

Compressed	Condensed	Normal	Wide	Expanded	ExtraExpanded	UltraExpanded
Hn Hn	Hn Hn	Hn Hn	Hn Hn	Hn Hn		
Hn Hn	Hn Hn	Hn Hn	Hn Hn	Hn Hn		
Hn Hn	Hn Hn	Hn Hn	Hn Hn	Hn Hn		
Hn Hn	Hn Hn	Hn Hn	Hn Hn	Hn Hn		
Hn Hn	Hn Hn	Hn Hn	Hn Hn	Hn Hn		
Hn Hn	Hn Hn	Hn Hn Hn Hn	Hn Hn Hn Hn	Hn Hn Hn Hn		
Hn Hn	Hn Hn	Hn Hn Hn Hn	Hn Hn Hn Hn	Hn Hn Hn Hn		
Hn Hn	Hn Hn	Hn Hn Hn Hn Hn	Hn Hn Hn Hn Hn	Hn Hn Hn Hn Hn	Hn	Hn

Thin

ExtraLight

Light

Regular

Medium

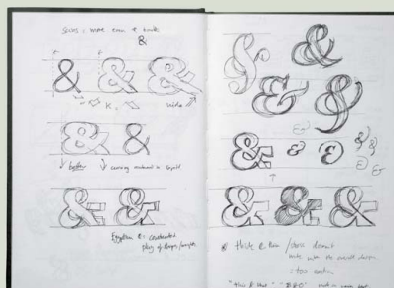
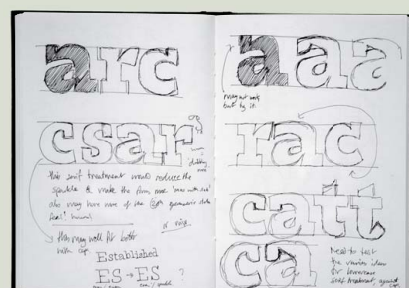
Bold

ExtraBold

Heavy

Sans Egyptian Fatface

Trilogy



In July 2009 I met with type designer Dave Farey who wanted to discuss my most recent project, the Trilogy collection of typefaces, as the basis for an article he was preparing for Forum magazine. The following text owes much to the discussion that came out of that meeting and the conversations with colleagues that have followed since.

Harmony through Contrasts

In preparation

I generally start thinking about a typeface as another one is being completed, sometimes earlier. This type was no exception. Work began as I was completing production of my Kingfisher typeface, with the first sketchbook for the new project dated 25 June 2005. These early notes represented a gathering together of my thoughts on a variety of ideas that had been gradually forming over the previous six to eight months. I knew I wanted to focus on a sans serif.

Of course I'd worked on sans serif type families before. But this time I wanted to work with a sans in a different way. Work on

Shaker had already allowed me some scope to explore the sans serif structure across a range of proportions in a modulated humanist style. Now I wanted to further explore this structural range, but this time, to get away from the humanist forms that seemed, in any case to be everywhere, and work within the grotesque idiom. Grotesques can be quite static faces. Especially later more regularized interpretations of the earlier often eccentric varieties. Upright and measured, there's not a lot of movement. And that is what I wanted to work with.

I began by mapping out the potential structure set and developing a sense of where I wanted the project to go – how big a type family it would be, what the character set might include and so on. Establishing this early on helps me gauge how long a given project may take and so gives me a time frame to work with.

When making these kinds of decisions I very much follow my instincts. I always try to be clear about what it is I want to do, what excites me about a given project and the time I want to spend on it. Formal market research is something

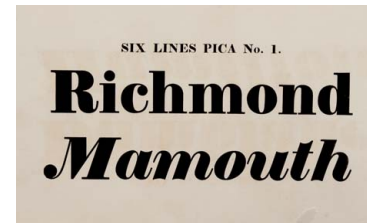
I generally avoid. Invariably, the answers you get are the ones you don't want. Or they could be the ones you do want – depending on the questions you ask. People will generally go with what they are familiar and comfortable with. I prefer to sit back, have a few beers, take my time and methodically think things through either by myself or through conversations with others.

