PHIZ PHIZ PHIZ

PHIZ PHIZ PHIZ

PHIZ PHIZ PHIZ

PHIZ

A FAMILY OF 27 DECORATIVE DISPLAY FONTS

PHIZ

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THE PHIZ FONTS

THE PHIZ FONTS are an addition to the Modern Suite, marking its 10th anniversary, and the 20th anniversary of Shinntype. Phiz is Nick Shinn's exploration of how Figgins Sans Extra Bold may be rendered decoratively, in four sub-groups: Classic, Rounded, Rough and Particles, 27 fonts in all.

The fonts are in the Caps with Small Caps format, not primarily for mixed case setting, but rather as a means of optically scaling the decorative effects to be consistent at two different sizes. Figures and punctuation symbols are provided for the 'small caps'. All fonts have the same metrics and kerning, so that layering is straightforward; not every combination is viable—but many of them are specifically tailored to one another.

Many of the fonts are implementations or adaptations of algorithmically generated variations of Phiz Regular executed by David Mouritsen, CGD, RGD in computer programs he's written, that can produce a limitless range of variations of any font.

SHINNTYPE

CLASSIC

REGULAR
INLINE
OPEN
SHADOW
STENCIL
STENCIL OUTLINE
STENCIL ROUGH
PHANTOM
FILL

ROUGH

REGULAR
FLECKED
OUTLINE
SHADOW

ROUNDED

REGULAR
FLECKED
HIGHLIGHT
COMSTOCK
OUTLINE
SHADOW
DROPSHADOW

PARTICLES

ONE TWO
THREE
FOUR
FIVE
SIX
SEVEN

THE NAME

PHIZ is none other than Nick Shinn's Victorian revival **Figgins Sans Extra Bold** (in caps with small caps format), all dressed up and abbreviated in name. As befits a type of such provenance, its name has a Dickensian ring to it (cf. "Old Fezziwig" from *A Christmas Carol*).

PHIZ or FIZOG is archaic English slang for the human face, a term coined, somewhat satirically, in the 18th century as a contraction of the popular (pseudo-) science of physiognomy, and thus eponymous for a type *face* — typefaces, of course, being understood to be indications of the character of the content they present to the world.

Théodore Géricault, *Envy*, 1820
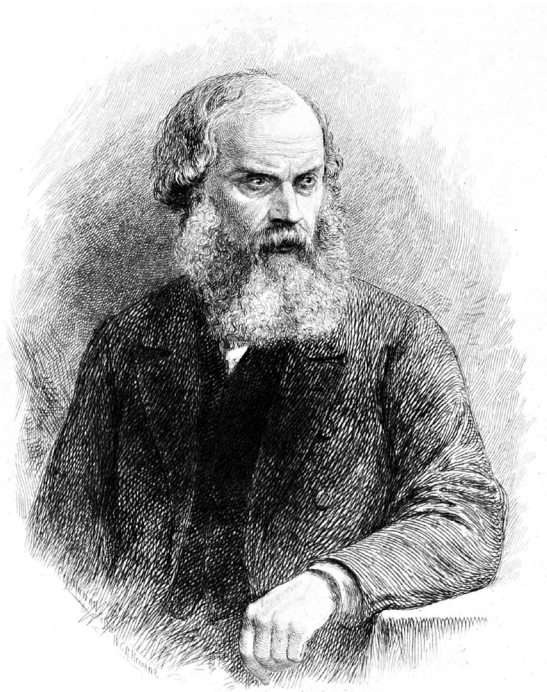
W. G. R. Browne, portrait of his father 'Phiz', c. 1870

