

ଠକରଠ



ECKMANNPSYCH
THREE OPTICAL SIZES
DESIGNED BY JAMES EDMONDSON IN 2018
AND OTTO ECKMANN IN 1900

OHNO

ECKMANNPSYCH LARGE

S G H C K Y
B X O K E T
W R C O P E
T G B K E T

OHNO

Otto Eckmann: A TRUE E

Eckmann Schrift was of course originally drawn by Otto Eckmann, but the seeds were planted in 1899 as the masthead for the magazine Die Woche, an illustrated weekly newspaper. Eckmann then translated that lettering into a full typeface, but it seems that type was just a single facet of his many skills. Trained as a painter, Eckmann ditched his purely artistic pursuits later in life to focus on applied design. It's wonderful to see the influence of a true artist on his type. His eponymous work remains one of the most original and enduring art nouveau contributions in type design history.

The psychedelic poster artists of the late sixties had a way of swiping art nouveau and vienna secessionist work, and tailoring it to fit their needs. I was particularly inspired by their adaptations while working on the Vulf North American Tour posters a few years back. I got to explore some of my favorite display faces all throughout history, reproduce the letters to excel at huge sizes, and fit justified across the entire 24" x 36" sheet.

Eckmann Schrift was chosen for Portland, which seemed to be a nice fit for a city that celebrates idiosyncrasies and individuality.

The process for actually translating Eckmann's work was embarrassingly simple: I drew his version, pinched the middle, and rounded every corner. With surprisingly few moves, the dust was blown off a turn-of-the-century German relic, and a surprisingly funky child was born.

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OHNO

ECKMANNPSYCH LARGE & SMALL

WALK
BACK
Mcmenamins Crystal Ballroom // 8:00 pm // May 26 // 2017
PORT
LAND

OHNO

AUTOGENY → AUTOGENY

I added a few alternates to make things a little less insane if desired. They are accessible via Stylistic Alternates or Stylistic Set 01. Just like the descending alternates in Hobeaux (a design famous for the lack of descenders), I don't really recommend using these. I think if you want to use Eckmannpsych, you have to commit. On the contrary, I'm making just a small effort to be mindful of other people, who are trying to please other clients, that I will luckily never talk to. If one issue can get resolved by swapping in one of the boring alternates, then it was worth it.

Boring forms are available for the letters A, D, E, F, G, H, M, N, T, and Y.

OHNO

ECKMANNPSYCH LARGE

mase

OHNO

ECKMANNPSYCH LARGE & SMALL

RAKSTANDE

MAN SOLL DEN TAG NICHT VOR DEM ABEND LOBEN.

ABERWIESEN

WO SICH FUCHS UND HASE GUTE NACHT SAGEN.

HARTNÄCKIG

ALLES HAT EIN ENDE, NUR DIE WURST HAT ZWEI.

NOCHERANST

DAS KANNST DU DEINER OMA ERZÄHLEN.

ECKMANNPSYCH SPECIMEN

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*Terrible*now?

OHNO

ECKMANNPSYCH SMALL

DIE SIMPSONS IST EINE VON MATT GROENING GESCHAFFENE, VIELFACH AUSGEZEICHNETE US-AMERIKANISCHE WO ZEICHENTRIEKSERIE DES SENDERS FOX. SIE IST DIE AM LÄNGSTEN LAUFENDE US-ZEICHENTRIEKSERIE; BISHER ENTSTANDEN IN 28 JAHREN 28 STAFFELN ÜBER 600 EPISODEN. IM 21 NOVEMBER 2016 WURDE DIE PRODUKTION EINER 29. UND 30. STAFFEL ANGEKÜNDIGT.[2] ENDE JULI 2007 ERSCHEIN AUSSERDEM DER KINOFILM DIE SIMPSONS – DER FILM. DANEBEN GIBT ES AUCH COMICS UND COMPUTERSPIELE MIT DEN SIMPSONS.

Im Mittelpunkt der Serie steht die Familie Simpson, bestehend aus den Eltern Homer und Marge sowie ihren Kindern Bart, Lisa und Maggie. Die Handlung persifliert häufig Aspekte des US-amerikanischen Alltagslebens.

Matt Groening, Schöpfer der Serie James L. Brooks wurde durch die Comicserie Life in Hell auf Matt Groening aufmerksam. Er rief Groening 1985 an und fragte, ob er etwas für die Tracey Ullman Show zeichnen wolle. Bei dem vereinbarten Treffen soll Groening

The working title of Eckmannpsych was assigned to this bizarre design, and it sat again until Future Fonts started getting closer to launch. I wasn't sure exactly what typefaces I wanted to put up there, but I tried to host a mix of things that covered a wide range of style. Our goal was to make Future Fonts the home for more daring designs, and Eckmannpsych fit the bill perfectly, but I had to at least finish the capitals. ¶ Right away, the response was way more positive than I ever could have expected. In the first few weeks, Eckmannpsych (the working title became the actual title because I couldn't think of anything else) was my top earner, despite being priced at six dollars. The enthusiasm was very surprising when considering just how crazy it looked, and how impractical it was to use. The first update came a few weeks later when I added some numbers to the mix. ¶ To my surprise, I started seeing people actually using the font for real work. Uses tended to be on the psych side of things, but I was thrilled to see someone actually hand carving the letters out of linoleum for some letterpress posters. Seeing things like that happen while the fonts are still in progress is totally thrilling, and does wonders to maintain my own enthusiasm for the project. One annoying thing about single style typefaces is that they lock you into one sort of use. Something with really high contrast is pretty useless for every size except huge, so I

thought more control over the thins would increase the utility of this one-note-song. While decreasing contrast, I also increased the width to allow for larger counters that wouldn't be in danger of filling in when set at a tiny size. This gave way to an optical size axis that made Eckmannpsych quite a bit more useful. The character set was still tiny at this stage, so each update wasn't an intimidating overhaul. This let me feel at ease to update and expand the family at a comfortable pace that wasn't getting in the way of other work. ¶ Gradually, accented characters came into the mix, and my friend Dan Reynolds had some thoughts. Dan is a bonafide historian, and happened to be working on a dissertation concerning Eckmann's work. His email read: ¶ "I love Eckmannpsych, but as I tweeted, I wish it had a U ;-) Attached is a drawing in the Klingspor Museum from Eckmann for the U; it is probably close, but not exact, to what ended up in the original metal type. The idea of a little /e inside the /U was not as extreme as it seems today. Like other German foundries, Klingspor cast its capital letters so that their tops went all the up to the top boundary of the sort. The German Umlauts ... every typeface got some sort of individual solution. For foreign languages, other diacritics were made on little sorts that you had to put on top of the letters (and then you had to put spacing material

