

Pseudo Regular, Pseudo Caption, Pseudo Italic. ©2008: Pseudo Typeface designed by Michael Herman. Type specimen submitted in partial fulfillment of the requirements for the Master of Arts in Typeface Design, University of Reading, 2008. **Pseudo-serif concept**. A 'pseudo-serif' is an outcrop to a letterform created at the junction-point where two parts of the same glyph converge. It appears to extend from the character at an angle approximate to 45°. This contrasts with a traditional serif typeface where the serifs align along the 90° axis. Suggestive of both serif and sans-serif typefaces, the design offers both high readability and a contemporary appearance, making the type appropriate to be specified either as the primary typeface for a project or as a complimentary type for detailing footnotes and captions.



Pseudo Body Alignments

Each glyph sits within a body of 2000 UPM (Units Per eM). The body is sub-divided into alignment zones based on a proportional modular system.



Pseudo Body Extent

All characters exist within the confines of a body. The only exception are the slashes which kern over the horizontal boundaries of the type area.



Text-setting legend for un-captioned pages

6	7	Glyphset: Pseudo Regular. 12/12pt. Set Solid
8	9	Keyboard, Letter-keys: Pseudo Caption. 25.25pt.
10	11	Counter Comparison: Pseudo 'n-wing' test character. 750pt.
30	31	Logotype: Pseudo Regular. 144pt.

Acknowledgements

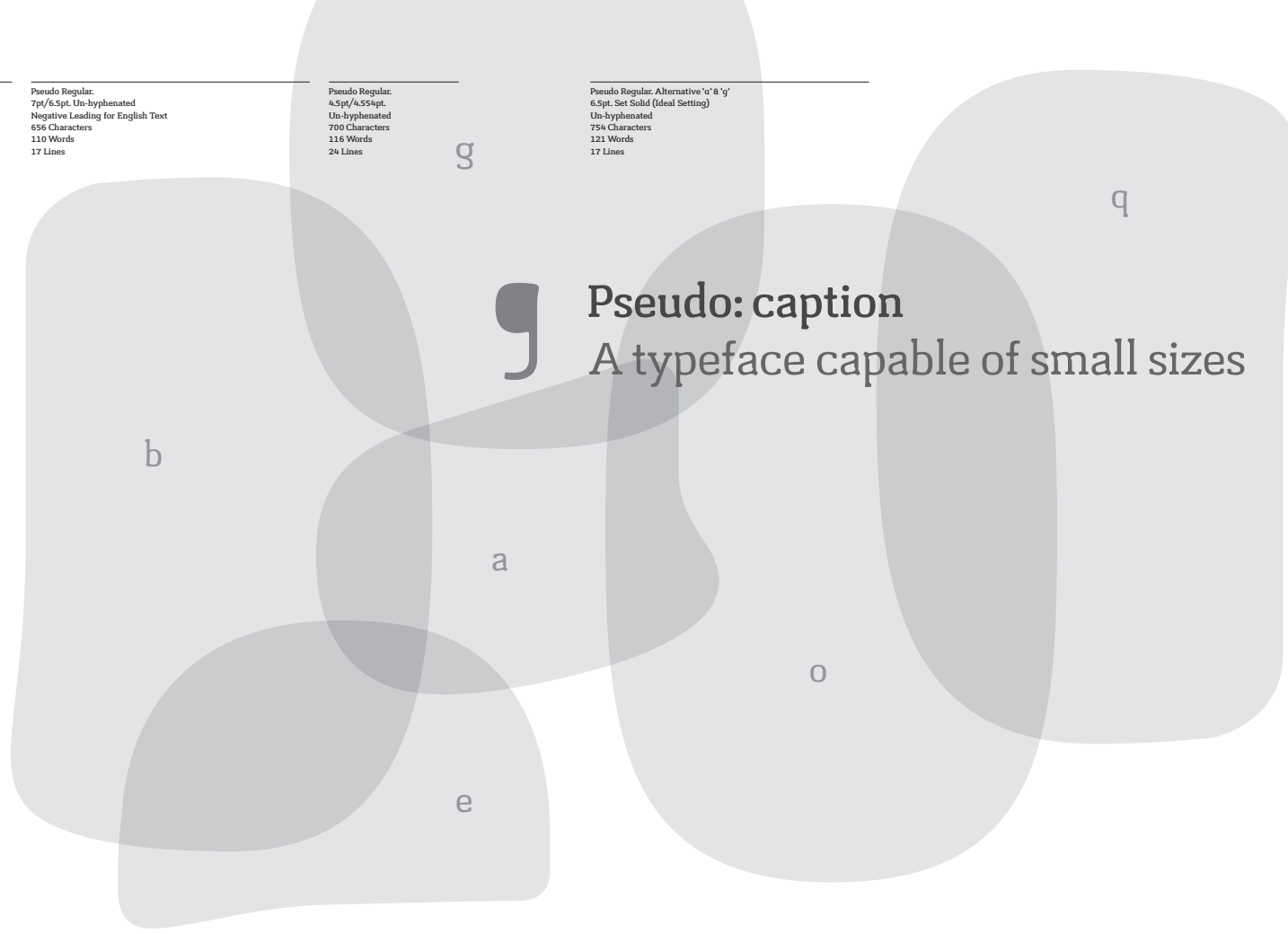
- Paul Cleary
- Mary Dyson
- Tom & Jo Flint
- Neil Grant
- Charmian Griffin
- Dr Shelley Gruendler
- Clare Hatt
- Valerie Hawthorn
- Donna Jamieson
- Jim Kusters
- Gerry Leonidas
- Paul McCarthy
- Rachel MacRae
- Alex Newman
- Naomi Richmond-Swift
- Fiona Ross
- Ian Sen
- Craig Tilford
- Gerard Unger
- Stephen Wolstenholme

