

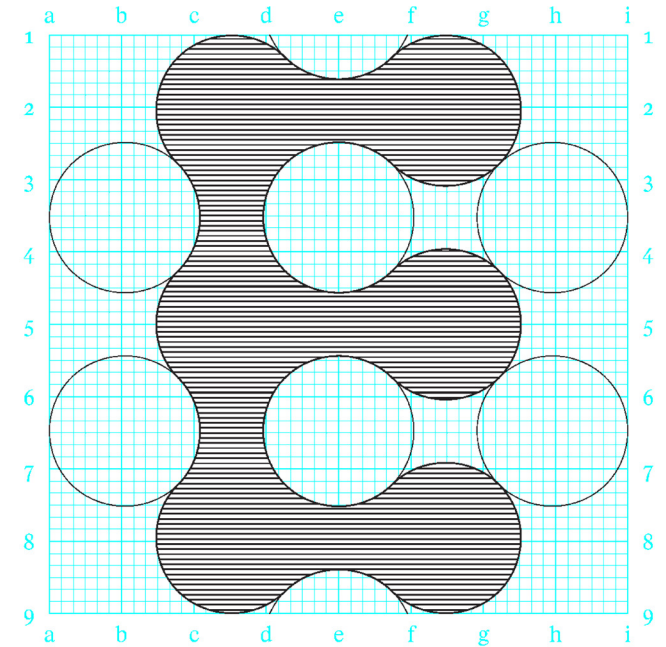
Organic Rationality. How can the gesture or the tension of a curve be transposed into a mathematical system? This question has been a recurring topic since the 17th century. From Grandjean's *Romain du Roi* to Dr Donald Knuth's Metafont system, many people have sought to address the problem of creating organic and optically balanced curves that can also be translated into a numerical system¹.

In computer graphics too, the challenge of mathematically generated organic forms has been a recurring issue. It was addressed by Jim Blinn, a computer scientist who first became widely known for his work in computer graphics at NASA. In the early 1980s, Blinn invented a new technique to visualise atom interactions for Carl Sagan's TV show *Cosmos*. Such forms became known as 'metaballs'.

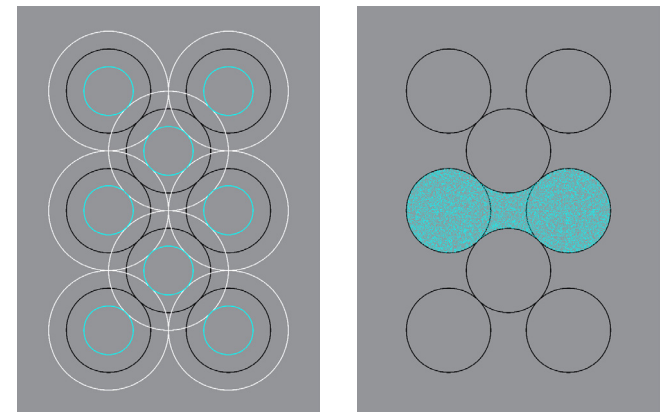
As Wikipedia helpfully explains, metaballs are organic-looking n-dimensional isosurfaces. Their behaviour replicates mitosis in cell biology (though in reverse order). When they come into close proximity with one another, these blobs meld together to create single objects. Today, metaballs are versatile tools often used to model organic objects and create meshes for digital sculpting. They have become ubiquitous in the motion and UX design community, where they are referred to as the 'jelly effect' and commonly appear in UI elements such as navigation buttons.

Metaballs is also Maximage's answer to the challenge of constructing an organic typeface relying on mathematic principles. It is a hypnotic display typeface merging the organic and the geometric by applying Blinn's metaballs principle to type design². The typeface is made up of dots which meld together when they come into contact, creating blobby letters in variable dimensions. Its concept is based on the reaction-diffusion system, which equally distributes black and white surfaces and produces a strong optical effect: the grid used to create the Regular weight has the exact same dimensions for the letterform and the counter-form³.

Metaballs comes in a family of five distinctive styles ranging from Thin to Black. The Thin version pushes the balls to the edge of mitosis: the lines joining the bubbles are on the verge of breaking. Conversely, the Black version depicts the maximum surface before the dots merge into one another. With its fixed-width system, users can overlay or grow their Metaballs without the line length varying. A variable font is also available to animate or generate specific versions of the typeface.



[1] The organic-looking shapes are drawn in mathematical proportions, each curve defined by a circle, recalling the search for rationality in early typefaces such as the *Romain du Roi*.



[2] The circular construction grid for Metaballs Thin, Regular, Black.
[3] The space between the circles defines the connections.

