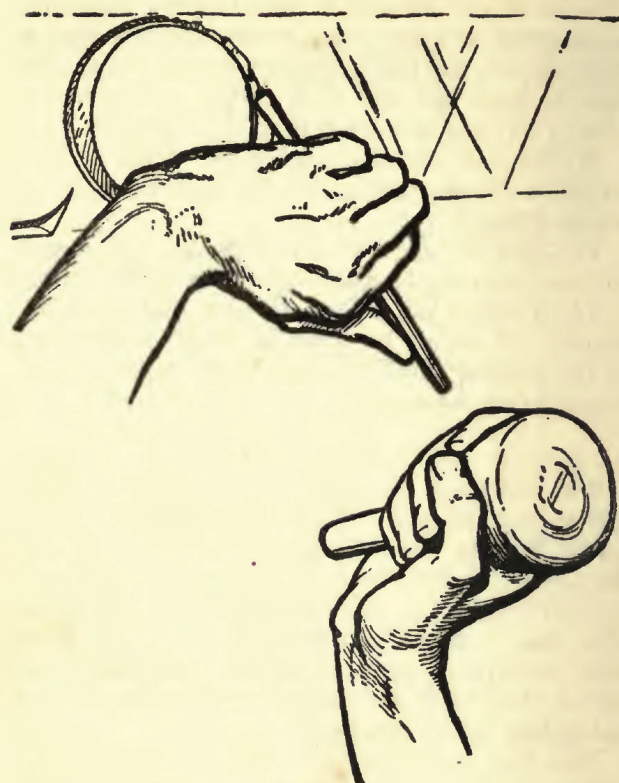
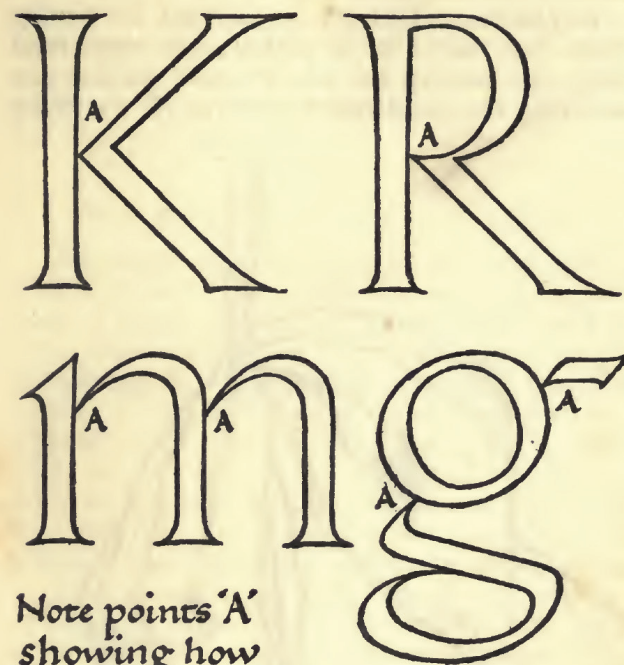


FIG. 214.

214), and start as near the narrowest part of the curve as possible.

In Incised letters unnecessary junctions of the parts may be avoided (see fig. 215). Where they are necessary, as in a capital E, or in a small y, cut

away from the junction or down on to it, rather than towards it.



Note points 'A'
showing how
junctions may be
avoided in stone.

FIG. 215.

The Mallet-headed and wooden-handled chisels are used with the Mell for large work and for cutting surfaces.



Fig. 9



Fig. 10

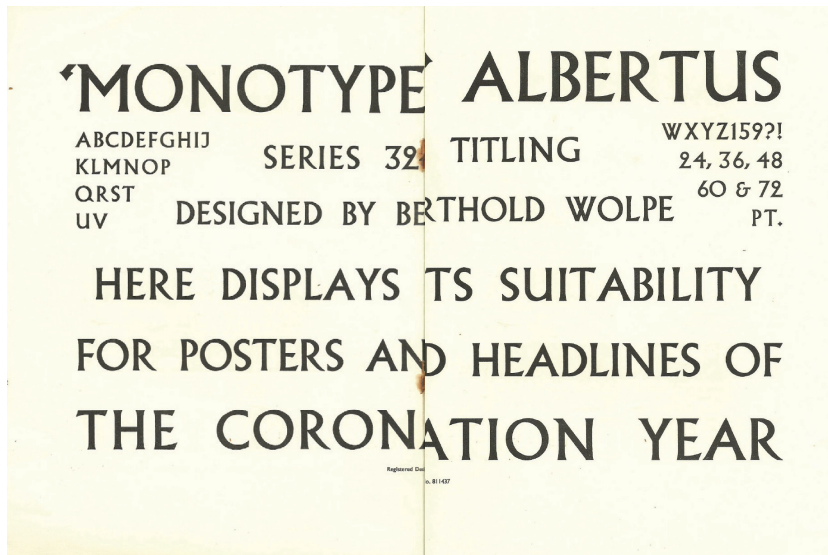


Fig. 11

Fig. 10-12 Plaques created by Wolpe in Offenbach featuring incised bronze lettering and developed as the titling typeface Albertus. Monotype Archive.

Also a calligrapher, bronze caster/metal chaser and type designer, the impact of craft can also be observed in Berthold Wolpe's designs. A student of Rudolph Koch at the Offenbach Kunstgewerbeschule, a certain 'graphicalness' or 'craftness' can be felt in the vigour of their confident bold cut forms.

Wolpe was commissioned by Stanley Morison and Monotype for the design of a typeface in 1932, based on the letters on inscriptions he had produced for bronze tablets (Fig. 10, 11). The forms of Albertus (fully released in 1940, Fig. 12) modeled on letters chiseled in bronze had a sharpness and directness to them as well as an intensity in its dark texture. This boldness in form has a definite influence of a carved relief inscription in its robustness and sturdiness in strength.

On the aspect of raised or letters carved in relief, Gill writes that 'raised letters in stone are more of the nature of "carving" than "writing in stone" when comparing it with V-cut incisions. They are generally rather more legible than the incised letters, and the difference between thicks and thins tends to disappear.'¹⁰ (Fig. 13).

¹⁰ Eric Gill, *Writing and Illuminating and Lettering*, (London: John Hogg, 1906), pp. 377, 403.



Fig. 13 Raised letters – Capitals and numerals from *Manuscript and Inscriptional Letters* by Edward Johnston and Eric Gill (London: John Hogg, 1906). Carved by Gill in Hopton Wood stone.

[Insert 2] Selected images of relief inscriptions of different materials and contexts.



Fig. 14

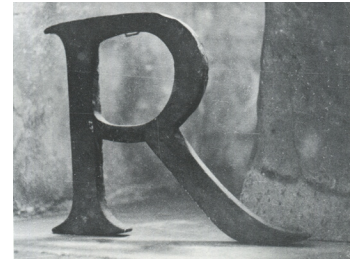


Fig. 15 (top right), 16 (top)



Fig. 17



Fig. 18



Fig.

Selection from *A History of Lettering* by Nicolette Gray (Oxford: Phaidon Press Limited, 1986):
 Fig. 14, 15 The arch of Titus, Rome, 1st-century AD, showing sockets made to hold metal letters.
 Fig. 16 Metal letter from inscription. Nancy Museum, France.
 Fig. 17 Greek inscription of Constantine Copronymos (740-75). Santa Sophia, Istanbul.
 Fig. 18 Tombstone inscription in the Church of St Peter, Leiden. 17th C.
 Fig. 19 Medal by Nicolaus, before 1441. British Museum.