H. K. Browne, *Mrs Bardell Faints in Mr Pickwick's Arms*, 1837

PHIZ was the alias of artist and illustrator Hablôt Knight Browne (1815–1882), who established the visual form of the characters in the novels of Charles Dickens (nom-de-plume 'Boz'), in both their installment and book publication. So Phiz, the typeface, expands upon the appearance of its origin—the Figgins font—in dramatic fashion. Browne had a light touch and his work was full of caricature, apt for Dickens and an inspiration for the playfulness inherent in populating a singularly sourced typeface with a diverse cast of 27 fonts.
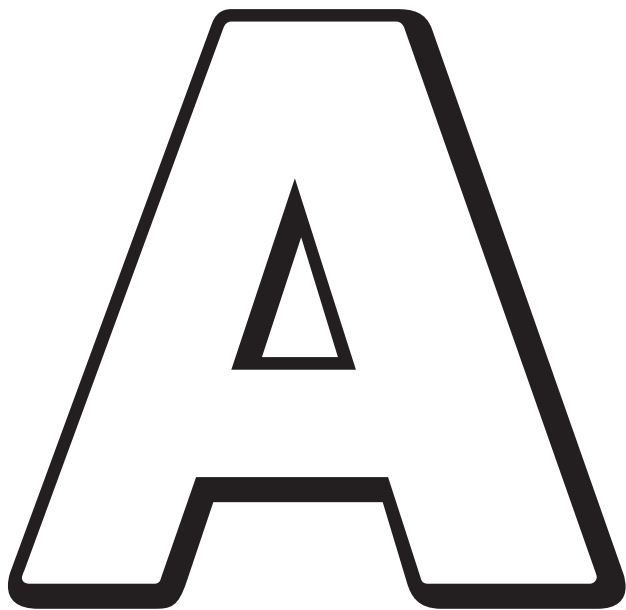
BIG SCALE
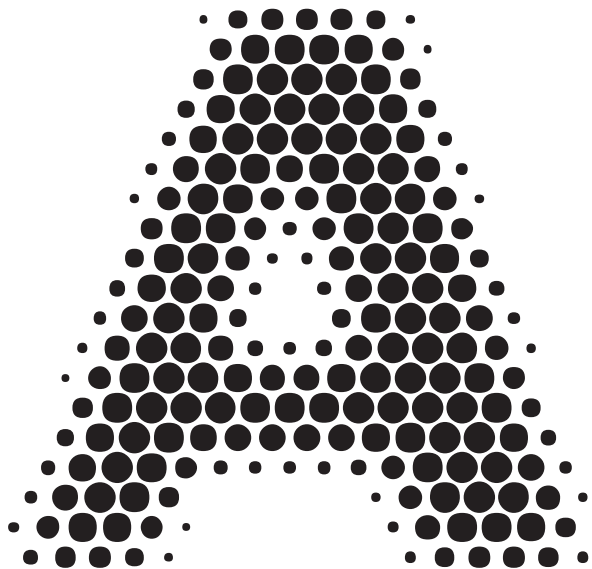
PHIZ PARTICLES SEVEN

PHIZ ROUGH FLECKED

PHIZ OPEN

PHIZ ROUNDED HIGHLIGHT

FINELY RENDERED DETAIL

TRI-COLOR

PHIZ REGULAR WITH OPEN

PHIZ REGULAR WITH OPEN

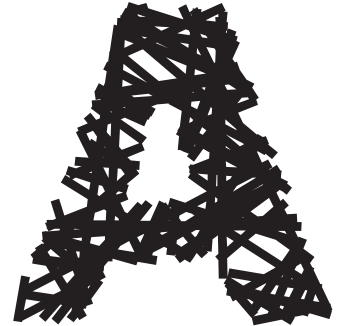**PHIZ REGULAR WITH OPEN**

PHIZ REGULAR WITH OPEN

TWO INKS PLUS STOCK

DISTRESS

A	A	A
PHIZ ROUNDED FLECKED	**PHIZ STENCIL ROUGH**	**PHIZ PARTICLES SIX**
A	A	A
PHIZ ROUGH FLECKED	**PHIZ ROUGH OUTLINE**	**PHIZ ROUGH SHADOW**
A	A	A
PHIZ PARTICLES TWO	**PHIZ PARTICLES THREE**	**PHIZ PARTICLES FIVE**
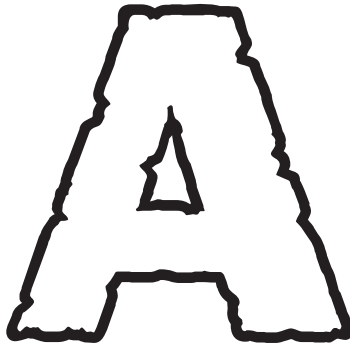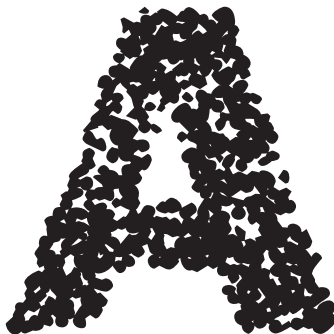
STOCHASTIC GENERATION