Pseudo Regular.
9pt/6.5pt. Un-hyphenated
Negative Leading for English Text
635 Characters
97 Words
14 Lines

Pseudo Regular.
7pt/6.5pt. Un-hyphenated
Negative Leading for English Text
656 Characters
110 Words
17 Lines

Pseudo Regular.
4.5pt/4.554pt.
Un-hyphenated
700 Characters
116 Words
24 Lines

Pseudo Regular: Alternative 'o' 'a' 'g'
6.5pt. Set Solid (Ideal Setting)
Un-hyphenated
754 Characters
121 Words
17 Lines



Pseudo: caption

A typeface capable of small sizes

4 5

Herbert Spencer: The visible word
The Royal College of Art, ©1968

Legibility research in printing is concerned with the efficiency of the visible word. So, too, is the practice of typographical design. During the past century both researchers and designers have put forward proposals for making printed letters communicate more efficiently. This report describes and illustrates some of the more significant of these proposals.

The history of legibility research spans a period of 150 years - a period during which the techniques of printing have changed fundamentally and other media have emerged powerfully to challenge the supremacy once enjoyed by the printed word as a means of mass communication.

Emil Ruder: Typographie; ein gestaltungslehrbuch
Niggli, ©1967

Typography has one plain duty before it and that is to convey information in writing. No argument or consideration can absolve typography from this duty. A printed work which cannot be read becomes a product without purpose.

From the invention of printing in the 15th century down to the printed work of the 20th efforts have been directed exclusively to one end : to disseminate information in the cheapest and quickest possible way. The only exceptions were in the fine editions printed at the turn of the century at a time when technical progress and the industrialization that went with it commanded unqualified admiration. To impress upon that age the

Jan Tschichold:
The new typography
University of California Press,
©1995

The revolutionary technical discoveries of the late 19th and early 20th centuries have been only slowly followed by man's ability to make use of his new opportunities and develop them into a new pattern of life. 'Civilization' and the too-rapid penetration of all classes by these new technical discoveries have led to complete cultural chaos, caused by the failure of the affected generation to draw the right conclusions for a new way of life from those new facts. The new generation facing this state of affairs is free of the prejudices against the New that obsessed the previous generations. The technical advances in every tool and service used by man have been enthusiastically accepted by the

