



The typeface

OVINK

a a a a c c c e e e e n n n u u s s s f f f i i i j j l l l t t t

Ovink is loosely inspired by Knud V. Engelhardt's work for the street signage, designed in 1226-27 for Gentofte in Denmark. Being rooted in the Danish typography tradition, Ovink has a sturdy unpretentious look to it, yet compared to its predecessor the curves are tighter, and characters have a higher level of differentiation.

Ovink is designed for great distance legibility, but the high regularity of the letters also makes the typeface suitable for running text. The wide span of weights motivates a broad usage for the setting of both display and text.

The typeface is named after the legibility researcher Gerrit Willem Ovink. An early version of the typeface was subjected to experimental legibility investigations of distance and time threshold methods*. Participants were exposed to different variations of the most frequently misread lowercase letters. The findings, which were implemented in

the final designs, demonstrated that the two-storey 'a' has a higher legibility than the one-storey 'a' and a diagonal spine of the 's' has a lower legibility than a round spine. 'j', and 't' both benefit from a long tail, and that 'e' at distance viewing is more visible with an open aperture. The study also showed that 'i' is more legible with a serif on top, and that a wide 'l' is more legible than a narrow 'l'. For that reason, Ovink can be set both with, and without, serifs on 'i' and 'j', and tail on 'l'.

Signage typefaces are often presented as a light coloured text on a dark background. We know that negative text appear bolder in the stroke than positive text, the weights of the typeface Ovink are therefore designed to even out this difference. When set negative, the Regular weights appear similar to the Medium weights set positive. The same goes for the pairing of SemiBold and Bold.

*Beier, S. & Larson, K. (2010) 'Design Improvements for Frequently Misrecognized Letters', *Information Design Journal*, 18(2), 118-137

First, the legibility

of isolated

CHARACTERS HAS BEEN NEGLECTED HITHERTO,

WHILE IT IS

at the same time highly important

for the science

AND ART

OF PRINTING AND ADVERTISING,
and experimentally more accessible

than the legibility

of continuous reading-matter.

Kastrup Lufthavn

OvinkMediumItalic Default Setting

Kastrup Lufthavn

OvinkRegularItalic Default Setting

ÆBLEHAVEN

OvinkBoldItalic Default Setting

ÆBLEHAVEN

OvinkSemiBoldItalic Default Setting

Københavns Hovedbanegård

OvinkMedium Default Setting

Københavns Hovedbanegård

OvinkRegular Default Setting

Sjællandsgade

OvinkBold Stylistic Set 1

Sjællandsgade

OvinkSemiBold Stylistic Set 1

OvinkThin

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkUltraLight

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkLight

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkRegular

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkMedium

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkSemiBold

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkBold

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkBlack

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkUltraBlack

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkThinItalic

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkUltraLightItalic

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkLightItalic

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkRegularItalic

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkMediumItalic

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkSemiBoldItalic

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkBoldItalic

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkBlackItalic

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkUltraBlackItalic

ABCDEFGHIJ abcdefghij
0123456 ?!@&#%*©

OvinkRegular
Default Setting**6 pt**

The subjective facility, or feeling of ease, has not got the place in the literature on our subject that it undoubtedly deserves.

7 pt

The subjective facility, or feeling of ease, has not got the place in the literature on our subject that it und

8 pt

The subjective facility, or feeling of ease, has not got the place in the literature on our subjec

9 pt

The subjective facility, or feeling of ease, has not got the place in the literature on