A B C D E F G H I J K
 L M N O P Q R S T
 U V W X Y Z
 a b c d e f g h i j k l m n
 o p q r s t u v w x y z
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 (, " * + @ ! ? # \$ % & ')

metaballs Thin

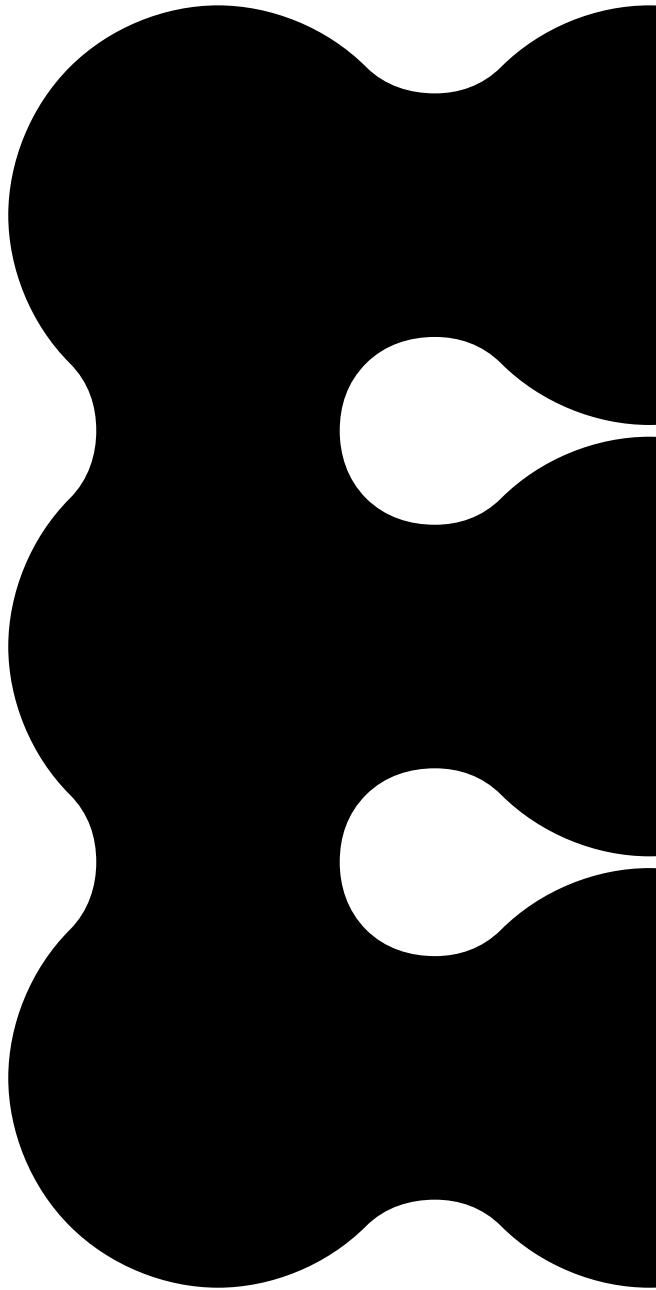
metaballs Light

metaballs Regular

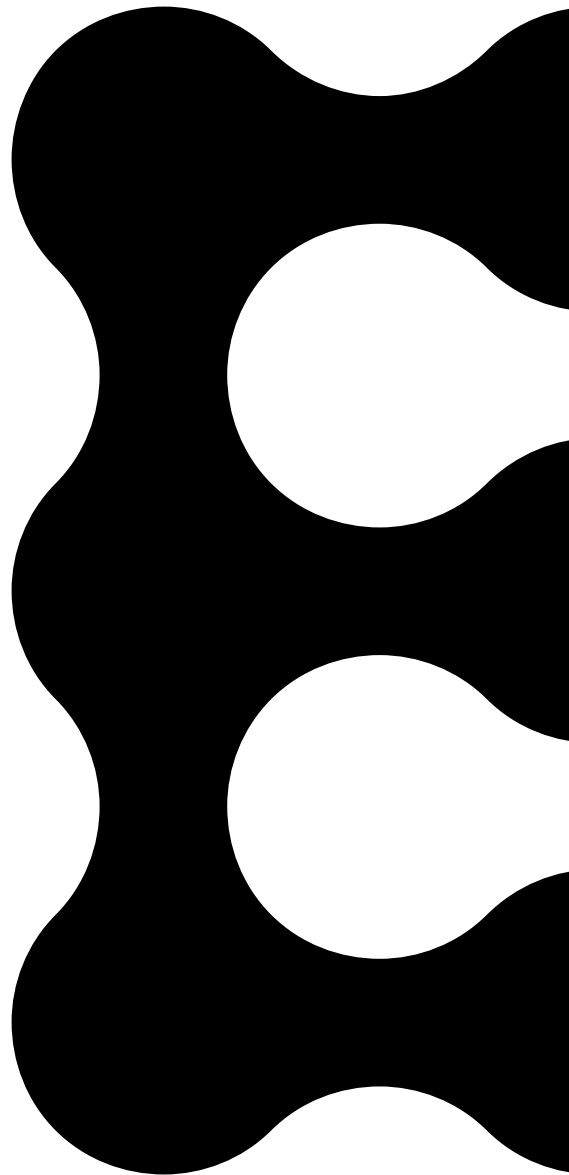
metaballs Bold

metaballs Black

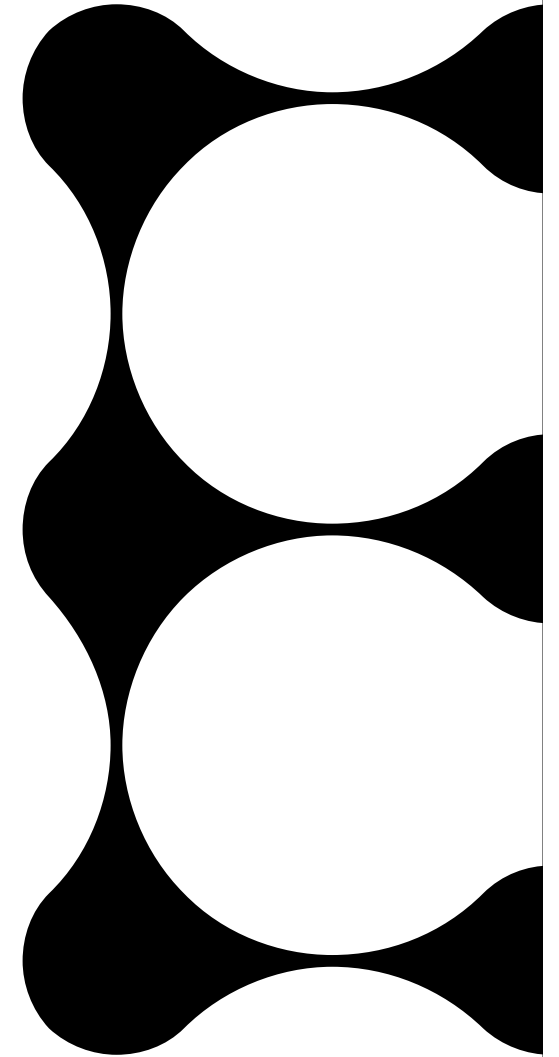
Metaballs