Wucus Wong: Principles of two-dimensional design
Van Nostrand Reinhold Co., ©1972

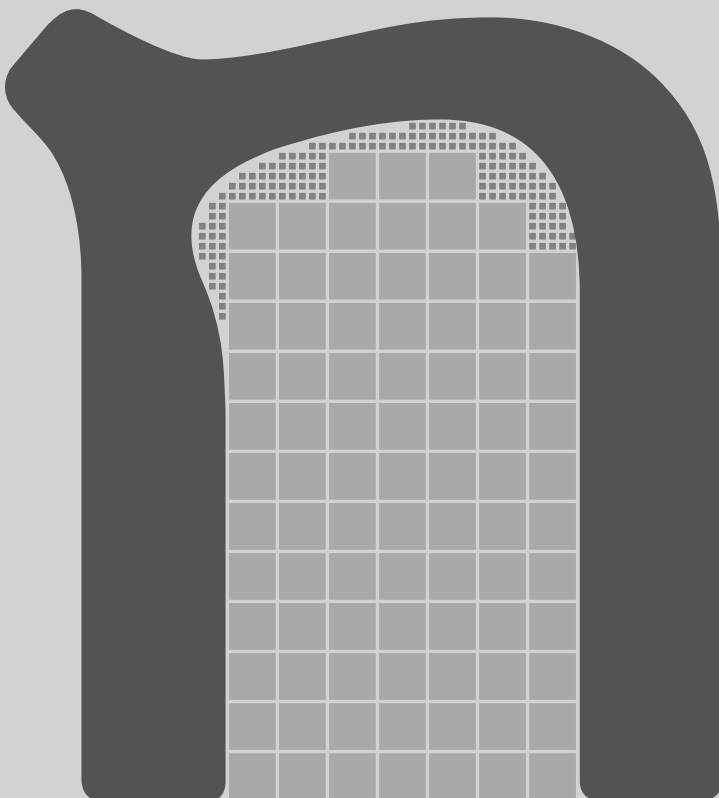
What is Design? Many people would think of design as some kind of effort in beautifying the outward appearance of things. Certainly mere beautification is one aspect of design, but design is much more than this.

Look around us. Design is not just ornamentation. The well-designed chair not only has a pleasing outward appearance, but stands firmly on the ground and provides adequate comfort for whoever sits on it. Furthermore, it should be safe and quite durable, able to be produced at a comparatively economic cost, packed and shipped conveniently, and, of course, it should have a specific function, whether for working, resting, dining, or other human activities.

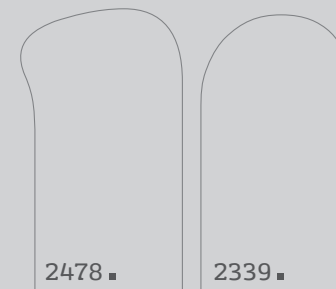
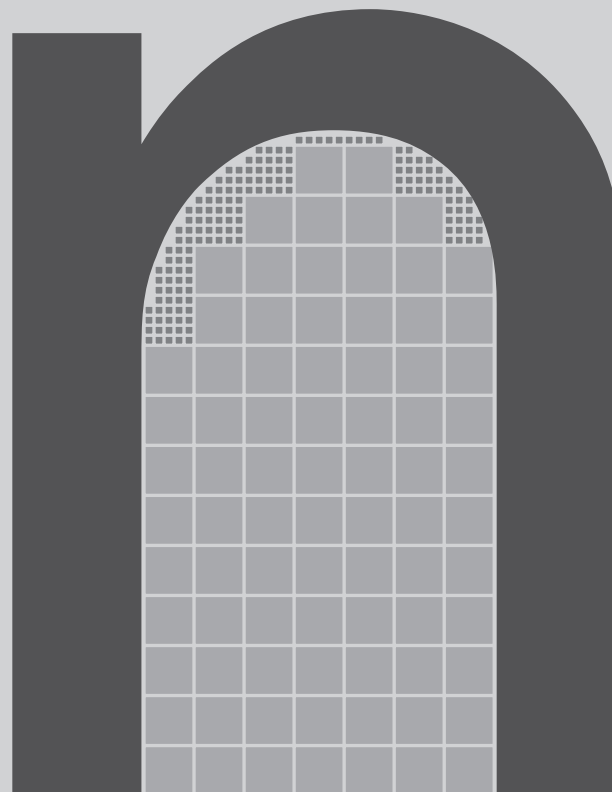
Design is a process of purposeful visual creation. Unlike painting and sculpture, which



