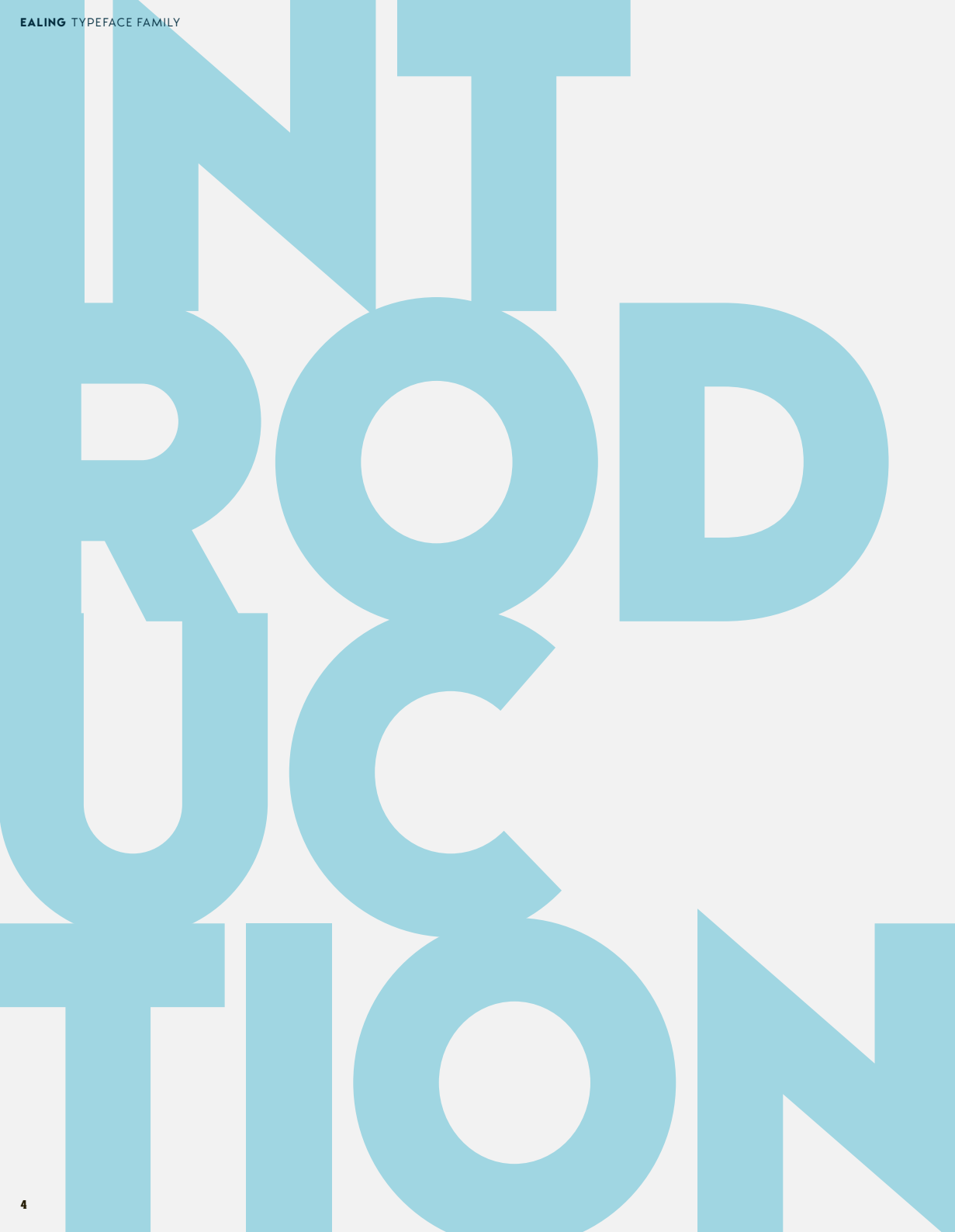




ealing

GEOMETRIC TYPEFACE FAMILY
DESIGNED BY MICHAEL PARSON ©TYPGAMA

WWW.TYPOGAMA.COM



Introduction

With the rise of modernism in design, many creatives started to explore the idea of a geometric construction in type design. While this idea was not new, as was first explored by Philippe Grandjean in the 18th century for the Romain du Roi, the move towards sans serif designs offered a more fertile territory to explore. Rather than being inspired by ancient models or manuscript principles, the modernists constructed a letter by looking solely at the pure shapes of a circle, square and triangle. In the design world, the Bauhaus is probably one of the best-known examples of these principles, but in type design, a range of very successful typefaces follow this idea, the most well-known probably being Futura by Paul Renner in 1927. And while most European countries seemed eager to adopt these new typefaces, the English seemed to have been inspired by their own explorations and pioneers.

