### MuirMcNeil





010 'Font designers be like here's grotesk grotesk a lovely grotesk that sort of like all the other grotesks.'

Dom Taylor @domril, Twitter, June 2021



<sup>020</sup> This is MuirMcNeil Sans Sans, a neue grotesk, neo-grotesque, sans serif.

### <sup>oso</sup> Sans / sænz / preposition: without, absent, minus, void

<sup>040</sup> It is likely that a greater number of serifless typefaces have been produced in the early twenty-first century than any other contemporary type style. It is also probable that a greater number of sans serifs have been published in the past two decades than in the entire half millennium that precedes them.

<sup>060</sup> In developing these new sans serif faces, some designers have attempted to achieve a sense of transparency or neutrality by reanimating protean historical forms such as Akzidenz-Grotesk, Monotype Grotesque or Franklin Gothic; compounding, systematising and streamlining their diverse geometries into highly competent but often somewhat sanitised tools for digital communication.

<sup>080</sup> Other designers have taken a contrary approach, seeking to infuse the vigorous linearity of the sans serif style with the warmth of humanistic and calligraphic traces. Such designs often reappropriate the quirks of nineteenth century grotesques and gothics, accentuating them in order to effect an illusion of authentic character that is founded on nostalgia or sentimental whimsicality.

<sup>100</sup> Sans Sans follows neither of these tendencies. While it acknowledges that communications can never be neutral, transparent or objective but must always be located, mediated and directed, it also avoids any identification with the pious conservatism of overtly retrospective humanist designs.

<sup>120</sup> Sans Sans is the initial outcome of a project that MuirMcNeil has been developing intermittently over several years. The project's primary objective was to distil the latin alphabet into an organic system of archetypal components, not as an end in itself, but for subsequent use as the subject of a series of experiments investigating various rudimentary functions of typographic form such as legibility, symmetry, emphasis, rhythm and frequency.

<sup>140</sup> A starting point rather than a final conclusion, Sans Sans was developed as a live specimen — a typographic genotype with potential for analysis, dissection, deformation and reformation into new visual organisms. <sup>160</sup> The design of Sans Sans has a minimalist attitude, with every contour, stroke and curve honed to its most natural shape in order to render each individual glyph in the leanest, smoothest possible form.

<sup>180</sup> Sans Sans has been drawn on a heartline that is imprinted with the DNA of a number of seminal sans serif typefaces from the latter half of the twentieth century, refined late modern styles that are often referred to as 'neogrotesques'. While the skeletal framework of Sans Sans owes much to Folio and **Univers, traces of DIN** 1451, Unica, Berthold **Imago and Frutiger** are also discernible underneath its skin.

Sans Sans Folio Univers **DIN 1451** Unica Imago Frutiger

<sup>200</sup> It is commonplace nowadays for typefaces to be published as massive superfamilies, often extending over multiple axes such as weight, width, height, optical size, alternates etc., and ranging across numerous language systems. The growth of these complex multipurpose collections has not necessarily been driven by the practical needs of end users. It can be attributed largely to the desire of their designers to demonstrate their prodigious skills.

It is also partly accountable to advances in the type design software technologies that facilitate their manufacture, and partly to the inexorable vagaries of fashion.

Sans Sans is an economical, versatile type system intended as a more straighttalking alternative. Like its mid-century modern antecedents, it has been conceived as a plainly unequivocal design, drawn in upright and italic styles, each in 13 matching weights.

