

CHASLINE

CHASLINE

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.

USING CHASLINE

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 transmutations 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.) than with typographically ignorant programs that don't (Word is the only one I use that won't).

T H E D E A L

Chasline is shareware. Feel free to pass it on, as long as you pass along the entire Stuffit file. (Those of you distributing shareware collections, please write for permission.) The version of Chasline in the archive is close to the version you will receive if you decide you like it and pay the shareware fee. For \$25 and a floppy you'll get Chasline in an ATM-compatible type 1 format — that version will also have any special characters that I've added since publishing this shareware version and, more significantly, an expanded and refined set of kerning pairs. This version is certainly not a cripple, but the version you buy will be better. If you use it, please pay for it. (Do it now!)

I feel that the shareware fee is reasonable for my work. All shareware monies paid will (a) help me pay college tuition expenses, and (b) encourage me to release more of my work through the shareware system. Advance thanks to those of you with honor.

T H E D E T A I L S

Charles Wiltgen

SyncOptic Font Foundry

2410 Broadway, Apt. B

Dubuque, Iowa 52001

\$25 shareware fee + formatted diskette official release version

\$28 if you'd rather I supplied the diskette

NAME :

ADDRESS :

CITY :

STATE :

ZIP :

A R E Q U E S T

I know a lot of people out there have more experience in this field than me, and I'd like to polish this face to a high sheen — if you have any comments on the face as a whole (“What were you *thinking?*”, “Any chance for a small caps version?”) or on specific characters (“You know, I like the face but have you thought about trying this with the slash-0...”), please send me your comments. I will read and consider all of them, especially if there are helpful hints buried in the criticism! Thanks — and yes, if there's interest, I plan on creating Chaseline Demi and Chaseline Black that those who paid for the face will receive if they send a formatted disk and return postage.