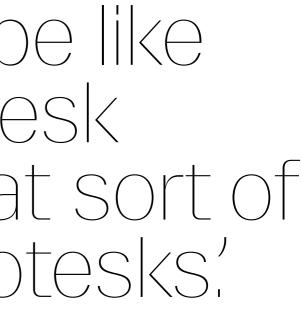
MuirMcNeil



⁰²⁰ '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



⁰³⁰ 'Humanist' sans serif typefaces are often considered more inviting and more legible than monoline and geometric designs due to their organic qualities.

⁰⁴⁰ Their letterforms subtly echo handwriting by means of a delicately modulated stroke contrast and naturally incised junctions.

⁰⁶⁰ Sans / sænz / preposition: without, absent, minus, void, serifless.

Flux / *fluks* / noun: a continuous flow of fluid. ⁰⁸⁰ MuirMcNeil Sans Flux is a sans serif typeface with a high stroke contrast that imparts the elegant sensibilities of a warm, calligraphic typescript.

Strokes are modulated with a vertical stress, while uppercase letters are similar in proportion to Roman monumental capitals.

¹⁰⁰ Sans Flux has been developed from MuirMcNeil Sans Sans, a type system where the primary goal is to distil the characters of the latin alphabet into a system of archetypal components appropriate for reassembly in a variety of forms. Functioning as a 'live' specimen, Sans Sans is a typographic database with potential for dissection, deformation and reformation into new visual organisms.

¹²⁰ Sans Flux has been drawn on the same skeleton as Sans Sans, following a backbone imprinted with the DNA of a number of protean sans serif typefaces from the latter half of the twentieth century, sleek modernist styles often referred to as 'neo-grotesques', like Univers, Unica and Frutiger.

Britannic.

¹⁴⁰ Its forms also refer to high-contrast late modern designs such as **Optima, Radiant and**

Sans Flux Univers Unica Frutiger Optima Radiant **Britannic**

¹⁶⁰ It is commonplace nowadays for typefaces to be published as collossal superfamilies, routinely extending over multiple axes such as weight, width, height, optical size, etc., often supplemented with extensive alternate character sets and ranging across numerous language systems.

¹⁸⁰ While these massive collections can be technically impressive, their labyrinthine complexities do little to address the immediate practical needs of end users.

²⁰⁰ Sans Flux is an economical, versatile, straightforward alternative: a distinctively unequivocal type system drawn in upright and italic styles, each in 12 matching weights that are fully compatible with their MuirMcNeil Sans Sans equivalents.