Fig. 20

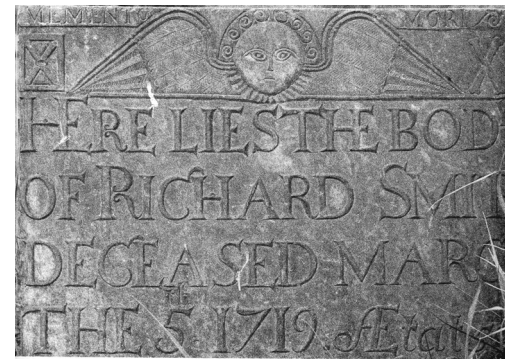


Fig. 21

Selection from *The English Tradition* by Alan Bartram (London: Lund Humphries, 1986).
 Fig. 20 Date/lintel stone in Gosforth, Cumbria, England, 1628.
 Fig. 21 Grave inscription from Hickling, Nottinghamshire, England, 1719.

nn

la

DESIGN: BEGINNING WITH A SANS TEXT

34

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There was an intention to find a way to introduce a 'crafted, incised or sculpted quality of chiseled or cut forms. Several hands-on explorations were made through paper cutting, foam cutting and also stone carving while figuring out how the aspect of chiseling can be portrayed no matter in its formal qualities or expression of materiality.

However, a stronger need for a functional body text overrode these experimentations that were kept aside and revisited in the design of the italics in a much later stage (p.68).

Perpetua
Joanna
Gill Facia

Static warmth

The first design attempts of the body text were based on a mix of Gill's works with a focus in their static vertical rhythm yet retaining a certain warmth with their humanist touches. I was aiming for a hybrid that embodies the qualities of static rigidity with some calligraphic flow.

29.03.18

aenpr

03.04.18

aenbcrABD

Decided direction
03.03.18

nnn

A turning point that made the decision of my base form and skeleton of the sans was a sketch version with flared stems and highly contrasted connections – a form probably derived from previous experimentations on materiality (revisited in the italics). The flaring not only gives the

pantocle

canbomi

fatnoyugi

atteenoyugi

matcopx

mfcopyg

1. Oblique axis, cut junctions and straight stems, large x-height, open counters, calligraphic and 'fang' endings, slightly top heavy contrast for horizontal reading. 04.04.18

2. Flared stems closer to the movement of carving and adds warmth in its vertical flow. 04.04.18

3. Simplifying shapes by removal of 'fangs', decreasing the degree of flaring, trying out different stroke endings by testing it in text and envisioning its characteristics in black. 10.04.18

4. From testing it in black, further simplifying forms like inclined stems into horizontal attacks, removing top heavy contrast, increasing weight, deeper connections, 'a' changes for higher readability. 02.05.18

5. Final forms with consistent vertical and horizontal cuts and terminals for directness, lower contrast, sharper terminals, more flaring on diagonals (x,y), and more open counters for clarity.

feeling of an incised letter, but also creates a vertical movement and rhythm I was looking for. It allowed me to keep a calligraphic ductus and not have to stick to a vertical axis of modulation or stable serifs that I thought was necessary for the static-ness but too stiff and rigid for my liking. The tapering stem has a craft-like warmth in its flow coupled with the incised sharp connections gave me the balance and tension I was seeking between the verticals and horizontals. A low contrast sans/semi-serif with high contrast joints is formed.

The initial versions of this form which I chose to develop as my body text had several features that went through the process of simplification.

Starting as a body text where readability and legibility was a concern, Antique Olive was referenced for its large x-height and similarity in an extreme stroke variation where the curves meet the stems. Its slightly top heavy horizontal contrast was adapted in my first versions (1). In wanting to add character or a more 'contemporary' vibe, exaggerated calligraphic terminals, cuts in stem connections and inclined stems are also seen in the earlier versions (1,2).

**antique
olive**

Antique Olive by Roger Excoffon,
released by Fonderie Olive 1962-1966

Clarity and openness

**The name of the building
as it can be read in
architrave. The perimeter**

BigVesta by Gerard Unger, 2003.

**Colosseo
Pantheon** →
← **San Paolo
fuori le Mura**

Capitolium by Gerard Unger, 1998.

These features (top heavy, exaggerated terminals, cut stems) were all removed during the process of simplification where I looked towards purer forms that are more direct and consistent. The clear outspoken shapes, legibility in his flat curves and robustness in the works of Gerard Unger works are a constant inspiration in aiming towards pureness and harmony of forms (3).

I shifted my connections higher (5) to increase its horizontal reading flow and pushed the counters open for clarity in text sizes. Contrast was lowered while keeping it high in the connections.

I felt that more strength and vigour could be achieved by increasing the weight and grey value of the text. Looking back at the references of relief inscriptions like those by Gill and Wolpe where shapes are carved from outside-in through the subtraction of material resulting in heavier forms, or the stockier iron casted ones with simpler robust shapes, I tried to keep this movement and technique of the tool in mind while I sculpted and simplified some forms like the y, k, t, while increasing the darkness of the text.

achene comport hebron
laird enthral policed cootie
tablet prohibit realm hippo
tartana clied ancona ralline
cid harbor plod ibrahim
circlip opened anthea
alicant cacolet camphor
ceri plated diplont pinier
charier nato trento one
cali relent deodate cohab
creatic caitlin pipa albert

04.04.18

achene comport hebron
laird enthral policed cootie
tablet prohibit realm hippo
tartana clied ancona
ralline cid harbor plod
ibrahim circlip opened
anthea alicant cacolet
camphor ceri plated
diplont pinier charier nato
trento one cali relent
deodate creatic caitlin pipa

25.04.18

achene comport hebron
laird enthral policed cootie
tablet prohibit realm hippo
tartana clied ancona ralline
cid harbor plod ibrahim
circlip opened anthea
alicant cacolet camphor
ceri plated diplont pinier
charier nato trento
one cali relent deodate
creatic caitlin pipa albert

Final

Selected changes in the process of simplification and grey value in text from beginning sketches till final forms.

All cuts and terminals were changed to either verticals or horizontals (5), leaving it cleaner and more straightforward. This, I believe holds true to the act of carving – direct, no fuss, gets the job done.

This process of simplification and abstraction resulted in a sans/semi-serif with a darker weight inbetween of the standard regular and bold, slightly heavier than medium or book weight, and open shapes that in turn work surprisingly well in caption sizes. It also made me eliminate the thought for a micro version.

The uppercases were based on the proportions of the inscribed capitalis monumentalis. A few mix-and-match with the forms of a calligraphic hand and directness of sculpted forms were taken into consideration.

This can be seen in the slight narrowed forms of the O, C, G, K and the suppressed calligraphic contrast so prominent in the elegance of the Trajan forms. The stubbier forms in the serifs, shorter straighter tails and stroke endings of K, R, Q, and unsplayed legs of the M take cues from the robustness of relief carvings. Avoidance of sharp apexes in the A, M, N were to match the horizontal stems of the lowercases. The monumentality of the uppercases coupled with the lowercases has an informal atmosphere without loosing authority, making a good contrast when both are used separately.

