▪ SPECIMEN ▪

V.1.2

RIG
SHADED

ABOUT RIG SHADED

Rig Shaded is a chromatic 3D type family with a geometric sans serif at its heart. As its name suggests, Rig is designed as a framework to support a range of 3D effects. Each character has been drawn specifically to accommodate a drop shade while retaining its legibility and geometric principles.

Each of its four weights has an accompanying extrude style and two grades of halftone shading; Fine and Coarse. These styles emphasize Rig's solid appearance and have been handcrafted to produce a consistent weight and tone.

The shading styles are constructed from squares which render more efficiently than circles. The Fine grade shading suits large headlines while the Coarse grade is designed for smaller titles or to produce a distinctive texture at large sizes. The halftone shading also made it possible to produce a unique 'zero' weight whose characters are described by their extruded facets alone.

Rig Shaded is influenced by custom 3D lettering and sign painting and aims to be the default option for designers looking for a san serif, drop shade typeface.

BOLD

SCIENCE FACT

MEDIUM

ZERO GRAVITY

LIGHT

ROCKET MAN

ZERO

ULTRASONIC

FINE & COARSE

For greater control at various type sizes, two shading styles are available for each weight. Depending on the color combinations chosen, Rig can produce subtle gradients through to strong graphic effects. The Fine grade shading has been designed for large headlines of 96pt and above while the Coarse grade suits titles above 48pt. Below these sizes, color combinations with less contrast are recommended to produce smoother results.

DESIGN FEATURES

An unusual approach to Rig's design led to its distinctive appearance. The character shapes, extrude depth and letter spacing were all devised to compliment each other and produce harmony across each weight. By allowing the 'tail to wag the dog' in this way, Rig's assured yet lively voice was forged. To help guide the halftone shading process, a 3D model of the full character set was created and lit. However the final shading diverged entirely from the realistic to the stylistic.

1. BIASED LETTERFORMS

All characters have been designed to maintain clarity when combined with 3D effects. All terminals are at 90º or 45º with open counters and optically altered shapes.

2. HARMONISED EXTRUDES
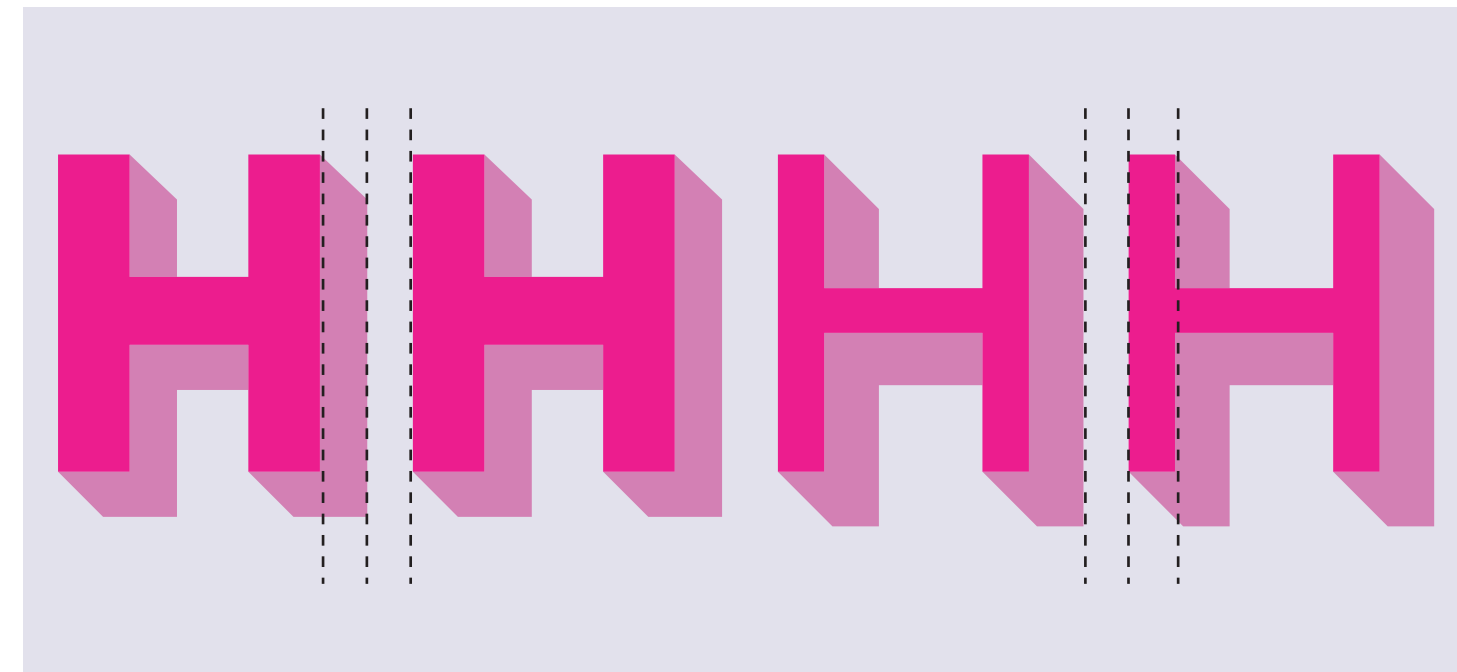
Visual harmonies have been built between the stem widths, spacing and the extrude depths in each weight to aid the uniformity and rhythm of the type.