One of the most visible examples of this can be found in the Underground typeface, logo and general branding that was first developed by Edward Johnson in 1913. And while this design has become a feature of the City of London, it is also interesting to note that Johnson had a student under his wing who was helping in the task, a certain Eric Gill, who would himself adopt these principles while creating his own, more humanist, geometric typeface, the acclaimed Gill Sans. Despite it's visual and identity success, Gill recognised that Johnson's work neglected an aspect he found important for crafting well balance letters, optical compensation. Gill knew, as the history of typography had taught him, that a well crafted letter required a careful balancing of the stroke weight between horizontal and vertical values, with the horizontal strokes appearing more dense when displayed at the same weight. This principle is essential to allow good legibility in small sizes, but for display uses, and a more experimental approach employed at the Bauhaus or by Johnson, it distracted from the pure geometric quest. Their creations, therefore, remained graphical, opting for a strong geometric shape as opposed to creating the most legible or functional form.

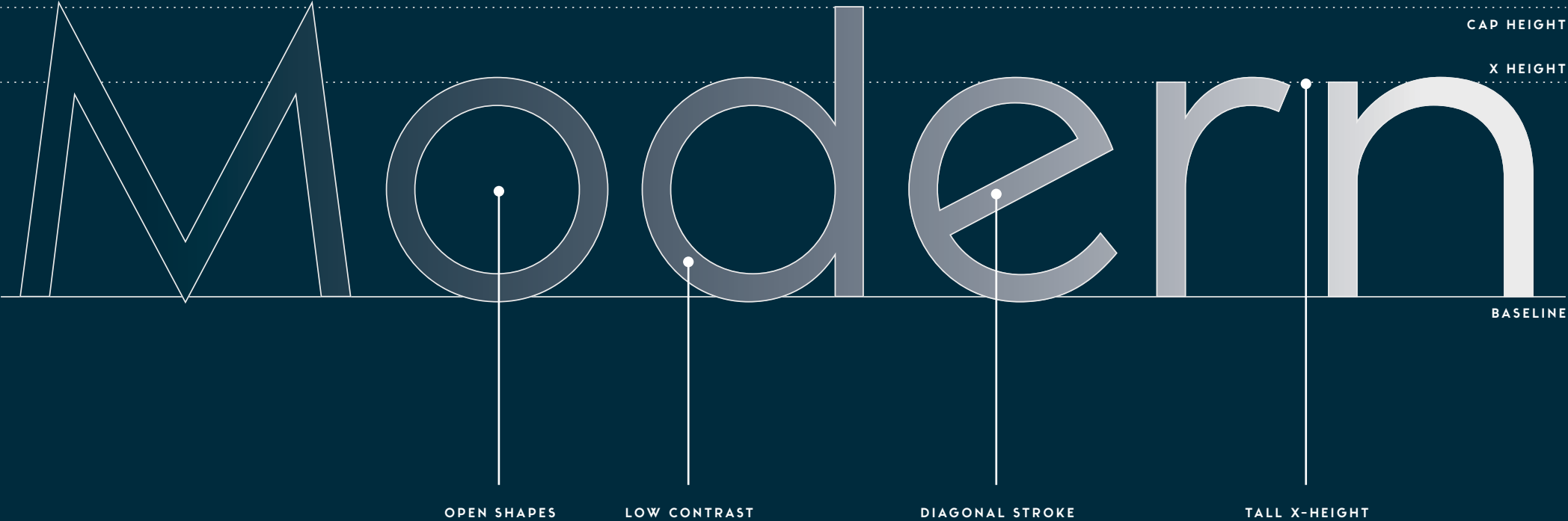
Geometric
GEOMETRIC

6 line Gills Sans Light—O	4A Cap Font \$31.80	4a L. C. \$25.80	No. 1 Fig. Font \$7.80
BRISTLE Brush 5			
8 line Gills Sans Light—O	4A Cap Font \$32.86	4a L. C. \$26.66	No. 1 Fig. Font \$8.06
ROMANS 8			
10 line Gills Sans Light—O	4A Cap Font \$36.04	4a L. C. \$29.24	No. 1 Fig. Font \$8.84
DESIRES 3			
12 line Gills Sans Light—O	4A Cap Font \$41.34	4a L. C. \$33.54	No. 1 Fig. Font \$10.14
EMBER 6			
15 line Gills Sans Light—O	4A Cap Font \$47.70	4a L. C. \$38.70	No. 1 Fig. Font \$11.70



Inspired by these creations, I wanted to embark on my own exploration into the geometric construction idea. As a graphic designer and type designer, I was particularly interested in exploring this approach to typography, placing the emphasis

on the pure shape, despite losing some clarity in the darker weights. I had done quite a lot of research into very thin strokes and decided to pursue this idea into a complete family that would be intended as a display typeface.



Eng

BLACK

Eng

HEAVY

Eng

EXTRA BOLD

Eng

BOLD

Eng

SEMI BOLD

Eng

MEDIUM

Eng

REGULAR

Eng

LIGHT

Eng

EXTRA LIGHT

Eng

THIN

I therefore embarked on a new typeface design, initially starting with the thinnest stroke that would serve as my skeleton for the rest of the weights. The process was relatively straightforward, with a limited palette of shapes, I conceived the various letters employing a relatively tall x height and an open, clear form. Armed with the three basic shapes, I set about constructing this first style by playing within this framework, focusing on keeping the shapes as geometrically pure as possible. The main challenges