ABCDEF
HIJKLM
NOPQR

Trajan Pro by Carol Twombly and Robert Slimbach (Adobe Fonts)

OCGggg
KRQo
AMNhn

Unlike text for print, the uppercases of inscriptions on stone or letterforms of the vernacular – meant for looking from a distance and to be read in words and short sentences rather than running text – are usually aligned to the ascenders of its lowercases. Graye includes an alternate style set for this feature.

HhPrint

Default Text

HhStone

Style Set I with aligned Cap Height and Ascenders

In Loving Memory
 21 April 1898
 28 December 1970
 Royal Garhwal Rifles 1961–30
 And Of His Wife
 Aileen Beatrice Henville

M^{rs} HIGGINBOTTOM
 Mary the Daugh^r of Jos^h Eliz^h
 DIED on y^e 8th of Novem^r 1836
 aged 1 Year 5 Mon^s

Some alternates and new glyphs based on inscriptional abbreviations and letterforms.

A B C D E F G H I J K L M N
 O P Q R S T U V W X Y Z

a b c d e f g g h i j k l m n
 o p q r s t u v w x y z

0 1 2 3 3 4 5 6 6 7 8 9
 0 1 2 3 4 5 6 6 7 8 9 9

1b

**DESIGN:
SANS HEAVY**

42

The heavy variants for the sans (similarly for the serif) are intended to stay very closely related to their text styles. They are also designed to be much darker than usual bold faces as they are intended to be used alone for headings and subheads rather than emphasis in text next to the text weights. And also for more punch and difference.

fight or flight

The fight-or-flight response (also called hyperarousal, or the acute stress response).

fight or flight

The fight-or-flight response (also called hyperarousal, or the acute stress response).

fight or flight (final)

The fight-or-flight response (also called hyperarousal, or the acute stress response).

Heavy interpolated with the text weight to find an optimum gray value in comparison to text

43

**A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z**

**a b c d e f g h i j k l m
n o p q r s t u v w x y z**

**0 1 2 3 3 4 5 6 7 8 9
0 1 2 3 4 5 6 7 8 9**

2

2 Context: Towards the English Vernacular (Eighteenth–Nineteenth Century)

46

47

As mentioned, the starting intention was to design a typeface based on chiseling. There was no clear aim of how the design could, or would be expanded into a typeface family. However, the design of the sans went quicker than expected and I had to consider how I should develop a family based on the flared sans.

I began with the logical way of designing a serif based on the skeleton of the sans (below) but for the purpose of long running text, to contrast with the sans that works better for shorter text blocks. I was however not convinced as I did not really see a point in designing a serif that shared similar characteristics or skeleton as the sans. I felt that following the skeleton of it created a serif that was visually part of the family but did not provide me with any new or distinctive tone that the sans could not provide, aside from a debatable purpose for higher readability running texts.

nb nb nb nb nb nb nb nb

Sans

Some of the tries on serif versions based on the sans skeleton.

Thus, in search for a different texture and tone in text, I looked back into my first interests on lettering in the English vernacular although I was aware that it would be a challenge to find out how the sans and serif with such different basis of form and structure would relate together as a family.

THE VERNACULAR

Compared to the previous references of elegant Roman inscriptions that performed magnificently on commemorative state monuments and grand architecture, the more widespread and humble use of inscriptions in the English vernacular was as appealing and striking for their vitality and honesty.

Interrupted by the Arts and Crafts movement with their broad pen lettering and revival or propagation of the Trajan letter as the orthodox form for Roman capitals, the phase of the ‘English Vernacular’ began in the early 18th century and persisted till the late 19th century.¹

Paul Barnes explains:

‘Vernacular is usually related to language. It is the language spoken by the ordinary, whatever that might mean of a country. It is derived from the latin “vernaculous”—domestic, native, indigenous. In our world, we often hear phrases like ‘vernacular architecture’—an architecture usually of a district distinct geographical area, and often relates to specific local materials and the needs of ordinary people. Different materials, different climate, different budget. Today, such differences will be reduced.

Vernacular lettering is lettering of a geographic region. It appears that materials or method or production still has some effects on the letter. Look at how the letters cast in iron are quite different quality to those cut in stone. What connects them is how a letter can be done. You will find well made examples, and the less well so. But most will have what I would describe as an honesty.’²

The appeal of the English vernacular tradition lies in its great inherent possibilities for formal invention and the need for expression.³ Vernacular lettering are found on tombstones, buildings, objects of silverware, ceramics and tetra-cotta, carved in wood, gilded,

1 James Mosley, *English Vernacular*, Motif II (Shenval Press Limited, 1963), p.2.
2 Paul Barnes, *Chiswick: A Vernacular Typeface with Paul Barnes*. Type at Cooper Lecture Series, 21 Mar. 2017 (coopertype.org/event/chiswick_a_ vernacular_typeface)
3 Alan Bartram, *Tombstone Lettering in The British Isles* (London: Lund Humphries, 1978).

painted on glass, cast on coins, etched on metal, engraved on copperplates, used at book binders, printers, and founders in iron and brass etc.

It is difficult to specifically define just one variant of the english vernacular as the definition of ‘vernacular’ itself encompasses the idea of varied sources and range of styles splayed across the country. It is clear that the vernacular tradition is confusingly intermingled with lettering of different backgrounds.⁴ What we can focus on is perhaps a more unified and stable form pertaining to it—the English letter.

THE ENGLISH LETTER

The lively and vigorous lettering used by the cutters of 18th and 19th century gravestones shared obvious afinities with the works of writing masters, certain typefounders.⁵

Although materials or method of production had an effect on letterforms, a certain basic roman and italic form was increasingly being accepted and utilised in all trades, resulting in an almost homogenous style of lettering. The ultimate authority for the shape of a letter and therefore a powerful influence towards uniformity, was readily accessible in the copy books of the English writing masters.⁶ The models of the writing masters published in the last quarter of the 17th century and the first half of the 18th century were a major influence in establishing a common form of letter style.⁷

4 *ibid.* p.15.
5 James Mosley, *English Vernacular*, Motif II (Shenval Press Limited, 1963), p. 2.
6 *ibid.*
7 *ibid.*



Fig. 21 George Shelley, *Alphabets in all the hands* (c. 1715).

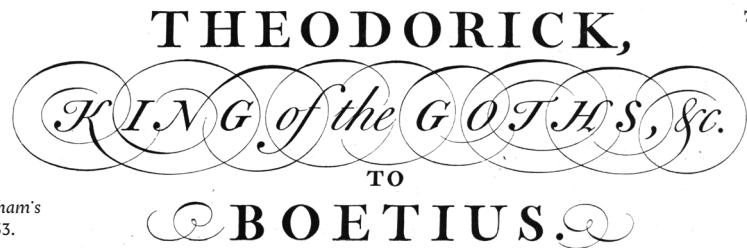


Fig. 22 Roman Capitals, Bickham's *Universal Penman*, 1733.

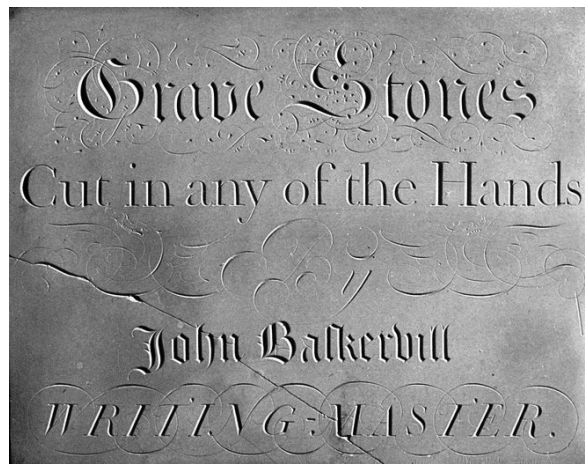


Fig. 23 Slate cut by John Baskerville, early 1730s. Probably 20 years before turning type founder and printer.