Sans Flux

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**

- 041 Light Italic
- **061** Book Italic
- **101** *Italic*

- **161** Bold Italic

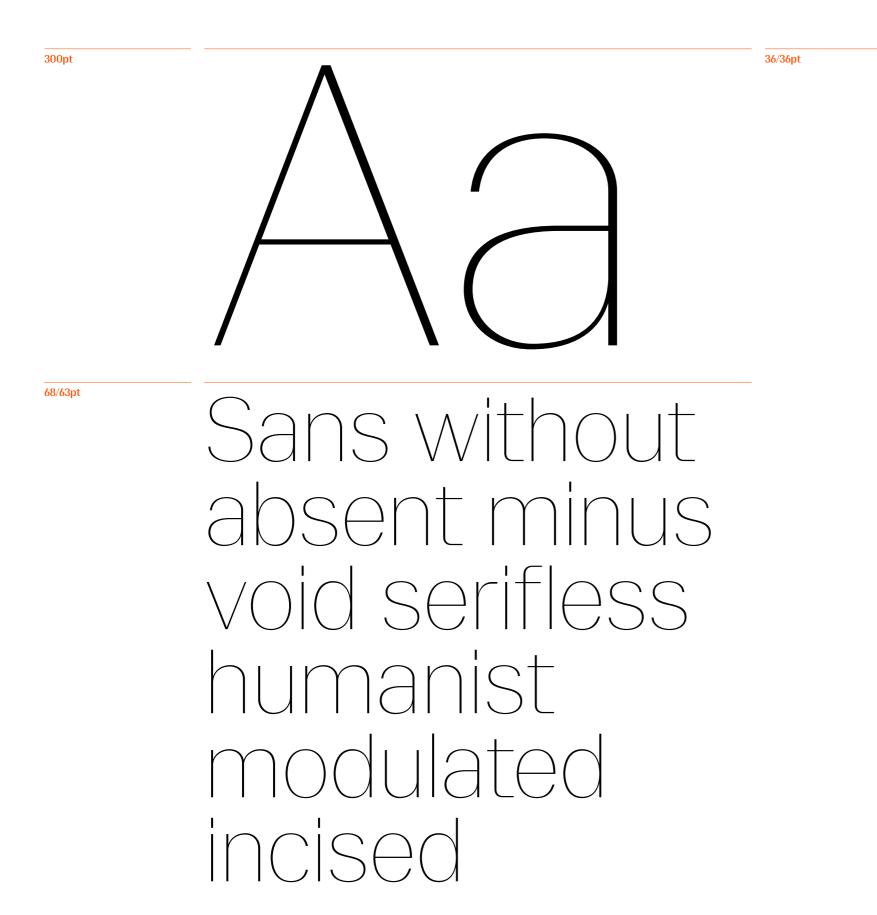
- **221** Fat Italic

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**

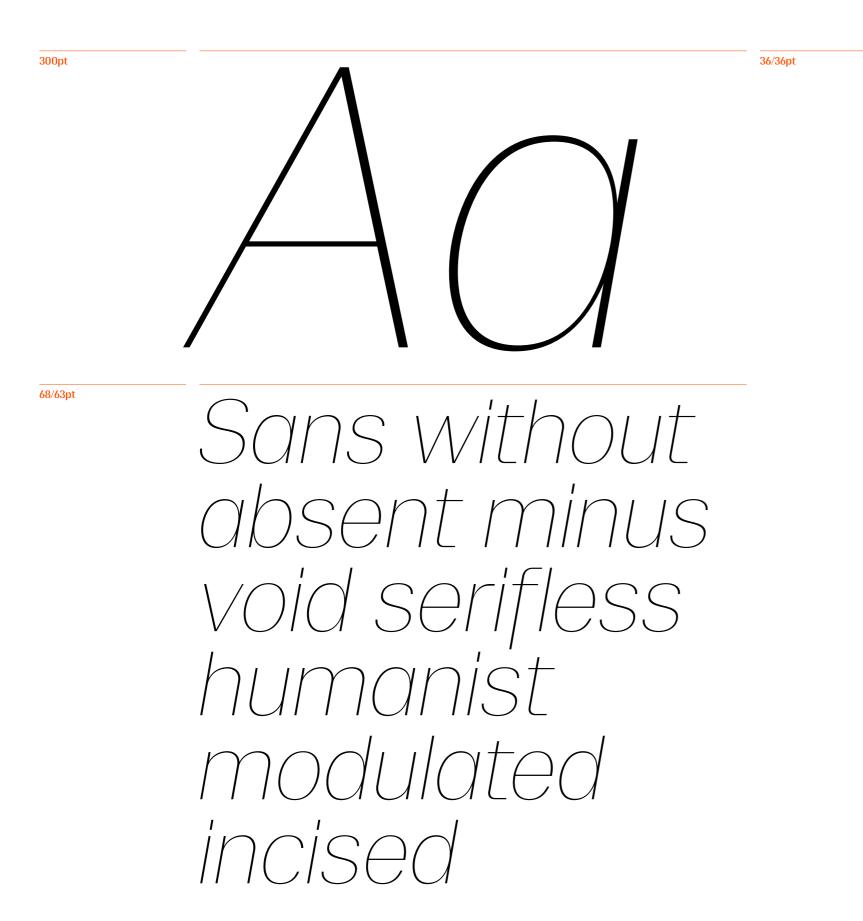
²²⁰ Things of this world are in so constant a flux, that nothing remains long in the same state'.

