



Ohno

Ohno Blazeface

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9 OPTICAL SIZES, ONE WEIGHT, 432 GLYPHS  
DESIGNED BY JAMES EDMONDSON IN 2018

# Let's get high... Contrast!

**W**hile staying with Cara Di Eduardo on the Lower East Side of the city that never admits there are other cities, she asked me to design a t-shirt for the 2017 Typographics design festival. I thought that would be fun, and wanted to use the treasure trove of legendary design work at the Lubalin Study Center as a starting point. Lubalin was a famous art director for many reasons, but I particularly enjoy how the lettering artists he employed (like Tom Carnase, John Pistilli and others), were fearlessly pushing type parameters like weights and x-height to stop readers dead in their tracks. Work like the Oh! & Ah! identity is the typographic equivalent of a Joe Dart bass solo.

Using those ultra far letters as inspiration—or more honestly, ripping them off completely—I started sketching some compositions for typographics. I made a few changes to the Oh! & Ah! Model, which was more or less traditional, save for its extreme weights. I boosted the x-height to the maximum, and squared up all round shapes to get each letter filling out as much of a rectangle as possible. That way, no pockets of negative space would be distracting readers from the letters.

It was striking to me how fun it was to draw, while being totally challenging. The rule abiding letters like o,a,p,h etc weren't going to be a big problem, but letters like y, g, and s took some finessing.

As letters get more bold, the negative spaces inside them shrink. This is obvious, but less obvious is the fact that the spaces around the letters must shrink as well. Most of the time, spacing is a reflection of the size of the spaces inside

→ THE FULL STORY CONTINUES ON OHNOTYPE.CO →



# Quite Large

72 POINT

# Really Absurd

60 POINT

# Absolutely Stupid

48 POINT

# I can't believe it exists.

36 POINT

# Unusable is an understatement!

24 POINT

# I have zero patience for this esoteric bullshit.

18 POINT

# What sort of troglodytic asshole do you take me for?

16 POINT

# You think money grows on trees? Even if it did, no thanks.

14 POINT

# But then again, it's kind of beautiful. In a strange way. I must have it.

12 POINT



joes  
CAFE

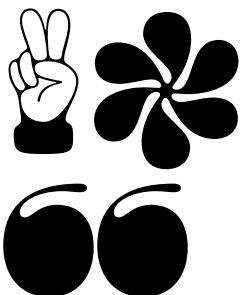
Mahatma  
Saffron  
LLOW  
seasonings  
&  
LONG GRAIN  
RICE

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CHICAGO  
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SANDWICHES SNACKS DRINKS COFFEE BAGELS CANDY

**SWEET CHINTO**

SANDWICHES SNACKS DRINKS COFFEE BAGELS CANDY



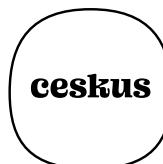
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OHNOTYPE.CO

the ORIGINAL Dave's  
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the JOY

of DRAWIN  
BOLDERS

GRIN



DEMARQUI  
showering  
HJEMLAND  
nōvemberis  
SCRROUGED  
pharynges  
FLAMENCO  
vědeckého

72 POINT

ŠŤASTLIVEC  
eurythmical  
MILK-HOUSE  
polystichum  
SCHADELIJK  
glandiforme  
NIGHT-CLUB  
kipróbáltam  
VOCABULIST

60 POINT



**DISASSOCIATED**  
**schlüsselblume**  
**PREFERABILITY**  
**checker-boards**  
**COFFEE-HOUSES**  
**imperviousness**  
**MOTOR-CYCLIST**  
**hyperconscious**  
**DOLLARISATION**  
**deuteronomical**  
**MAIL-CATCHERS**

48 POINT

GAPINGLY  
PODSVĚTÍ  
ATTUNING  
DATURINE  
BESTRIDE  
TRIBUNEN  
AZYGOSES  
DREYFUSS  
POLECATS  
SCHOPNEJ  
EEKKERIÄ  
KYSYTÄÄN  
AIRHEADS  
WIRELESS

decorator  
unbeguile  
incubated  
temerario  
opgelucht  
keystones  
pämätajte  
toepassen  
colostomy  
mistanker  
observant  
xiphosura  
atmosféru  
uramisten