10 pt

The subjective facility, or feeling of ease, has not got the place in the liter

11 pt

The subjective facility, or feeling of ease, has not got the place in th

12 pt

The subjective facility, or feeling of ease, has not got the place

13 pt

The subjective facility, or feeling of ease, has not got the

14 pt

The subjective facility, or feeling of ease, has not got

15 pt

The subjective facility, or feeling of ease, has not

16 pt

The subjective facility, or feeling of ease, has n

17 pt

The subjective facility, or feeling of ease, ha

18 pt

The subjective facility, or feeling of ease,

19 pt

The subjective facility, or feeling of eas

20 pt

The subjective facility, or feeling of e

21 pt

The subjective facility, or feeling of

22 pt

The subjective facility, or feeling o

23 pt

The subjective facility, or feeling

24 pt

The subjective facility, or feelin

25 pt

The subjective facility, or feel

26 pt

The subjective facility, or fee

27 pt

The subjective facility, or fe

28 pt

The subjective facility, or f

OvinkRegularItalic

Default Setting

6 pt	<i>The subjective facility, or feeling of ease, has not got the place in the literature on our subject that it undoubtedly deserves.</i>
7 pt	<i>The subjective facility, or feeling of ease, has not got the place in the literature on our subject that it undo</i>
8 pt	<i>The subjective facility, or feeling of ease, has not got the place in the literature on our subjec</i>
9 pt	<i>The subjective facility, or feeling of ease, has not got the place in the literature on</i>
10 pt	<i>The subjective facility, or feeling of ease, has not got the place in the liter</i>
11 pt	<i>The subjective facility, or feeling of ease, has not got the place in th</i>
12 pt	<i>The subjective facility, or feeling of ease, has not got the place</i>
13 pt	<i>The subjective facility, or feeling of ease, has not got the</i>
14 pt	<i>The subjective facility, or feeling of ease, has not got</i>
15 pt	<i>The subjective facility, or feeling of ease, has not</i>
16 pt	<i>The subjective facility, or feeling of ease, has n</i>
17 pt	<i>The subjective facility, or feeling of ease, ha</i>
18 pt	<i>The subjective facility, or feeling of ease,</i>
19 pt	<i>The subjective facility, or feeling of eas</i>
20 pt	<i>The subjective facility, or feeling of e</i>
21 pt	<i>The subjective facility, or feeling of</i>
22 pt	<i>The subjective facility, or feeling o</i>
23 pt	<i>The subjective facility, or feeling</i>
24 pt	<i>The subjective facility, or feelin</i>
25 pt	<i>The subjective facility, or feel</i>
26 pt	<i>The subjective facility, or fee</i>
27 pt	<i>The subjective facility, or fe</i>
28 pt	<i>The subjective facility, or f</i>

OvinkRegular 9/14 pt

Default Setting

Only a few investigators used isolated letters: others however, used words or lines. In both cases no different forms of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface.

OvinkRegular 9/14 pt

Stylistic Set 1

Only a few investigators used isolated letters: others however, used words or lines. In both cases no different forms of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface.

OvinkBold 9/14 pt

Default Setting

Only a few investigators used isolated letters: others however, used words or lines. In both cases no different forms of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface.

OvinkBold 9/14 pt

Stylistic Set 1

Only a few investigators used isolated letters: others however, used words or lines. In both cases no different forms of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface.

OvinkRegularItalic 9/14 pt

Default Setting

Only a few investigators used isolated letters: others however, used words or lines. In both cases no different forms of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface.

OvinkRegularItalic 9/14 pt

Stylistic Set 1

Only a few investigators used isolated letters: others however, used words or lines. In both cases no different forms of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface.

OvinkBoldItalic 9/14 pt

Default Setting

Only a few investigators used isolated letters: others however, used words or lines. In both cases no different forms of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface.

OvinkBoldItalic 9/14 pt

Stylistic Set 1

Only a few investigators used isolated letters: others however, used words or lines. In both cases no different forms of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface.

OvinkLight & OvinkSemiBold 7/10 pt

Default Setting

Only a few investigators used isolated letters; others however, used words or lines. In both cases no different form of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface.

In consequence the analysis of the results and following conclusions are unable to answer the question, to which degree the basic form of a character may be modified without becoming unrecognisable. The reader will remember that we are pursuing this aim (to know at which cost of legibility the artist can realize his intentions) rather than searching after the only and unique form.

OvinkRegular & OvinkBold 7/10 pt

Default Setting

Only a few investigators used isolated letters; others however, used words or lines. In both cases no different form of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface. In consequence the analysis of the results and following conclusions are unable to answer the question, to which degree the basic form of a character may be modified without becoming unrecognisable. **The reader will remember that we are pursuing this aim (to know at which cost of legibility the artist can realize his intentions) rather than searching after the only and unique form.**

OvinkLight & OvinkSemiBold 9/14 pt

Default Setting

Only a few investigators used isolated letters; others however, used words or lines. In both cases no different form of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface. **In consequence the analysis of the results and following conclusions are unable to answer the question, to which degree the basic form of a character may be modified without becoming unrecognisable.**

The reader will remember that we are pursuing this aim (to know at which cost of legibility the artist can realize his intentions) rather than searching after the only and unique form.

OvinkRegular & OvinkBold 9/14 pt

Default Setting

Only a few investigators used isolated letters; others however, used words or lines. In both cases no different form of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface. In consequence the analysis of the results and following conclusions are unable to answer the question, to which degree the basic form of a character may be modified without becoming unrecognisable. **The reader will remember that we are pursuing this aim (to know at which cost of legibility the artist can realize his intentions) rather than searching after the only and unique form.**

OvinkLight & OvinkSemiBold 11/16 pt

Default Setting

Only a few investigators used isolated letters; others however, used words or lines. In both cases no different form of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface. **In consequence the analysis of the results and following conclusions are unable to answer the question.**

OvinkRegular & OvinkBold 11/16 pt

Default Setting

Only a few investigators used isolated letters; others however, used words or lines. **In both cases no different form of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface.** In consequence the analysis of the results and following conclusions are unable to answer the question.