3. PERCEPTUAL EXTRUDES

■ MECHANICAL EXTRUDE   □ RIG'S EXTRUDE

All extrudes have been adjusted to avoid obscuring the characters and to produce a more consistent weight. Extrudes of diagonal strokes have been redrawn and those within counters have been widened. All transitions between flat extruded sides and curves have been rounded.

4. EFFICIENT CHEQUERED HALFTONE
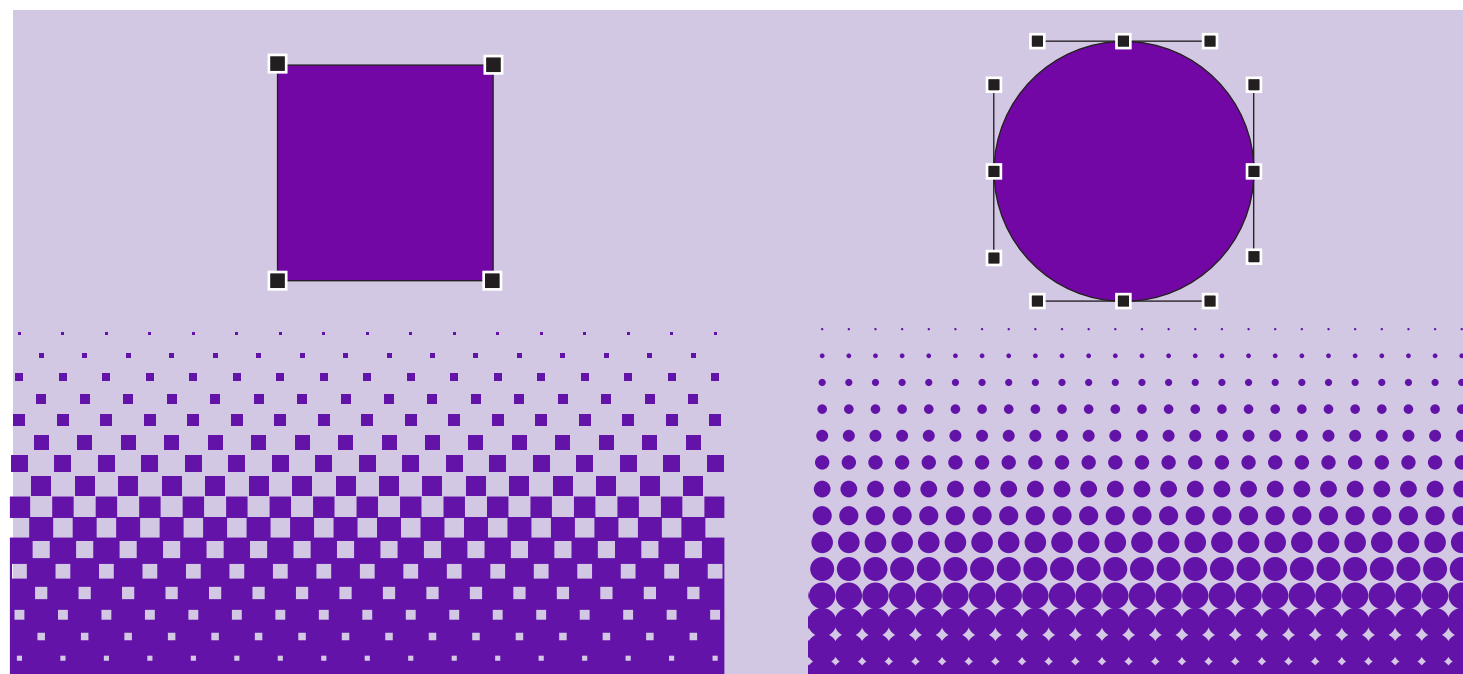
The distinctive chequered halftone is more performance and file size efficient than one traditionally made with circles. A circle requires twelve data points to render, whereas a square requires only four.