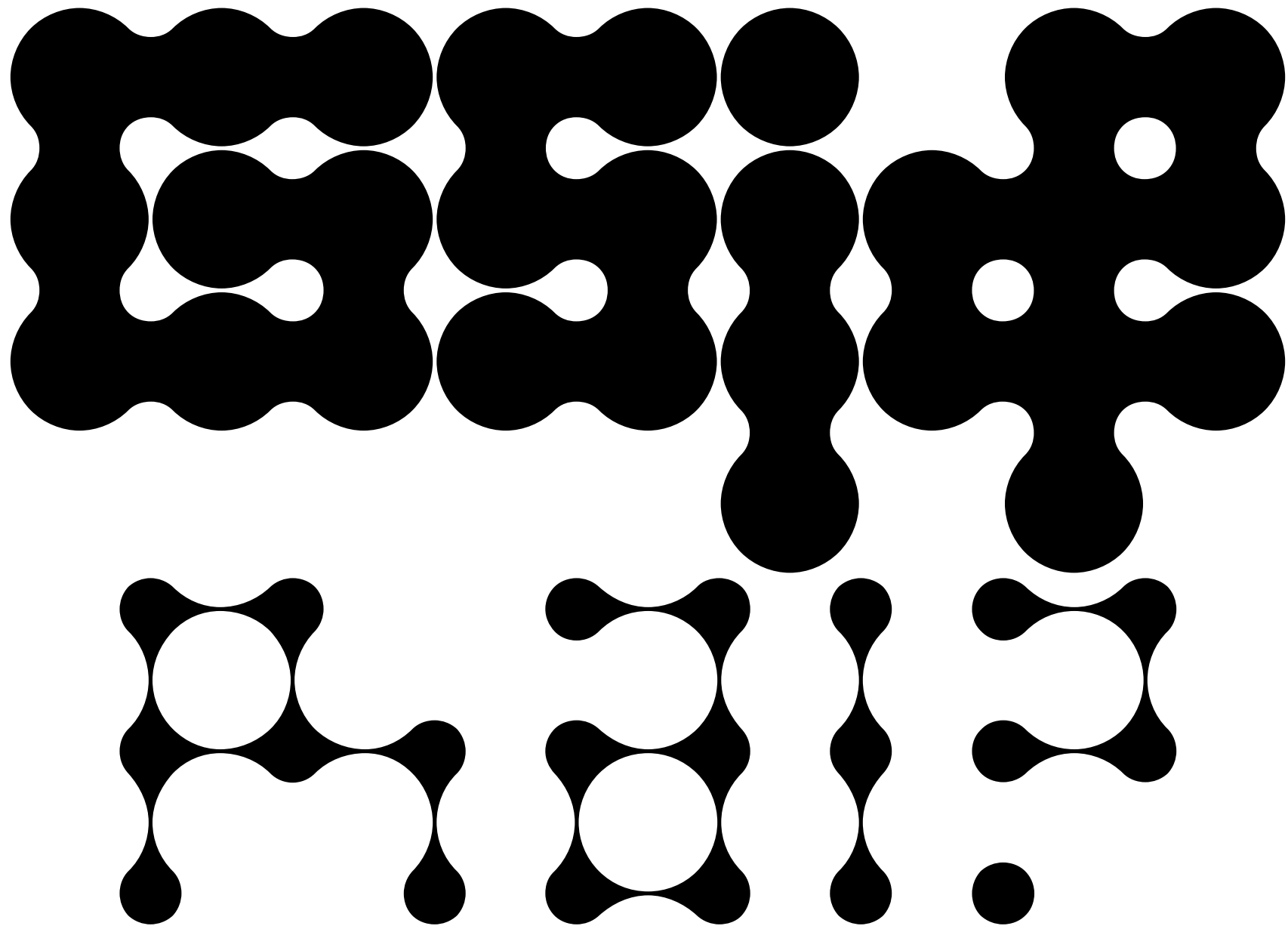
Black



Regular



Thin



META BLACK
COSMOS 90
LAPSE ECFFS
NIKE RUN
MXI WY

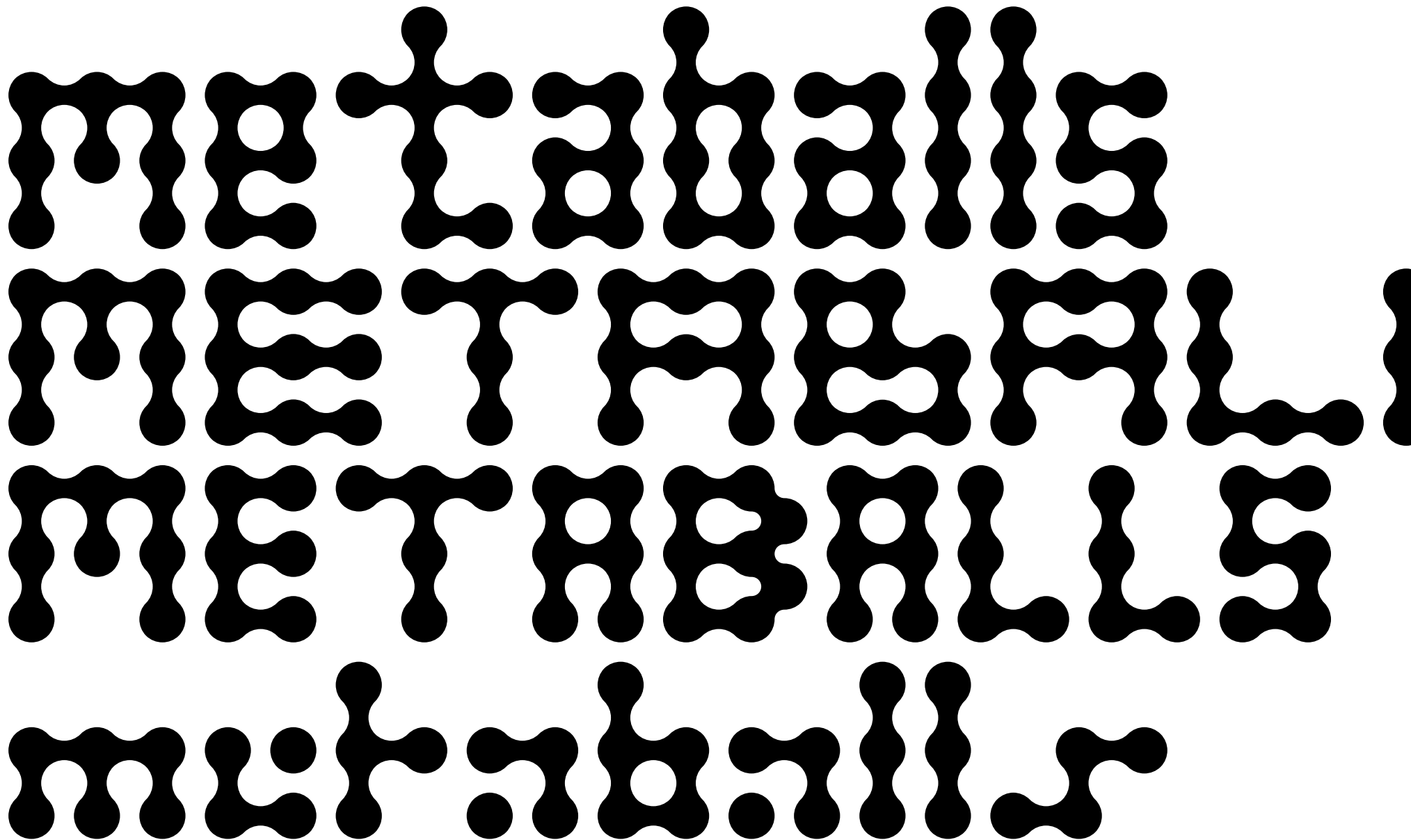
Agriculture
Bio-Technology
Combination
Manufactures