OvinkLightItalic & OvinkSemiBoldItalic 7/10 pt Default Setting

Only a few investigators used isolated letters; others however, used words or lines. In both cases no different form of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface. **In consequence the analysis of the results and following conclusions are unable to answer the question, to which degree the basic form of a character may be modified without becoming unrecognisable.** The reader will remember that we are pursuing this aim (to know at which cost of legibility the artist can realize his intensions) rather than searching after the only and unique form.

OvinkRegularItalic & OvinkBoldItalic 7/10 pt Default Setting

Only a few investigators used isolated letters; others however, used words or lines. In both cases no different form of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface. In consequence the analysis of the results and following conclusions are unable to answer the question, to which degree the basic form of a character may be modified without becoming unrecognisable. **The reader will remember that we are pursuing this aim (to know at which cost of legibility the artist can realize his intensions) rather than searching after the only and unique form.**

OvinkLightItalic & OvinkSemiBoldItalic 9/14 pt Default Setting

Only a few investigators used isolated letters; others however, used words or lines. In both cases no different form of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface. **In consequence the analysis of the results and following conclusions are unable to answer the question, to which degree the basic form of a character may be modified without becoming unrecognisable.** The reader will remember that we are pursuing this aim (to know at which cost of legibility the artist can realize his intensions) rather than searching after the only and unique form.

OvinkRegularItalic & OvinkBoldItalic 9/14 pt Default Setting

Only a few investigators used isolated letters; others however, used words or lines. In both cases no different form of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface. In consequence the analysis of the results and following conclusions are unable to answer the question, to which degree the basic form of a character may be modified without becoming unrecognisable. **The reader will remember that we are pursuing this aim (to know at which cost of legibility the artist can realize his intensions) rather than searching after the only and unique form.**

OvinkLightItalic & OvinkSemiBoldItalic 11/16 pt Default Setting

Only a few investigators used isolated letters; others however, used words or lines. In both cases no different form of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface. **In consequence the analysis of the results and following conclusions are unable to answer the question.**

OvinkRegularItalic & OvinkBoldItalic 11/16 pt Default Setting

Only a few investigators used isolated letters; others however, used words or lines. **In both cases no different form of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface.** In consequence the analysis of the results and following conclusions are unable to answer the question.

OvinkLight & OvinkSemiBold 9/14 pt

Stylistic Set 1

Only a few investigators used isolated letters; others however, used words or lines. In both cases no different form of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface. **In consequence the analysis of the results and following conclusions are unable to answer the question, to which degree the basic form of a character may be modified without becoming unrecognisable.** The reader will remember that we are pursuing this aim (to know at which cost of legibility the artist can realize his intensions) rather than searching after the only and unique form.

OvinkRegular & OvinkBold 9/14 pt

Stylistic Set 1

Only a few investigators used isolated letters; others however, used words or lines. In both cases no different form of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface. In consequence the analysis of the results and following conclusions are unable to answer the question, to which degree the basic form of a character may be modified without becoming unrecognisable. **The reader will remember that we are pursuing this aim (to know at which cost of legibility the artist can realize his intensions) rather than searching after the only and unique form.**

OvinkLightItalic & OvinkSemiBoldItalic 9/14 pt

Stylistic Set 1

*Only a few investigators used isolated letters; others however, used words or lines. In both cases no different form of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface. **In consequence the analysis of the results and following conclusions are unable to answer the question, to which degree the basic form of a character may be modified without becoming unrecognisable.** The reader will remember that we are pursuing this aim (to know at which cost of legibility the artist can realize his intensions) rather than searching after the only and unique form.*

OvinkRegularItalic & OvinkBoldItalic 9/14 pt

Stylistic Set 1

*Only a few investigators used isolated letters; others however, used words or lines. In both cases no different form of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface. In consequence the analysis of the results and following conclusions are unable to answer the question, to which degree the basic form of a character may be modified without becoming unrecognisable. **The reader will remember that we are pursuing this aim (to know at which cost of legibility the artist can realize his intensions) rather than searching after the only and unique form.***

OvinkRegular & OvinkRegularItalic 9/14 pt

Stylistic Set 1

Only a few investigators used isolated letters; others however, used words or lines. In both cases *no different form of the same character were compared*, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface.

OvinkBold & OvinkBoldItalic 9/14 pt

Stylistic Set 1

Only a few investigators used isolated letters; others however, used words or lines. In both cases no different form of the same character were compared, but rather the relative possibility of interchange was searched between the various characters of the alphabet at one and the same typeface.

**THE STUDY OF THE SHAPES
OF SINGLE CHARACTERS ONLY,**

means an arbitrary limitation
of possible causes; it has to be
done side by side of research
of assimilati

*...it is often
far more
important for a
publisher or
advertiser to
know whether
the reading
public dislike a
type or not, than
to know the
actual differences
in speed, which
are small
anyhow.*

**THE STUDY OF THE
SHAPES OF**

SINGLE CHARACTERS

*only, means an
arbitrary
limitation of possible
causes it has to be
done side by side of
research*

of

ASSIMILATIVE READING