came from finding the correct balance and proportions between the letters, combining the desire for a graphical shape with the best distribution of strokes for each particular shape. But overall, the letters remain close to the so-called block letters that had inspired Johnson, with the sole exception of a particular lowercase e that employs a diagonal stroke. The reasoning behind this choice was simply to offer a bit more personality in what was otherwise a very constructed shape.

The bigger question arose as I started to work on the darker weights since their heavier stroke was quickly leading to filled in shapes, thereby reducing any letter recognition. After a few trials, I finally settled on a slightly compromised solution, with a very minor stroke variation to aid with the junctions and also to open up the counters on shapes like the lowercase 'a' or 'e'. These light variations break with the purist vision expressed by the early modernists, but seemed necessary to make the family more functional, especially in the heavier weights. Viewed in smaller sizes, these slight changes are hardly perceptible, but their minor corrections have the benefit of opening up the darker areas of certain letters and aiding in their clarity.

ROTA POLITICAL CLUB
undue extravagance
TOWER BOTTLE
Elephant & Castle
CONFRATERNITIES
as distinguished
GREGARIOUS & SOCIAL
thickly-lettered
CELEBRATED CLUBS
afterwards noted

CHEAPSIDE
King's Head
AVE. ROYAL 102
© Copyright
(TRANSPORT)
Space missions
ELEVATOR & STAIRS
Modernist dreams

→ 0 1 2 3 4 5 6 7 8 9 →

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 → 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

The room was every evening as full as it could be crammed.” Of this Rota political Club we shall presently say more. It is worthy of notice that politics were thus early introduced into English Club-life. Dryden, some twenty years after the above date, asks: “What right has any man to meet in factious Clubs to vilify

EALING THIN - 21/25.2PT

Three years after the Great Fire, in 1669, there was established in the City, the Civil Club, which exists to this day. All the members are citizens, and are proud of their Society, on account of its antiquity, and of its being the only Club which attaches to its staff the reputed office of a chaplain. The members appear to have first

EALING THIN - 21/25.2PT

The members appear to have first clubbed together for the sake of mutual aid and support; but the name of the founder of the Club, and the circumstances of its origin, have unfortunately been lost with its early records. The time at which it was established was one of severe trials, when the Great Plague and the Great Fire had broken up much society, and many old associations; the object and recommendation being, as one of the rules express it, “that members should give preference to each other in their respective callings;” and that “but one person of