### Sans Sans

**010** Thin 020 Ultra Light 030 Extra Light 040 Light 060 Book 080 Regular 100 Roman 120 Medium 140 Semi Bold 160 **Bold** 180 Extra Bold **200 Black** 220 **Fat** 

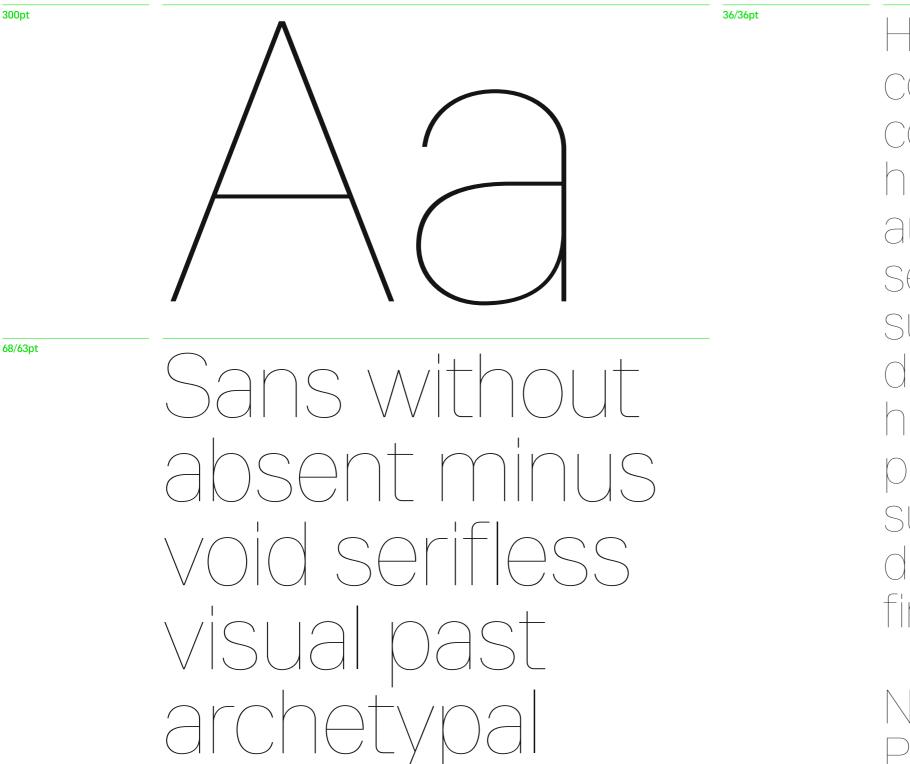
- **011** Thin Italic **041** *Light Italic* 061 Book Italic 101 Italic **161 Bold Italic**
- **221** Fat Italic

021 Ultra Light Italic 031 Extra Light Italic 081 *Regular Italic* **121** Medium Italic **141 Semi Bold Italic 181 Extra Bold Italic 201 Black Italic** 

### <sup>220</sup> **'Sans teeth, sans eyes, sans taste, sans everything.'**

As You Like It, William Shakespeare, 1600

### Sans Sans 010 Thin



Historical diverse competent sanitised digital contrary vigorous warmer humanistic calligraphic authentic nostalgic sentimental objective subjective located mediated directed pious retrospective humanist initial several primary organic archetypal subsequent visual various different functional starting final live typographic

