

Terminal Aéroport 2



Customs & Immigration
Douanes & Immigration



Connections
Correspondance



Arrival →

Arrival Normal



A new Arrival

signage is an inevitable yet important element in contemporary urban life. Since the London Underground system introduced Edward Johnston's sans serif design in 1933, signage systems have been the forte of sans serif letterforms. The need to commission Johnston to draw new letters for the London Underground sprang from the need to distinguish station nameplates from their surrounding advertisements and to create a consistent identity throughout the system. These two needs, one functional and one stylistic, are still the most basic in the design of contemporary typefaces for signs. Since the 1950s, the German stream of neo-industrial grotesques, namely Akzidenz Grotesk and Neue Haas Grotesk (i.e. Helvetica), have been extensively used for signs. These clinical, neutral designs have been favoured by Modernist designers and architects alike.

Arrival is a new sans serif typeface designed specifically for the purpose of directional signing. The goal of designing Arrivals was to provide a clear and legible typeface for large-scale, long-distance reading without sacrificing humanity. A typeface that not only fulfils the functional requirements of sign design, Arrival also has a personality that is distinctly its own. Its dynamic, flowing curves are reminiscent of broad-edge calligraphy while its open forms and close, sober appearance addresses the requirements of a no-nonsense typeface for directional signage.

Vancouver Fraser
Birkenhead East
Northfields Bank
Stedelijk ← Islington
Rambuteau Spui
Edgware Road
Xiaoxing City 4
République Orsay
Shenzhen Kowloon
Marine Drive 58

Gaoming Victoria Dr. 150
Jiangmen Champlain 35¢
Zongsan Hammersmith \$8
Information → Leicester
Quarry Bay™ Harrowgate
Schriftgrößen® @Atelier
København H Amsterdam
Ellesmere Port £94
Blackpool Manchester 120
Shamshuipo €80,50
Domestic Flights →
Wanchai Spring Garden 65
Elephant & Castle SW
España → Liverpool

READING
AMSTERD
AMVANC
OUVERBI
RKENHEA
DLIVERPO
OLPARISH
ONGKONG
GAOMING

Beijing skandinaviem
Gwangzhou Nord
Richmond Central
Bebington Arrival
Peng Chau Islands
Bromborough
Yuen Long Oxford
Chester Bibliothèque
Blackpool Seaside
Happy Valley N

Arrival Normal | *Arrival Italic* | **Arrival Extrabold**
a new type family by Keith Tam

This typeface is dedicated to my parents, King-por and Wai-ping, who, since the age of three, have always been unfailingly supporting me to pursue a career in this strange profession of type design.

Welcome to Arrival

Bienvenue

a new typeface for signs



Arrival Normal



A new Arrival

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Arrival Normal Italic



Arrival is not tied to any particular typographic dogma or approach. Its sources are diverse and it synthesizes the approaches of a number sans serif typefaces and the calligraphic practice of the designer. It is a sans serif typeface that successfully combines humanist calligraphic forms with industrial grotesque forms – historically the English and German approaches to functional sans serif designs.

As a variation on the signage theme, Arrival Extrabold is a display face designed for posters that retains the dynamic forms of the signage variants with added strength and boldness. It harkens back to the industrial grotesques of the early 19th century found on lottery bills and creates a dense texture on the page, graphically grabs the attention of passers-by.

The variants shown here were created for the practical component of the MA Typeface Design course at the University of Reading, U.K. They show the beginning of a growing family of fonts that will eventually include a condensed version, a text version, expert sets as well as a slab-serif.

After completing these three variants of Arrival Sign, I revisited my old drawings of letters and calligraphy that I've accumulated over a period of time and found several ideas of sans-serif typefaces that I've had over the years. These old drawings and examples of calligraphy – the oldest dates from my high school days in 1993 – seem to have culminated in what you'll find in this specimen booklet, after nine years.