Pseudo Regular (Sans-serif)
Capacity: 2478 Units



Universal/Generic Sans-serif
Capacity: 2339 Units



[2339 ÷ 2478 = 0.944]
Approximately 9% greater internal capacity

10	11
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Internal Width: 35 Units

Internal Width: 35 Units

1 Unit ■
25 Units ■

Sir Gawayne then takes possession of the axe, but, before the blow is dealt, the Green Knight asks the name of his opponent. "In good faith," answers the good knight, "Gawayne I am called, that bids thee to this buffet, whatever may befall after, and at this time twelvemonth will take from thee another, with whatever weapon thou wilt, and with no wight else alive." "By Gog," quoth the Green Knight, "it pleases me well that I shall receive at thy fist that which I have sought here - moreover thou hast truly rehearsed the terms of the covenant, - but thou shalt first pledge me thy word that thou wilt seek me thyself, wheresoever on earth thou believest I may be found, and fetch thee such wages as thou dealest me to-day before this company of doughty ones." "Where should I seek thee?" replies Gawayne, "where is thy place? I know not thee, thy court, or thy name. I wot not where thou dwellest, but teach me thereto, tell me how thou art called, and I shall endeavour to find thee, - and that I swear thee for truth and by my sure troth." "That is enough in New Year," says the groom in green, "if I tell thee when I have received the tap. When thou hast smitten me, then smartly I will teach thee of my house, my home, and my own name, so that thou mayest follow my track and fulfil the covenant between us. If I spend no speech, then speedest thou the better, for then mayest thou remain in thy own land and seek no further; but cease thy talking [1] (ll. 366-412). Take now thy grim tool to thee and let us see how thou knockest." "Gladly, sir, for sooth," quoth Gawayne, and his axe he brandishes.

§ Sir Gawayne and the Green Knight. An Alliterative Romance-Poem
ANONYMOUS

Le 25 juin 1906, le cardinal Porporelli achevait de diner lorsqu'on lui annonça la visite d'un prêtre français, l'abbé Delhonneau. Il était trois heures de l'après-midi. L'implacable soleil qui exalta la ruse triomphatrice des anciens Romains et qui échauffe avec peine la froide rouerie de ceux de nos temps, s'il laissait tomber des rayons insoutenables sur la place d'Espagne où s'élève le palais cardinalice, respectait l'appartement de Mgr Porporelli. Des persiennes entretenaient une fraîcheur agréable et un demi-jour presque voluptueux. L'abbé Delhonneau fut introduit dans la salle à manger. C'était un prêtre morvandiau. Son aspect têtue n'allait point sans analogie avec celui des Peaux-Rouges. Autunois, il aurait dû naître dans l'enceinte celtique de l'ancienne Bibracte, sur le mont Beuvray. Il y a encore à Autun, ville d'origine gallo-romaine, et l'abbé Delhonneau était de ce nombre. Il s'approcha du prince de l'Église et lui baisa l'anneau selon l'usage. Refusant les fruits de Sicile que Mgr Porporelli lui offrait dans une corbeille, il exposa le but de sa démarche. Je souhaite, dit-il, avoir une entrevue avec notre Saint-Père le Pape, mais en audience privée. Mission secrète gouvernementale? demanda le cardinal en clignant d'un œil. Non point, Monseigneur! répondit l'abbé Delhonneau, les raisons qui me font solliciter cette audience n'intéressent pas seulement l'Église de France, mais la Catholicité tout entière. Dio mio! s'écria le cardinal en mordant dans une figue sèche, farcie avec une noisette et de l'anis. Est-ce réellement si grave? Très grave, Monseigneur, répéta le prêtre français, tandis qu'apercevant quelques taches de bougie sur sa soutane, il s'efforçait de les gratter. Le prélat gémit:

§ L'Hérésiarque & Cie
GUILLAUME APOLLINAIRE

Wij zijn gekomen tot een gedeelte van ons onderwerp dat wij kunnen beschouwen als eene inleiding tot de bespreking der verschillende theorieën die langzamerhand ontstaan zijn omtrent het doel der Groote Pyramide. Immers, indien zich onder de Pyramide, dus in het rotsvlak waarop zij staat, eene grafkamer had bevonden, en de Pyramide zelf een massief geheel met een daarheen leidende gang ware geweest, zooals dit bij andere pyramiden het geval is, zou er weinig reden bestaan hebben om zich in gissingen omtrent het doel der Pyramide te verdiepen. Maar juist door de bijzondere en eigenaardige afwijking, die de Groote Pyramide in dit opzicht vertoont, is zij geworden tot een onderwerp van de meest uiteenlopende beoordeelingen en in gissingen, en was zij aanleiding tot heel wat geschrijf.

Met betrekking tot haar inwendige vertoont de Groote Pyramide een eigenaardigen aanblik. Het feit dat zich zulk een uitgebreid gangen-en kamerstelsel daarin bevindt is slechts sedert betrekkelijk korten tijd bekend en de schrijvers der oudheid vermelden er niet veel van. Niet eerder dan sedert de groote Fransche expeditie onder Napoleon werd dit een feit van meer algemeene bekendheid en wij vinden in Pancoucke's werk over deze expeditie een vrij nauwkeurige beschrijving van deze gangen en kamers. Eerst in latere werken werden zeer uitvoerige beschrijvingen er van gegeven, naarmate dit noodzakelijk bleek tot staving van de theorieën der schrijvers aangaande de symboliek of het doel der Pyramide.

§ De Groote Pyramide
H. I. VAN GINKEL

W centrum Medyolanu, na placu "Del Duomo," w powodzi jaskrawych promieni upalnego, kończącego się już popołudnia, leniwie snuły się po chodnikach sylwetki niezbyt licznych przechodniów, kryjąc się od słońca pod kolumny frontowe i oszkloną galeryę "Vittorio Emanuele."

Wokoło klombów, zajmujących środek placu, i otaczających stojący tam pomnik, kręciły się jednostajnie elektryczne tramwaje, dzwoniąc co chwila, rozbiegając się i ginąc w sieci ulic miasta, sam zaś na koniu majestatyczny Wiktor Emanuel II, z brązu, z piedestału pomnika, wpatrywać się zdawał ciekawie w otwarte drzwi królującego tu na placu katedralnego tumu, pociągającego z oddali tajemniczą wejścia głębiną... Koronkowej roboty marmurowe jego ściany, dach, kilkadziesiąt wieżyc i zdobiące go statuy, w liczbie około dwóch tysięcy, wznosiły się dumnie, i wystrzelały wysoko w niebo włoskie, szafirowe, czyste, zadziwiając misternem wykończeniem, dając sobą najlepsze nieśmiertelne świadectwo genialnej pracy człowieka.

Po marmurowych stopniach schodów tej okazałej, gotyckiej katedry, mogącej w swoim wnętrzu pomieścić do 40,000 ludzi, co chwila wchodził ktoś do jej środka, lub wychodził na ulicę - z kojącej ciszy świątyni wpadając nagle w hałaśliwy wir miasta, i natręctwo jego mieszkańców, w osobie spacerującego po trotuarze tuż koło tumu przekupnia, cisnącego w ręce każdemu gwałtem mozaikowe wyroby weneckie.