5. CONSISTENT TONALITY

Characters with a higher proportion of horizontal strokes, such as E and Z, can appear dark due to the greater amount of shading on their undersides. To correct this, gradients have been applied that lighten all undersides and darken uprights.

6. CUSTOM SHADING

Much of the halftone shading required special attention, especially on curves and intersecting strokes. Many areas were constructed square by square.

CHARACTER SET

Rig's character set includes 230 glyphs, supporting 198 languages. This includes all Western, Central and South Eastern European languages.

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

STYLISTIC ALTERNATIVES

Alternative characters offer extra control over the horizontal strokes in the G and J and there is an alternative ampersand with diagonal emphasis. These can be chosen via the Open-Type options found in Adobe design software and via Font Book or Character Map on Mac and Windows respectively.

GGJJ GGJJ GGJJ GGJJ

& & & & & & & &

ÁĂÂÄÀĀĄÅÃÆĆČÇĊĐĎĐÉĚĔÊÈ
ÈĒĘĞĜĠĠĦÍÏÎÏÌÌĪĮĨĶĹĽĻĿŁŃŇŅŊÑÓ
ÕÔÖÒŐŌ؎ØÕŒÞŔŘŖŚŠŞŠSSŦŤŢŢÚ
ŬÛÜŲÙŰŪŲŮŨŴŴŴÝŶŸŶŸŹŹŽ
GŞĜĜĠĠJᴬᴼ0123456789¹²³⁴/½¼¾*\
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USING RIG SHADED

When each character in a typeface is multicolored this is commonly referred to as chromatic. It is achieved by stacking two or more corresponding type styles on top of one another in different colors. Each style has cut away areas to reveal colors of the style beneath. Rig Shaded operates in the same way.

Using Rig to create eye-catching chromatic effects is simple:

1. Set your type in one of Rig's styles, as you would normally
2. Duplicate the type layer then change its style and color
3. Repeat for each font style and color desired

PRO TIPS...

When you first set your type, use one of the Extrude styles to accurately gauge the width of your text.

Always have the Face style at the top of your stack and the Shadow at the bottom (unless you are using the Bold Inline which has to appear at the top).

Rig's letter spacing and kerning has been optimised for use with its Extrude style. If you would like to use Rig's Face style independently, an alternately spaced version is available on request.

INLINE*
FACE
SHADING
EXTRUDE
SHADOW

*Inline, Bold only

HALFTONE COLOR BANDING AND MOIRÉ EFFECTS

All fine halftone patterns can cause an unwanted moiré effect or color banding when reproduced on screen or in print. The effect is produced when the halftone's grid aligns closely with a grid of pixels on a screen or ink droplets from a printer. Because of the variety of screen and print resolutions it is impossible to predict. Considering this, Rig's halftone pattern sizes have been carefully chosen and each halftone incorporates a slight gradient to alleviate the issue.

The effect is unlikely to be produced when the Coarse Shading style is used above 48pt and the Fine shading style above 96pt.

If the effect does occur:
• Reduce the contrast in color between the Shading and Extrude styles
• Increase or reduce the size of the type fractionally
• Consider using the Coarse Shading for sizes below 96pt

VELODROME

CHAMPION MEDALIST

MOTOR SPORT

PENALTY SHOOTER

CRYSTALLOGRAPHER

Bold Inline > Bold Shading Coarse > Bold Extrude > Bold Shadow

PARADIGM SHIFT

Zero Shading Coarse > Zero Extrude > Zero Shadow

QUANTUM

Light Face > Light Shading Coarse > Light Extrude > Light Shadow

PARTICLE ACCELERATOR

Medium Face > Medium Shading Fine > Medium Extrude

FLUX CAPACITOR

Zero Shading Coarse > Zero Extrude

AURORA BOREALIS

Light Face > Light Shading Coarse > Light Extrude

SAINT TROPEZ

Bold Inline > Bold Shading Fine > Bold Extrude

ARCADE CLASSIC

Medium Face > Medium Shading Fine > Medium Extrude

ACKNOWLEDGEMENTS

This typeface is indebted to the ground breaking work of Robert Thorne (1754-1820) and William Thorowgood (d.1877) and their early Victorian shaded typefaces. Also to Robert Hunter Middleton (1898-1985) Umbra (1932) and Roger Excoffon (1910 – 1983) Calypso (1958).

THANK YOU