From early on I knew the typeface was going to be a big family. It was also going to be mono-line in emphasis, with only subtle modulation. Experience here helps a good deal. I've seen my fonts used in many ways; some designers use a light weight, some only the heavy weights, some just the regular and bold. Some ask for new weights to be created. So I decided that the range of weights would be from Thin to Heavy, offering a much wider range to choose from than my other types.

One becomes three

While the initial ideas for the new project had begun to take shape, an element was still needed to bring the design direction into sharper focus. And as practical and logical as one's approach to the creation of a new type might be, inspiration often derives from a more oblique or seemingly intangible source. This was certainly true in the development of the Trilogy collection. Within a month or so of work towards the new sans serif my notes and ideas about the project changed quite dramatically in terms of its scope.

I had been watching a television drama called *To the ends of the earth*. Three one hour films based upon three books by William Golding. Set toward the end of the Napoleonic period, the stories chronicle the journey of a young man travelling aboard a ship to take up a government post in Australia. As I watched this I realised what I wanted to do with the typeface. I researched the period, looking at the Regency style, literature, printed ephemera and so on. The printed ephemera of the early to mid-nineteenth



1 2
3 4

1 Bower & Bacon, 1830 (reduced). S1B 19233

2 Note the unusual a and g in the word 'Exchange': Hughes, c.1822 (reduced). S1B 22228

3 & 4 It is generally accepted that the Egyptian type style was invented by this foundry:

Vincent Figgins, 1821 (reduced). S1B 20238

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century especially is visually rich and mixes together a range of diverse type styles.

A friend then pointed me in the direction of an article on 'Type mixtures' by Jan Tschichold.¹ In it Tschichold advocates the mixing of type styles as a means of enhancing typographic layout. I could see parallels with the printed ephemera of 100 years earlier, but now through the skilled eyes of Tschichold as a modernist. At this point I decided to push my new type project beyond simply a sans serif and explore the question of what a trilogy in type could mean.

There are now a good many typeface 'superfamilies'. These offer the typographer a huge choice of variants including sans, serif, semi-blends between, informal, script and so on. The benefit to the designer is that each variant is related, with all variants designed around the same skeletal structure, so that different styles within the one typeface will easily blend together. Harmony is created through constants, that is to say, a sameness.

And yes this works. But one could equally argue that this approach removes (or reduces)

the benefits more positively contrasting type styles can bring to the typographic layout. The flexibility of this as a design choice has been overshadowed by the type superfamily. But it was just this idea of pursuing harmony through contrasts that I wanted to explore through the design of the Trilogy collection.

I needed to focus on what I wanted the basic type variants to be. Three contrasting type families which could be used individually or, by sharing some general proportions and details, work together to produce a wide choice of typographic styles.

Along with sans serif the early nineteenth century saw the emergence of the Fatface, and Egyptian type styles. Influenced by much of the printed ephemera I had been looking at and by Tschichold's own type mixing I began, not by working on an accompanying Fatface, but an English Roundhand script. Over the following year I tried to make the script work, but never felt fully comfortable with the much steeper angle of the script compared to the sans and Egyptian italics. As much as I was looking for



Both images: Vincent Figgins, 1821 (reduced). SIB 20238
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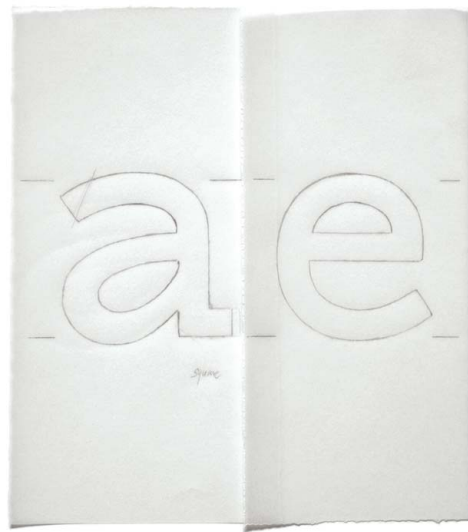
contrast, the script just wasn't gelling with the other type styles. I bit the bullet and binned the script. However, the work towards the Roundhand fuelled development of a Fatface italic. This type has one weight (Heavy and five widths (Normal, Wide, Expanded, ExtraExpanded and UltraExpanded). Aspects of the Roundhand capitals are incorporated within a set of accompanying swash caps – the high contrast and fine detailing of these introduce an ornamental flavour of Fraktur to the face.