Uno liro, signore, solamente uno liro! - na pół rozpaczliwym, na pół przekonywającym głosem napierał się właśnie ten ostatni, śniady Włoch, o przebiegłem spojrzeniu, i trzymając w rękę jakąś podejrzaną robotę broszkę, zagradzał drogę młodemu mężczyźnie, wstępującemu, w zamyśleniu; po stopniach katedry.

§ Ironia Pozorów
MACIEJ HR. LUBIEŃSKI

Edith Lundebrekke

Module and pattern in an architectural context

Article by Alex Booker. Originally published in 'Kunsthåndverk' magazine.

We call Concrete Art those works of art which originate on the basis of means and laws of their own, without external reliance on natural phenomena or any transformation of them, in other words without any underlying process of abstraction. Concrete painting and sculpture are the formulation of what is optically perceptible. Their means of formulation are, colours, space, light and movement. Out of the shaping of these elements spring new realities. Abstract ideas previously existing only in the mind are made visible in concrete form. Concrete Art in its ultimate outcome is the pure expression of harmonic laws and proportions.

The artist Max Bill's statement from the exhibition 'Zeitprobleme in der Schweizer Malerei und Plastik' at the Kunsthhaus, Zürich in 1936 provides a suitable reference point from which to discuss the work of Edith Lundebrekke. Her work is, at its most fundamental level, founded in the "pure expression of harmonic laws and proportions" and without any external figural or narrative reference as a point of departure. Thus her work fulfills the definition outlined by Max Bill nearly seventy years ago for a creative methodology of pure abstraction.¹ As a student at the Bauhaus, Max Bill had absorbed the influences of his teachers as well as the theories of De Stijl, Russian constructivism and suprematism. Bill's thesis for Concrete Art was to strip away the overtly political and spiritual tendencies of these influences and expose the underlying potential of formal, structural and organizational methods as the basis for visual expression. Bill's intention of developing an art form based on 'mathematical thinking' has often been subjected to criticism for being mechanistic and inhibiting expressive freedom.² It may be argued that

After training as a silversmith at the Kunstgewerbeschule in Zurich from 1924–27, Max Bill starts to study at the Bauhaus in Dessau, as a student of Josef Albers, Wassily Kandinsky and Paul Klee, amongst others. In 1929 he moves to Zurich, where he works from now on as an architect, painter, graphic designer and sculptor, and later as a product designer. His versatile daily activities are dominated by painting, beginning initially with landscapes and portraits until taking on his own independent character, from around 1931 onwards, with the use of consistent geometric-constructive abstraction. From 1932–36, Bill is a member of the Paris artists' group 'Abstraction-Création', in whose gallery he exhibits for the first time in 1933. During repeated visits to Paris, he develops friendly contacts with Hans Arp, Piet Mondrian and Auguste Herbin. In 1936, to make the ideas published by Theo van Doesburg more precise, Bill formulates the Principles of Concrete Art, of which he is one of the most important representatives. In 1937 he works on a monograph of Le Corbusier and joins the 'Allianz', the association of modern Swiss artists. In 1944, Bill founds the magazine 'abstrakt konkret', organises an exhibition of the same name in the Kunsthalle Basel and obtains a post to teach formal structures at the Kunstgewerbeschule in Zurich. As the spiritual creator and architect of the Hochschule für Gestaltung (Design College) in Ulm, and then, from 1952, the Rector and head of the Architecture and Product Design departments, he tries to continue the tradition of the Bauhaus in Dessau. He participates in 'documenta' in Kassel in both 1959 and 1964. In the same year (1964), Bill, as chief architect, is responsible for the 'Bilden und Gestalten' (images and shapes) section of the Swiss national exhibition in Lausanne. A professorship in environmental design at the Staatliche Hochschule für Bildende Künste in Hamburg follows from 1967–74. In 1971, he founds the new Denise René and Hans Mayer Gallery in Düsseldorf. A number of monumental sculptures are created in the 1980s, and Bill also undertakes trips to organise retrospectives of his own work in various cities in Europe and overseas. Numerous prizes and awards reflect his importance for the development of modern art. However, his name is primarily associated with the terms Concrete Art and Environmental Design. In addition, of the Bauhaus student generation, Bill became, through his theoretical publication, one of the most fruitful stimulators of modern-concrete art in post-war Europe.⁴