PARTICLES

PHIZ PARTICLES
FOUR & FIVE

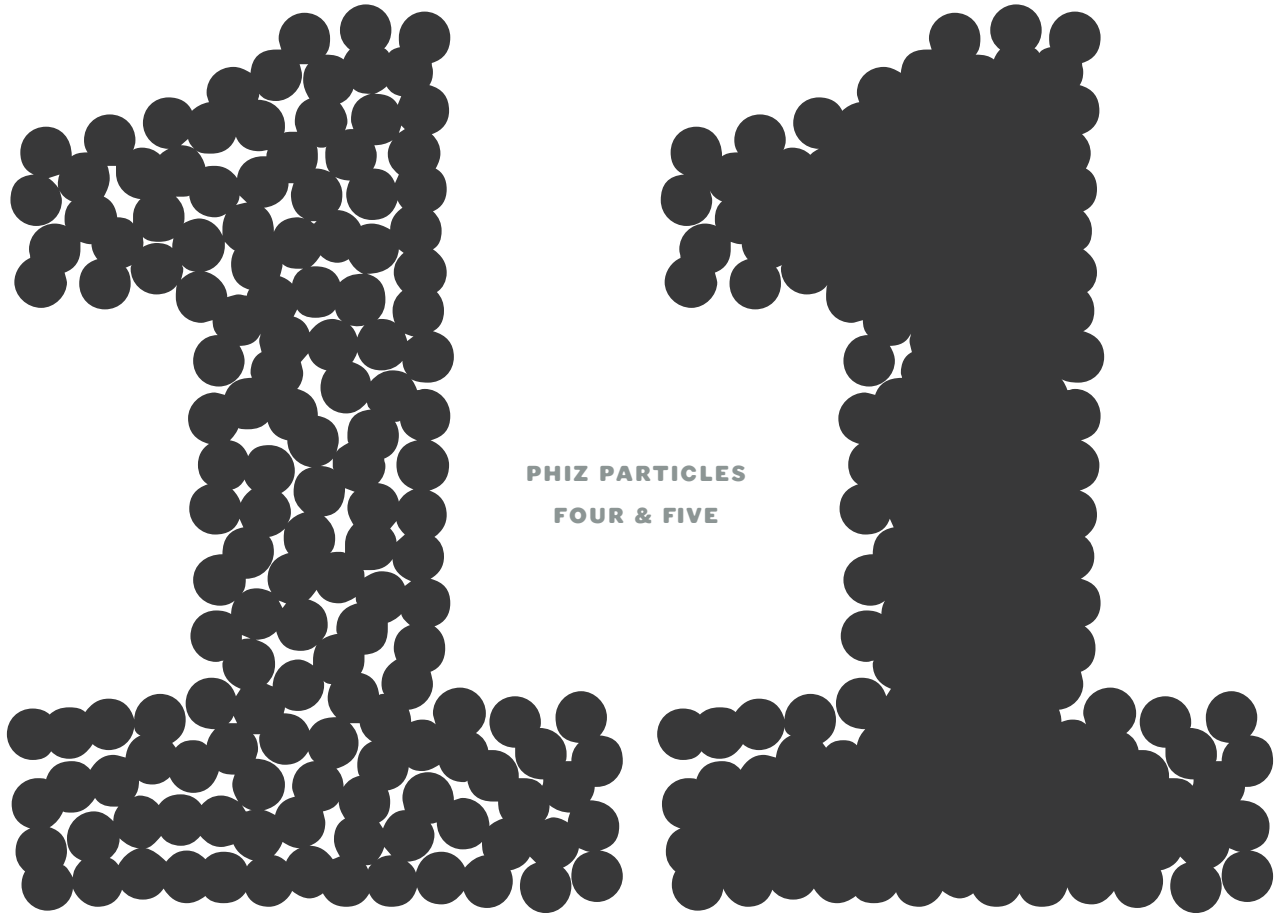The Phiz Particles fonts emerge as a distinct entity, finely textured designs generated algorithmically from repetitive elements. As such they differ substantially from textured shapes that have been cut out from larger pattern fields, for the constituent particles are disposed in relation to the specific shape of each character they define.