F A S T c h e k - i n

E D o p p o l i t i c a l

H u m a n i t a r i a n

I n t r o d u c t i o n

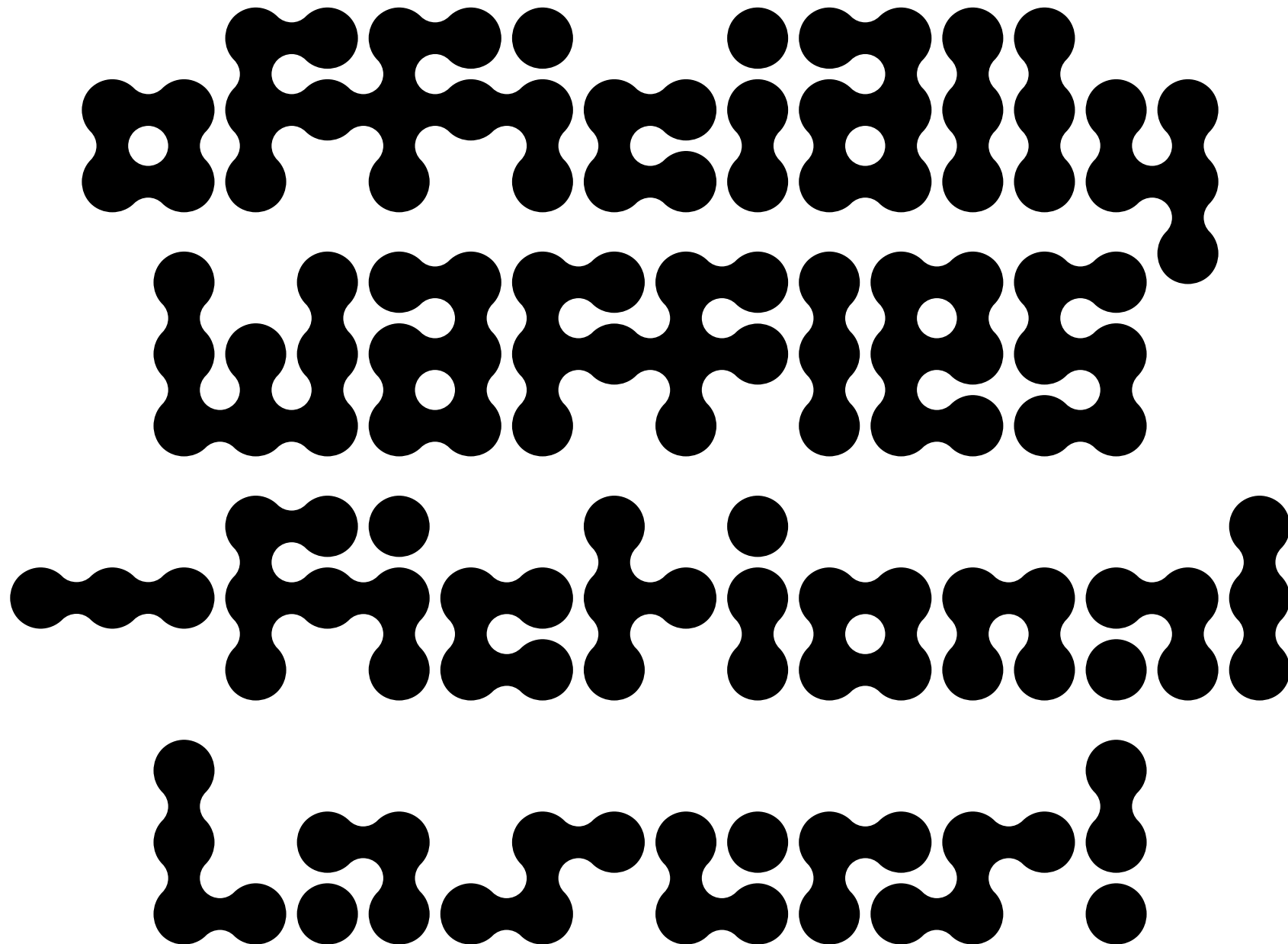


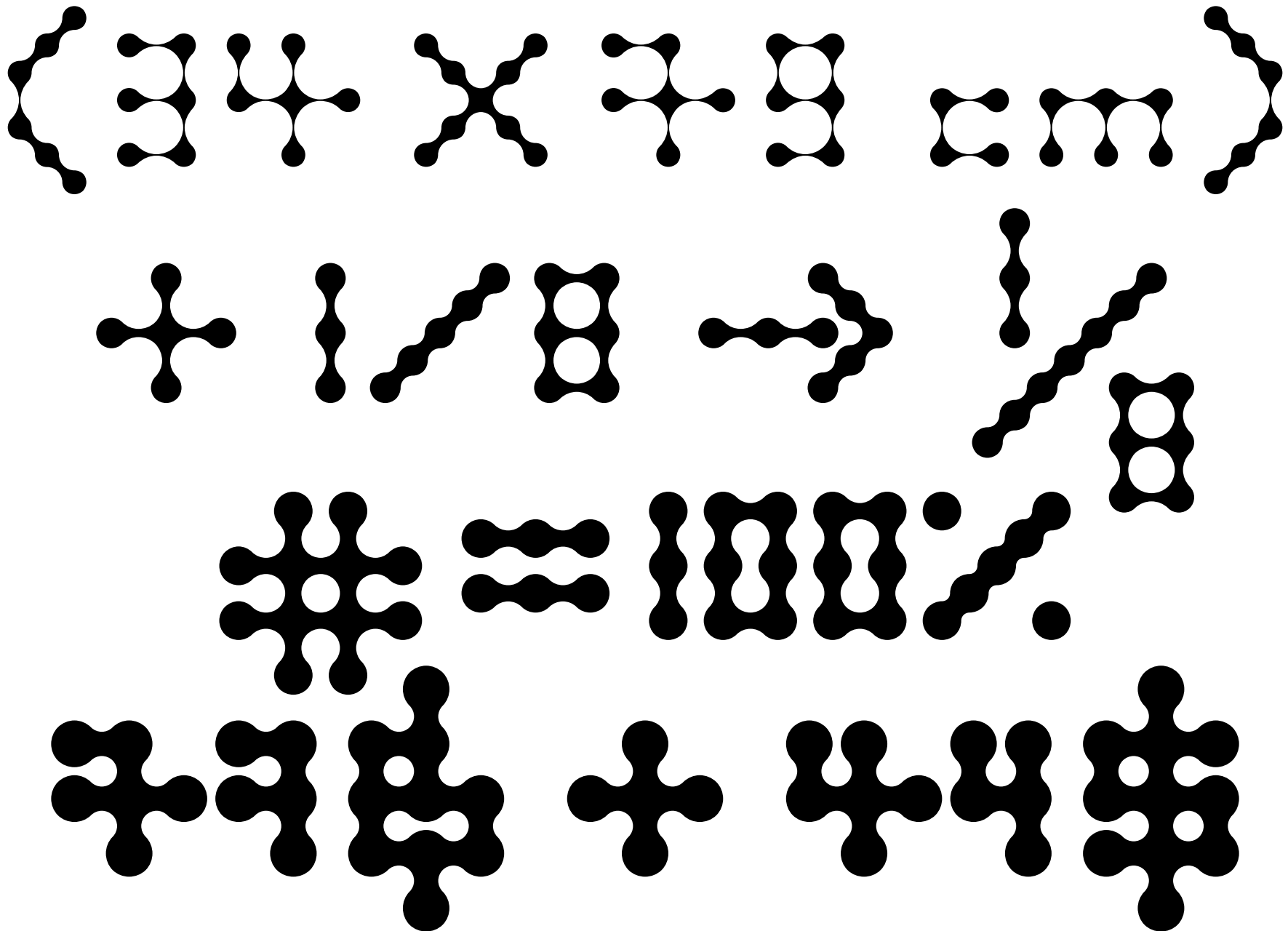
Metaballs
Stylistic Sets

Metaballs
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c b d f t

n a l c

g h i j k

m n o p q r s t u v

c b d f t

SS01 - Condensed same x-height

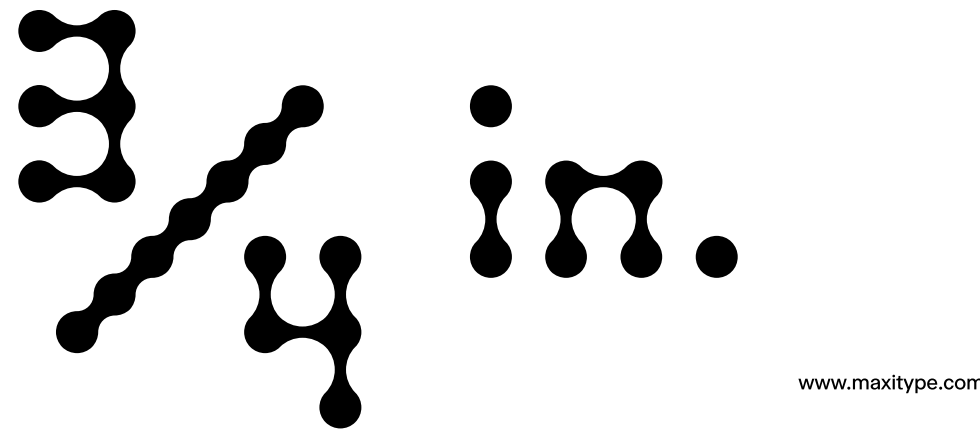
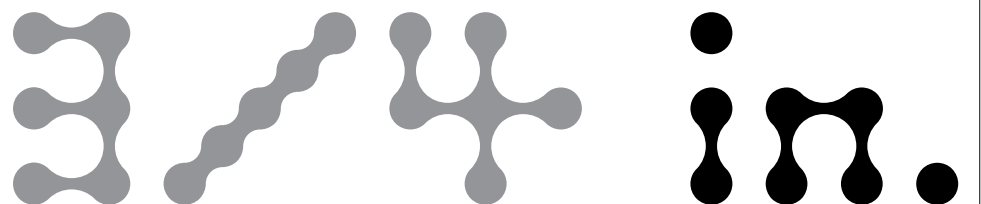
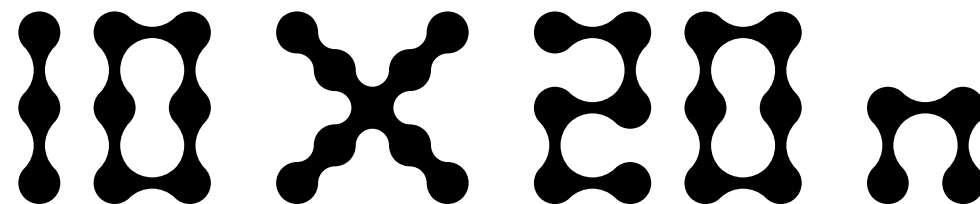
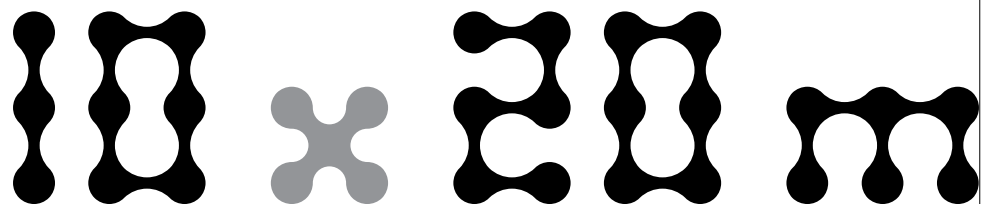