With the Egyptian type I wanted to capture the fullness and vitality of the original forms from the nineteenth century. There was a wave of Egyptian revivals in the 1930s but I find these too rigid and monotonously geometric. Having observed though, the many idiosyncrasies typical of the nineteenth century examples, I was aware that I needed to introduce some modernity to my designs. I kept the strong colour and evenness of line found in the best original specimens, but used deep cuts at junction points to brighten forms and alleviate some of their inherent heavy awkwardness.

Playing with the idea of the later nineteenth century slab serif Clarendon types being used as accompanying bolds for regular romans, I decided to make the Egyptian type a bold face only. The weights are Bold, ExtraBold and Heavy and these are played out in three widths; Normal, Wide and Expanded. Both the Egyptian and the Fatface plug into the grid structure of the Sans, harmonising with various weights and widths.



Dynamic cuts make interesting counters in these expressive types:
Bower & Bacon, 1830 (reduced). SIB 19233
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Initial sketches for Trilogy Sans produced on tracing paper

Boundaries of difference

Some of my very earliest notes about the Trilogy collection reflect an intention to push my own sense of the boundaries of form within type design. With the sans face especially I determined early on a need to balance a sense of a smoothness in the shapes and a flowing sense of rhythm and line, while accentuating certain features within this simple overarching structure to a point I termed as 'just on the turn of acceptable'.

I had a notion of making the proportions and forms slightly uncomfortable. For instance; the lead-out stroke of the lower case 'e' would go slightly beyond where the eye would expect it, leaving it swinging out a little. And the lower case 'a' would arch over a bit too far. Such features would not disrupt word settings, just mean that the letter construction wouldn't be quite what you would expect; slightly and subtly unbalanced. I guess these ideas came about as a way to try to work with the static form of the grotesque and add greater interest to the word shape and the type's overall rhythm and texture.

Adrian Frutiger explains the planning of a typeface in his book, *Type, sign, symbol* using his Serifa type as an example.² His list of considerations are logical and became a point of departure for my own design process. I wanted to approach the design of this type differently and take time in trying out the base forms, to look closely at the stem weight and character widths. I drew just a handful of letters on tracing paper first. I could move these around and see the potential of the typeface and, where necessary, make changes. From these drawings and the notes I'd made, I started work on the computer, quickly arriving at a set of digital base forms.

As the development of the digital font continued, one last feature of the type was introduced. Whilst working on screen I found my eyes resting on the sharp corners, which I found distracting in their coldness. Wanting to retain a sense of fullness and warmth in the character shapes while avoiding a rounded look (I'm not a great lover of the rounded sans style) I introduced small chamfers on all the outer corners. This same detail was then added to

the other typefaces and is the same size in the Thin through to the Heavy. It takes the harshness off the screen image and perhaps will make the forms a little gentler on paper too.

Though how the font will be used and to what effect is very much open for exploration. The aim of the project was not to dictate how the types should be used, and certainly not which types should be mixed together. Rather the Trilogy collection exists to show that types can be used and mixed together in unexpected ways and in so doing very different levels of visual interest can be achieved.

¹ Jan Tschichold, 'Type mixtures' in *Typography*, no.3, Shenvall Press, 1937

² Adrian Frutiger, *Type, sign, symbol*, ABC Verlag, 1980

Trilogy Egyptian

LATIN CAPITALS

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 Ä Å Ä Å Ä Å Ä Æ Æ
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Ÿ Ÿ Ÿ Ÿ Ź Ź Ź Ź Þ Þ

LATIN LOWERCASE

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è é è è è è è ę ę ę ę ę ę ħ
ś ś ś ś ś ś ś Ŧ

LATIN SMALL CAPITALS

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 Ä Å Ä Å Ä Å Ä Æ Æ
Ć Ć Ć Ć Ć Ć Đ Đ È È È È È È È Ę Ę Ę Ę Ę Ę Ę Ę Ę Ę Ę Ę Ę Ę Ę Ę
Ò Ó Ô Õ Ö Ø Ö Ø Œ Œ Ŕ Ŕ Ś Ś Ś Ś Ŧ
Ÿ Ÿ Ÿ Ÿ Ź Ź Ź Ź Þ Þ