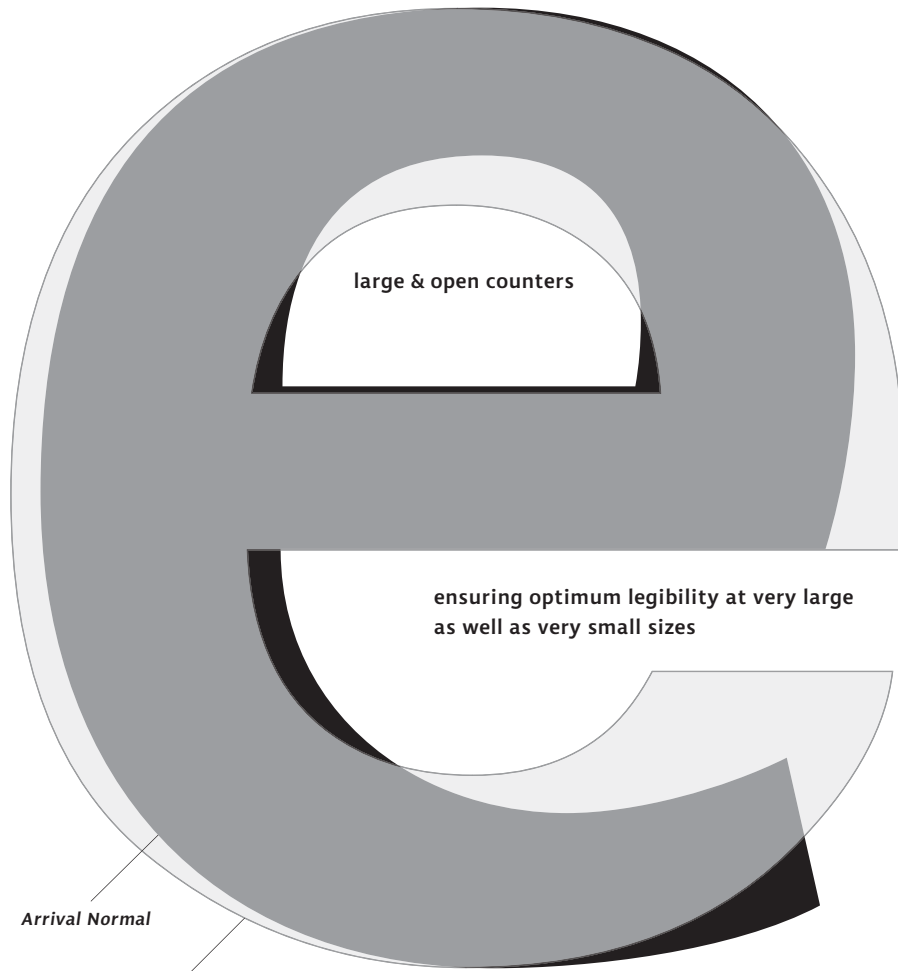
Keith Chi-hang Tam
Vancouver, British Columbia, 2002