Second Treatise of Government, John Locke, 1689

Sans Flux 020 Ultra Light



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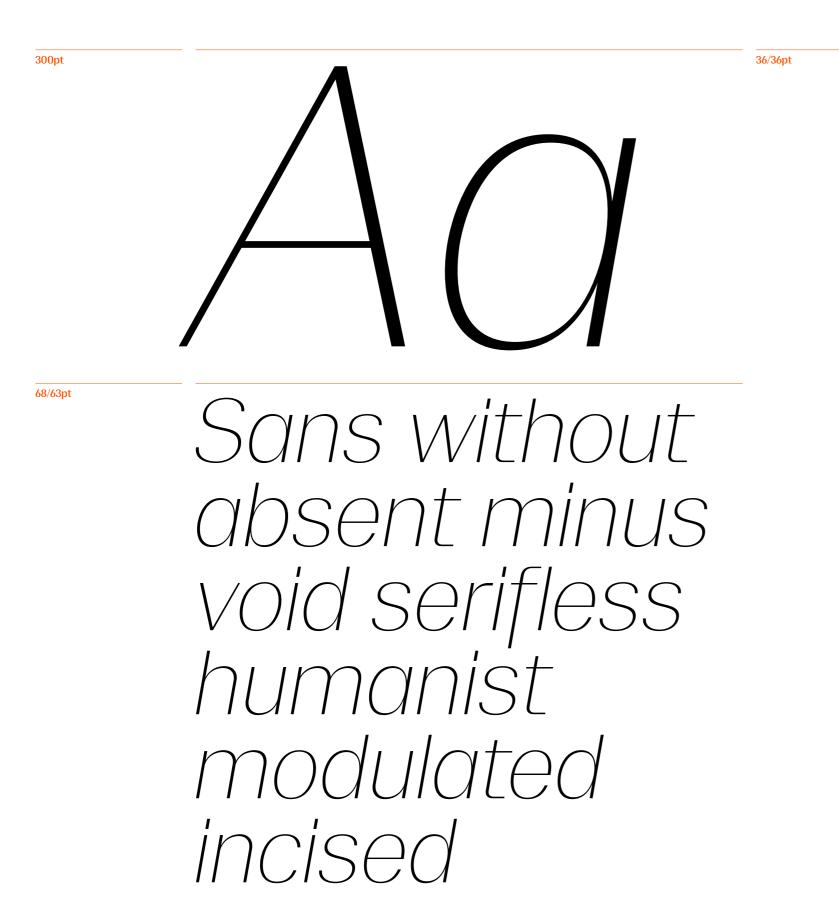
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Sans Flux 031 Extra Light Italic



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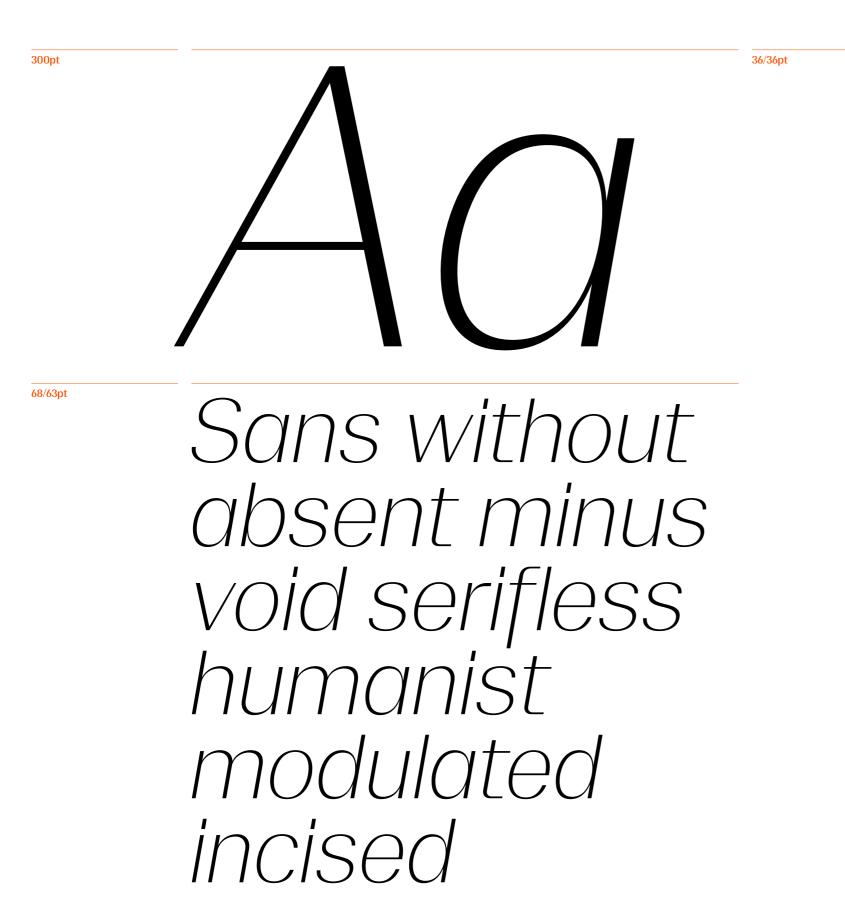


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NATURAL SIMPLEST PROTEAN REFINED LATE MODERN SKELETAL

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competent sanitised digital

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muirmcneil.com

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Subjective located mediated directed pious retrospective humanist initial several primary organic archetypal subsequent visual various different functional starting final typographic minimalist every cleanest natural INDIVIDUAL SIMPLEST POSSIBLE PROTEAN LATTER REFINED LATE MODERN SKELETAL DISCERNIBLE