EALING THIN - 21/25.2PT

Our Clubs, or social gatherings which date from the Restoration, were exclusively political. The first we hear of was the noted Rota, or Coffee Club, as Pepys calls it, which was founded in 1659, as a kind of debating society for the dissemination of republican opinions, which Harrington had painted in the fairest colours in his Oceana. It met in New Palace Yard, "where they took water at one Miles's, the next house to the staires, where was made purposely a large ovall table, with a passage in the middle for Miles to deliver his coffee." Here Harrington gave nightly lectures on the advantage of a commonwealth and of the ballot. The Club derived its name from a plan, which it was its design to promote, for changing a certain number of Members

EALING EXTRA LIGHT - 19/22.8 PT

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EALING HEAVY - 19/22.8 PT

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EALING MEDIUM ITALIC - 19/22.8 PT

Originally released in February 2008, Ealing was part of a group of typefaces that were updated in 2024 with the main focus of bringing Variable technology to the typefaces. But the new version was also the occasion to incorporate certain modifications that I had wanted to bring the typeface since its release.

All the letter forms were redrawn, with a slight shortening of the descenders and some modifications to the letter widths and balance, for example on the uppercase M. The initial numerals only covered the lining form, so the numerals were redrawn along the previous model with a modification on the number nine, bringing its style closer to the six.

The next step was then to ensure that these new forms all followed a variable axis, which equally allowed me to expand the number of weights available. The original release was limited to three weights, which sometimes caused issues for users due to the big stroke differences between each weight. With the now ten styles, these weight differences have been reduced, allowing an easier mix and blend between the family. This new typeface family also contains an expanded character set to encompass all the extended latin forms that now brings the script coverage to over 240 languages. A final touch was the addition of ten directional arrows that can be set seamlessly with any string of text, and that equally adapts their weight to always match the chosen style.





Opentype

Since this typeface was conceived at a time when Opentype features were less well known and implemented, the original version of the family only contained some basic ligatures.

As I embarked on this new version, I decided to expand the features to cover what I now consider the default options. This firstly included an expanded array of ligatures, encompassing the basic fi and fl but also including some additional f combinations that felt like logical extensions to the basic set.

official

LIGATURES

The biggest change came from the numerals, were this time, the typeface includes four sorts of figures to best adapt to each setting. The first, default numbers, are the lining capital figures. These digits align with the uppercase letters and are the most familiar form. A second set, called the hanging or old style form, are numbers that are aligned to the x height and contain strokes that ascend or descend in a rhythm similar to the lowercase letters. A third set, with a reduced number height, are employed for two functions, the scientific numbers, that can be used to set chemical formulas, and also for the fractions. Thanks to Opentype scripting, any fractional value can be composed, simply by separating the numbers with a slash bar.



No296

DEFAULT LINING NUMBERS

No296

HANGING NUMBERS

No296

TABULAR LINING NUMBERS

29/65

FRACTIONS

H²O₃N

SCIENTIFIC NUMBERS





Conclusion

Initially designed as a display typeface, Ealing features 20 styles in ten weights, ranging from a very delicate Thin weight to the darkest Black weight. Intended as a mono stroke design, the typeface highlights a strong geometric tension with open forms that convey a simplified, pure reflection of design.

With its monolinear stroke, the family offers a pure, geometric approach that is very well suited for logos, signage or uses in large point sizes that put the emphasis on the shape. It remains functional and legible in all sizes, but due to its modular construction and lack of contrast, it would not be recommended for a long passage of text in a very small point size were the heavy strokes may make reading more uncomfortable.

Simple, geometric and to the point, Ealing aims to be a stable and solid companion for any branding, editorial or digital project.

1_	ORIGIN OF CLUBS
8_	MERMAID CLUB
10_	APOLLO CLUB
15_	EARLY POLITICAL CLUBS
17_	OCTOBER CLUB
19_	SATURDAY & BROTHERS CLUB
23_	SCRIBLERUS CLUB
25_	CALVES' HEAD CLUB
35_	KING'S HEAD CLUB
38_	STREET CLUBS
39_	THE MOHOCKS
44_	BLASPHEMOUS CLUBS
45_	MUG-HOUSE CLUBS
55_	KIT-KAT CLUB
63_	TATLER'S CLUB IN SHIRE-LANE
65_	ROYAL SOCIETY CLUB
81_	COCOA-TREE CLUB
83_	ALMACK'S CLUB
86_	ALMACK'S ASSEMBLY-ROOM
89_	BROOKES'S CLUB
102_	'FIGHTING FITZGERALD' AT
107_	BROOKES'S
108_	ARTHUR'S CLUB
121	WHITE'S CLUB