Arrival Extrabold

g



Open Counters



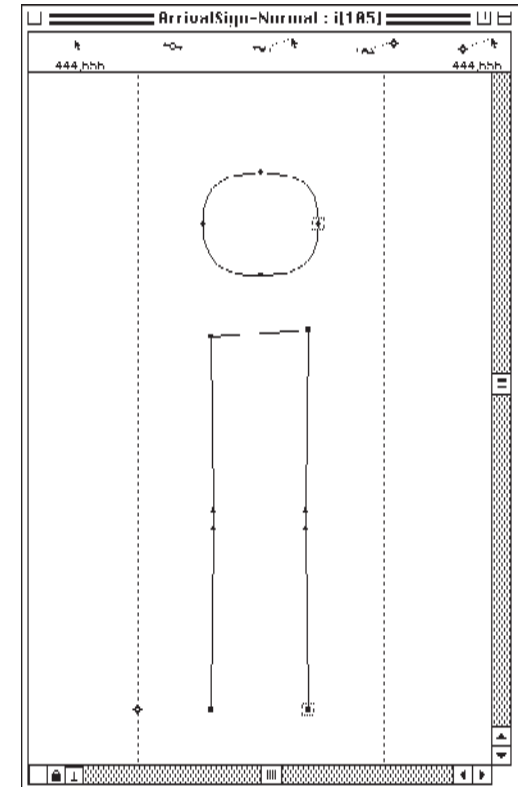
large & open counters

ensuring optimum legibility at very large
as well as very small sizes

Arrival Normal

Helvetica Bold

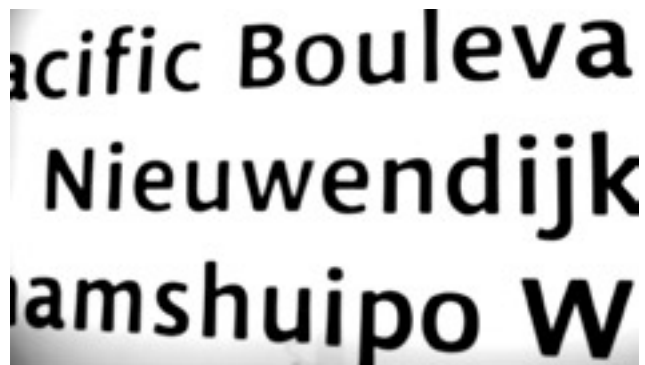
Flaring



age

Slight flaring and expansions at
stroke endings gives emphasis,
providing strong character
definition when viewing from a
distance.

Back-lit Signage



Examples of Arrival used in negative and positive backlit signage.

Arrival vs Helvetica

Shaukeiwan
via Eastern Corridor

Arrival Normal & Normal Italic

Shaukeiwan
via Eastern Corridor

Helvetica Bold & Bold Oblique

Although at the same point size Arrival isn't significantly more economical than Helvetica Bold, Arrival is more visible in appearance owing to its wider spacing and open counters; the Helvetica looks cramped. Arrival can therefore be used at a smaller size than Helvetica Bold and still remains legible.

Italics

8° slant

Arrival's Italic is a slightly compressed, semi-cursive font which was designed to harmonize with the roman without being merely an oblique. The Italic is generally not a favoured typographic variation for use on signs. However, Arrival's clear, contrived yet dynamic forms make it legible enough for subsidiary information in directional signage systems. It can also be used for bilingual settings.

abcdefghiABCDEFGHI
abcdefghiABCDEFGHI

abcdeABCDE
abcdeABCDE
Gill Sans

abcdeABCDE
abcdeABCDE
Syntax

abcdeABCDE
abcdeABCDE
Helvetica

International Departures
Départs internationaux →

← ⓘ Information 500m
Visitors' & Accommodation

Ontario *St.*
6000

Double-storey Italic a

a
Helvetica

a
Gill Sans

a
Syntax

a
Myriad

a

a

This is a digitally slanted roman a, hence it lacks the cursive flow in the specifically drawn italic variant.

This is the default form of lowercase a for Arrival Sign Normal Italic, essentially a modified slanted roman double-storey a, with a slightly cursive form. This form of a helps letter recognition for long-distance viewing on signs.

a

An alternate 'true italic' a for text setting is also provided within the basic font. [option+5]

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Arrival Normal

Vancouver ^{24pt} Fraser

^{50pt}**Birkenhead** East

Northfields Bank

Stedelijk ← Islington

Rambuteau Spui

Edgware Road

Xiaoxing City ₄

République _{orsay}

Shenzhen Kowloon

Marine Drive ₅₈

Gaoming ^{18pt} Victoria Dr. 150

^{36pt}**Jiangmen** Champlain 35¢

Zongsan Hammersmith \$8

Information → Leicester

Quarry Bay TM Harrowgate

Schriftgrößen [®] @Atelier

København H Amsterdam

Ellesmere Port £94

Blackpool _{Manchester} 120

Shamshuipo €80,50

Domestic Flights →

Wanchai _{Spring Garden} 65

Elephant & Castle _{sw}

España → Liverpool

➔ Signs are an inevitable yet important element in contemporary urban life.