OBITUARIST  
KALIFORNIE  
LEGITIMAVA  
SOBERIZING  
UTRAQUISTS  
ELVESZÍTEM  
ISOCHERMAL  
HUMILLIMUS  
HALF-HOURS  
ELUTASÍTOM  
NEBEZPEČNÍ  
VESZTETTÉL  
CAULIFLORY  
SPADE-FOOT  
PERIURARIS  
EQUALIZERS  
ALBUMINIZE  
BOJOVNÍKOV  
PLURALISED  
THRIFTLESS  
NAUSEATING  
BABIRUSSAS

gnatcatcher  
desenvernís  
decipiendus  
approbation  
church-goer  
retinaculum  
permutating  
reconvengui  
boosaardige  
consignador  
procyonidae  
persónulega  
panspermist  
guadagnarsi  
subheadings  
transvorsum  
advenientem  
escarcanyau  
esmadeixava  
micrometres  
musicalment  
commotional



**AS SHAPES INCREASE IN WEIGHT,  
NEGATIVE SPACES INSIDE THEM  
SHRINK. THIS MIGHT BE OBVIOUS,  
BUT LESS OBVIOUS IS THE FACT  
THAT THE SPACES \*AROUND\* THE  
LETTERS MUST SHRINK AS WELL.  
MOST OF THE TIME, SPACING IS A  
REFLECTION OF THE SIZE OF THE  
SPACES INSIDE THE LETTERS. TO  
MY STUDENTS, I CALL THIS THE  
“COUNTERSPACE EQUALS LETTER-  
SPACE” TECHNIQUE. THAT, IN CON-  
JUNCTION WITH THE “THREE AT A  
TIME” TECHNIQUE COMPRIZE MY  
ENTIRE SPACING STRATEGY.**

**In the world of super bold letters,  
tolerances shrink, and spacing  
issues seem to have a magnifying  
glass upon them. Traditional fat-  
faces have a ton of space around  
A, V, and the like. Incredibly fun to  
draw, and totally challenging. The  
normal shaped letters like o, a, p,  
h, and the like weren't going to be  
a big problem, but letters like y, g,  
and s took some finessing. Here,  
Edmund Fry's Ten Lines Pica (1816)  
looks ok in certain places, but all**

18 POINT



**EXPANDING THE ALPHABET PROVED TO BE AN INDULGENCE IMPOSSIBLE TO RESIST, AND SOON NAILING THE SPACING EXPOSED SOME UNEXPECTED RESULTS IN THE UPPERCASE AS WELL. IT'S RARE TO SEE TRIANGULAR SERIFS SO LARGE, BUT INSPIRATION CAME PARTLY FROM JUST WANTING TO FILL THE SPACE, AND PARTLY FROM THE PYTE FOUNDRY'S INCREDIBLE OVERDOSE AND OVERDONE.**

**This technique is quite similar to the San Francisco psychedelic poster artists of the late sixties. They were inspired by Vienna Secessionist lettering that minimized negative space. It made each letter into a fun puzzle, challenged readers, and allowed for exceptional spacing! There was always a 1:1 ratio of counterspace and letterspace, allowing for eyeballs to glide along text without hiccoughs. After seeing some of these experiments of mine, an unnamed type designer emailed me to point out some flaws. I was curious to hear his unsolicited advice. In a thoughtful, concise, and poignant email, he articulately this thoughts thusly:**

16 POINT



**“REDUCING THE AREAS OF COUNTERS FOR E, J, L, AND T WILL ALWAYS GIVE US FITS. (THAT’S WHY THEY ALL NEED KERNING WITH AN ABNORMALLY HIGH NUMBER OF OTHER LETTERS.) I’M NOT SURE THAT ENOUGH OF THE NEGATIVE SPACE CAN BE EATEN UP PURELY BY CHANGING THE SHAPES OF SERIFS. IT DIDN’T WORK OUT VERY WELL FOR THE ARTISTS WHO DREW LETTERS ON HIPPIE POSTERS, NOW DID IT? SOMETIMES, YOU NEED TO REALIZE THE INHERENT LIMITS, AND CONCEDE THAT A SOLUTION DOESN’T EXIST FOR EVERY LAST DETAIL THAT NEEDS FIXING. WISER TO ACKNOWLEDGE THE NATURE OF THE BEAST AND SETTLE FOR WHAT YOU GET.”**

**All good points, and the guy is without a doubt a master of the craft, but my opinion remains: there are plenty of wise and conservative designers acknowledging these limits and arriving at similar results. Ohno Blazeface was an opportunity to try things slightly differently. Also, my friend and I can agree to disagree on how effectively it worked out for the artists who drew letters on hippie posters. I think those**

14 POINT



**AT THIS POINT, AN EFFICIENT AND PRODUCTIVE PERSON MIGHT COMMIT TO AN IDEA, AND SEE IT THROUGH TO THE END, BUT THANKS TO THE LACK OF A DEADLINE OR ANY ACCOUNTABILITY PARTNERS KEEPING TABS ON MY PROGRESS, I FELT THE FREEDOM TO SHIFT IDEAS ENTIRELY. PLUS, THERE ARE A LOT OF NICE FATFACES ALREADY.**