While Particles One through Six appear, at small size, to be distressed, they do not mimic effects such as rust or wood type; nonetheless, they do have some of the cachet and functionality of the popular 'organic' genre. Neither are they 'hand drawn'. Exactly what they look like will depend on the size at which they are reproduced.

ONE
TWO
THREE
FOUR
FIVE
SIX
SEVEN

COMPLETE GLYPH SET

UPPER CASE

AÁÀÂÄÃĂÅĄĀĂBCÇČĆĊĈDĐĎEÉÈ
ÊËĘĒĔĚĖFGĢĞĠĜHĦĤIİÍÌÎÏĮĨĪĴKĶ
LŁĻĿĽĹMNÑŅŃŇOÓÒÔÖÕØŐŌŎ
PQRŔŘŖSŠŞŠŚŜTŤŢŦUÚÙÛÜŲŪŮ
ŰŬŨVWŴẀŴẄXYÝŸŶZŽŻŹ
ÆIJŒÐÞß ÄŐÜ

LOWER CASE

AÁÀÂÄÃĂÅĄĀĂBCÇČĆĊĈDĎĐEÉÈÊËĘĒĔĚĖF
GĢĞĠĜHĦĤIÍÌÎÏĮĲĨĪĴKĶLŁĻĿĽĹMNÑŅŃŇ
OÓÒÔÖÕØŐŌŎPQRŔŘŖSŠŞŞŚŜTŤŢŦUÚÙÛÜ
ŲŪŮŰŬŨVWŴẀŴẄXYÝŸŶZŽŻŹ
ÆÐIJŒÞßÄŐÜ

PROPORTIONAL LINING FIGURES

0123456789

LOWER CASE FIGURES

0123456789

CURRENCY

$ £ ¥ € ¢

LOWER CASE CURRENCY

$ £ ¥ € ¢

ORDINALS

A O

FRACTIONS

¼ ½ ¾

DASHES

_ - – —

QUOTES

" ' " " ' ' « » ‹ › „ ,

POINTS

. , • · : ; ¿ ¡ ? ! ¿ ¡ ? ! . …

DELIMITERS & JOINERS

& & (/) [\ ] { | } ↑ ↓ ← ⤛ ⤜ →

MISCELLANEOUS

* † ‡ § ¶ ® © ™ @ ƒ

MATHEMATICAL

π ~ ^ ° + − × ÷ = ≠ ± < > | ¦ # # % % ‰

PROBABILITY VEGETABLE

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789
ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

PHIZ REGULAR is a reasonably faithful rendition of one of the earliest sans serif types, published by the Figgins foundry in London, England, in 1836. That typeface had but one weight—extra bold—and was caps only, as is Phiz. In it, geometric and grotesque tendencies were mixed, before the grotesque came to dominate sans design right up to the 1920s.

PHIZ REGULAR is actually Shinntype's Figgins Sans Extra Bold, in caps with small caps format. Its inclusion in the Phiz family is primarily to provide 'fill' for Phiz Open and Phiz Shadow.

To accompany the Phiz fonts, Figgins Sans and Figgins Standard (in which this text is set) are available in many weights, roman and italic.

FALL TREES RESIDENCE

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789
ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

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PHIZ SHADOW goes beyond simple extrusion, being optically adjusted in the manner of classic typefaces such as Sans Serif Shaded (1839), so that the thickness of the shadowed sides of the glyphs is evened out, thereby avoiding spotty distribution of weight. In the example below, note how the sides of W and A are rendered with a similar width in Phiz Shadow, compared with their different widths in a simple extrusion.