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Subjective located mediated directed pious retrospective humanist initial several primary organic archetypal subsequent visual various different functional starting final typographic minimalist every cleanest natural **INDIVIDUAL SIMPLEST POSSIBLE** PROTEAN LATTER REFINED LATE MODERN SKELETAL DISCERNIBLE

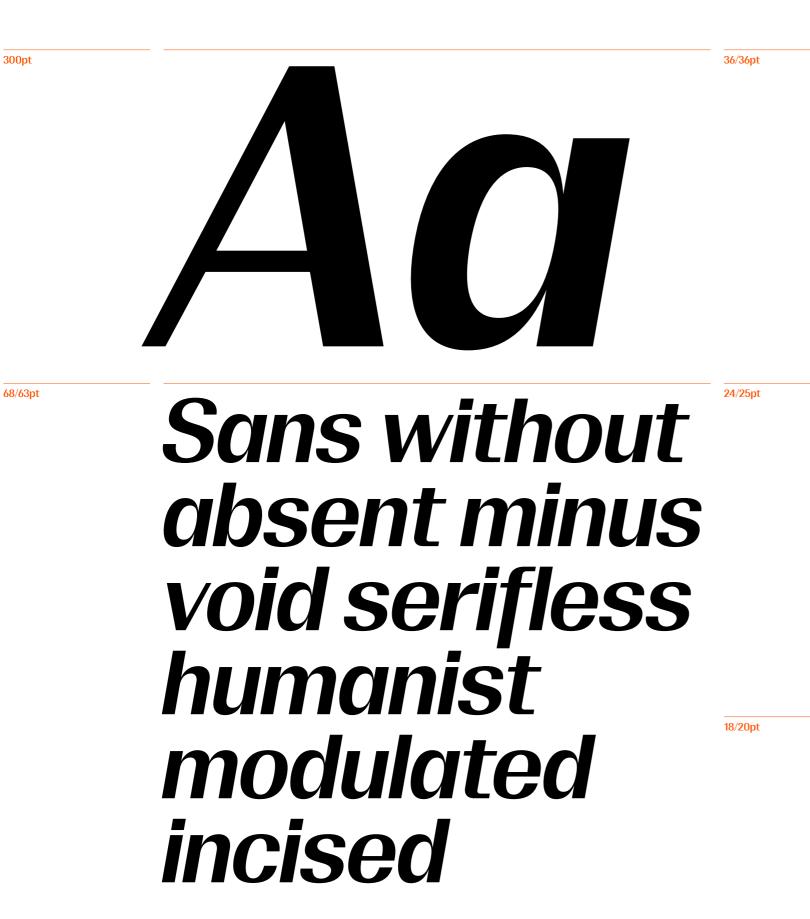
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Subjective located mediated directed pious retrospective humanist initial several primary organic archetypal subsequent visual various different functional starting final typographic minimalist every cleanest natural **INDIVIDUAL SIMPLEST POSSIBLE PROTEAN LATTER REFINED LATE** MODERN SKELETAL DISCERNIBLE