LIGATURES

f b f f b f f f h f f h f i f f i f i f f i f j f f j f k f f k f l f f l f p

Trilogy Egyptian Italic

LATIN CAPITALS

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 Ä Å Ä Å Ä Å Ä Æ Æ
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LATIN LOWERCASE

a b c d e f f g h i j k l m n o p q r s t u v w x y z à á â ã ä å ä å æ æ é é é é é é é đ
è é è è è è è ę ę ę ę ę ę ħ
ś ś ś ś ś ś ś Ŧ

LATIN SMALL CAPITALS

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 Ä Å Ä Å Ä Å Ä Æ Æ
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Ò Ó Ô Õ Ö Ø Ö Ø Œ Œ Ŕ Ŕ Ś Ś Ś Ś Ŧ
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LIGATURES

f b f f b f f f h f f h f i f f i f i f f i f j f f j f k f f k f l f f l f p f b f f b f f f h f f h f i f f i f i f f i f j f f j f k f f k f l f f l f p

TRILogy SANS REGULAR & EXTRABOLD WITH 11 ON 14

CRAS IN ELIT MAGNA. Cum sociis natoque **penatibus et magnis** dis parturient montes, nascetur ridiculus mus. In fermentum velit eu *velit accumsan et ultrices diam blandit.* Vivamus diam urna, **fringilla convallis** suscipit in, commodo vitae augue. Nullam eu risus eu

TRILogy SANS COMPRESSED & EXTRABOLD COMPRESSED 11 ON 14

INTEGER FAUCIBUS PURUS ET purus **dignissim ac consecetur** urna dapibus. Aliquam iaculis, ipsum a suscipit mattis, tellus lectus fringilla nisl, vel venenatis nulla elit vitae risus. Aliquam *varius ultrices enim, sed porta nibh lacinia nec. Phasellus facilisis, ante nec condimentum pretium, risus ipsum interdum neque, eget interdum orci libero a massa. Nam vitae*

TRILogy SANS CONDENSED & HEAVY CONDENSED 11 ON 14

AENEAN SIT AMET VELIT URNA. Nullam ac purus justo, non sollicitudin metus. **Fusce id gravida** sem. Nam elementum nulla et orci placerat posuere. Nulla *faucibus porttitor posuere. Aliquam et dui sed nibh lacinia pellentesque eu in dui. Mauris dapibus tempus neque ac viverra. Curabitur sed porttitor*

TRILogy SANS REGULAR & EXTRABOLD WITH ALTERNATE CHARACTERS 11 ON 14

CRAS IN ELIT MAGNA. Cum sociis natoque **penatibus et magnis** dis parturient montes, nascetur ridiculus mus. In fermentum velit eu *velit accumsan et ultrices diam blandit.* Vivamus diam urna, **fringilla convallis** suscipit in, commodo vitae augue. Nullam eu risus eu

TRILogy SANS WIDE & THIN WIDE 11 ON 14

INTEGER ID LEO MI. Aenean interdum eros a mauris tempus sed faucibus ante mollis. Aliquam erat volutpat. *Pellentesque iaculis posuere dolor id bibendum. In pulvinar lectus quis lacus luctus ac malesuada ligula sodales.*

TRILogy SANS EXPANDED & EXTRABOLD EXPANDED 11 ON 14

SUSPENDISSE RHONCUS, lacus vel suscipit **vestibulum, nunc est** tempus quam, quis congue leo urna ut nisl. Mauris condimentum *dignissim erat volutpat pulvinar. Phasellus quis malesuada quam.*

TRILogy EGYPTIAN BOLD & HEAVY 11 ON 14

SUSPENDISSE PORTA NISI ut justo sagittis euismod. **Pellentesque adipiscing** nisl sed massa ultricies vehicula condimentum quis risus. *Integer risus turpis, egestas non fermentum vel, adipiscing in est. Donec blandit neque nec velit placerat a ultricies*