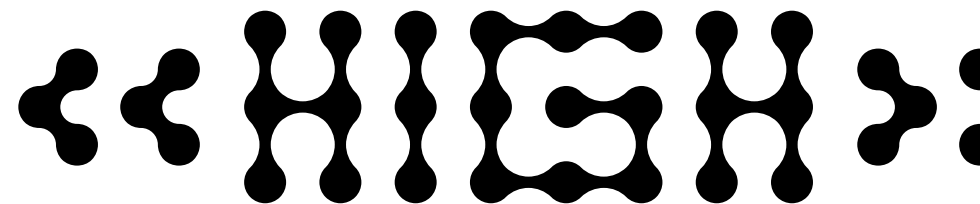
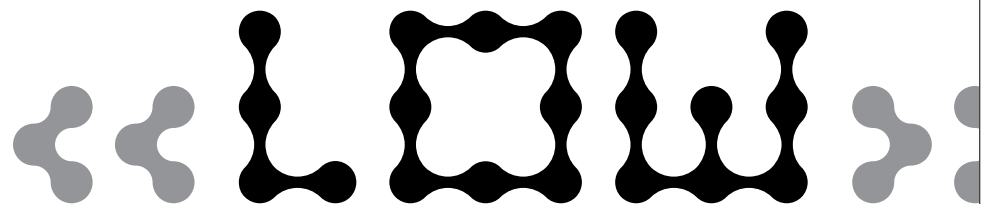
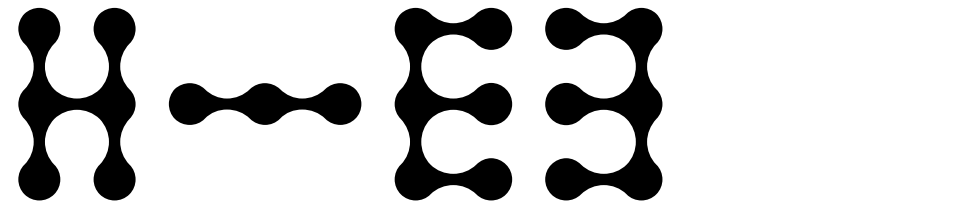
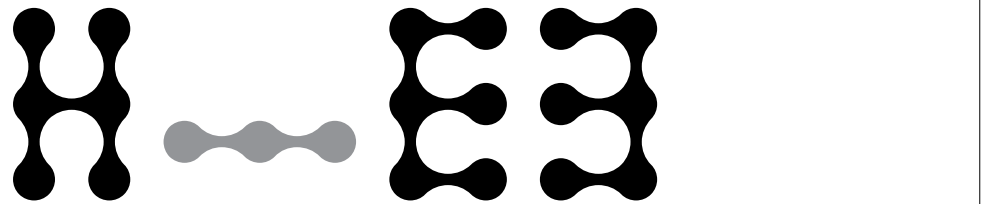
n a l c

SS02 - Large Capitals

g h i j k

SS03 - Diagonals

m n o p q r s t u v



A B C D E F G H I J K L

A B C D E F G H I J K L M N O

A B C D E F G H I J K L M N O P Q R

A B C D E F G H I J K L M N O P Q R S T U V

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 0 1 2

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 0 1 2 3 4 5 6 7 8 9

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 0 1 2 3 4 5 6 7 8 9

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 0 1 2 3 4 5 6 7 8 9

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Uppercase

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z

Lowercase

a b c d e f g h i j k l m n o p q
r s t u v w x y z

Proportional Figures

0 1 2 3 4 5 6 7 8 9

Tabular Figures

0 1 2 3 4 5 6 7 8 9

Ligatures

ff fi ff fi

Punctuation

. , : ; ... ! ; " ' ° + / \ ()
[] - - - - - , , " " ,
« » , , " ' " | !