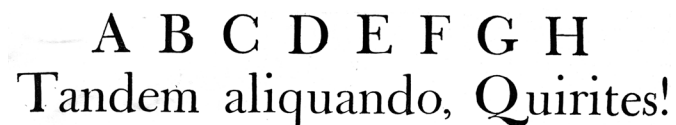


Fig. 24 Baskerville's French Canon roman from 1777 specimen issued by Sarah Baskerville.

Skipping past the hands of scripts and the English round hand, many writing masters also included examples of the 'print hand' in their books. These differed considerably from the types then in use. An example would be of Shelley's *Alphabets in all the hands* (Fig. 21). James Mosley describes the forms as stiff and lifeless, but with regular curves and long thin serifs although they do not taper to a point. It is a consistent design and one which anticipates many of the features of later incised lettering and type design.⁸

Before turning type founder and printer, John Baskerville (1706-1775) was first a writing master and gravestone cutter. The forms of Baskerville's types relates very much to those found on tombstones in their generous curves, contrast and untapered bracketed serifs.⁹ His roman lowercases and narrow italic capitals show that the type design followed a letter which had already been incised (Fig. 23).¹⁰

These general characteristics of what we now know as the archetypal English letter are embodied in the types of Baskerville (Fig. 24). The forms are defined by their seriffed, varied-weight (stressed) letter with a rich full shape, vertical stress and fairly sharp gradation from thick to thins although less abrupt than the French moderns (Fournier's or Didot's types). They are usually high in contrast and have rich bracketed serifs that terminates sharply and their proportions are more regular and squarer as compared to the Roman forms.

⁸ *ibid.*

⁹ Alan Bartram, *The English Lettering Tradition* (London: Lund Humphries, 1986), p. II.

¹⁰ James Mosley, above n 8, p. 6.

nn

2A DESIGN: THE SERIF TEXT

54

55

PROPORTION AND WIDENESS

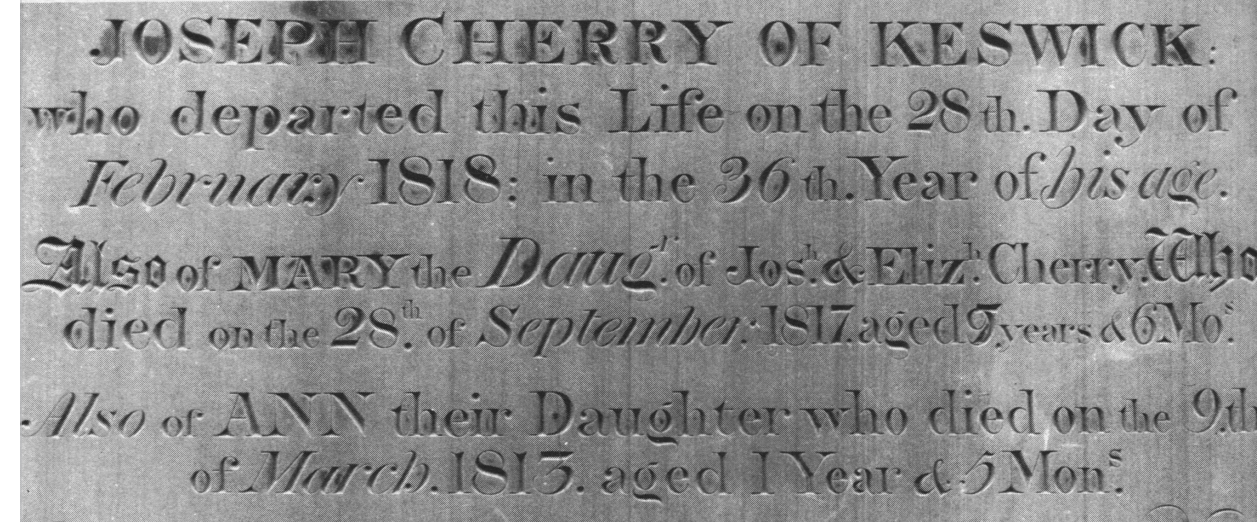


Fig. 25 Inscription in Great Crosthwaite, UK. Alan Bartram, *The English Lettering Tradition* (London: Lund Humphries, 1986), p.11.

Looking back at examples of English lettering inscriptions (Fig. 25-29) – as with the Trajan references for the sans, I am particularly attracted to the capitals with its strength in the deep cuts, wide confident proportions, contrast between the thick and thins and no nonsense forms. As with the widespread use of English lettering, these forms existed not only on gravestones but were also mostly used on buildings and street signs due to its wide stretched forms that suited architectural lettering. These letters, no matter in the styles of the transitional, egyptian, ionic, or an inbetween, had a horizontal impact in their proportions which I felt was a good contrast and quite the opposite from my sans design. I chose to look for a letters of similar proportions from copy books and type specimens.

The design started with the wideness of the capitals in mind. They were based on a mix of Fry’s Baskerville (Fig. 31), Bowle’s Roman Alphabets (Fig. 32), and of the vernacular letterforms [Insert 3] of the same period. It keeps details of the English lettering in its bracketed serifs, full rounds, barbed C, G and S, bowed tail of the R, and squarer generous proportions of the letter.

Grave Serif Text



The letters also follows the idea of an incised form with their long bracketed serifs and slightly tapering stems. Except for the diagonals, nothing was drawn as a straight line. The connections where the bottom of the B, D, E meets the stem are kept angular instead of a writing master’s curved connections to follow a more incised no nonsense approach and to keep a sense of craft.

MONU
MENTAL
DIGNITY

[Insert 3] Inscriptions on English gravestones, street names and buildings from Alan Bartram, *The English Lettering Tradition* (London: Lund Humphries, 1986), p. II. Except Fig. 28 from James Mosley, *English Vernacular*, Motif II (Shenval Press Limited, 1963), p.2.