this would be the case in an art form if generated as a purely logarithmic progression devoid of subjective or intuitive intervention. However, Bill's intention has its origin in the perception that any artist seeking to work with a purely abstract language based on the repetition of modules, geometric structures, spatial transformations and proportional relationships within a constrained structure must necessarily have a mathematical basis. A picture, a structure, or a construction is generated by rational means from primary structural elements that are simultaneously expressive elements. The elements chosen for use in construction as well as the methods of construction exist as a mixture of the rational and the irrational. The choices that must be made for colour, material and system are based on an interlacing of rational and subjective expressive intentions.⁵

14	15
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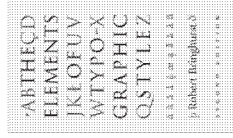
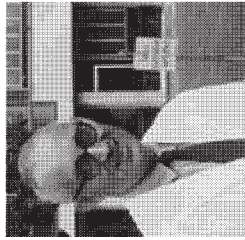
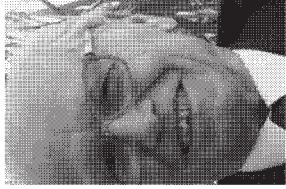
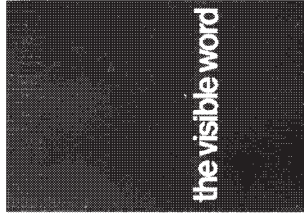
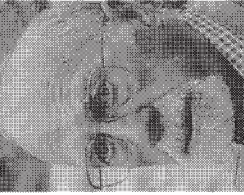
¹ Max Bill 'Konkrete Gestaltung'. First published in: 'Zeitprobleme in der Schweizer Malerei und Plastik' (Exhibition Catalogue) Kunsthhaus, Zürich, 1936

² Max Bill 'The Mathematical Approach in Contemporary Art'. First published in: 'Das Werk', No. 3, 1949, Winthertur Reprinted in 'Arts and Architecture' 71, no. 8 (August 1954): 20-21; and in Max Bill (Buffalo: The Buffalo Fine Arts Academy & The Albright-Knox Art Gallery, 1974):89-100.

³ Philip Morrison 'The modularity of knowing' From: Module Symmetry Proportion. Edited by Gyorgy Kepes, Studio Vista Ltd. London, 1966

⁴ Max Bill biography located at: <http://www.kettererkunst.com/bio/MaxBill-1908-1994.shtml>
Checked: 7th July 2008

⁵ Reprinted article originally published in 'Kunsthåndverk' magazine. 1/04ht

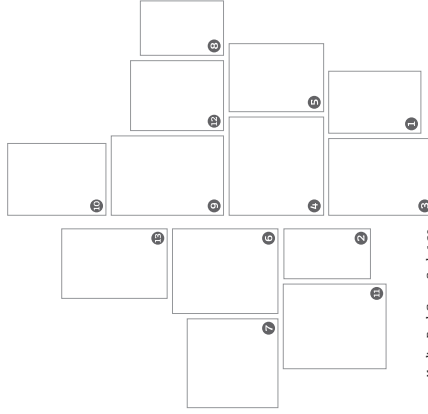


Size/Taille/Größe

Height x Width cm/Largeur x Hauteur cm/Höhe x Breite cm

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- | | | |
|-------------|----|---|
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| 22.9 x 13.2 | 2 | Bringhurst, Robert. <i>The Elements of Typographic Style</i> . Point Roberts, WA: Hartley & Marks, 1992. |
| 27.9 x 20.3 | 3 | Eusebius, George, Antonio Cornazzano, Nicholas, and Nicolas Jenson. <i>De Evangelica Praeparatione</i> . Venice: Nicolas Jenson, 1470. |
| 25 x 26 | 4 | Frutiger, Adrian, Maurice Besset, Emil Ruder, and Hans Rudolf Schneebeli. <i>Type, Sign, Symbol</i> . Zurich: ABC Edition, 1980. |
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Keyline Book Cover Scale 1:20