Despite their ubiquity, their existence in the urban landscape tends to be taken for granted, something that, at first sight, seems to be merely utilitarian. Undoubtedly, the primary function of signage typography is to communicate the textual information as clearly as possible. Hermann Zapf

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Arrival Normal Italic

Paddington 24pt *Trains*

50pt **Shaukeiwan** *East*

Antipaxi *République*

Joyce Street *New*

Pacific Blvd *Road*

Bibliothèque 28

Tsimshatsui *East*

Oudzijds *Nederland*

Reading West 5

Kowloon Bay 79

International NE **£150**

36pt **Collingwood** 18pt *Rupert Street*

20 Arrondissements

Int'l Departures *Gatwick*

Shenzhen *Hammersmith & City*

Großbuchstaben *Garden*

Ring Road *Buckingham Palace*

Motorway M25 **€1.256**

Marine Drive *Jellicoe Street*

Cheungshawan *West* **12**

Star Ferry *Beresford Rd.* →

Embankment™ **Nº 87**

Gwangzhou City ← *Nivå*

Espergærde → *Trafalger Sq*

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Arrival Extrabold

READING

AMSTERD

AMVANC 72pt

Ouverbi

RKENHEA

DLIVERPO

OLPARISH

ONGKONG

GAOMING

Beijing 24pt Skandinavien 50pt

Gwangzhou Nord

Richmond Central

Bebington Arrival

Peng Chau Islands

Bromborough

Yuen Long Oxford

Chester Bibliothèque

Blackpool Seaside

Happy Valley N

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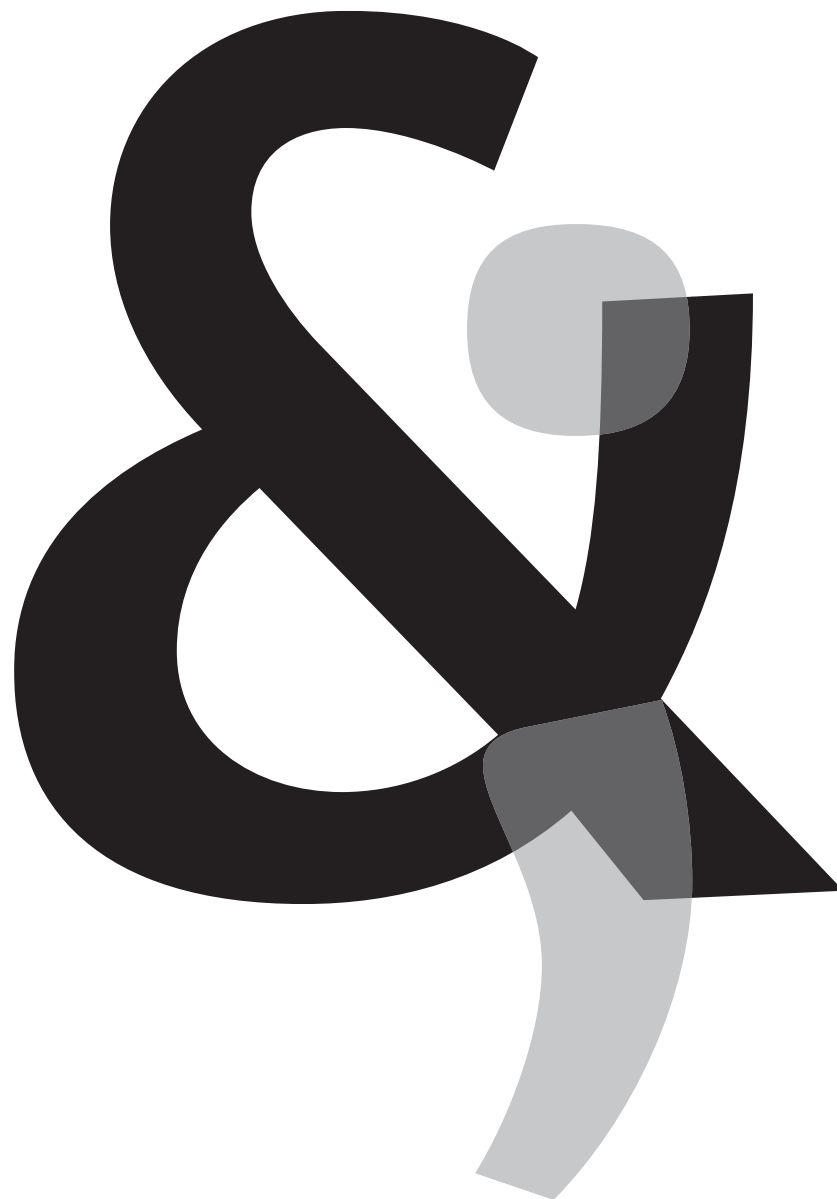
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Keith Chi-hang Tam