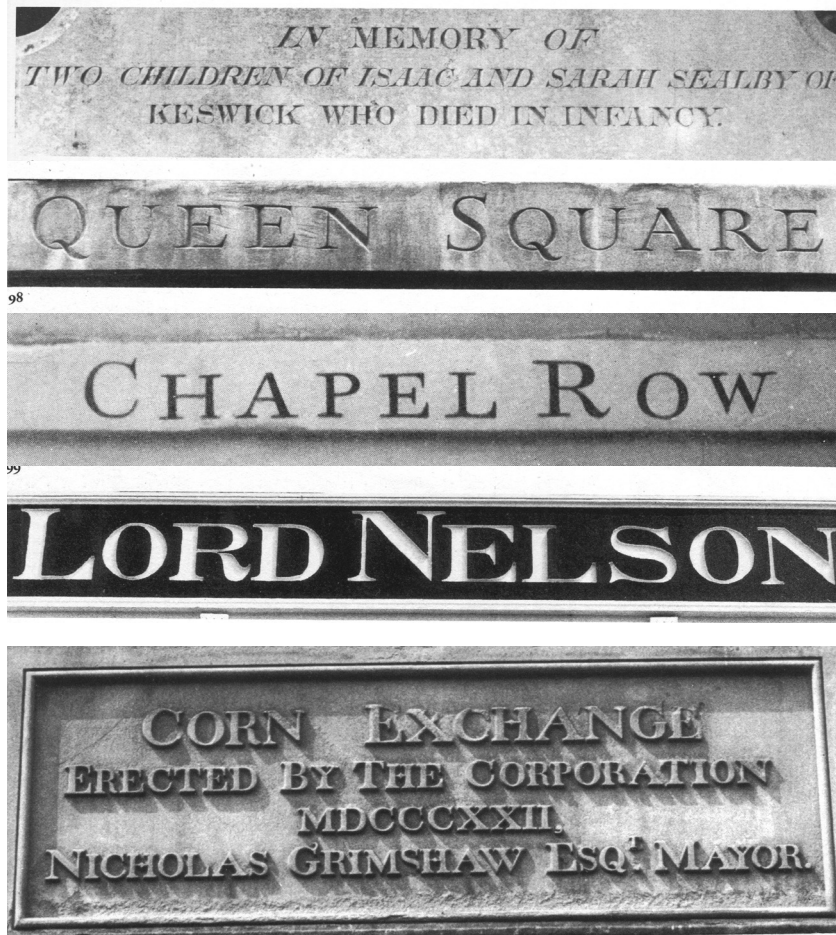


Fig. 26 Tombstone at Great Crosthwaite, Cumbria, UK, around 1820.
 Fig. 27 Street name from Bath.
 Fig. 28 Street name from Bath, late eighteenth century.
 Fig. 29 Hotel Sign at Milford Haven, Dyfed.
 Fig. 30 Sudbury, Suffolk.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 &abcdefghijklmnopqrstuvwxyz 567890

A A B C C D
 E F G H I J
 K K L M N O
 P Q Q R R S
 T V U W W
 X Y Z Œ Æ

Fig. 31 Fry's Baskerville, cut before 1770, Stephenson Blake.
 Fig. 32 Bowles's Roman and Italic print alphabets, 1775 by Carington Bowles, a guide for signwriters among other professions.

LOWERCASES

The lowercases again referenced the types of Baskerville and a mix of English inscriptions that had lowercase with wider fuller and rounder forms (Fig. 33–36) to match the breadth of the uppercases better.

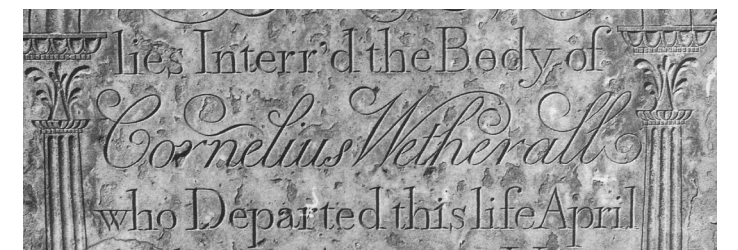
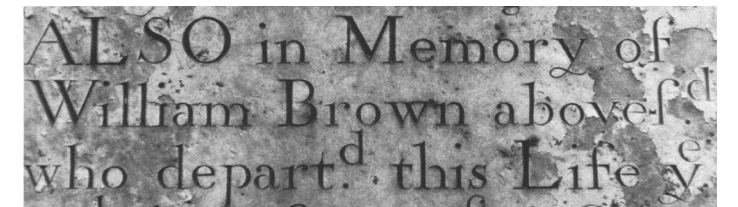
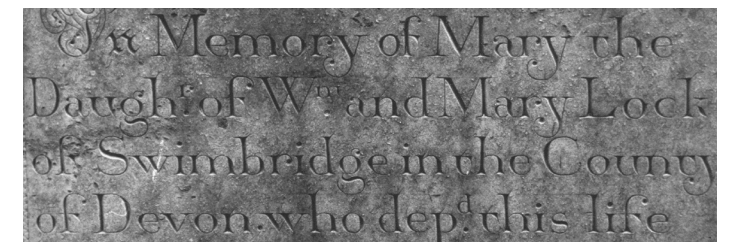
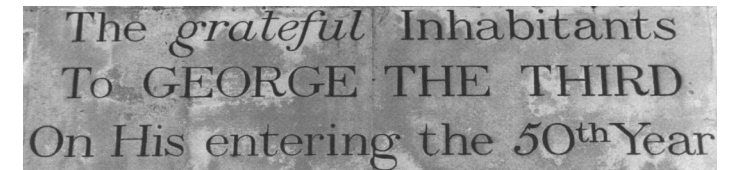


Fig. 33 Weymouth, Dorset, 1810.

Fig. 34 Porlock, Somerset, around 1806.

Fig. 35 Porlock, Somerset.

Fig. 36 Grantham, Lincolnshire.

Alan Bartram, *The English Lettering Tradition* (London: Lund Humphries), 1986.

- 1 Generous rounds, wider forms compared to Baskerville. Incised stems, long bracketed serifs, vertical axis, transitional forms. 24.09.18

camotlepH

- 2 Lower contrast, longer and thicker serifs for better readability. Even wider proportions with a lower x-ht. Slight pinching on the rounds for a roughness or ruggedness of the vernacular. k follows a more flourished variant on tombstone carvings to match the uppercase R. 03.10.18

domkRcp

- 3 Narrowed proportions again for better reading in text. Straighter serifs to emphasis on horizontal impact and a cleaner direct form closer to the English letter of later stages. Changing drops of c, r, f. Flatter bottom curves for c, e, and a wider a with an alternate terminal.

acrehilmop

Connections were broken so that shapes had less pointed pen ductus and are closer to a chiseled form where strokes are more separate and component based. 14.11.18

mm pp D

- 4 Final forms of letters like s, y, f, j emphasise on horizontal sprawl with flatter and longer arcs, also giving them a more lettering than type influence without the constraints of metal type setting. The serif returned back to a less inclined version for a livelier texture.

englishjoyf

Hubble rashes escrocs sti
moose scrunts ads sivaiss
dectets drupe cerite rusi
cull balsas meercat abutt
coatees hooch manual tin
pottle hermes hutu reviv

1

Hubble rashes escrocs sti
moose scrunts ads sivaiss
dectets drupe cerite rusin
cull balsas meercat abutte
coatees hooch manual tin
pottle hermes hutu reviv

Hubble rashes escrocs sti
moose scrunts ads sivaiss
dectets drupe cerite rusin
cull balsas meercat abutt
coatees hooch manual tir
pottle hermes hutu reviv

4

COLOUR IN RELATION TO THE SANS

The design of the serifs was developed very closely in relation to the sans. Many decisions regarding its vertical matrix, colour, proportions and the structure of certain letterforms were made with comparison of the sans variant side by side in blocks of text to aim for coherence in gray value.

repost erved underclassn
quadriceps reconciles epi
anecdotalist mintiest pedu
nunship paternosters lun
ossicles millilitres cenota
detracts duress bordered s
pamper literalises depura
adiaphoristic chance slee

repost erved underclassn
quadriceps reconciles ep
anecdotalist mintiest ped
nunship paternosters lu
millilitres cenotaph hea
bordered sisters teston:
depurated lorries adia
sleeplessness irrationala

narrow
↑
wide
↓

- 1 First sketches of serif had narrower proportions in attempt to relate better with the sans. The serif looks optically bigger and also lighter than the sans.

