

CHASLINE

C H A S L I N E

BY CHARLES WILTGEN

Chasline is a fresh, semi-industrial display face of a style fairly popular with designers right now. I've seen Chasline-like faces used in everything from advertising to movie titles (Jack Nicholson's "The Two Jakes") to article openings in magazines (especially features having to do with design). I created it because there was nothing like it on the market, and I needed something to use as a relatively hip logotype for my band.

Chasline is partially inspired by the typeface Pulp Modern, a face by Nick Pavkovic and used extensively throughout his *Pulp* magazine. Pulp Modern, even if you could get it, couldn't be used by any usual Mac programs, because it exists only as set of seven or eight PostScript routines that are used to draw various parts of its characters (see the May 1990 issue of *Publish*). Chasline, however, can be used like any other Macintosh typeface. Chasline is a homogeneous, almost minimalist face, which mirrors Pavkovic's original idea of creating every capital letter with only a few PostScript routines (my extensions to the face generally follow the same philosophy), but Chasline goes far beyond Pulp Modern's caps-only letterforms and also includes lowercase letters, numerals, punctuation, and most other special characters, all of my own design.

U S I N G C H A S L I N E

In *Pulp*, Pulp Modern's uppercase characters are used with liberal amounts of letterspacing (at least as wide as the characters themselves) — Chasline also works very well this way. Mixed case text in Chasline (or even just lowercase) has its own unique look and, I think, a really distinct color, partially because of the even strokes of the letterforms and also because its x-height is particularly low, with the stems of d's, h's, etc. reaching high above the baseline.

Chasline could be used in body copy, but probably in small amounts only — and then I'm sure it would benefit from generous leading, possibly a little extra character spacing, and most likely typeset output. Chasline is also appropriate for some logos (though it's certainly not neutral — I'm warning all plumbing supply stores, rendering services and morgues right now) and for many types of heads, subheads, initial caps, etc.

Chasline can be effectively manipulated in text-effect programs, and some transmogrifications work really well. And, like all typefaces that depend on kerning, it will look better using programs that support it (like PageMaker, QuarkExpress, FreeHand, Illustrator, etc.) then with typographically ignorant programs that don't (Word is the only one I use that won't).