**I WAS CURIOUS WHAT A STONEY OR SLIGHTLY PSYCHEDELIC FILTER OVER THIS FOUNDATION MIGHT LOOK LIKE. I ADMIT MY HYPOCRISY DURING THIS PART OF THE PROCESS—I SPEND A GREAT DEAL OF CLASS TIME SINGING THE PRAISES OF SKETCHING, AND WHAT A VITAL PART OF THE PROCESS IT IS TO HOLD A PENCIL IN YOUR HAND AND WATCH THE RESULTS APPEAR BEFORE YOU. THAT'S WHAT I SHOULD HAVE DONE, BUT INSTEAD, I DID A FEW HALF HEARTED THUMBNAILS, AND WENT RIGHT INTO THE COMPUTER EDITING THE OUTLINES OF THE MORE SOBER FATFACE TO PRODUCE SOMETHING CONSIDERABLY MORE GROOVY.**

**Chaotic, nonsensical, and more or less meaningless to anyone other than myself, this composite is actually a good representation to my sketching techniques. Towards the right shows the initial Blazeface doodles.**

**This actually turned out to be an acceptable way of working, as I could easily leverage all the previous weight, width, and contrast decisions, which freed other parts of my brain to experiment with slightly unusual forms. In the capitals, particularly uneven shapes like C and L could be even more exaggerated to fill that distracting negative space. V and A pushed this to the maximum which created some bizarre and slightly illegible letters, but they failed to draw much attention to themselves in the middle of words, so their existence was permitted.**

12 POINT



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  
À Á Â Ã Ä Å Æ Ç Ç Ç Ç Ç Ð Ð È É Ë Ë Ë Ë Ë Ë  
Ê Ë  
Ö Ø Õ Ø Ó Ú Ú Ú Ú Ú Ú Ú Ú Ú Ú Ú Ú Ú Ú Ú  
Ü Ú Ü Ú Ü Ú Ü Ú Ü Ú Ü Ú Ü Ú Ü Ú Ü Ú Ü Ú Ü  
Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ

## UPPERCASE

## LOWERCASE

**(0123456789)\$.¢¥€**  
**0 1 2 3 4 5 6 7 8 9 ¼ ½ ¾**

## FIGURES AND CURRENCY SYMBOLS

- - - [ ] { } # % ' " . , : ; « » < > \* ♣ ♤ ♦ . , ; ;  
? ; ? à / / \ | \ @ & § § • • + - ÷ × = < > ^ ~  
" " ^ ^ , , - - . . ° © ® ™ ° . . .

## PUNCTUATION

## ARROWS

ଶ୍ରୀ କୃତ୍ତବ୍ୟାକୁମାର ପାତ୍ର ଏବଂ ପାତ୍ରିକା

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OHNOTYPE.CO**  
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GET  
BLAZED

**Ohno**



OHNO BLAZEFACE ITALIC SPECIMEN  
NINE OPTICAL SIZES  
DESIGNED BY JAMES EDMONDSON IN 2018

**Cubain**

**sans**  
San Francisco

**Los Gasky Tackers**

Arts Here



#lame

\* N

The  
**Black Nelon**

Mit Pecke  
Wollmilch  
My First Car  
Fugue State  
Thrill of the  
Beautiful Game  
Mr. Finish Line  
Hill Climber

.. **N** ..  
.. **the Joy** ..  
.. **of Drawing** ..  
.. **Bolder!** ..  
.. **N** ..

**iscoon**  
**Bourbon**

Mit Pecke  
Wollmilch  
My First Car  
Fugue State  
Thrill of the Arts  
The Beautiful Game  
Mr. Finish Line  
Hill Climber

**Just** **54**

**Learn it the**

ohno  
ohno  
ohno  
ohno  
ohno

**Ohno**

**Crapulent**

72 POINT

**Night-work**

60 POINT

**Nygobranches**

48 POINT

**Unanswerableness**

36 POINT

**a trailer Park on Wall Street**

24 POINT

**the Sweet taste of a Punch in the Face**

18 POINT

**I met my old lover on the street last night**

16 POINT

**So good you won't ever know, They never even**

14 POINT

**Coming home and getting into bed. Smiling in your sleep**

12 POINT

**Ohno**

**Ohno Blazeface Italic** is based on the original Ohno Roman font, which in turn began life as Ohno Fatface, a super-black didone that took some bizarre opportunities to explore space. At a certain point I wondered what putting a stoney filter on it might look like, and so Ohno Blazeface came about. From there was an obvious move to