- 2 Width:
It was decided that wider proportions and rounder letterforms will be the main characteristic of the English letter I wanted to keep and also have a contrast with the sans. The sans had a verticality in its rhythm while the serif would emphasis on its horizontal sprawl.

Several width tests were done to see how much it can be stretched without introducing too much discomfort in reading.

X-ht:
As the serif had a higher contrast and wider counter spaces than the sans, its x-ht was lowered to 95% to match optically with the sans.

Colour:
The weight and contrast of the serif was also tweaked accordingly to have a similar darkness with the sans as it was planned that they would have a shared italic. They therefore needed a relatively similar colour for this concept to work.

Today the technology to n
nearby planets is possible.
though many long term te
challenges still need to be
support the creation of a
permanent, self sustaining
presenonce on another pl
imaginings humans as a m
planetary species is not a
fantasy anymore. Against
backdrop, the publication
the imagination of life on
planets in the arts, literatu
sciences at the beginning
twenty first century. It the
attempts to interweave th
into the very fabric of soc
abd aims at connecting ar
research and the abstract
sciences on an internatio

Today the technology to n
nearby planets is possib
though many long term
challenges still need to
support the creation o
permanent, self sustain
presenonce on another j
imaginings humans as
planetary species is no
fantasy anymore. Agair
backdrop, the publicati
addresses the imaginat
on other planets in the
literature, and sciences
beginning of the twenty
century. It thereby atte
interweave the discours
very fabric of society to
aims at connecting arti
research and the abstra

light
↑
chosen weight
↓
dark

MATCHING FORMALLY WITH THE SANS

64

The sans and serif do not only match optically in vertical metrics and colour. Certain forms and alternates of the serifs are also designed to fit and relate to the sans better such as higher shoulder joints and flatter curves, generous counter spaces, a more open terminal and round bowl of an a, the b and q that retains their humanistic connections, alternate s for less distracting reading impact, the addition of instrokes of the apex of the A, and alternate Js to keep to the more obviously chiseled sans. It aims to work alone as a distinctive style yet maintaining hints of similar formal features with its sans counterpart.

xnopl xnopl

Sans

Serif

a aa

bq bq

ss ss

A A

J JJ

65

abcdefghijklmnopqrstuvwxyz

•.,;?!“”(){}>[]
0123456789
0123456789

ABCDEFGHIJ
KKLMNOPQQ
RSSTUVWXYZ

Part of the Serif Text character set

2B DESIGN: SERIF HEAVY

66

The Serif heavy follows the Sans Heavy in its darkness and increases in contrast in relation to its text variant.

Like most modern architects, Frei C fundamental question of structure: construct greater spans with less m prompted zhim to undertake an ex structures, and the result has been minimal structures and a number c Germany’s most imaginative archit diversity of applications of tensile s tents temporary structures ideal fo roofs for theaters and stadiums the dams, pneumatic structures for gre cities, dome shapes for grain silos, towers. Their relevance in an age of mobility, as well as the promise the

Sans Heavy

Like most modern architects, Fr fundamental question of structu to construct greater spans with l concern has prompted him to ur investigation of lightweight stru both a comprehensive theory of of spectacular designs. One of G architects, Frei Otto has created tensile structures. In addition to structures ideal for exhibition p theaters and stadiums there are pneumatic structures for greenh cities, dome shapes for grain silo water towers. Their relevance in

Serif Heavy

67

abcdefghijklmnopqrstuvwxyz

.,;?!“”()
0123456789
0123456789

ABCDEFGHIJ
KKLMNOPQ
RSSTUVWXYZ

3

3

Context: The Shared Italic

70

71

A tying factor of the project's exploration in the formation of an eclectic yet compact typeface family lies in the idea of a shared italic. How possible or successful can it be for a low contrast humanistic sans and high contrast transitional serif to have a shared italic, and what can be done to achieve this?

Due to the way the typeface family or design space was mapped out, and also the approach taken in the designing, the form of the sans was completed before starting the serif variant. They are then both stabilised to work with one another before starting on their shared italic. The styles were designed one after another and not in parallel as this would result in too much back and forth in the changing of details in all three variants if a change was made in one – especially if this change has an impact on the colour of the family (which means changes in weight, contrast, form etc.)

A bulk of the decisions were based on a sense of texture or atmosphere the individual styles evoke rather than a fixed or clear aim towards a certain formalistic quality or historical model. Each style was a completely different cut without a starting basis of comparison, and most time was spent on trial and error or the experimentation of each form before proceeding to the next variant. This was especially true for the italic which entirely relied on formal experimentations that drove towards the main aim of a shared italic between the different styles of its romans.

A handful of examples can be found in which their type families utilise the concept of a shared italic between their sans and serif styles. The following examples give an idea of how this had been achieved.

SKELETON AND COLOUR

United by Tal Leming, released by House Industries, 2007. A family of 3 styles, each with seven weights and 5 widths for a total of 105 fonts.

United Sans Regular Medium
United Serif Regular Medium
United Italic Regular Medium

Kaligari by Franziska Weitgruber includes both a serif and sans with a fairly independent italic and an expressive connected display italic.



KofiPure by Fontfarm is a super-family with a shared semi-serif Italic.

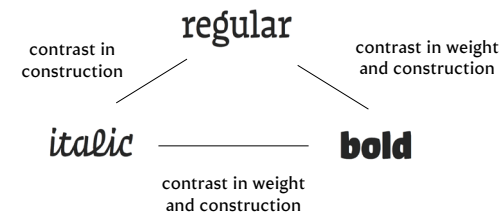
Rag Rag Rag
The quick fox jumps on the lazy dog
Sans *italic* serif
Semiserif kursiv

The similarity in which these type families dealt with the idea of a shared italic lies very much in:

1. Having a similar base skeleton for all 3 styles of sans, serif and italic, even if the styles might differ drastically in contrast, width or other variables.
2. They mostly took the form of a semi-serif italic.
3. All 3 styles share a consistency in colour. This differs from the usual sans and serif variants with their individual italics which are free to explore weight and colour differences.

COMPACT DYNAMISM

More relevant examples relating to the concept of a family made up of seemingly separate styles can be found in FF Antithesis by Yanone and Typotheque's newly released Brenner.



FF Antithesis by Yanone, released by Fontfont, 2014.

professional qualification
Examinations
Intellectual Proposition

FF Antithesis is a concise type system that consists of 3 different styles. It is a combination of separate but related typefaces in its regular serif, bold sans and italic. Except for the serif and italic sharing a similar weight, the styles are highly contrasting and differ construction. This unusual mix allows the creation of dynamic layouts and possibilities for them to be used in multiple ways. However, it is visible that the styles are related in their skeletal structure and also evokes a common tone or mood. It seems like

its unexpected dynamism was achieved by skipping or removing the inbetween stylistic weights i.e. regular sans, bold serif.

CONTRAST IN TONE AND DISPOSITIONS

Brenner		
Sans	Condensed	Serif
Mono	Slab	Display
	Script	

Brenner by Nikola Djurek, released by Typotheque, 2018.

The family that feels closest to my idea of an eclectic family of different styles and tones is Brenner.

Brenner combines seemingly unrelated styles into one large superfamily. An unobtrusive Sans, confident Serif, expressive Display, utilitarian Mono, sharply chiseled Slab, and extravagant Scripti, along with space-saving Condensed Sans styles. The styles differ from each other as each is built around a different model, yet as distinctive as they are in styles, colour, texture or tones, they support each other surprisingly well in complex layouts due to their shared x-height and vertical metrics.