WHAT

Phiz Shadow, lower case.

WHAT

Phiz Regular with a simple extrusion.

FINE DISPLAY REQUIRED

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789
ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE
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IN CELEBRATION OF THE 10TH
ANNIVERSARY OF THE MODERN
SUITE AND SHINNTYPE'S 20TH

IN CELEBRATION OF THE 10TH
ANNIVERSARY OF THE MODERN
SUITE AND SHINNTYPE'S 20TH

PHIZ PHANTOM was inspired by, and named after, an astounding slab serif published by the Figgins foundry in 1836, in which a grid of immaculately placed horizontal rules caused over half of each letter to disappear. That was 136 years prior to the famous IBM logo designed by Paul Rand.

The effect of scale on pattern is especially apparent in Phiz Phantom, perhaps because of how neatly the horizontal stems are resolved into different numbers of lines in the two sizes. The lower case has a much bolder presence.

FIGGINS

V. & J. Figgins, Phantom, 1836

TRUE DESIGN
STRONGLY

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789
ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE
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PHIZ STENCIL is configured in the manner of the venerable Tea Chest, albeit that *this* is a sans and *that* was a Clarendon.

The incursions are slightly rounded at their corners, after the fashion of Phiz Regular, with 'a little off the arris', a detail which adds interest to the larger size of headline or title.

Great care has been taken to ensure that accented characters conform to the font's scheme; note, for instance, how the acute's height is adjusted to sit nicely on top of the letter.

ÉÓÉó

BEST SUMMER MERCHANT

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789
ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE
10TH ANNIVERSARY OF
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In Celebration of the 10th
Anniversary of the Modern
Suite and Shinntype's 20th

in celebration of the 10th
anniversary of the modern
suite and shinntype's 20th

While most stencil fonts purport to represent lettering made with a stencil, and could in fact function in that capacity if a template were to be made from them, Phiz Stencil Outline is not like that at all — it is an entirely typographic invention.

As such, it is best employed to novel effect, reversed out of a solid, for instance, or negatively tracked and kerned so that all the letters kiss, or layered with the plain Phiz Stencil.

Strangely, for a typeface with no skeuomorphic pretensions, when it is combined with a fill of Phiz Stencil (above), the effect suggests nothing quite so much as an arrangement of wooden boards, all butted up against one another.

SELF-TAUGHT AMAZINGLY

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789

ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

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IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

PHIZ STENCIL ROUGH has a subtle distress, which really only comes into play at sizes above 24 pt. The goal is to signify a precise, hand-crafted effect in which a little ink bleed has occurred — not in-your-face grunge.

It's useful to consider whether the upper or lower case is better scaled to the task in hand, as the 'smaller' letters are bolder and stronger than the upper case.

Upper case   Lower case, enlarged to the same height

ENTERPRISE ATHLETICS

ABCDEFGHIJKLMNOPQR STUVWXY&Z 0123456789

ABCDEFGHIJKLMNOPQRSTUV WXY&Z 0123456789

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

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IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

PHIZ FILL is somewhat peculiar all by itself, but excels when combined. It is specifically designed to complement Phiz Open and Phiz Shadow.

Phiz Open
with Phiz Fill

Phiz Open
with Phiz Fill

Phiz Shadow
with Phiz Fill

Phiz Shadow
with Phiz Fill

REGISTERED APPROVALS

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789
ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

PHIZ OPEN is an innovative Figgins style of 1833, described by Nicolette Gray in *XIXth Century Ornamented Types and Title Pages* as 'aetherial'.

Outline letters had appeared before, in engravings, with a similar delicacy of line, but not in fonts.

The varied line suggests substance, yet ironically the 'shadowed' sides have neither a consistent light source nor extrusion in the transition from one thickness of line to the other.

