

New
concept
in
readability.

Neology[®]

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This typeface has been designed to demonstrate a hypothesis:

Consistency in letter form and style is not essential to fluent reading.

Possibility: controlled variation of glyph forms is optimal.

Two harmonized styles, geometric (art deco) and grotesque, have been combined in one font.

Diversity is favored in many areas, particularly for activities which extend over time.

Human physiology and mentality balk at the prospect of the straight road, the assembly line, the prison cell.

We are designed to respond to stimuli which varies; inertia makes for invisibility.

Perhaps this is why the old style types, with their complexity of form, are still preferred for book work.

The idea that a character should always be represented by a single glyph is an economy of the foundry type era. It also expresses the reductive ideology of modernism, but that too is in the past.

New technology—OpenType—has made possible new practicalities, hence Neology.

**Two harmonized styles,
geometric (art deco)
and grotesque, have been
combined in one font,
which chooses the glyph
for each text character
from either subset, in a
pseudo-random manner.**

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Neology Deco Regular

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqr
stuvwxyz 0123456789

Neology Grotesque Regular

ABCDEFGHIJKLMN
OPQRSTUVWXYZ
abcdefghijklmnopqr
stuvwxyz 0123456789

HOW TO USE THE FONTS

Neology

1. Waltz, bad nymph, for quick jigs vex!

The default sets every other character in the alternate glyph (plus no repeats within five characters).

Neology

2.. Waltz, bad nymph, for quick jigs vex!

By introducing one extra character at the beginning (here, a period), everything shifts one unit and glyphs alternate accordingly.

Neology Deco

3. Waltz, bad nymph, for quick jigs vex!

The Deco setting is achieved by deselecting "Contextual Alternates" in the OpenType menu, or with a Neology Deco font.

Neology Grotesque

4. Waltz, bad nymph, for quick jigs vex!

The Grotesque setting is achieved by selecting "Stylistic Set 1" in a Neology font, or with a Neology Grotesque font.

Compare
Neology's
readability
with that
of its
constituent
styles

Compare Neology's readability with that of its constituent styles

Neology

It is tempting to think of reading as two independent processes that occur concurrently: (1) the utilitarian task of decoding text, to which is attached (2) an aesthetic veneer of style that conveys meta qualities, positioning the document in its own niche within the vast edifice of culture and commerce.

But there are other, functional reasons for type style. Each face is also a formally engineered system with its own visual syntax and vocabulary, a unique strategy for crafting letters to flow and fit in myriad combinations, in which any sequence exhibits optimal readability. Thus it becomes apparent that in many respects, for type design, aesthetics IS function.

There is speculation that, given the physical nature of eye and alphabet, and the measurability of reading speed, an ideal font architecture may be computed. Such one-size-fits-all ideology is at odds with humanity.

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Neology Grotesque

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Light

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Neology

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Regular

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Medium

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Bold

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**Extra
Bold**

**NEOLOGY
ADDRESSES
SEVERAL
RECENT
SHINNTYPE
THEMES**

Neology addresses several recent Shinntype themes

The physiology of reading

Scientific research into the nature of reading invariably utilizes default fonts. But if research is to have any bearing on typography, new faces must be created with variants designed explicitly to test hypotheses—thereby isolating typographic qualities rather than confounding them amongst the many different attributes of different typefaces.

The premise of Neology is that the reader processes only as much detail of a glyph as is necessary to decode it. Because the fovea subtends a tiny angle of vision in each saccadic rest, only three or four glyphs are observed concurrently with any acuity. It matters not that details of a letter may vary between saccades, because if such differences do not occur in the same visual grab, they will not register; for memory and analysis would be required to make such a distinction.

Pseudo-random contextuality

With the introduction of OpenType, the Contextual Alternates feature was used to encode the joining conventions of calligraphy, for which it was devised.

However, other uses have emerged, one of which is to create a pseudo-random effect simulating the pleasantly organic quality of casual lettering and writing.

Shinn has designed two such faces, Duffy Script and Fontesque Pro. In Duffy there are four sets of glyphs for each character, but the code in Fontesque Pro was refined to work with just two, as the same letter never occurs more than twice in succession in any language. This is the code used for Neology.

The design axis in type families

The standard design axes within a typeface family are weight, slant, and horizontal scale, to which may be added optical scaling. Megafamilies have gone further, with serif and sans serif defined as related styles. Shinn has explored yet other design axes in various types:

- Handsome. A handwriting typeface rendered in half a dozen nib styles.
- Panoptica. More of an alphabet than a typeface, by virtue of its “unicase plus monowidth” premise. Almost any type style may be rendered in the Panoptic mode. Shinntype has published seven.
- Eunoia. Three interpretations of the condensed, high contrast, geometric genre: Art Deco, Op Art and Techno.
- Sense and Sensibility. Located on an axis close to the extremes of geometric and humanist, this sans serif superfamily is the precursor to Neology.

