

NOT GUILTY

LEAD BASED

Based on scanned letterpress print from Royal College of Art's lead GILL SANS, download it now at osp foundry in the SANS GUILT PACK. Sans Guit is an experimental project raising questions of typographic legacy and how far you can get in the reappropriation of typefaces shapes we invite you to discuss those points with our team.

SANS

GUILT

PROCEDURE

The three versions of Sans Guit were made using Gimp, Fontcase and Fontforge. FONZIE is able to create an UFO font in Fontforge using Potrace on an image file which in that case was a grid of character following Unicode order made with Gimp for the Sans Guit Monotype Based. WE RASTERIZED A PDF MADE WITH THE MAC OS SYSTEM FONT MONOTYPE GILL SANS.

Aa Bb Cc Dd Ll
Mm Nn Op Qq
Rr Ss Tt Uu Vv
Ww 'Xx Yy Zz

Sans Guit MB : Monotype Based

abcdefghijklmnopqrstuvwxyz
0123456789

We are writing you because we just published Sans Guit, which is a reinterpretation of the Gill Sans released under an Open Font license. We are OSP, a design collective based in Brussels that has been working with Free and Open Source software since 2006. We created three variants from different material sources. One was scanned from original drawings (Sans Guit Drawing Based), another from hand-printed letterpress (Sans Guit Lead Based) and a third had a digital file as a basis (Sans Guit Monotype Based). The work was done in collaboration with students from the Royal College of Art (Department 21) in London.

Excerpt from letter to Monotype from OSP
march 2011

Aa Bb Cc Dd
Ee Gg Hh Ii Jj
Ll Mm Nn Rr Ss Tt
Vv Ww Xx Yy Zz

Sans Guit DB : Drawing Based

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Sans Guit LB : Lead Based

abcdefghijklmnopqrstuvwxyzLMNOPQRSTUVWXYZ

OPEN SOURCE PUBLISHING

READ THE FUCKING MANUAL Workshop at RCA

Open Source Publishing foundry

YOU NEED THE SANS GUILT ENSEMBLE

osp.constantvzw.org/foundry
Please come and give your opinion about Sans Guit.

RCA LONDON DEPARTMENT 21

5.5. Too Useful to Protect: Typefaces

Typefaces, colloquially known as fonts, are a coherent set of letterforms that are used together to set text. Just like photography in the nineteenth century and software in the twentieth, their traditional link to technology made it unapparent that protections would apply for typefaces in the same way they do for fine art and writing.

Legal protections

Traditionally, copyright protection for typefaces has been very weak, especially in what has become the biggest market, the United States. In the reasoning of US congress, typefaces are utilitarian objects. If it's useful, it can't be art—Oscar Wilde would have been pleased. Each time one typeface becomes popular, other foundries create clones. Instead of Helvetica, you can use CG Triumvirate, Pragmatica, Swiss 721, Nimbus Sans or Europa Grotesk. ^[1] More interesting, in an artistic sense, is that type designers iterate the work of their colleagues. Some of the seminal twentieth-century typefaces are the result of designers consciously trying to create a better version of a pre-existing typeface. Helvetica is Akzidenz Grotesk updated to mid-century modern tastes; Gill Sans is a reworking of Edward Johnston's eponymous London Underground typeface. ^[2]

With type design moving to the digital space, type has found a road to copyright protection in much the same way as software. A digital typeface is encoded as a collection of

^[1] *I like Tight Pants and I Need My Generic Font Medicine.*

^[2] *I like Tight Pants and No-One Starts from Scratch: Type Design and the Logic of the Fork.*