AA

Phiz Open   Simple extrusion

HI-FI SOUND MIRACLES

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789
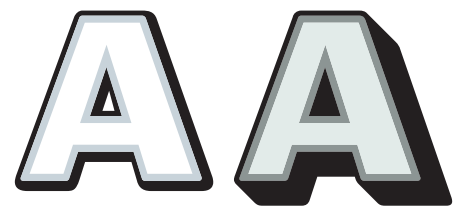ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE
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In Celebration of the 10th
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Suite and Shinntype's 20th

in celebration of the 10th
anniversary of the modern
suite and shinntype's 20th

Phiz Inline may be used as a layer with the other Classic styles to add complexity, supporting tonal effects and colour schemes. It is also quite handsome in its own right.

Inline with Open   Inline, Fill and Shadow

While this style may be created in various layout applications without resort to a separate type, that option is not always available or easy. With a pre-made font, attractive proportions of line and weight are ensured, and there are subtle optical adjustments, for superior aesthetics.

MYSTERIOUS ORGANISM

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789
ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

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IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

PHIZ ROUGH was created algorithmically by seamlessly mapping onto the glyph outlines of Phiz Regular two computer-generated noise signals: a subtle Perlin signal to give a general sense of wear and a more dramatic Worley (or Cellular) signal, which contributes the deep gouges and nicks.

As a distressed font, it is notable for its sharp corners (as opposed to the usual soft, worn, 'wood type' effect) which impart a crisp, vigorous look. It doesn't mimic old printing or rust.

The four Rough variants—Regular, Outline, Flecked and Shadow—may be layered upon one another.

SHINNTYPE

BLACK & READ LANGUAGE

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789
ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

PHIZ ROUGH SHADOW, while based on an algorithmic extrusion, has been redrawn to minimize that impression, with the back of the letters differing from the front, and the top and left having irregular thickness, suggesting the chamfered edge of a solid, rather than the flatness of a border line that occurs in the simple extrusion (right).

Phiz Rough Shadow   Simple 3D Extrusion

Also, the angled sides of the glyphs have been adjusted in weight, as in the 'clean' Phiz Shadow.

EASY CHAIRS
DECORATE

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789
ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE
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IN CELEBRATION OF THE 10TH
ANNIVERSARY OF THE MODERN
SUITE AND SHINNTYPE'S 20TH

IN CELEBRATION OF THE 10TH
ANNIVERSARY OF THE MODERN
SUITE AND SHINNTYPE'S 20TH

PHIZ ROUGH FLECKED is neither an imitation of rust or the trace of letterpress process, nor does it employ a texture 'cut' by the letters from a larger field. The flecking is the daylight remaining in a dense generation of stochastic blobs which have been applied to the basic Phiz glyphs, then thinned out manually to produce a varying distribution of highlights. At large size, the transparency of the flecks becomes apparent.

This combination of algorithmically generated elements—rough edges and flecks—is designed to produce a novel graphic style which is not specifically skeuomorphic and yet, in alluding to this contemporary trend in display typography, nonetheless posesses relevance and functionality.
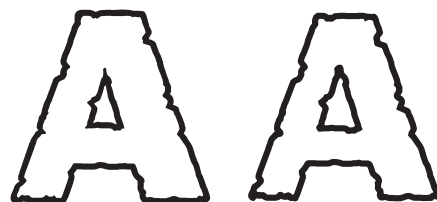
ASTOUNDING NEW MEME

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789
ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE
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in celebration of the 10th
anniversary of the modern
suite and shinntype's 20th

PHIZ ROUGH OUTLINE is superior to outlines rendered on the fly in layout applications. Every glyph has been finessed to eliminate hot spots and artefacts, and create a sharper, more attractive appearance.

Phiz Rough Outline   Phiz Rough, stroked

Note that the stroked (by InDesign) glyph (right) is smaller, as the stroke's center is aligned to the letter's edge, obscuring its true shape. Also, the quality of the outline is not as crisp, fuzzing up at corners and indents.

BACK YARD SYMPHONY

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789
ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

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IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

PHIZ ROUNDED REGULAR is blurred inside and out, yet clearly descended from Figgins Sans, its softness drawing attention to a heritage of subtle stroke contrast. By itself, the Regular font strikes a balance between soft and hard, but really shines when layered with the other Rounded fonts.

