

An extraordinary place with a strange,  
open beauty you won't find anywhere else.  
It has a unique landscape with its own history,  
its own culture,  
its own way of working—  
*and its own way of talking.\**

# Fenland

a 14 font typeface



\*Text sourced from <http://www.fenland.gov.uk>

## Fenland

From the very early stages of the design the intention was to create lettershapes whose underlying structure is approached differently. Modified in some way to achieve a fresh look. For instance, take the idea of how a shape is changed over time. Picture the lettering found on gravestones and how it is weathered and eroded by nature. The wearing away of these shapes may result in some elements vanishing, lines thinning or breaking and gaps appearing. Also think of the inscriptions found on tombstones laid out on the floor of churches; how these are worn away over the years by passing footfall.

In contrast to this natural process, could a similar idea be achieved mechanically. However, repeating a process such as photographically reducing and enlarging, again and again, results in an expected soft and blurred shape. A sans serif lettershape will become more rounded and soft, whereas the details of a serif letter will shrink and fade away. The result is expected and is dependent on the structure of the shape.

If the structure of the shape is changed, then arguably a fresh rhythm could be found. If the shapes are constructed instead of written, the relationship between thick and thin strokes could be readdressed. This would go some way in creating a different structure that could be explored across a range of weights.

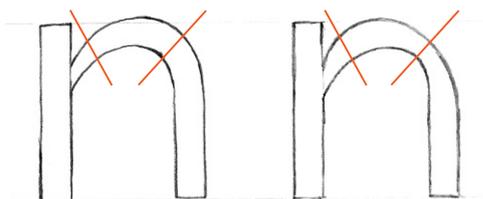


## Structure

One of the principal ideas that underpins Fenland is the way a metal tube collapses in on itself when it is bent. This notion was applied to a letter's structure by shifting the emphasis of the stem weight.

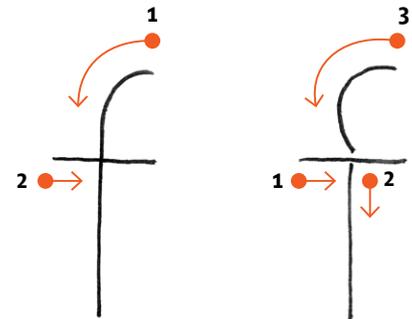


The sketch below shows how the inside curve at the top bends inwards as the outside curve is flattened. This shift of emphasis creates a thin point where it would normally be thick.



Fenland's structure

As well as a change to the modulation of the stem weight. The construction of some shapes was reconsidered. For instance, an 'f' is generally drawn in two strokes; the arch curving over and down with the crossbar added. To break this momentum Fenland's 'f' is constructed in three strokes; a crossbar, a straight stem and a hook.



Various trials for the 'f'

The final form

## Samples and information

Individual PDF showings are available on line at <http://typography.net/fontfamilies/view/39>. There is also a limited edition printed sample available, please [email](#) if you would like a copy.



Various sketches for the lowercase 'a'



Digital trials showing adjustments to the formation of the bowl

Various treatments of the details of the shape

The final 'a'

## Type Navigator

This large format book is a welcome collection and review of independent typeface foundries from around the world. In an industry that is facing rapid and constant change it is increasingly challenging for designers to get their work seen. The introductory text is excellent and well worth a read and study.

Published by Gestalten, Berlin 2011  
ISBN 978-3-89955-377-2



## Graphic Design: Now in Production

The Trilogy Collection was featured in Graphic Design: Now in Production. This major exhibition at the Walker Art Center in the US examines the development of the Graphic Arts since the year 2000. Type Design is included as its product (fonts) are used by designers every day. As with fashion, art, architecture and so on; type and typography reflect the current trends, hopes and desires of the culture we are living in. It is always interesting to see where we are and to challenge oneself to imagine where we may be heading.

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