To create the Neology effect, Sense and Sensibility were at first combined, but this method was dismissed as ad hoc and lacking in rigor. Instead, the two components of Neology were designed from scratch in styles that specifically engage its *raison d'être*, harmonized in weight, contrast and vertical proportion, with the conceit extending throughout the complete character set. However, about half the glyphs are common: only those characters which exhibit categorical structural differences between the classic grotesque and geometric forms (e.g. Helvetica and Futura, see right) have been provided with alternates, mere variation in proportion not being considered especially relevant to the business of character recognition.

P P P P
Helvetica Futura Neology (both)

Fig. 1. Where the difference between grotesque and geometric archetypes is a question of proportion, the glyphs are identical in both Neology variants.

R R R R
Helvetica Futura Neology (both)

Fig. 2. Where the difference is a matter of fundamental structure, the glyphs in Neology Grotesque and Neology Deco observe that distinction.

Family

Neology Light

Neology Regular

Neology Medium

Neology Bold

Neology Extra Bold

Neology Deco Light

Neology Deco Regular

Neology Deco Medium

Neology Deco Bold

Neology Deco Extra Bold

Neology Grotesque Light

Neology Grotesque Regular

Neology Grotesque Medium

Neology Grotesque Bold

Neology Grotesque Extra Bold

The Neology fonts may be converted to either of their constituent styles; to Deco by deselecting the Contextual Alternates feature, and to Grotesque by applying Stylistic Set 1.

The Deco and Grotesque styles are also available as separate fonts, each containing only a single set of glyphs.

Extras

\$3B \$3b

Two sizes of figures

The default figures are three-quarter height, for mixed case use. For figures that are cap height and weight, select "all caps". Monetary symbols follow the same arrangement.

egg→egg
999→999

Doubles

According to the theory behind Neology, doubled letters with differing glyphs can disrupt reading. But does the typographer wish to avoid this situation or let it stand? Either is possible: the default differentiates, hence "egg" or "egg". Stylistic Set 2 will negate this, doubling the glyph, hence "egg" or "egg"; similarly, this feature will homogenize multiple repeated figures, e.g. "9999" > "9999".

1100→1100

Tabular & proportional figures

The default figures are tabular; their "one" has a baseline crossbar, which is absent in the proportional version.

(Hi-fi)
(HI-FI)

All-cap marks

Several characters are provided with raised versions for all-cap setting.



Extra symbols

Could come in handy.



Minus & arrows

Minus and en-dash have identical glyphs. Arrows are aligned with dashes, and have the same thickness, enabling extension.

lag→lag
lag→lag

'Normal' alternates

In the Deco fonts, Stylistic Set 1 replaces a with α, as in Futura.

In the Grotesque fonts, Stylistic Set 1 replaces l with l, and g with g, for the classic grotesque letter forms found in Helvetica, Univers, etc.

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

0 1 2 3 4 5 6 7 8 9 1

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

0 1 2 3 4 5 6 7 8 9 a

@ \$ € £ % * . , " ! ? "

Neology Grotesque Light

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

0 1 2 3 4 5 6 7 8 9 1

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

0 1 2 3 4 5 6 7 8 9 g l

@ \$ € £ % * . , " ! ? "

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

0 1 2 3 4 5 6 7 8 9 1

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

0 1 2 3 4 5 6 7 8 9 a

@ \$ € £ % * . , " ! ? "

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

0 1 2 3 4 5 6 7 8 9 1

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

0 1 2 3 4 5 6 7 8 9 g l

@ \$ € £ % * . , " ! ? "

ABCDEFGHIJ

KLMNOPQRS

TUVWXYZ&Z

0123456789 1

abcdefghijklmn

opqrstuvwxyz

0123456789 a

@\$€£%*.,"!?"

ABCDEFGHIJ

KLMNOPQRS

TUVWXYZ & Z

0123456789 1

abcdefghijklmn

opqrstuvwxyz

0123456789 gl

@ \$ € £ % * . , “ ! ? ”

Neology Deco Bold

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

0 1 2 3 4 5 6 7 8 9 1

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

0 1 2 3 4 5 6 7 8 9 a

@ \$ € £ % * . , " ! ? "

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

0 1 2 3 4 5 6 7 8 9 1

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

0 1 2 3 4 5 6 7 8 9 g l

@ \$ € £ % * . , “ ! ? ”

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

0 1 2 3 4 5 6 7 8 9 1

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

0 1 2 3 4 5 6 7 8 9 a

@ \$ € £ % * . , " ! ? "

ABCDEFGHIJ

KLMNOPQRS

TUVWXYZ & Z

0123456789 1

abcdefghijklmn

opqrstuvwxyz

0123456789 gl

@ \$ € £ % * . , “ ! ? ”

SUPPORTS
ALL
EUROPEAN
LANGUAGES
THAT USE
THE **LATIN**
SCRIPT

Neology supports at least forty languages, including all European languages that use the Latin script.