EALING IS ONE OF THE
ANCIENT PARISHES OF
MIDDLESEX AND
SAXON OR EVEN
CONSIDERING ITS
IMAGE DURING THE
CENTURY, THERE IS
IRONY IN THE MOST
DERIVATION OF ITS
BEING FROM THE P
OF GILLA (ONE WITH
LOUD VOICE) WITH
AS ONE OF ITS RECORDED



SOUTHAMPTON ROW

11 February 1872

INTERCHANGE STATION

Platform 9 (District line)

32 UXBRIDGE VINE STREET

Standard Block Lettering

About the end of the sixteenth or the beginning of the seventeenth century, there was established the famous Club at the Mermaid Tavern, in Bread-street, of which Shakspeare, Beaumont, Fletcher, Raleigh, Selden, Donne, &c., were members. Ben Jonson had a Club, of which he appears to have been the founder, that met at the Devil Tavern, between Middle-Temple gate and Temple Bar.

EALING MEDIUM - 10/12.6PT

Not until shortly after this date do we find the word Club. Aubrey says: “We now use the word clubbe for a sodality in a taverne.” In 1659, Aubrey became a member of the Rota, a political Club, which met at the Turk’s Head, in New Palace Yard: “here we had,” says Aubrey, “(very formally) a balloting box, and balloted how things should be carried, by way of Tentamens. The room was every evening as full as it could be

EALING HEAVY & HEAVY ITALIC - 17/20.4PT

Still, we do not yet find the term “Club.” Mr. Carlyle, in his History of Frederick the Great, assumes that the vow of the Chivalry Orders—Gelübde—in vogue about A.D. 1190, “passed to us in a singularly dwindled condition: Club we now call it.” To this it is objected that the mere resemblance in sound of Gelübde and Club is inconclusive, for the Orders of Templars, Hospitallers, and Prus-

EALING MEDIUM - 12/14.4PT

STILL, WE DO NOT YET FIND THE TERM “CLUB.” MR. CARLYLE, IN HIS HISTORY OF FREDERICK THE GREAT, ASSUMES THAT THE VOW OF THE CHIVALRY ORDERS—GELÜBDE—IN VOGUE ABOUT A.D. 1190, “PASSED TO US IN A SINGULARLY DWINDLED CONDITION: CLUB WE NOW CALL IT.” TO THIS IT IS OBJECTED THAT THE MERE RESEMBLANCE IN SOUND OF GELÜBDE AND CLUB IS INCONCLUSIVE, FOR THE ORDERS OF TEMPLARS, HOSPITALLERS, AND PRUSSIAN KNIGHTS, WERE NEVER CLUBS IN ENGLAND; AND THE OF THE NOUN NEED NOT BE SO FOR BEYOND ITS VERB TO CLUB WHEN PERSONS JOINED IN PA

To the Rota, in January, 1660, came Pepys, and heard very good discourse in answer to Mr. Harrington's answer, who said that the state of the Roman government was not a settled government; and so it was no wonder the balance of prosperity was in one hand, and the command in another, it being therefore always in a posture of war: but it was carried by ballot that it was a steady government; though, it is true, by the voices it had been carried before that, that it was an unsteady government. So tomorrow it is to be proved by the opponents that the balance lay in one hand and the government in another. The Club was broken up after the Restoration; but its members

EALING HEAVY & LIGHT - 29/34.8PT

Ealing Thin

Not until shortly after this date do we find the word Club. Aubrey says: "We now use the word clubbe for a sodality in a tavernne." In 1659, Aubrey became a member of the Rota, a political Club, which met at

EALING THIN - 10/12PT

Dryden, some twenty years after the above date, asks: "What right has any man to meet in factious Clubs to vilify the Government?"