Case Sensitive

() [] - - - - - « »

Currency

¢ ₣ £ ¥ € ₧ ₨ ₪

Maths Symbols

+ - × ÷ = ≠ > < ≥ ≤ ± ∓ √
∞ ^ ∑ ∏ ∫ ∫ ∫ ∫ ∫ ∫ ∫ ∫

Arrows

↕ ↗ → ↘ ↙ ↘ ↙ ↔ ↻

Subscript, Superscript

0 1 2 3 4 5 6 7 0 1 2 3 4 5 6 7

Fractions

1/2 1/4 3/4 1/8 3/8 5/8 7/8

Symbols

⌘ ⬠ ⬡ ⬢ ⬣ ⬤ ⬥ ⬦ ⬧ ⬨ ⬩ ⬪ ⬫ ⬬ ⬭ ⬮ ⬯ ⬰ ⬱ ⬲ ⬳ ⬴ ⬵ ⬶ ⬷ ⬸ ⬸ ⬹ ⺀ ⺁ ⺂ ⺃ ⺄ ⺅ ⺆ ⺇ ⺈ ⺉ ⺊ ⺋ ⺌ ⺍ ⺎ ⺏ ⺐ ⺑ ⺒ ⺓ ⺔ ⺕ ⺖ ⺗ ⺘ ⺙ ⺚ ⺛ ⺜ ⺝ ⺞ ⺟ ⺠ ⺡ ⺢ ⺣ ⺤ ⺥ ⺦ ⺧ ⺨ ⺩ ⺪ ⺫ ⺬ ⺭ ⺮ ⺯ ⺰ ⺱ ⺲ ⺳ ⺴ ⺵ ⺶ ⺷ ⺸ ⺹ ⺺ ⺻ ⺼ ⺽ ⺾ ⺿ ⺀ ⺁ ⺂ ⺃ ⺄ ⺅ ⺆ ⺇ ⺈ ⺉ ⺊ ⺋ ⺌ ⺍ ⺎ ⺏ ⺐ ⺑ ⺒ ⺓ ⺔ ⺕ ⺖ ⺗ ⺘ ⺙ ⺚ ⺛ ⺜ ⺝ ⺞ ⺟ ⺠ ⺡ ⺢ ⺣ ⺤ ⺥ ⺦ ⺧ ⺨ ⺩ ⺪ ⺫ ⺬ ⺭ ⺮ ⺯ ⺰ ⺱ ⺲ ⺳ ⺴ ⺵ ⺶ ⺷ ⺸ ⺹ ⺺ ⺻ ⺼ ⺽ ⺾ ⺿

Stylistic Set 01 - Condensed same x-height

h c d f g h i j l m n o p q r t

Stylistic Set 02 - Large Capitals

A C E F H J L P S U Z

Stylistic Set 03 - Diagonals

B D K R V Y v

Stylistic Set 04 - Logo Friendly

a z u k r ::

Font Specification

Name: Metaballs
Designer: Maximage
Year: 2016–2021
Styles: 5 styles, 1 package
Glyphs: 700 glyphs
Formats: OTF, TTF, WOFF, WOFF2,
Variable Font (beta version)
Mastering: Alessia Mazzarella
Type Foundry: Maxitype

OpenType Features

Access All Alternates
Case-Sensitive Forms
Denominators
Localised Forms
Oldstyle Figures
Stylistic Alternates
Stylistic Set 01 – Condensed same x-height
Stylistic Set 02 – Large Capitals
Stylistic Set 03 – Diagonals
Stylistic Set 04 – Compact Logo Friendly
Superscript
Tabular Figures

Unicode

Basic Latin
Western European
Central European
South Eastern European

Supported Languages

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Catalan, Chiga, Colognian, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Gusii, Hungarian, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makuwa-Meetto, Makonde, Malagasy, Maltese, Manx, Meru, Morisyen, Northern Sami, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Quechua, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Upper Sorbian, Uzbek (Latin), Volapük, Vunjo, Walser, Welsh, Western Frisian, Zulu.

Maxitype

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Maxitype is a collaborative platform founded in 2020 to encourage type design research. The team includes designers and studios connected by the common aim of creating, promoting and distributing new and relevant typefaces. We offer retail and bespoke typefaces, paying special attention to contemporary visual languages and historical knowledge. The current version of the platform (1.1) was released in January 2022. Subscribe to our newsletter for occasional news and access to early trials.

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