

Secular Family

Philip, please tell us about your design of the 'Secular' typeface family?

The small horizontal decorative elements on some of the caps are useful for interest, particularly on large headlines or say book titles. However, they still retain their slightly 'formal' feel. Clean and easily readable at all sizes in headline and text. A robust, flexible and reliable typeface family with many uses.

Why have you kept the same length and thickness for the serifs over the

three weights; this seems slightly unusual?

A good question. I wanted there to be a unifying 'cement' between the three weights. Something that the glyphs shared and if you look below, it helps when different weights are set next to each other.

How do you see Secular being mostly used?

Well, I hope that it will be a very flexible and useful typeface family. I would love it to be used large and in small text use.

“You are so slim” the Bold said to the Light. “Yes, ... but did you know that we share the same serif weights and lengths?”, the Light replied. “Me too!” exclaimed the Regular, not wanting be left out. “It must be our family trait.”

H H H

Secular Regular: Character Set
(Enables setting in French, German & Spanish languages)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
OPQRSTUVWXYZOÆ
abcdefghijklmn
opqrstuvwxyzœß
ŁŒŦhŦffifloott
#%\$ç£¥€
!;?¿&™•x=÷+---/\
()[]"©®@¶*,.:;<>_«»<>
ÀÁÂÃÇÈÉÊËÏĨÑÓÔÕÖÙÚÛÜ
àáâãçèéêëïĩñóôõöùúûü

Secular Light: Character Set
(Enables setting in French, German & Spanish languages)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
OPQRSTUVWXYZOË
abcdefghijklmn
opqrstuvwxyzœß
ŁŒThTffifloott
#%\$ç£¥€
!;?¿&™•x=÷+---/\
()[]"©®@¶*,:;<>_«»<>
ÀÁÂÃÇÈÉÊËÏÎÑÓÔÕÖÙÚÛÜ
àáâãäçèéêëïîĩñóôöùúûü

Secular Bold: Character Set
(Enables setting in French, German & Spanish languages)

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 O E
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 o e ß
Ł Œ Th Tt f f i f l o t t
% \$ ¢ £ ¥ €
**! ; ? ¿ & ™ • × = ÷ + - _ / **
() [] " ' © ® @ ¶ * , . : ; < > _ « » ‹ ›
À Á Â Ã Ä Ç È É Ê Ë Ì Í Î Ï Ñ Ó Ô Ö Ù Ú Û Ü
à á â ã ä ç è é ê ë ì í î ï ñ ó ô ö ù ú û ü

SECULAR

'Not connected with religious or spiritual matters'

**A THREE WEIGHT FAMILY DEVELOPED BY
BRITISH TYPE DESIGNER PHILIP KEY**

www.pkfont.co.uk pkdigital@pkfont.co.uk

The fonts include the following ligatures,
which are 'Contextual'; that is they will
automatically replace the standard letters
if your application is set-up to do this:

ℒOOThTTfffiLoott.

FELLOWS BOOKING The LETTER

Offer film flames good better

Also set in French, German & Spanish

Light Regular **Bold**

SUBTLE CAP

DECORATIONS

Help to liven-up your headlines

Secular Family In Small Text Use

(10 pt Light)

My Time At Letraset, and Beyond

Written by Philip Kelly of Philip Kelly Digital Design

Letraset was formed in 1950 originally producing wet 'water-slide' transfers. In 1962 they pioneered their dry transfer products and soon become market leaders. They expanded the range outside of type to include coloured films, tones and special order full colour transfers; then later markers and drawing pads etc. Their aim was to be a complete graphics arts materials supplier to professional graphic designers.

In the very early days, Letraset was busy establishing its core typeface catalogue, often from old metal type. We used a crazy machine called a 'Chronapress'. This incredibly noisy box would produce a negative of the metal type that had been chased-up and a pressure sensitive film placed over the type. Then hundreds of steel ball bearings would pound the film against the letters. The resultant 'negative', when processed, was enlarged to 152.5 mm (or larger) film positives, for cutting over. Some fonts were even cut at 200 or 300 mm cap heights then.

Many designers worked in our type studios over the years. The reason that many of the studio's designers are not well known, is because the company had a policy of only crediting outside designers on the products. We got very little mention, especially as the Type Studio was spilt between Ashford in Kent and London in the UK. The London studio seemed to get more time to be creative whilst we handled the huge amount of cutting, and in later years, the digitising of other designer's creations.