Sans Flux 161 Bold Italic

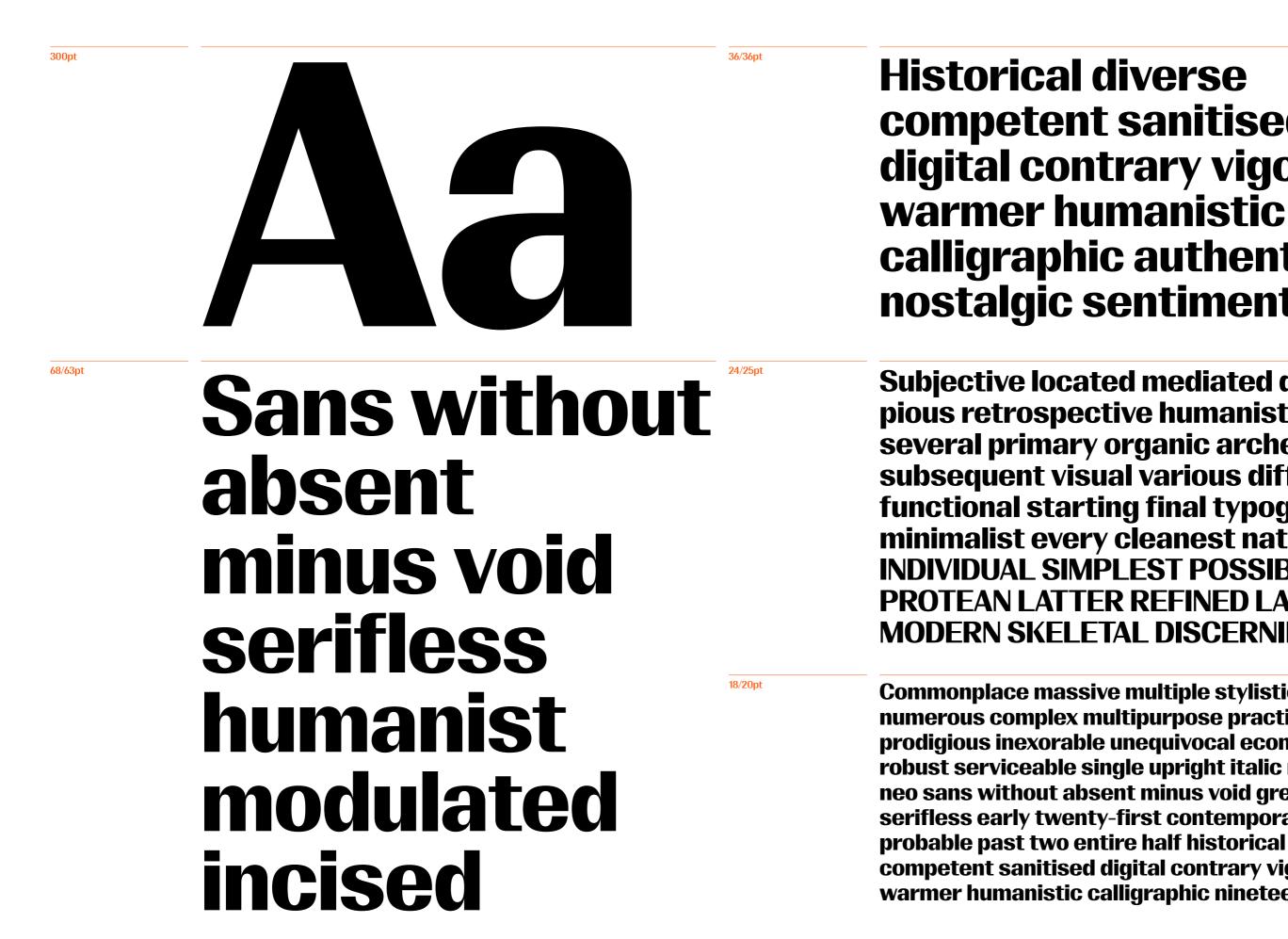


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Subjective located mediated directed pious retrospective humanist initial several primary organic archetypal subsequent visual various different functional starting final typographic minimalist every cleanest natural **INDIVIDUAL SIMPLEST POSSIBLE PROTEAN LATTER REFINED LATE** MODERN SKELETAL DISCERNIBLE

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Commonplace massive multiple stylistic numerous complex multipurpose practical prodigious inexorable unequivocal economical robust serviceable single upright italic matching neo sans without absent minus void greater serifless early twenty-first contemporary probable past two entire half historical diverse competent sanitised digital contrary vigorous warmer humanistic calligraphic nineteenth

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Historical diverse competent sanitised digital contrary vigorous warmer humanistic calligraphic authentic nostalgic

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Subjective located mediated directed pious retrospective humanist initial several primary organic archetypal subsequent visual various different functional starting final typographic **INDIVIDUAL SIMPLEST POSSIBLE PROTEAN LATTER REFINED LATE MODERN SKELETAL DISCERNIBLE**

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Subjective located mediated directed pious retrospective humanist initial several primary organic archetypal subsequent visual various different functional starting final typographic INDIVIDUAL SIMPLEST POSSIBLE **PROTEAN LATTER REFINED LATE MODERN SKELETAL DISCERNIBLE**

18/20pt

24/25pt

Commonplace massive multiple stylistic numerous complex multipurpose practical prodigious inexorable unequivocal economical robust serviceable single upright italic matching neo sans without absent minus void greater serifless early twenty-first contemporary probable past two entire half historical diverse competent sanitised digital contrary vigorous warmer humanistic calligraphic nineteenth

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

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Lining Figures

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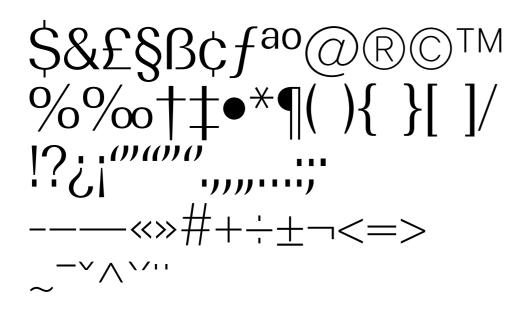
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