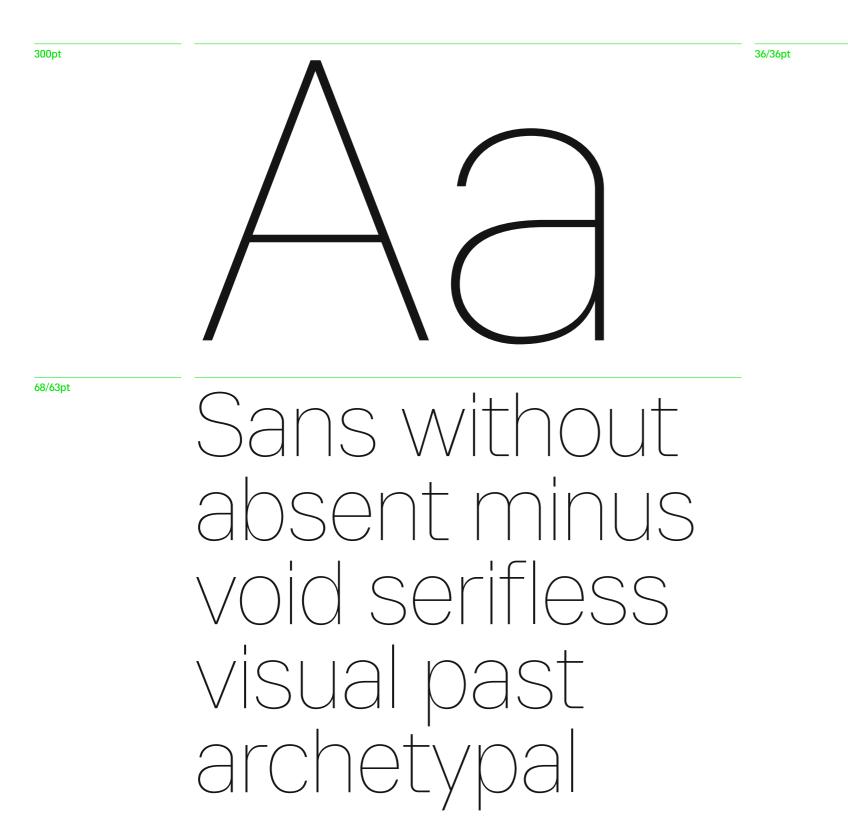
### Sans Sans 011 Thin Italic



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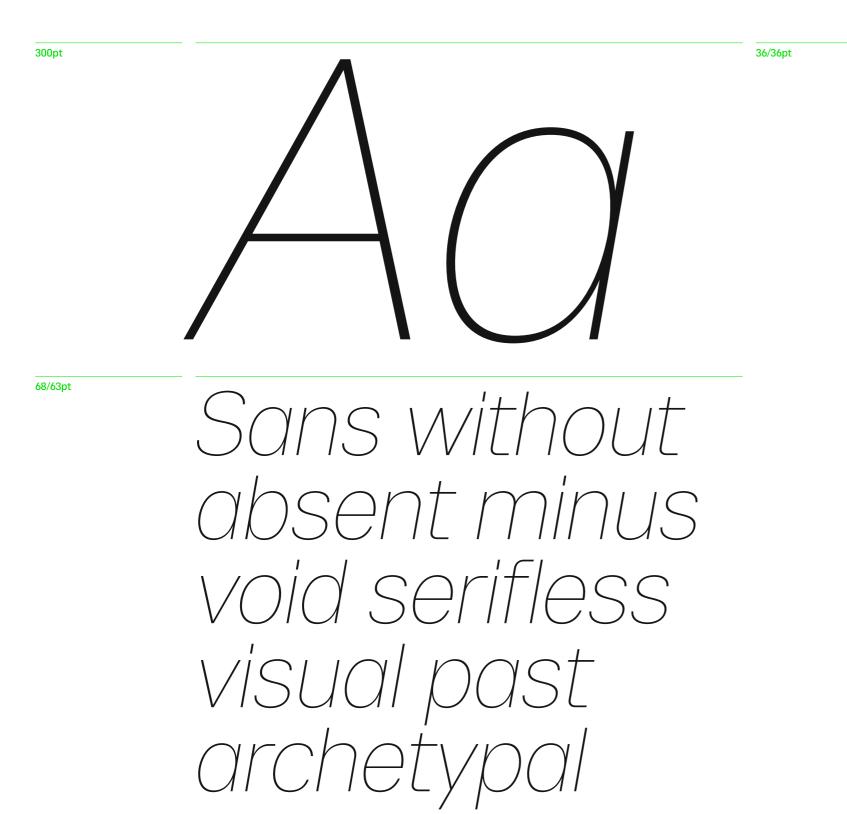
subjective located mediated directed pious retrospective

### Sans Sans 020 Ultra Light



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### Sans Sans 021 Ultra Light Italic



