

14 The Bundespost logo was also redrawn to harmonize with the typeface, digitised and included on the typesetting font.

For signage systems, architectural lettering, vehicles and large headline sizes one would need a special medium weight which can be without all the limitations of a typeface for very small sizes. This means it can be less explicit in its individual characters but instead be legible in large sizes and from a distance. This version, too, can initially be interpolated between regular and bold and then adapted to its specific purpose. Once the data are available on the Ikarus system, one can even consider a slightly more condensed and exaggerated version for setting telephone books with specially adapted weights and figures.

Special signs such as pictograms, symbols, signs, the Bundespost logo etc can also be included on a font for typesetting, thus eliminating reproduction and make-up work.

It would eventually even be feasible to use the design as the basis for an exclusive typewriter face on electronic daisy-wheel machines.

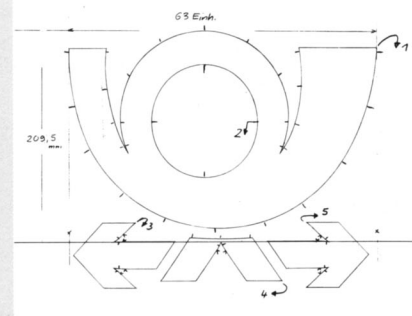
#### The result

The illustrations on these pages show the development of Sedley Place's design work on the typeface. Once a typesetting font was available, the forms which Sedley Place had re-designed were all set in the new face as were some publications. This was all done without any major corrections to the original design which would, of course, be needed eventually – as this setting shows.

Through talks with all relevant manufacturers of typesetting equipment it was guaranteed that the face would be available on all these systems at the same time. As the Bundespost had paid for all the design work, the fonts could be sold at a considerable discount, therefore allowing even the smallest supplier of typesetting to invest in the new typeface.

The Minister of Telecommunications himself had expressed interest in the face, the publicity department, who had asked Sedley Place to go ahead with

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the project, wanted it and a professor of Applied Psychology had written a very favourable report on it. The administration, however, decided not to go ahead with the introduction of the exclusive corporate typeface because it would 'cause unrest'.

Instead, it was decided that all the known Helveticas were to continue as the Deutsche Bundespost's houseface.

So go back to the beginning and start reading again.

#### Original concept, research and sketches:

Erik Spiekermann, assisted by Michael Bitter, at Sedley Place Design, Berlin.

**Design and artwork** of complete alphabets: Gerry Barney and Mike Pratley at Sedley Place Design, London.

#### Digitised:

D. Stempel AG, Frankfurt.

**Trial settings:** Fotosatz Hoffmann, Messel.

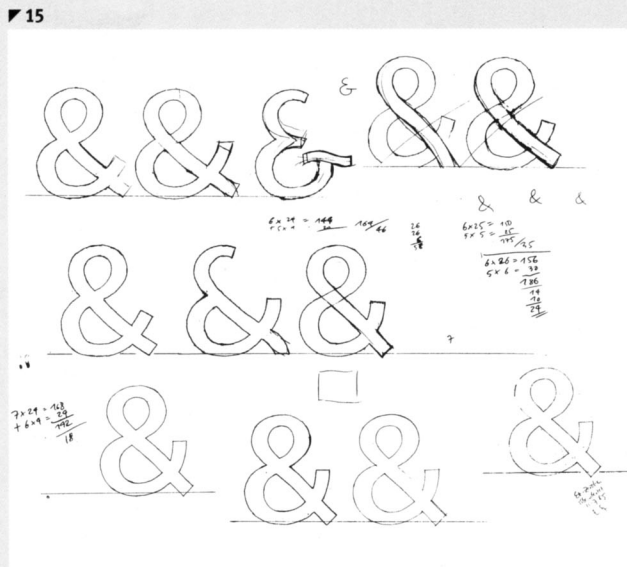
This article was set in PT 55 and 75.

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15 Ampersands to choose from, but the one on the right still isn't quite the final one yet.

16, 18 First digitised version of PT 55 (regular) and PT 75 (bold), set on CRTronic.

17 Hand-drawn artwork for the display weight, brought to the same size.



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