I joined Letraset in 1969, and most of my 25 years there were spent in the Type Studio. I remember my first week when I started in the Waterloo studio. It spent the whole week cutting 152.5 mm heights in Rubylith. These were then checked by a designer with a magnifying glass and ruler! Well....I certainly learned about accuracy. My main role was as a stencil cutter at first, later training to be a type designer. I created my own typefaces and also designed a huge number of weight variations over my years at Letraset. Whilst there I also cut and later digitised a huge number of Arabic, Greek, Farsi, Cyrillic and Hebrew fonts.

Most of my time in the type studio, the senior type designer, later Type Director, was Colin Brignall. Colin was, and is, well known in the industry for his type design skills. So it was a great source of inspiration to work alongside of him over many years as well as Alan Meeks and others.

(10 pt Regular)

By the way 'Rubylith' was a clear film that had a photo-red layer which could be cut into. It was the trade name from the Ulano company in the USA. The unwanted film would be peeled away to leave the letter. Earlier designers at Letraset had devised a unique cutting tool. A short lathe of wood like a ruler that had a piece of printer's lead taped to its top edge. Below the weight a single edged razor blade would be taped in place. The artwork (drawing or photo enlargement) would be taped to the back of the Rubylith. Then the designer would rotate the Rubylith whilst keeping the blade almost stationary. In other words, the blade would cut as the Rubylith was dragged below it. All geometrical circles could be cut with compass cutters and of course straights with a steel rule. However for the vast majority of the curves, they would be cut freehand. This took a steady hand and really helped us to appreciate the subtle curves of the varied letterforms. It was possible to trim tiny amounts off the film to make corrections, and we could also patch-on pieces too, but that was much more difficult. Also trimming and patching could easily result in 'tram lines' in the clear substrate, and these were a nightmare for the photo studio to retouch later in the production stage. Someone had the brainwave of using a blue filter that when used to view the Rubylith letters through, turned them black. That was a great help when checking their weights and shapes etc.

When all the letters were cut, they were mounted onto large sheets of ICI Melinex film that had

registration holes punched in it. We spaced the letters and added the spacing bars. Polaroid shots were taken of the letters on a large light box for proofing prior to the sheets being taken to the photo studio to be reduced down. After a series of stages there, a sheet positive was produced. This then went to the stencil making area to be made into a screen process stencil, and eventually printed by screen process using Letraset's own unique dry transfer inks. For those of you too young to have ever used Letraset sheets, basically you carefully aligned the letters and gently rubbed them through the back of the sheet to transfer them to your artwork or whatever. For most sheets there were spacing marks to help you.

I was also called upon to work on artwork for customised 'special' instant rub-down transfer sheets. (logos and colour work)

Apart from the satisfaction of completing my type design training, the biggest excitement happened in 1981 when the designers in our two studios were given intensive training to use the IKARUS software system. This suite of programs had been developed by URW in Hamburg Germany for the sole purpose of digitising letters into computer data. The digital age had now swept into the analogue typeface creation industry and Letraset were there at the beginning. The early versions of IKARUS were a pain to use. Everything had to be entered as DOS-like commands via a keyboard only. Present day mouse users with their fantastic GUI displays would have had a shock. You only had to enter an extra full stop in the command line and the whole software crashed. The only recourse was to make saves every 30 seconds or so. The later versions did become a little more user-friendly thank goodness. However, we were stuck with graphic screens that although leading-edge huge green Tektronix monitors, could only display the letters as wire frames. This meant that we only got to see the letters solid when they were cut on a huge Aristo drafting table in Rubylith and maybe then photo printed. Any type designers reading this will know how important it is to see your letters in the solid. We were used to this with our hand-cut Rubylith letters in the past, but the technology of the time dictated otherwise. However, our skills became honed, and we were able to adjust and produced a massive range of typefaces in Latin, and non-Latin forms.

(10 pt Bold)

The computer that ran IKARUS was a large DEC that was the size of a small car and lived in an air conditioned room next door. We also had to get used to loading magnetic tapes and sometime even hard discs which were housed in huge circular plastic holders.

In 1994 I left Letraset with my 25 year service gold watch in my pocket and went to work at Signus doing very similar work. I carried out much of the hinting for the NatWest TrueType fonts, and also digitised many Arabic fonts. At Signus (which later became A.I.T.) I continued to work on the designs from leading type designers as I had at Letraset. Whilst there I was able to use the later IKARUS M for Mac. This was a major step forward in user friendliness being a Mac application, and at last we could see the letters in solid form on the monitor. Then I was introduced to the wonderful type applications of Fontographer and a very early form of FontLab. Signus was also the name of URW's specialist sign-making software, and I got to learn some of its complex uses there. It was quite a change from Letraset as Signus also sold sign-making software and hardware in addition to its typeface production services. However, it was run by ex-Letraset people, so there was a form of smooth transition for me.