My intention for my type family however, is not about superfamilies for complex typography or about designing styles with extreme differences in contrast, width or models. The idea of the common italic does put a constrain of a similar colour, and this restricts the weight and contrast of its variants to be 'as extreme as possible' or as opposite from one another so as to create maximum contrast for complex environments. This constraint is also what defines this family.

n

n

n

3a Design: Italic

76

As explained, the direction of my concise convergent family with a shared italic aims towards a family of individual skeletons, proportions, construction, texture and tone but works together in a unified colour and optical vertical metrics. Several variations to find a matching form for the sans and serif were tried—from a functional text italic to a display version, up to the final form of an expressive italic that stands alone and is catered for body text.

HYBRIDISATION TO MEET COMMON GROUNDS

Sans **Hambur**gefontsi**vy**
Serif **Hambur**gefontsi**vy**

1. Trying an interpolation between sans and serif to have an idea of what a hybrid might look like.
10.18
2. Different in and out strokes, contrast, colour and x-height to find an inbetween form that works for sans and serif.
10.18
3. A hybridised slanted form with in and out strokes that matches the sans, an inbetween contrast and adopting details from the serif like drops and endings in the c, r, y.
10.18

beinop beinop
nnnnnnn ppppppp
abcdeijklmoprty

corrody enticed carbo
collet theatric in direct
neither thill heroic ra
impleaded millpond
acetylcholine maniple
candid mala monitoria
onychomancy hila babi
adenocarcinoma pothe
monitorially onychon

Sans

Italic

Serif

77

All the test variants kind of worked as a shared italic, but they also felt forced. The sans and serif had too different structures, proportions, details and ductus for the italic to work equally well for both. They match in colour but the forms felt compromised. Setting it alone in text without comparing with the sans and serif also made me realise it was not a style that would stand out as an individual for a distinct tone. I decided to veer towards the direction of a more individual italic that is not dependent on the styles of its roman counterparts.

AN EXPRESSIVE ITALIC

In the very beginning before the design for the sans or serif started, one of the ideas proposed for the project was for an chiseled typeface inspired by materiality that played on abstractions of light, shadow and v-cuts of inscriptions. I wanted to reintroduce expressivity to the italics and add more distinctiveness to it.



Some very early experimentations (before any of the sans or serif were created) on forms derived from the effect of materiality on carved inscriptions. Includes foam carving, studies of light traps, paper cutting, variable font that criss-crosses and changes contrast, and some stone carving.

The main differences in the sans and serif lie in their connection joints and contrast that clearly states their different ductus in the broad nib versus pointed pen. Beginning with the idea of the effect of weathering or light and shadow, abstracting these parts of the letterforms not only made them look more similar, and also adds a sense of materiality and character.

dancepos dancepos
dancepos dancepos
dancepos dancepos
dancepos dancepos

Sans and serif slanted and in different degrees of abstraction where they merge to look more similar.

Some variations of this abstraction and almost stencil-like effects were tried:

1. Examples of different breaks that evokes the effect of erosion or light and shadow on carvings.

nocprt nobpl

Problem: Distracting to the reading eye.

attain natalital tollbooth
addio blind doodah hallion
ala nipl hpapain photo phil
lion ala nipl hpapain photo
phil bito dill poll ibpit iltom

blini meet pin moonlit
notin photophil bito dill
poll pompom thon dod ind
pompom thon dod ind mil
plibn dollip lollipop poop

2. Considering the supression of breaks for a functional text version/variant.
10.18-11.18

nnnopc

The issue with the breaks was their effect on readabilty. The breaking connection was a feature I tried to keep but it was distracting to the eye when set in text and yet loses its impact and characteristics if taken away or suppressed.

AMBIGUOUS DEPLECTED CONNECTIONS FOR READABILITY WHILE KEEPING BREAKING FORMS

1. Modifying placement of breaks for reability. Instead of stencil breaks that usually cuts the letters at their both the top and bottom, the breaks are shifted to the bottom to be less of a reading distraction. Also did not want it to be seen as a 'stencil' effect. It resulted in a construction that is a 'truer' italic.
16.11.18

nobpaec

Construction of the 'deflected' connections also reminded me of ambiguous connections of carved letters where you have difficulty telling if it was due to the effect of erosion, light and shadow or an avoidance of joints due to the act of carving, or as an intentional design.

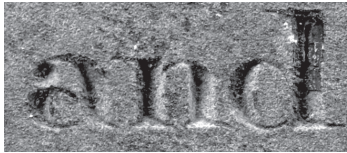


Fig. 33. Inscription in Ditchling with ambiguous connections due to erosion and light and shadow.

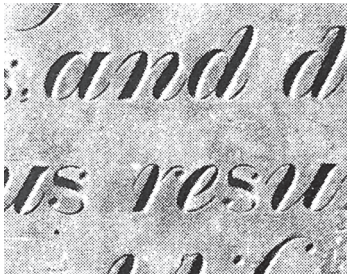


Fig. 34. Cockermouth, Cumberland. Tombstone Lettering in the British Isles

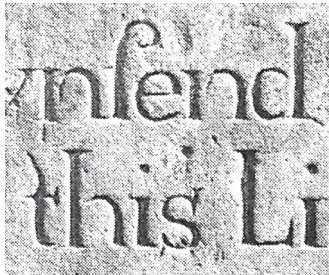


Fig. 35. Hebden Bridge, Yorkshire. Tombstone Lettering in the British Isles

2. In comparison with the sans and serif roman, the italic worked well with an intermediate serif, sloped stem yet cursive outstrokes.

The contrast is almost matching with the sans except for its thin connections.

The movement of the italic with its fast transitions between the arc and connecting joints almost gives its a more pointed-pen/expansion or brush-like ductus that matches with the serif.

3. Some of the explorations in rhythm and speed in the connections and outstrokes to compliment and contrast the roman styles, and setting them in text to determine the texture, readability, and in comparison to the roman.

16.II.18–28.II.18

n n n

A n n n
E n n n

- A *bubal clamp duomo moho lambie oppo mobbed he
hided hob opaque mulch oban honed pauli molded*
- B *pliocene kibble decoded bilobed honked bole noop
chocho lobo iodine chechen cline booed ipoh diplo*
- C *deepened kikoi codlin decide chinee dieb hellene ph
concede eild keeled bedell kidel koi link dipped penc*
- F *belone pip inclined biocide hoke coppiced done popp
cockle conchoid hip chin deloped doiled did cobbled*

While Matta-Clark took his architect
subversions across the U.S. and, later, Europe, this particular exhibition focu
on Matta-Clark's direct involvement
New York City. *His concerns are not n*
aesthetic or architectural but political
Jessamyn Fiore, who co-curated the s

4. Progressively changing forms to match the consistency of closed or curled forms in curves.
11.12.18

5. Deciding if uppercases should stay straight and rigid.
11.12.18

6. Or go more swash-like to match the lowercases and an even more expressive character that stands out from any model or style.
18.12.18

7. Although not directly referencing them, nice to look back at different things that reminds me of the direction of my italic.

Fig. 36–38 from: Nicolette Gray
A History of Lettering (Oxford: Phaidon, 1986).