A Hong Kong expatriate who went to school in the U.K. and currently a Canadian citizen residing in Vancouver, Keith is a communication designer and craftsman of letters with a multicultural perspective. Growing up in the world-(in)famous 'land of a million signs' of Hong Kong, Keith got interested in the visual manifestation of written languages since the age of three. He has been practicing calligraphy, lettering and desktop publishing for a number of years, and, not surprisingly, he got into graphic design because of typography, not pictures of things. His musical background (he is a pianist and a baritone), travel experience and his calligraphic practice have strongly inspired his typography and typeface design. He graduated from the Emily Carr Institute of Art & Design with a Bachelor of Design degree in 2001 and is currently completing his MA in Typeface Design at the Department of Typography & Graphic Communication at the University of Reading, U.K.

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Canada V5S 4V1
+1 604 433 2837
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process



1993

I've been interested in the visual aspect of the written language for as long as I can remember. Calligraphy has been one of my major interests since my high school days. In 1993, I was practicing a version of Edward Johnston's foundational hand. I cut and pasted the best examples of my own foundational hand. To me, Arrival began its life here.



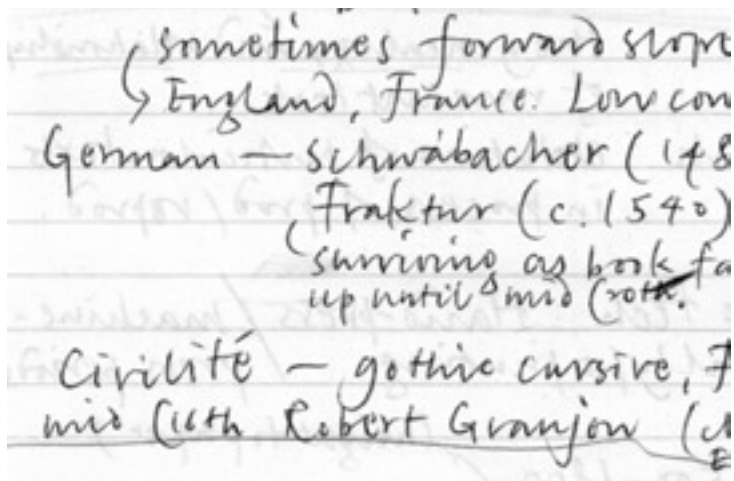
1995

From these self-proclaimed best examples of my foundational hand I took a piece of drafting film and started tracing and drawing, this time, a real (though half-baked!) 'typeface'. Is this a sans serif? Maybe. More like a heavily modulated flare serif. Fredrich Poppl was a great inspiration at the time. His Poppl-Laudatio clearly influenced me here.



1996

I started thinking about italics in 1996. The italic hand has always been my specialty as a calligrapher. It still is. In fact, my everyday handwriting is a form of italic; not exactly chancery, but a more rounded interpretation of it. This time I took a flat-edged carpenter's pencil and wrote out the alphabet, then took a piece of tracing paper and sort of 'cleaned it up' and 'typographicized' it. Still a pseudo-sans serif with flaring.



abcdefghijklmnopqrstuvwxyz

1997

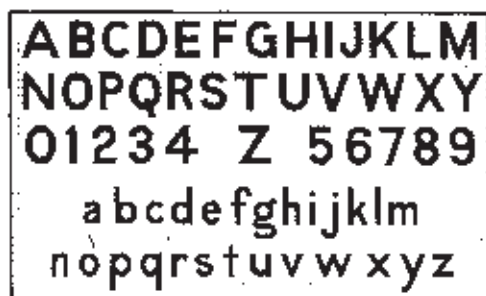
When I was in my foundation year at the Emily Carr Institute I was seriously thinking about a 'real' sans serif. Still, I took my early foundational hand and the subsequent italic, and this time loosely tracing and redrawing them. Gone were the flare serifs and the heavy modulation. A clean, entirely monoline sans serif with distinctly Humanistic proportions, and the italic still retained the cursive style. Doesn't this remind you of something?