Supported code pages

- MAC OS
- Roman
- Central Europe
- Croatian
- Icelandic
- Romanian
- Turkish
- MS WINDOWS
- 1252 Western
- 1250 Eastern European
- 1254 Turkish
- 1257 Baltic
- ISO 8859
- Latin 1 Western Europe
- Latin 2 Central Europe
- Latin 3 Tu, Malt, Gal, Esp
- Latin 4 Baltic
- Latin 5 Turkish
- Latin 6 Scandinavian
- Latin 7 Baltic 2

Supported languages

- English
- French
- Spanish
- German
- Dutch
- Danish
- Italian
- Portuguese
- Icelandic
- Finnish
- Swedish
- Norwegian
- Norwegian (Bokmål)
- Polish
- Czech
- Hungarian
- Slovak
- Catalan
- Irish
- Romanian
- Turkish
- Slovenian
- Latvian
- Lithuanian
- Estonian
- Maltese
- Albanian
- Welsh
- Breton
- Latin
- Luxembourgish
- Romani
- Basque
- Corsican
- Croatian
- Faroese
- Galician
- Sardinian
- Esperanto
- Scottish Gaelic

Neology Extra Bold

DECO

CAPITALS

A A A A A A A A A A B
 C C C C C D D D E E E
 E E E E E F G G G G G
 H H H I I I I I I I J J K K
 L L L L L M N N N N N
 N O O O O O O O O O
 P Q R R R R S S S S S
 T T T T T U U U U U U U
 U U U U V W X Y Y Y Y Y
 Z Z Z Z I J A E A E D B B

LOWER CASE

a a a a a a a a a a b c c c c
 c d d d e e e e e e e e e e f
 g g g g g h h h h i i i i i i j j j
 k k l l l l l m n n n n n o o
 o o o o o o o p q r r r r s s s s
 s s s s s t t t t t u u u u u u u
 u u u u v w x y y y z z z z i j a
 a e o d b a a a a a a a a a

TABULAR FIGURES

0123456789

TABULAR CAP FIGURES

0123456789

PROPORTIONAL FIGURES

0123456789

PROPORTIONAL CAP FIGURES

0123456789

FRACTIONS

1 1 3
2 4 4

SUPERIORS

1 2 3 TM

MATHEMATICAL

Σ Π Δ Ω ∞ μ π ∫ √ ∂ ~ ^ °
 + - × ÷ = ≠ ± < > ≤ ≥
 - | ! # 0 % ‰

CURRENCY

£ ¥ € ¢ ₣ ₧

ORDINALS

º

CAP-HEIGHT CURRENCY & MARKS

£ ¥ € « » ‹ › (-) [-] { - }

QUOTES

“ ” „ † ‡ « » ‹ › „ † ‡ — — —

DASHES

“ ” „ † ‡ « » ‹ › „ † ‡ — — —

POINTS

? ! , . ; : ... · ¸ ÷ (/) [\] { | }

SEPARATORS

? ! , . ; : ... · ¸ ÷ (/) [\] { | }

MISCELLANEOUS

• & * † ‡ § ¶ © ® ¢ ₣ ₧
 ← → ■ □ ▶ ▷ ○ ●

GROTESQUE

CAPITALS

A A A A A A A A A A B
 C C C C C D D D E E E
 E E E E E F G G G G G
 H H H I I I I I I I J J K K
 L L L L L M N N N N N
 N O O O O O O O O O
 P Q R R R R S S S S S
 T T T T T U U U U U U U
 U U U U V W X Y Y Y Y Y
 Z Z Z Z I J A E A E D B B

LOWER CASE

a a a a a a a a a a b c c c c
 c d d d e e e e e e e e e e f
 g g g g g h h h h i i i i i i j j j
 k k l l l l l m n n n n n o o
 o o o o o o o p q r r r r s s s s
 s s s s s t t t t t u u u u u u u
 u u u u v w x y y y z z z z i j a
 a e o d b g g g g g l l l l l l l

TABULAR FIGURES

0123456789

TABULAR CAP FIGURES

0123456789

PROPORTIONAL FIGURES

0123456789

PROPORTIONAL CAP FIGURES

0123456789

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1 1 3
2 4 4

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1 2 3 TM

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 + - × ÷ = ≠ ± < > ≤ ≥
 - | ! # 0 % ‰

CURRENCY

£ ¥ € ¢ ₣ ₧

ORDINALS

º

CAP-HEIGHT CURRENCY & MARKS

£ ¥ € « » ‹ › (-) [-] { - }

QUOTES

“ ” „ † ‡ « » ‹ › „ † ‡ — — —

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POINTS

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• & * † ‡ § ¶ © ® ¢ ₣ ₧
 ← → ■ □ ▶ ▷ ○ ●

Neology[®]

A new concept in type design