Dropshadow

Outline

Highlight

Flecked

100% ORGANIC MATERIAL

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789
ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

PHIZ ROUNDED FLECKED is neither an imitation of rust nor the trace of printing process, nor does it employ a texture 'cut' by the letters from a larger field. The flecking is the daylight remaining in a dense generation of stochastic blobs which have been applied to the basic Phiz glyphs, then thinned out manually to produce a varying distribution of highlights. At very large size, the transparency of the flecks becomes apparent. (The texture is the same as that of Phiz Rough Flecked.)

This flecking is designed to produce a novel graphic style which is not specifically skeuomorphic and yet, in alluding to this contemporary trend in display typography, nonetheless posesses cachet and functionality.

DEVELOPERS PRIORITY!

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789
ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

PHIZ ROUNDED DROPSHADOW is, by itself, somewhat tenuous. However, it may be cleverly combined with the other Phiz Rounded fonts to produce many interesting effects.

Phiz Rounded Flecked with Dropshadow

Phiz Rounded Highlight with Dropshadow

Phiz Rounded with Dropshadow

Phiz Rounded and Outline w. Dropshadow

SECRET LOVE CANADIANS

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789
ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

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IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

PHIZ ROUNDED SHADOW exploits a number of paradoxical optical effects to really 'pop' off the page.

The enigma: what exactly *are* the secondary elements of the glyphs?

Are they the *extruded sides* of three-dimensional objects? Perhaps they are, instead, the *cast shadows* of flat shapes which hover above the surface of the document. Then again, being for the most part linear, they might also be considered *outlines*.

And then there is the empty (white) space between the main elements—is it an *outline*, or the negative middle *layer* in a sandwich of positive slices?

Whatever, the composite impression is spectacular.

MONUMENTAL
CAREFULLY

ABCDEFGHIJKLMNOPQR
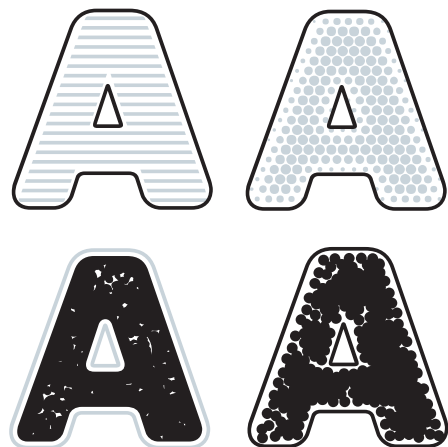STUVWXY&Z 0123456789
ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE
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ANNIVERSARY OF THE MODERN
SUITE AND SHINNTYPE'S 20TH

PHIZ ROUNDED OUTLINE has been
designed specifically to combine with
Phiz Rounded for the Comstock or
College effect, in two colours/tones.

It may also be layered with the other
Rounded fonts or, somewhat experi-
mentally, the other Phiz sub-families.

CHOCOLATE EXHIBITION

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789
ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

PHIZ ROUNDED HIGHLIGHT presents a discreetly decorated, relatively flat appearance to the world, suggestive of a smooth material that has been precisely molded, melted or glazed.
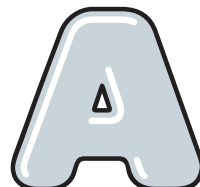
Phiz Rounded Highlight with Regular

Phiz Rounded Highlight with Regular

Phiz Rounded Highlight, Outline & Regular

Phiz Rounded Highlight, Outline & Regular

PORK PIE HAT MEDICINE

ABCDEFGHIJKLMNOPQR
STUVWXY&Z 0123456789
ABCDEFGHIJKLMNOPQRSTUV
WXY&Z 0123456789

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

PHIZ ROUNDED COMSTOCK is a classic style, distinguished by the suppleness of its inline, which never makes a sharp corner.

Great care has been taken to fit the details to the governing principle of the style. Note, for instance, how the height of accents has been adjusted.