TRILogy EGYPTIAN BOLD WIDE & HEAVY WIDE 11 ON 14

CRAS SIT AMET quam **vitae erat venenatis egestas.** Nulla eu magna ut ligula **dignissim eleifend sit amet scelerisque dui.** *Nunc fermentum convallis dui, et ullamcorper ligula aliquam quis. Nullam pulvinar mollis*

TRILogy EGYPTIAN BOLD EXPANDED & HEAVY EXPANDED 11 ON 14

IN VITAE HENDRERIT lectus. **Mauris risus mauris, vulputate tincidunt sodales vitae, ullamcorper vel orci. Fusce dignissim dignissim egestas. Phasellus tristique tortor in leo**

TRILogy FATFACE REGULAR & SWASH FEATURE 11 ON 14

PRAESENT IN LECTUS sed sapien consequat cursus. Nulla ornare faucibus leo, ac congue enim ultricies in. Etiam non nulla lacus, sit amet porta augue. Morbi ut nibh odio. Mauris fermentum scelerisque felis,

TRILogy FATFACE EXPANDED & SWASH FEATURE 11 ON 14

MORBI QUIS ODIO nec dolor porttitor aliquam. Aliquam nisl libero, rhoncus id vehicula vel, facilisis sit amet risus. Cras malesuada varius sapien, ac dignissim libero

TRILogy FATFACE ULTRAEXPANDED & SWASH FEATURE 11 ON 14

DUIS AT RISUS a nunc mattis semper. Maecenas malesuada congue felis, semper tincidunt risus facilisis sed. Fusce, ac, massa in mi imperdiet

Example using Trilogy Sans ExtraBold Compressed small caps,
Medium, Heavy Condensed; Egyptian ExtraBold, Heavy Wide,
Bold, Bold Wide; Fatface Wide
(after J Procter, c.1859)

Ticket of Admittance,
WITHIN THE ENCLOSURE,
TO VIEW THE
CEREMONY.
One Shilling

The Money raised by these Tickets will be applied to defray
the expences of the Day.

W. Pratt, Printer, Stokesley

Example using Trilogy Sans Wide; Egyptian ExtraBold Wide;
Fatface Regular with swash and alternate forms
(after W Pratt, c.1820)

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HARTLEPOOL DOCKS
A CARGO OF
ABOUT 28 TONS

OF
Fine Norfolk
HAY,
Per Brig "Ocean,"
CAPTIAN HILL.

SHERINTON FOSTER

J PROCTER, PRINTER, HARTLEPOOL.

Example using Trilogy Sans Regular
with alternate g and u
(after Jan Tschichold, 1935)

olga + hans **fischli**
katharina
* 25. VII. 1935
olga susanna

klink hirslanden zürich
+ meilen

TUESDAY

TEA

With the compliments of
RANSOMES SIMS & JEFFERIES LTD

Example using Trilogy Sans Regular,
Medium Expanded; Egyptian ExtraBold Wide;
Fatface Regular with swash W
(after W S Cowell Ltd, 1957)

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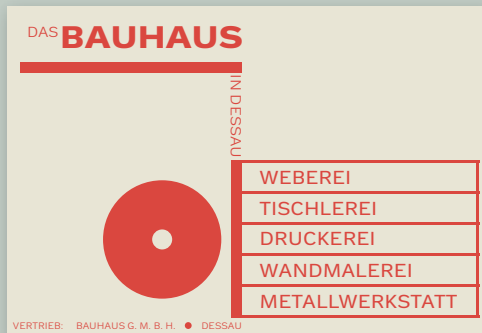
rhythm contrast tension

essential *function* **structure**

communication **construction**

interest **design** symmetrical

active static *harmony*



Example using Trilogy Sans
Light, Regular, ExtraBold
(after Joost Schmidt, c.1925)

Emil Ruder

Lehrer und Typograph

Antonio Hernandez
Typographie als ordnende Kunst

Schriften des Gewerbemuseums Basel
Nr. 10

Herausgegeben
vom Gewerbemuseum Basel
im Pharos Verlag

Example using Trilogy Sans
Regular with alt g, u, 1
(after Emil Ruder, 1965-71)



Example using Trilogy Sans
Light Compressed, Regular, Bold with alt g, u, 1
(after Cartlidge Levene, 1991)

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Trilogy Egyptian

Trilogy Fatface