κ!ιμδτεεε,όρρσ”
ιδβουωτ
ςελχλνλνιιιςς

18	19
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The Pseudo typeface imbues several universal design characteristics. These include an archetypal model structure and 'pseudo-serif' protrusions, both of which are evident throughout the character-set. Another aspect to the design is the application of blunted terminals which create a continuous uninterrupted outline. As a result, letters sit alongside one another in a more coherent fashion. Connections between the shapes are suggested without the shapes actually touching one another. Imaginary interconnected forms are created by this illusion. A harmony therefore exists between many disparate shapes and angles which would otherwise appear to be independent of each other.

Counters/Interior Spaces

Robert Bringhurst describes the counter as: 'The white space enclosed by a letterform, whether wholly enclosed, as in *d* or *o*, or partially, as in *c* or *m*.² For Pseudo, the counter plays an integral part in the ultimate performance of the typeface, enabling it to be successfully utilised for 'microstyle' typography. The extra density applied to the letterform by the 'pseudo-serif' offers the opportunity to remove excess weight from the inside of the form. The result visually suggests a displacement of mass from the inside to outside [creating the 'pseudo-serif' structure]. This displacement opens up the interior space by approximately 9%, increasing the legibility of the typeface when used at smaller sizes.

24

25



26	27
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During the development of the Pseudo typeface, it was determined that 'hollows' were required to counter the effect of the serifs appearing too 'blob-like' at the end of stems where the terminals sit upon the baseline. The serifs and hollows negate the strong vertical force from above from proceeding beyond the baseline by using a basic architectural principle in the formation of the arch. This displaces weight evenly by dividing the force, firmly routing it in the serif structures. The shapes of the serifs have been carefully engineered to adequately contain these forces. The subtle bow shape of the hollow becomes invisible at point sizes typically used for running text (9–12pt.), though its stabilising effect will be maintained at any size.

The design of individual fonts within the Pseudo family are optimised according to typographic requirement. Changes were implemented proportionally in scale to a text weight font. It is taken as the point of reference as it is considered to be the 'ideal standard'. When judged in comparison to the 'ideal' text font, smaller point sizes (ie. as used for captions), when simply scaled down, appear lighter due to the thinner strokes in the construction of the letters. To compensate this optical effect, extra weight is given to the letters, whilst ensuring that counters remain as open as possible to maintain legibility. This adjustment to the caption font's density means an 'ideal text weight' for the caption style is maintained.

Another apparent stylistic aspect to the typeface is an area within the counters where excess material appears to have been gouged out. These 'air-traps' may be likened to the ink-traps seen in Matthew Carter's 'Bell Centennial' typeface of 1978. However, where an ink-trap is expected to be filled with ink, the air-trap is expected to remain open, allowing for larger internal counters. The air-trap has a secondary function, namely an 'optical cancellation effect' where excess weight added by the serif at a junction, an air-trap is a means to reduce that weight. This achieves an overall evenness to the density of the letter and allows for a degree of neutrality to be maintained in the appearance of set texts.

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Pseudo *m.*

Pseudo Regular, Pseudo Caption, Pseudo Italic. ©2008. Typeface & type specimen book designed by Michael Hernan. The 'Pseudo-serif' concept: A 'pseudo-serif' is a non-ornamental outcrop to a letterform created at the junction-point where two parts of the same glyph converge. It appears to extend from the character at an angle approximate to 45°. This contrasts with a traditional serif typefaces where the serifs align along the 90° axis. Suggestive of both serif and sans-serif typefaces, the Pseudo family offers both high readability and an original contemporary appearance, making the type appropriate to be specified either as the primary typeface for a project or as a complimentary type for detailing footnotes and captions.

32	1
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