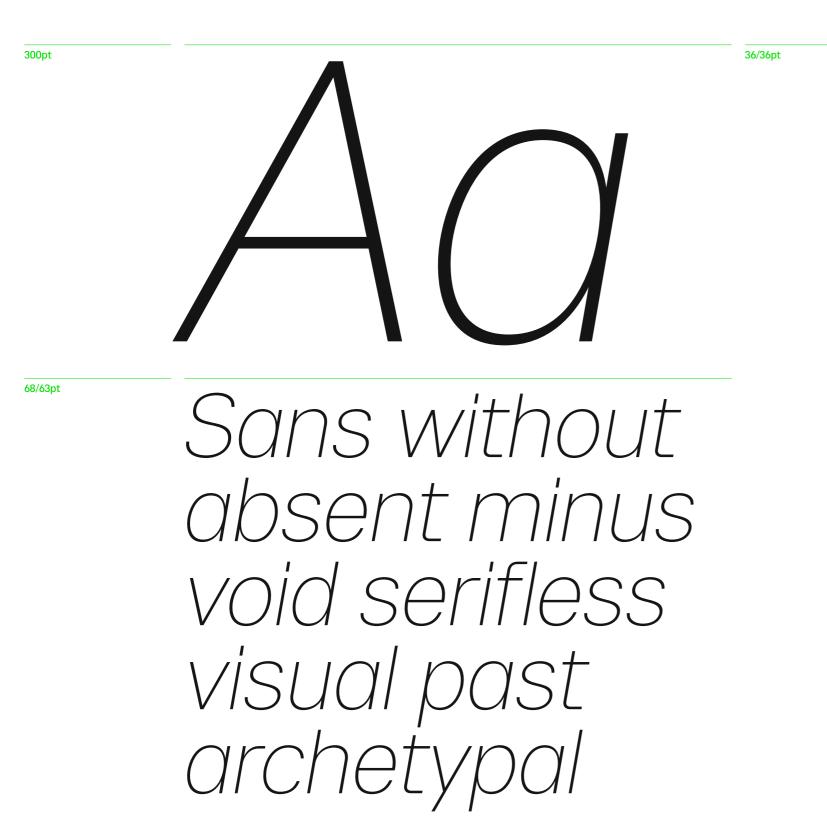
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300pt 36/36pt 68/63pt Sans without absent minus void serifless visual past archetypal

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### Sans Sans 031 Extra Light Italic



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### Sans Sans 041 Light Italic