I may have learnt the craft of type design at Letraset, but at Signus/A.I.T. I was introduced to a wider range of software for type production and the wonderful Adobe applications for graphic designers and photographers.

In 1997 I left to work independently. To see what I have been doing recently, please see the pdf portfolio available on my web site.

I hope that this has helped you learn something of my background, in type. In fact I first became interested in letters and calligraphy whilst at school, around about age 13 I think. Later I almost went to work at a local sign writers in Folkestone, Kent in the South East of the UK, where I am from.

(It is unlikely that the Bold would be used for extensive text setting, but it is included for comparison).

Philip Kelly Digital Design End User License Agreement

By purchasing and installing the Philip Kelly Digital Design font/s, you accept the terms and conditions of this agreement.

License Rights Of use

Up to 4 computers: 1 license.

Up to 10 computers: 2 licenses.

Up to 20 computers: 3 licenses.

Up to 50 computers: 6 licenses.

Up to 100 computers: 10 licenses.

Up to 200 computers: 15 licenses.

Up to 500 computers: 30 licenses.

Up to 1000 computers: 50 licenses.

You can purchase additional licenses at any time.

The number of output devices is not restricted, provided that these devices do not store the font software permanently.

Restrictions

You may install and use this font software for the purpose of reproducing typeface designs. You may take a copy of the font software to a commercial printer or service bureau for printing your documents only if the printer or service bureau has purchased a license to use that particular font software (documents with embedded fonts see Embedding). You may not sell, rent, lease, sublicense, give, lend, or further distribute the font software or any copy thereof. You agree that you will not distribute any part of the software through any online service, on the Internet, CD-ROM or DVD. These require the purchase of a Special License. The Font Software may not be installed or used on a server that can be accessed via the Internet or other external network system (a system other than a LAN) by Workstations, which are not part of a licensed area. Fonts used with a server based application require a Special License Extension for Servers. If your printed publications contain an imprint, the names of the font and the foundry have to be mentioned, e.g. 'Type set in "Font Name" from Philip Kelly Digital Design'.

Copyright

You agree that the font software is owned by Philip Kelly Digital Design, and its structure, organization and code are the valuable trade secrets of Philip Kelly Digital Design. You acknowledge that the software is protected by the United States Copyright Law, by the copyright and design laws of other nations, and by international treaties. You agree to treat the font software as you would any other copyrighted material, such as a book. You may not copy the font software, with the exception of making one (1) unmodified copy for personal archival purposes only. You agree not to modify, adapt, convert, translate, reverse engineer, decompile, disassemble, alter, or create derivative works of the font software. By purchasing a license you accept that Philip Kelly Digital Design retains the "Intellectual Property Rights" of the font software.

Embedding

You may embed Philip Kelly Digital Design font/s into documents for in-house use. You may take a document with embedded Philip Kelly Digital Design font/s to a commercial printer or service bureau for printing as a PDF only, unless the commercial printer or service bureau also has purchased a license. To publish documents with embedded fonts (e.g. on Web or CD Rom or DVD) you need a special license agreement, depending on the technology used and the scale of publishing.

Warranty

Philip Kelly Digital Design does not and cannot warrant the performance or results you may obtain by using the software. In no event will Philip Kelly Digital Design be liable to you for any consequential incidental or special damages, including any lost profits or lost savings. The license granted herein is effective until terminated. This agreement shall automatically terminate upon failure by you to comply with its terms. Upon termination, you must destroy the original and any copies of the software. This agreement may only be modified by Philip Kelly Digital Design

'Secular' Typefaces, ONE License Prices

Secular (per-weight) £15.00 per License

At this time we can only accept payment by:

- Bank Transfer: (details on request)
- PayPal to: pkdigital@pkfont.co.uk
 You can fund your PayPal payments by:
- PayPal Balance
- Instant Bank Transfer
- eCheque (takes seven to nine business days)
- Credit or debit card

How many licenses do I need?

Up to 4 computers: 1 license.
Up to 10 computers: 2 licenses.
Up to 20 computers: 3 licenses.
Up to 50 computers: 6 licenses.
Up to 100 computers: 10 licenses.
Up to 200 computers: 15 licenses.
Up to 500 computers: 30 licenses.
Up to 1000 computers: 50 licenses.

You can purchase additional licenses at any time. The number of output devices is not restricted, provided that these devices do not store the font software permanently.

46 Nursery Fields
Hythe Kent CT21 4DS
United Kingdom

Tele Fax 01303 269452
E: pkdigital@pkfont.co.uk
W: www.pkfont.co.uk
(License & Warranty text set in my
'Sendai typefaces')

Philip Kelly Digital Design 