Edward Johnston's Railway type, I suspect.

2000

During the third year of art school I got interested in industrial grotesques and vernacular lettering. One of the many inspirations at the time was a technical lettering manual I picked up from a second hand bookstore in Vancouver. In it there is an example of a sans serif alphabet:



Quite naïve and amateurish, really, but fascinating. This eventually prompted me to draw a more squarish-looking design:



2001

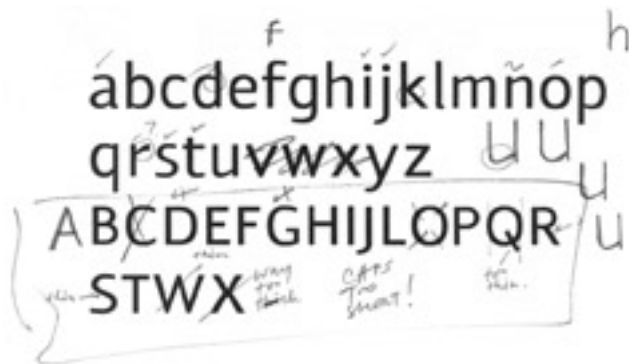
Up to this point I had no means or skill of digitally producing these typeface ideas. After arriving at Reading, knowing that I wanted to design a sans serif for my practical project, I gave my would-be sans serif a glorified design brief: a typeface for signs. To be honest, not that I really wanted to do a typeface specifically for signage, it was just that I had always wanted to do a sans serif.



In my first sketches I had an idea for a slab-serif. After my teacher suggesting me to go for the slab-serif idea, I reluctantly started on the (pain-staking) digitization process of the slab-serif italic.

hamburgerfontives

Not bad, but not what I wanted to do. Not wanting to abandon the sans serif approach, I also started to digitize the sans in parallel. The most challenging aspect to battle with at this point was drawing bezier curves in Fontographer. Everything about the rhythm and sense of dynamics of drawing with a pencil or a broad-edge pen was missing. I was desperately looking for a way to inject dynamism back into those lifeless beziers.



My solution was to use a photocopier:

egegeg

This experiment was helpful for me to see the forms I drew on the computer under a different light. Eventually I fed these new found forms back into my computer drawings.

The slab-serifs were eventually put to the side as I had decided to first work on a sans then put the serifs on afterwards.

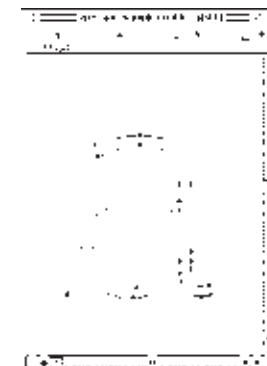
Flaring was put in to emphasize the ending of strokes which helps letter recognition from a distance. What's more, it also gives the letterforms some warmth. Interestingly enough, this harks back to my Poppl-influenced flare serif 'typeface' of 1996. In fact, flaring has always been used in the Chinese typeface for road signs in Hong Kong.



屯門

2002

Bezier skills continued to improve. I began to be able to get some reasonable results. I also started to work on the italic, using the early digitization of the slab-serif. After Easter, I decided to abandon the regular version I was working on at the time and start from the extreme weights – light and extrabold – in order to be able to interpolate the weights in between. I then began to build the light weight from skeletal forms derived from the regular weight I was working on.



Not getting very satisfying results as the weight was too light. I then started to work on the extrabold from the light. This proved to be an extremely rewarding learning process – I began to get the feel of beziér curves. Drawing the extrabold means drawing tighter curves and that helped me to see the tension between the curves more clearly. Work on the extrabold italic followed and after that the light italic. This time, the italic was built from slanting the roman by 8 degrees from the vertical. The forms were modified to give a cursiveness without being too 'decorative'. It may be called a 'semi-cursive' italic.



Interpolation then went under way to find a good weight for long-distance reading. It was found to be a 75% interpolation between the light and the extrabold. The final result is what you see in this specimen booklet.



A possible departure?