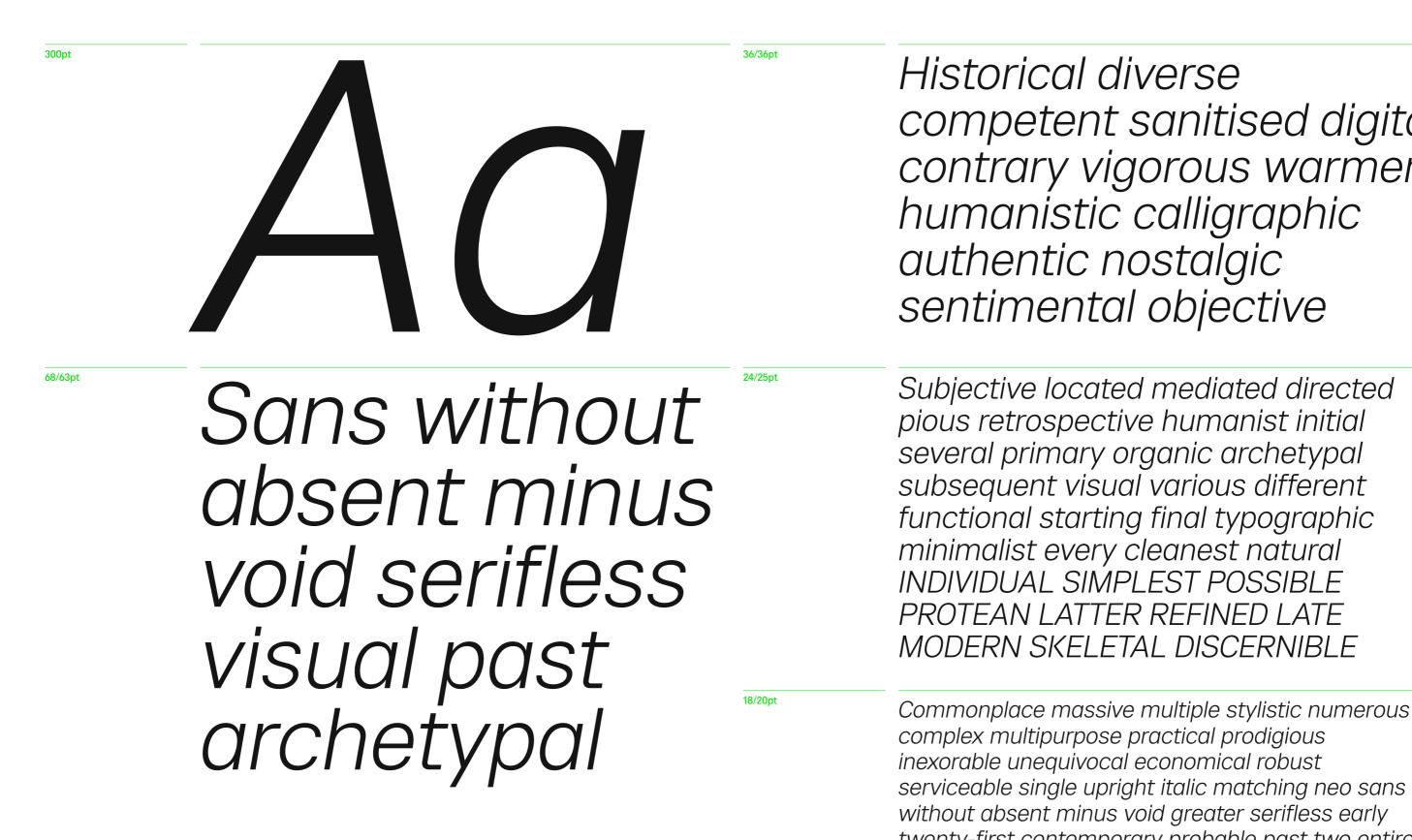


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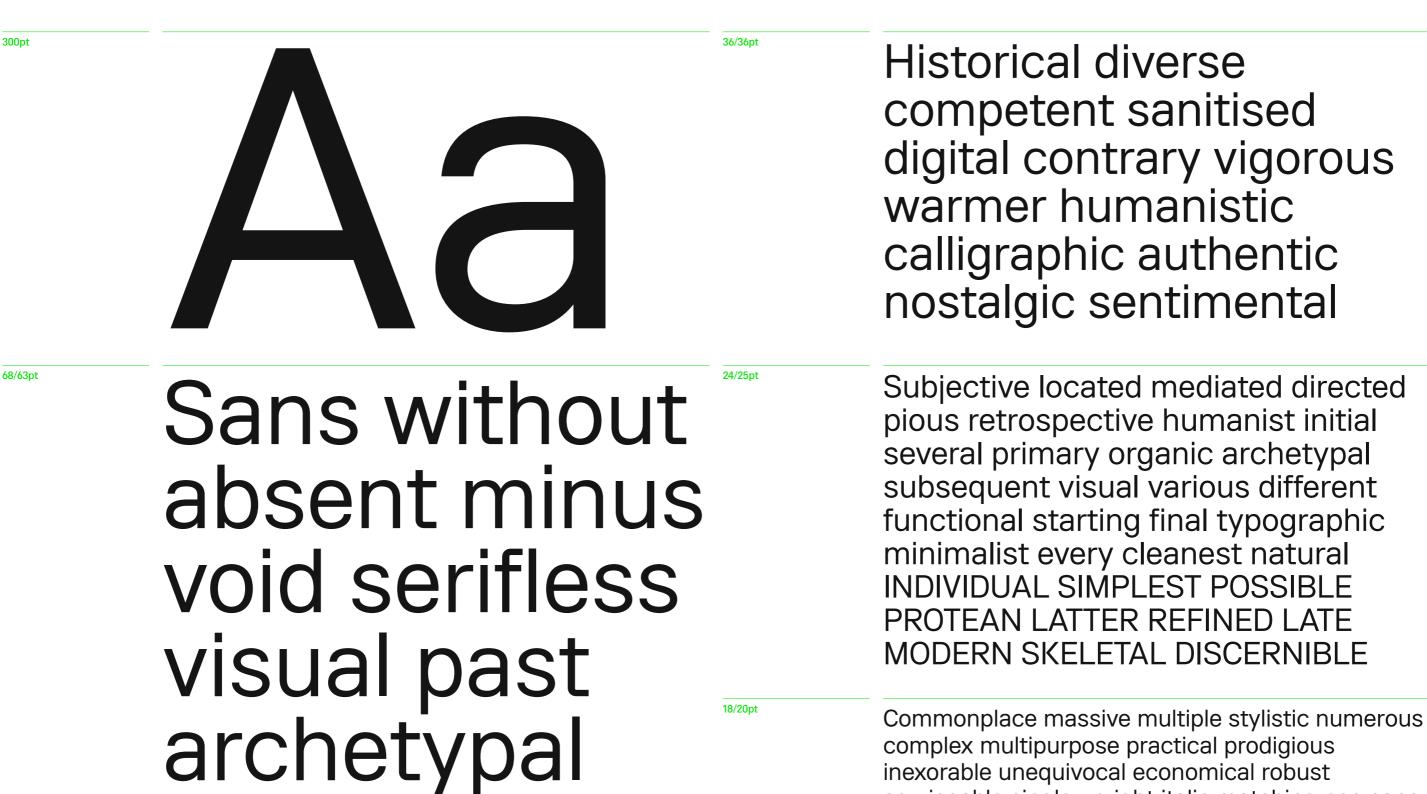
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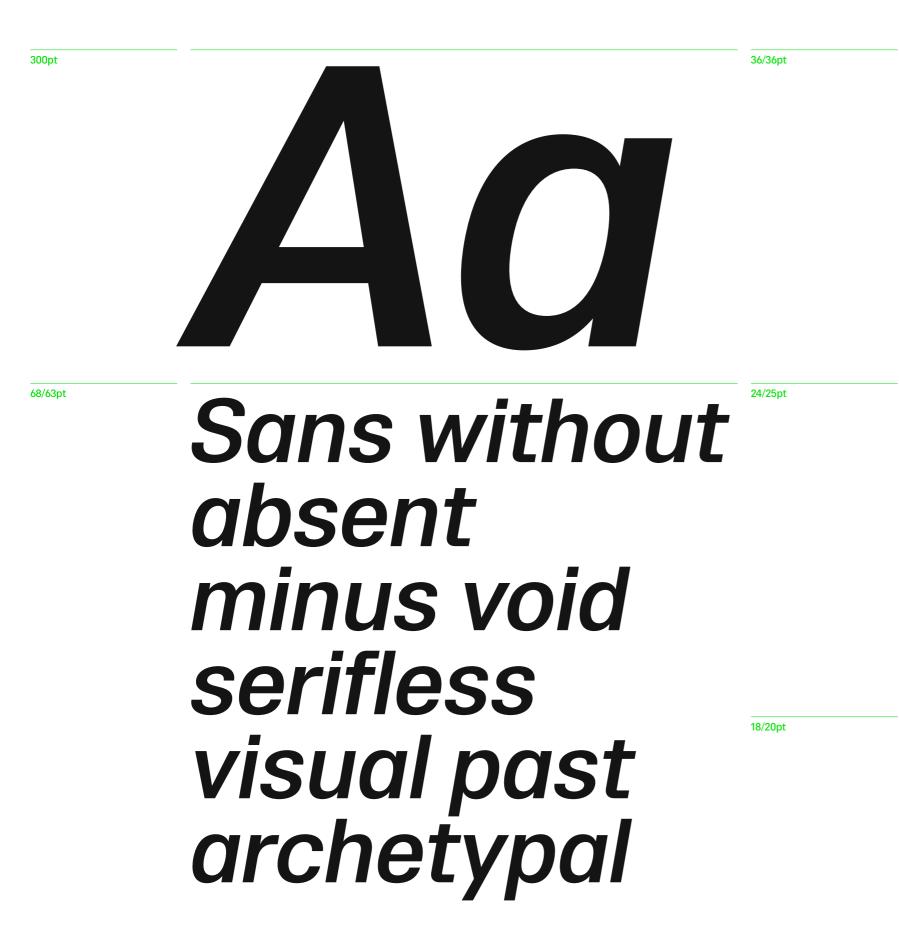