ÉÓéó

Pilot Must

Metal-era Comstock. Some nice details (e.g. the tittle), but as more of an outline than an inline, there are issues with its white inline being too sharp or too fat; Phiz Comstock avoids these.

ADVERTISING PERFECTLY

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IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

PHIZ PARTICLES ONE is an algorithmically generated variation of Phiz Regular in which the glyphs were formed out of irregularly shaped, computer-generated 'blobs.'

The blobs were radially divided into pie-shaped wedges in which variances in radius, inner angles and curvature, as well as the overall mean diameter of each blob, were adjustable parameters in the computer code. The spatial distribution of the blobs was determined by an elaboration of rejection sampling, in which the formation of clumps and bald spots was mitigated by specifying a minimum separation between the centres of blobs and iterating until the desired average optical density was achieved.

LOVELY FACE CONFIGURE

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PHIZ PARTICLES TWO is a second algorithmically generated variation of Phiz Regular composed of computer-generated 'blobs.' In this case, the average blob diameter was increased while keeping the average optical density the same. A great deal of experimentation with the adjustable parameters coded into the computer programs also led to the use of larger variances in the radii, inner angles, and curvature of blob segments—and therefore to a more energetic texture composed of more wildly shaped blobs.

55 FOOTBALLS FEELGOOD

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IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

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PHIZ PARTICLES THREE began life as a dense accretion of digitally-generated blobs with rather small mean diameters and variances in other parameters. The few spaces remaining between blobs enclosed by the glyph outlines were removed and the outlines manually refined for an aesthetic finish to this weighty member of the Phiz Particles sub-family.

At small size, the effect is rather like photocopier distress, but its quality changes as it gets bigger, becoming more clearly a novel and distinctive style of decoration, *sui generis.*

It is the only Phiz font to include alternates, default in the Contextual Alternates feature, to avoid doubling of identical adjacent glyphs.

INDUSTRIAL FABRICATE

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IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

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PHIZ PARTICLES FOUR was algorithmically generated from Phiz Regular by rendering letters using a variation of weighted Voronoi stippling. In this somewhat unusual version of the method used, the dots are of fixed size and their number is limited by the adjustable optical density of the original glyphs. As more iterations are run, the dots spontaneously line up ever more regularly along edges and distribute themselves ever more evenly in the interiors of the glyphs, somewhat like mutually repelling charged particles in a computer model. To keep the distribution from becoming too regular to be visually interesting, the number of iterations was limited to ensure a clearly discernible degree of irregularity.

HOT PRODUCT STRATEGY

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IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

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PHIZ PARTICLES FIVE is a manual adaptation of the algorithmically generated Phiz Particles Four. Self-contained spaces between dots in the interior of the glyphs have been removed, leaving only those that are part of the glyph outlines. (Isolated 'lakes,' as it were, have been excised, while 'rivers to the sea' remain.) The result is a visually heavier font with a unique presence.

SO STIRRING RECOGNIZE

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IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S TWENTIETH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

IN CELEBRATION OF THE 10TH ANNIVERSARY OF THE MODERN SUITE AND SHINNTYPE'S 20TH

PHIZ PARTICLES SIX is a variation of Phiz in which the letters were built up from an algorithmic generation of randomly oriented line segments.

Since unadulterated randomness in spatial distribution would have produced awkwardly prominent clumps and bald patches, additional (and rather complex) computer code was created to compensate for this by adding and removing line segments, while retaining enough unevenness to provide the texture with sufficient visual interest.

A great many adjustments of the various parameters within the computer code were required in order to achieve a harmony that is pleasing to the eye.

NEW METHOD CONSCIOUS

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PHIZ PARTICLES SEVEN is a variation of Phiz in which the letters are composed of algorithmically generated circles arranged in a hexagonal grid.

The sizes of individual circles were determined by sampling the optical density of adjustably blurred versions of the original glyphs. In the densest regions of the resulting computer-generated glyphs, the largest circles are separated by a mere ten percent of their radii, while toward the edges the increasingly far-spaced circles gradually dwindle in size.

The results, having an Op Art quality, are redolent of the Late Modernism which, after a half-century, still dominates our collective vision of a technology-driven future.