Fig. 39, 40 from: Alan Bartram,
Tombstone Lettering in The British Isles (London: Lund Humphries, 1978).

kk rr ss cc

HHHHHN

HΔaBbCDE
GJIPPMNQ



Fig. 36 Romanesque manuscript open bowls. *The Lectionary of Monmajeur*, Provenance, c.1100. Paris Bibliothèque Nationale.

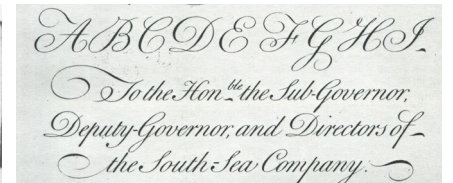


Fig. 37 Scripts from Bickham's *Universal Penman*, 1743.

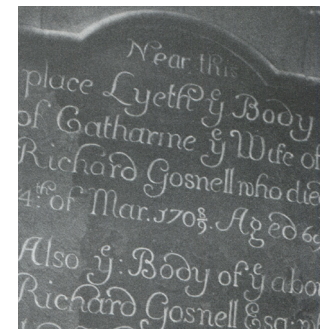


Fig. 38 Flourished inscriptions at Winchester Cathedral.

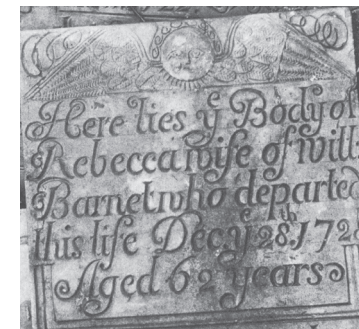


Fig. 39 Nether Broughton, Leicestershire.

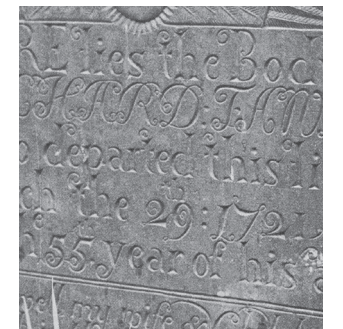


Fig. 40 Granby, Nottinghamshire.

*abcdefghijklmnopqrstu
vwxyz*

*ABCDEFGHIJKLMNOPQR
STUVWXYZ
0123456789*

CHARACTER SETS

SANS REGULAR

Uppercase	A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
Uppercase Stylistic I	A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
Small Caps	A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
Lowercase	a b c d e f g h i j k l m n o p q r s t u v w x y z
Accented uppercase	À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß
Accented lowercase	à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß
Punctuations	— _ . , ; : ! ? , . / \ ! () [] { } ' " ‘ ’ “ ” , , < > « »
Figures, symbols etc	0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9 ¼ ½ ¾ 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 % * = + - ± ° & © i ii iii iv v vi vii viii ix x xi xii I II III IV V VI VII VIII IX X XI XII ▲ ▼ ◀ ▶ ↯
Superiors	a b c d e f g h i j k l m n o p q r s t u v w x y z ST ND ^e 0 1 2 3 4 5 6 7 8 9
Alternates	g s ?

SERIF REGULAR

[illegible]

IV CONCLUSION

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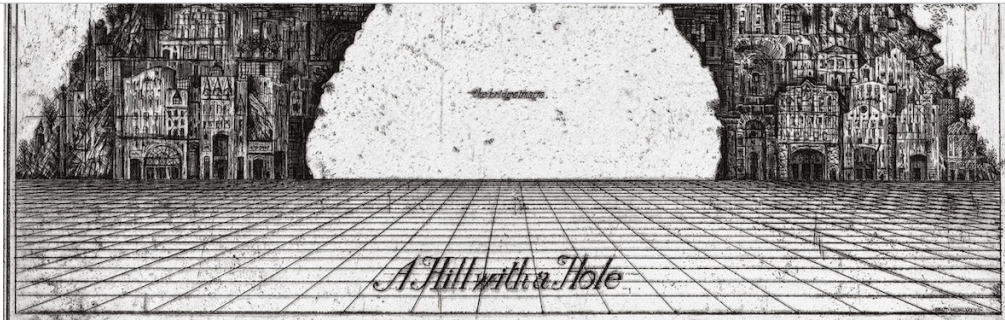
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The exploration that aims towards having a concise family with an eclectic tone was achieved through having an equal gray value between all styles.

The styles were design so independently yet concurrently that each style does work well as a stand alone while belonging to the same family. Do I see them being used together all the time? Probably not, but they do prove to be a different kind of family that would suit a very specific kind typographic system of consistent grayness while not being tied down to committing as a family. This, I would agree, is not a huge demand amongst graphic designers but I still like the idea that it seems to marry bilingual scripts very much similar to the way multi-script pairings are done.

The process of Graye was one that became very personal in terms of my beliefs as a designer (no matter in type or graphic) to push and explore ideas that are conceptually sound yet have the risk of failing completely; and where concepts can always be open-ended experimentations where you can always go back to it and find an entirely different way of approaching and doing without necessarily defining 'the one best solution'.

[Insert 4] Testing of styles together across a page



The current economic downturn has impacted the building industry and architecture profession more severely than many other market sectors. As Scott Van Voorhis commented in the November 9, 2009 issue of *Banker and Tradesman*: "Amid handwringing over a national unemployment rate that is nearing 10 percent, architects are living through their own equivalent of the Great

Between 1978 and 1993, Soviet architects Alexander Brodsky and Ilya Utkin created a series of beautifully complex drawings of buildings they never expected would be built.

The Russian artists Alexander Brodsky and Ilya Utkin met while students at the Moscow Architectural Institute. By the time they graduated in 1978, the hardline communist Leonid Brezhnev had succeeded Nikita Khrushchev as First Secretary of the Soviet Communist Party. Brezhnev governed the Soviet Union with an iron hand and continued the purely utilitarian architectural style that Khrushchev had instituted after Joseph Stalin's death in 1953. Stalin had commissioned numerous neoclassical edifices

La génomique du

Jusqu'à ces dernières années, la différence entre l'archéologie et l'histoire était la nature des sources. L'archéologie fouillait des faits-des tombes, des mures-que les archéologues essayaient de transformer en événements-le développement d'une nécropole, la construction d'une maison. Ces événements se situaient généralement du côté des hommes, les actions du passé. L'archéologue arrivait à expliquer les systèmes et

ERIC CRUBEZY

4

LACUNE PE

past: an epistemological

Until these last years, the difference between archaeology and history depend on the nature of sources. Archaeology would provide for the facts (tombs, walls, which the archaeologists would attempt to transform into events (the development of a necropolis, the building of a house). Mankind, taking action in the past, used to generate these events. The archaeologist would not try to retrace gestures, understanding how an individual had been buried, how a tool had been cut. With these events as a starting point, succeeding in explaining the proceedings and their foundations entailed much

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- Abney Park Cemetery, London, UK
- Brompton Cemetery, London, UK
- Kensal Green Cemetery, London, UK
- Tower Hamlets Cemetery Park, London, UK
- Highgate Cemetery, London, UK
- West Norwood Cemetery, London, UK
- Ditchling Cemetery, Ditchling, East Sussex, UK
- Saint Margarets Church, Ditchling, East Sussex, UK
- The Parish Church of St Cosmas and St Damian, Keymer, Sussex, UK
- Clayton Wood Natural Burial Ground, Hassocks, Sussex, UK

Typeset in Graye by Ying Tong Tan
Printed on Munken Polar 90gsm
February 2019, Amiens, France