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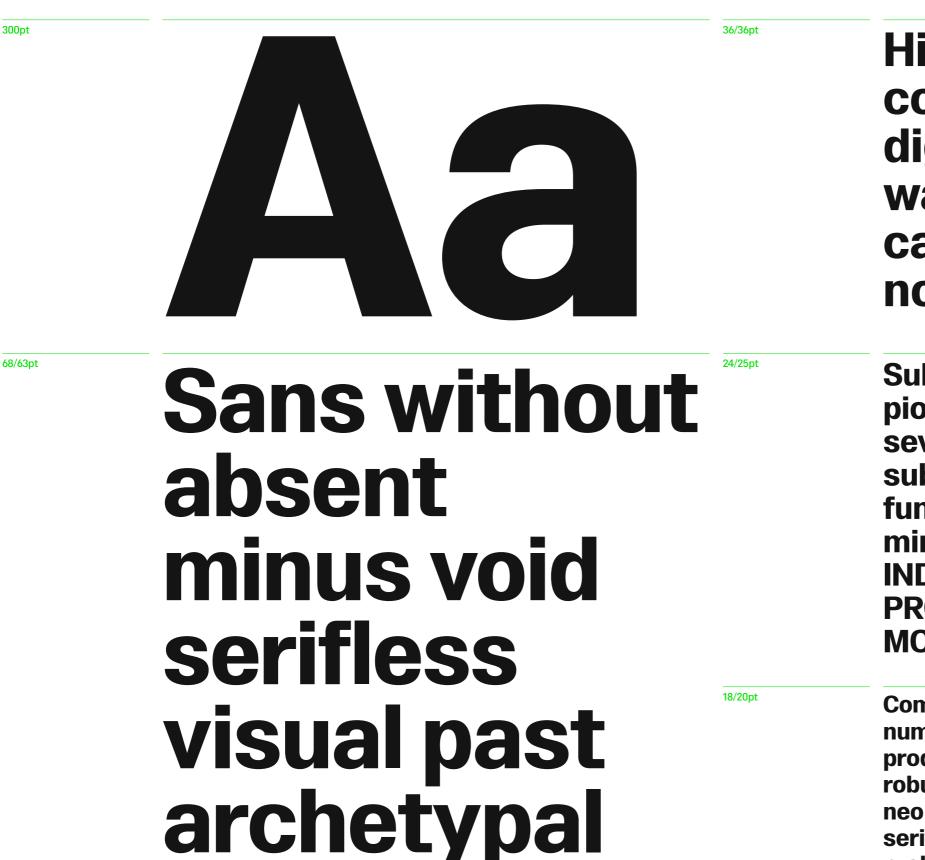


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Latin 1 standard character set in OpenType, TTF, WOFF and WOFF 2 encoding.

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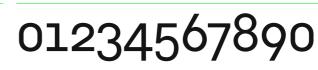
Lining Figures



**Tabular Lining Figures** 

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**Non-lining Figures** 



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