EALING THIN - 20/24PT

Ealing Extra Light

Not until shortly after this date do we find the word Club. Aubrey says: "We now use the word clubbe for a sodality in a tavernne." In 1659, Aubrey became a member of the Rota, a political Club, which met at

EALING THIN - 10/12PT

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EALING THIN - 20/24PT

Ealing Light

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EALING LIGHT - 10/12PT

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EALING LIGHT - 20/24PT

Ealing Regular

Not until shortly after this date do we find the word Club. Aubrey says: "We now use the word clubbe for a sodality in a tavernne." In 1659, Aubrey became a member of the Rota, a political Club, which met at

EALING REGULAR - 10/12PT

Dryden, some twenty years after the above date, asks: "What right has any man to meet in factious Clubs to vilify the Government?"

EALING REGULAR - 20/24PT

Ealing Medium

Not until shortly after this date do we find the word Club. Aubrey says: “We now use the word clubbe for a sodality in a taverne.” In 1659, Aubrey became a member of the Rota, a political Club, which met at the Turk’s

EALING MEDIUM - 10/12PT

Dryden, some twenty years after the above date, asks: “What right has any man to meet in factious Clubs to vilify the Government?”

EALING MEDIUM - 20/24PT

Ealing Semi Bold

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EALING SEMI BOLD - 10/12PT

Dryden, some twenty years after the above date, asks: “What right has any man to meet in factious Clubs to vilify the Government?”

EALING SEMI BOLD - 20/24PT

Ealing Bold

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EALING BOLD - 10/12PT

Dryden, some twenty years after the above date, asks: “What right has any man to meet in factious Clubs to vilify the Government?”

EALING BOLD - 20/24PT

Ealing Extra Bold

Not until shortly after this date do we find the word Club. Aubrey says: “We now use the word clubbe for a sodality in a taverne.” In 1659, Aubrey became a member of the Rota, a political Club, which met at the Turk’s

EALING EXTRA BOLD - 10/12PT

Dryden, some twenty years after the above date, asks: “What right has any man to meet in factious Clubs to vilify the Government?”

EALING EXTRA BOLD - 20/24PT

Ealing Heavy

Not until shortly after this date do we find the word Club. Aubrey says: “We now use the word clubbe for a sodality in a taverne.” In 1659, Aubrey became a member of the Rota, a political Club, which met at the Turk’s

EALING HEAVY - 10/12PT

Dryden, some twenty years after the above date, asks: “What right has any man to meet in factious Clubs to vilify the Government?”

EALING HEAVY - 20/24PT

Ealing Black

Not until shortly after this date do we find the word Club. Aubrey says: “We now use the word clubbe for a sodality in a taverne.” In 1659, Aubrey became a member of the Rota, a political Club, which met at the Turk’s

EALING BLACK - 10/12PT

Dryden, some twenty years after the above date, asks: “What right has any man to meet in factious Clubs to vilify the Government?”

EALING BLACK - 20/24PT

(beaux esprits)

SIXTEENTH

remarkable influence

HOTEL ENTRANCE

Alexander Knight

SHAKSPEARIAN

Leges Conviviales

POETIC MEMORIALS

6 Hart-street

WEDNESDAY CLUB CONFERENCES

Hence the Devil

! " # \$ % & ' () * + , - . / 0 1 2 3 4 5 6 7 8 9 : ; < = > ? @ **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 [\] ^ _ ` **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 { | } ~ ¡ ¢ £ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ´ µ ¶ · ¸ ¹ º ¼ ½ ¾ ¿ À Á Â Ã Ä Å Ç È É Ê Ë
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ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝ Δ Ω μ π − − ‘ ’ ‚ “ ” „ ‡ † • … ‰ ‹ › ⁄ € ₧ ™ Ω e ∂ Δ Π Σ − ⁄ ∙ √ ∞ ∫ ≈ ≠ ≤ ≥ ♦ Æ Œ œ œ ff fi fl ffi ffi fj ffj 0 1 2 3 4 5
6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 ←
↑ → ↓ ↔ ↕ ↖ ↗ ↘ ↙

ALL VACANCIES

balloting box

PENNYBOY

Phœbeian liquor

PALL MALL WAS NO. 86

La Court de bonne Compagnie

MERMAID TAVERN

dwindled condition

EARLIEST OFFSHOOTS

fantastic resemblance

20 (TWENTY) WEIGHTS

typogama

Ealing typeface

by Michael Parson

20 weights

Text & Display

www.typogama.com

Specimen Layout: Michael Parson

Text & visuals: Michael Parson

Font used: Ealing

Longer text & notes set in

Ealing Medium

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Typogama / Parson Research

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