

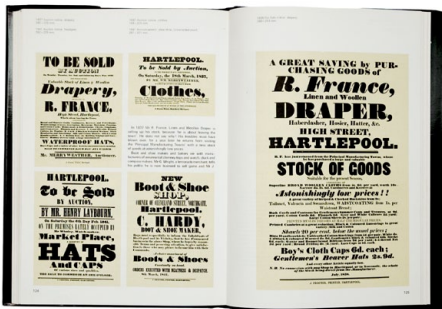
Introducing the Trilogy collection

Our most recent typeface is a collection of three different type families; Trilogy Sans™, Trilogy Egyptian™ and Trilogy Fatface™. They have been designed to harmonise together and share some similar design features.

Initial work began on an expanded structure for a sans typeface, covering Thin to Heavy weights and Condensed to Expanded widths. Early ideas were for a monoline form and grotesque style influences. The ideas developed quickly after watching a television drama based on William Golding's *To the ends of the earth*. The narrative is set in the early nineteenth century, which also happens to be a time of great typographic invention; giving origin to the Fatface, Egyptian and Sans serif type styles. I used this period as a grounding for the project.



The Trilogy collection sample booklet



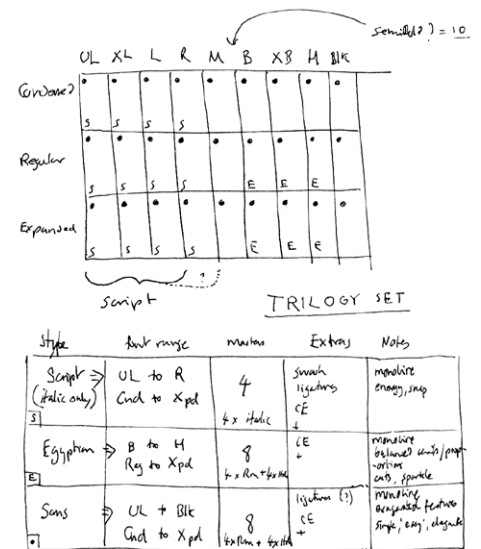
Printed ephemera from the 1830s
Page spread from *Collecting printed ephemera* by John Lewis, 1962

The printed ephemera of the time shows a great variety in choice of type style. Sometimes there is perhaps too much variety but there is also a great deal of visual interest created through contrasting sizes, weights and styles. It is this idea of mixing contrasting styles that underpins the development of the new typefaces.

Development

A grid structure for the collection of typefaces developed early on. The reason for this was to help visualise the scope of the project and how the individual types would relate to each other.

Initial sketches of key characters were made on tracing paper, these could then be evaluated together quickly and easily. The digital forms started with a basic middle weight and width, then the extremes of the type families were created. All three type styles were developed concurrently, this made it easier to review their use together and so make adjustments.



Trilogy Sans

The Sans typeface includes several alternate lowercase forms. Using the OpenType features, the standard characters can be replaced with these alternate forms to change the look and feel of the type setting.

typography
typography

There are 40 roman fonts ranging from Thin Compressed to Heavy Expanded, with their italics this totals 80 fonts.

Hn Hn

Hn Hn

Trilogy Egyptian

The Egyptian has fairly evenly weighted capitals, whereas the more complicated lowercase forms introduce deep expressive cuts that add character and relieve troublesome junctions.

MANKIND
typography

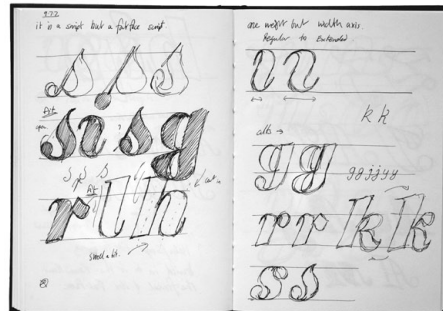
In the early nineteenth century the Egyptian letter style originated as a bold face. The Trilogy Egyptian follows this in its design range comprising of Bold, ExtraBold and Heavy in Normal, Wide and Expanded widths. This gives a choice of nine roman fonts and with their italics, makes a total of 18 fonts.

Hn Hn

Hn Hn

Trilogy Fatface

The Fatface began as an English Roundhand script, however this wasn't sitting well with the other type styles. The Roundhand was replaced by a Fatface italic. Some of the ideas being developed for the Roundhand were incorporated into the Fatface design, lending it a script-like feel through the use of swash characters.



The Fatface includes many alternate forms as part of the swash OpenType feature. These can be introduced individually or throughout a typographic design to add a more script-like appearance.

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The Trilogy Fatface is a heavy italic only, there are five fonts ranging from Normal to UltraExpanded in width.

Hn Hn

All the fonts have an increased Latin character set for Central European language support, small capitals and a wide range of number styles. Full character sets can be seen in the sample PDFs found on line at typography.net.

HARTLEPOOL.
To be Sold
BY AUCTION,
BY MR. HENRY LAYBOURN
On Saturday the 6th Day Feb. 1841,
ON THE PREMISES LATELY OCCUPIED BY
Mr Whaley, Watch-maker,
Market Place,
A QUANTITY OF
HATS
And CAPS
Of various sizes and qualities.
THE SALE TO COMMENCE AT ONE O'CLOCK
J. PROCTOR, PRINTER, HARTLEPOOL.

Example from 1841 recreated using the Trilogy collection

Type mixing

The printed ephemera of the nineteenth century has been mentioned earlier. The diversity of type mixing that these show is a big part of the development of the Trilogy collection. 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 it is intended 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.

TUESDAY
TEA
With the compliments of
RANSOMES SIMS & JEFFERIES LTD

Example from c.1957 recreated using the Trilogy collection

Additional information and sample settings can be found at www.typography.net/trilogy_type/font/trilogy_sans

There are a limited number of sample books available, please phone or email for a free copy.