**Deutschland ist ein Bundesstaat**  
**teleuropa. Gemäß seiner Verfassung**  
**ist Deutschland eine föderal organisierte Republik, die aus den 16 de-**  
**sändern gebildet wird. Die Bundesrepublik Deutschland ist ein freiheitlich-demokratischer und sozialer**  
**Rechtsstaat und stellt die jüngste Fortentwicklung des deutschen Nationalstaates dar.**  
**Bundeshauptstadt ist Berlin. Nachbarstaaten sind Polen im Norden, Tschechien im Nordosten, Österreich im Osten, Italien im Süden, Frankreich im Südwesten und Belgien und Luxemburg im Westen. Die Bundesrepublik, naturräumlich im Norden die Gewässer der Nordsee und im Süden das Bergland, umfasst eine Fläche von 357.000 km² und zählt mit rund 82 Millionen Einwohnern zu den bevölkerungsreichsten Staaten Europas.**

**España o el Reino de España es un país soberano, miembro de la Unión Europea, constituido en Estado social y democrático de derecho y cuya forma de gobierno es la monarquía parlamentaria. Su territorio está organizado en 17 comunidades autónomas y dos ciudades autónomas. Su capital es la villa de Madrid.**

**Es un país bicontinental que se encuentra situado tanto en Europa occidental como en el norte de África. En Europa ocupa la mayor parte de la península Ibérica, conocida como España peninsular, y el archipiélago de las islas Baleares (en el mar Mediterráneo occidental); en África se hallan las ciudades de Ceuta (en la península Tingitana) y Melilla (en el cabo de Tres Forcas), las islas Canarias (en el océano Atlántico nororiental), las islas Chafarinas, el peñón de Vélez de la Gomera, las islas Alhucemas y la isla de Alborán. El municipio de Llivia, en los Pirineos, constituye un enclave rodeado totalmente por territorio francés. Completa el conjunto de territorios una serie de islas e islotes frente a las propias costas peninsulares. Tiene una extensión de 504.645 km<sup>2</sup>, siendo el cuarto país más extenso del continente, tras Rusia, Ucrania y Francia.<sup>12</sup> Con una altitud media de 650 metros es uno de los países más montañosos de Europa. Su población es de 47.190.493 habitantes, según datos del padrón municipal de 2011. El territorio peninsular comparte fronteras terrestres con Francia y con el principado de Andorra al norte, con Portugal al**

**oeste y con el territorio británico de Gibraltar al sur. En sus territorios africanos, comparte fronteras terrestres y marítimas con Marruecos. Comparte con Francia la soberanía sobre la isla de los Sisines en la desembocadura del río Bidassoa y cinco fachadas pirenaicas.**

**De acuerdo con la Constitución española, el castellano o español es la lengua oficial del Estado y todos los españoles tienen el deber de conocerla y el derecho a usarla. En 2006, era la lengua materna del 89% de los españoles. Otras lenguas, también españolas, son reconocidas como cooficiales en diversas comunidades autónomas, conforme a los estatutos de autonomía.**

**La economía española es la 14. economía mundial en términos de PIB, por delante de Indonesia y de Turquía, y según Eurostat, el PIB per cápita español se situó, en 2011, en el 99% de la media de la Unión Europea, por delante de Chipre. Es el 8. país del mundo con mayor presencia de multinacionales, tras Japón y por delante de Australia, Hong Kong y Canadá. Además, según el informe de 2010 de la ONU, tiene un índice de desarrollo humano de 0.878, el 23. mayor del mundo, por delante de otros grandes países europeos, como Italia, Reino Unido o Grecia. España o el Reino de España es un país soberano, miembro de la Unión Europea, constituido en Estado social y democrático de derecho y cuya forma de gobierno es la monarquía parlamentaria. Su territorio está or-**

# Ohno

**Ohno Blazeface Italic began as its roman counterpart, which in turn began as Ohno Fatface, a super black didone that took some bizarre opportunities to fill space. At a certain point, I wondered what putting a stoney filter on it might look like, and so Ohno Blazeface came about. From there, it was an obvious move to try out an italic, and then I really started having a good time! This version births an optical size axis, making it more accommodating to a range of environments.**

**Ohno**

’18 **Fiesta**

“**Guru New**”

**Rally Rats!**

**Ann, Ann?**

**Hi & Bye**

Ohio

## UPPERCASE

## LOWERCASE

(0123456789)\$¢¥€  
0123456789/0123456789½½¾

## FIGURES AND CURRENCY SYMBOLS

## PUNCTUATION

## ARROWS

## DINGBATS

ନ ଲ କ ର କ ଲ କ କ କ

## ORNAMENTS

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