

Mayberry Pro™

An extensive font family designed by Steve Matteson for economy of space and optimal readability on screen, with advanced OpenType™ typographic support for creative professionals.

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<http://www.ascendercorp.com>

Mayberry Pro

About this font

The Mayberry Pro font family is an extensive set of 14 OpenType fonts from Ascender Corp. Mayberry was initially designed by Steve Matteson to emulate the technical behavior of a font family called Tiresias™ for use in set top TV devices and user interfaces. Mayberry Pro is a significant improvement in aesthetics and functionality over Tiresias. Mayberry includes true italics and a wide range of weights to provide the highest quality and readability on low resolution devices, while also featuring a range of OpenType features that will appeal to creative professionals.

Mayberry Pro is a slightly condensed humanist sans serif which allows for more readable text in a narrower column. Open counters and upright stress help keep the design readable at low resolutions. A significant amount of care has been given to design subtleties allowing the design to function well at large sizes.

The Mayberry Pro character set supports Central and Eastern European, Turkish and Baltic as well as the extended Latin characters found in the WGL-4 standard. Mayberry also includes a slashed zero for use where absolute distinction between 'O' and zero is a concern. Also included are typographic features such as old style figures, fractions, superior and inferior numbers for use with applications that provide advanced OpenType typographic support. A set of closed captioning symbols and arrows add to the font's versatility in interface design.

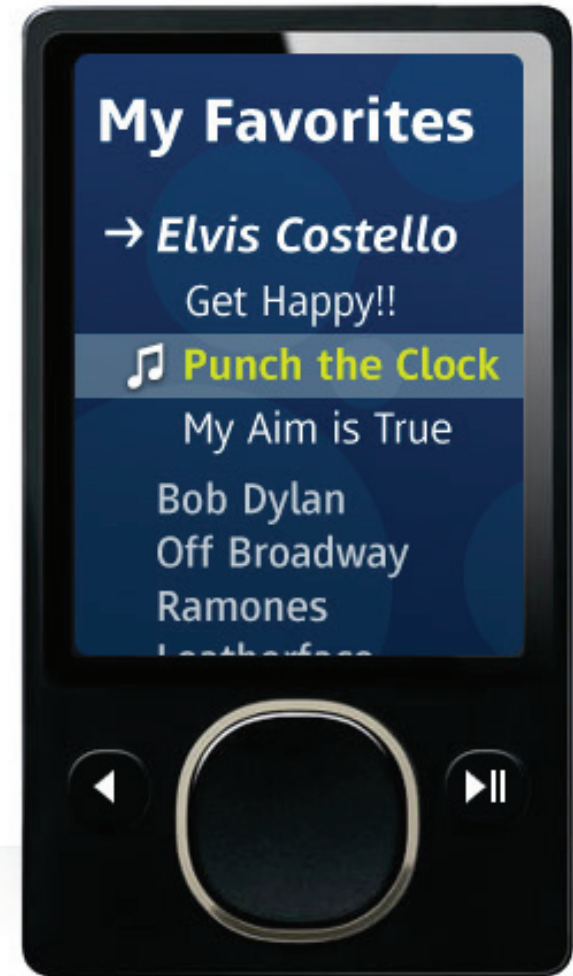
This booklet is typeset in Mayberry Pro.

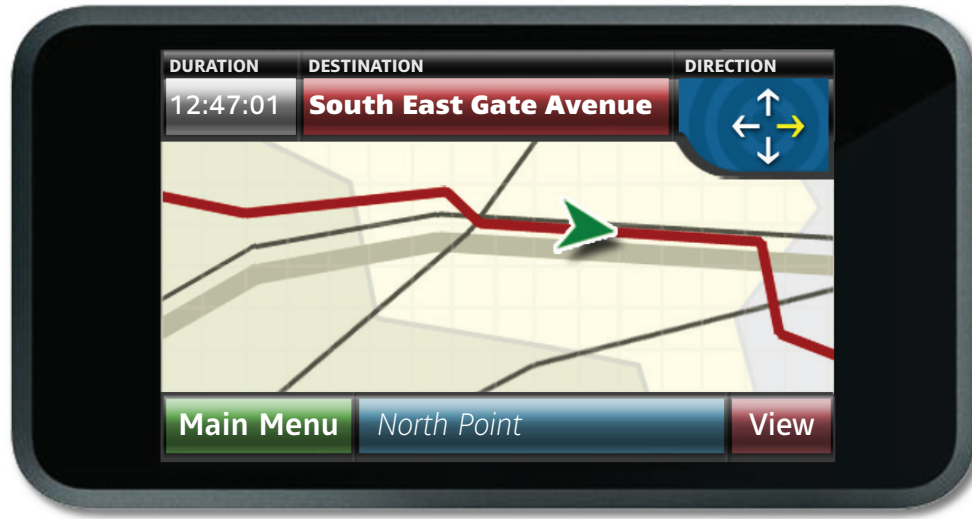
MAYBERRY™ PRO

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Seven wildly panting fruit flies gazed anxiously at the 65 juicy bouncing kumquat. Martin J. Hixeyposer quickly began his first word. Pack my box with five dozen liquor jugs. Their kind aunt was subject to frequent dizzy spells, thus causing much anxiety and grave worry. 218 junior office clerks were quite amazed at the extra reward given by their generous employer. A pox on you, Jergens old bean bag, you've squashed my favorite zwieback. Dance experts would be amazed by his feverish jerking and quaking. Sphinx of black quartz judge my vow. Jaded zombies acted quaintly but kept driving their oxen forward. A quizical, gawky

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WELCOME TO MAYBERRY, THE FRIENDLY TOWN

Hello Sarah? Get me the Blue Bird Diner

Somewhere wandering loose around Mayberry is a loaded goat

You beat everything, you know that?!

I'm dead sober Andy, but I expect I'll get over it

No more peanut butter and jelly sandwiches

It's a mark of us Fifes. Everything we eat goes to muscle

Daylight's precious when you're a youngen'

Juanita, Juanita, from your head down to your feet, there's nothing quite so sweet

Will you stop callin' me AL?!

I before e except after c and e before n in Chicken

You got time to breathe, you got time for music

Fonts In This Package

Light

hamburgetfonstiv

Light Italic

hamburgetfonstiv

Regular

hamburgetfonstiv

Italic

hamburgetfonstiv

Medium

hamburgetfonstiv

Medium Italic

hamburgetfonstiv

Semibold

hamburgetfonstiv

Semibold Italic

hamburgetfonstiv

Bold

hamburgetfonstiv

Bold Italic

hamburgetfonstiv

Extra Bold

hamburgetfonstiv

Extra Bold Italic

hamburgetfonstiv

Black

hamburgetfonstiv

Black Italic

hamburgetfonstiv

OpenType Features

Lat Latin

The Latin-1 character set contains the common set of letters, numbers, accents, punctuation and symbols of the major western European languages. Codepage 1252 Latin 1 supports these languages: Afrikaans, Alsatian, Basque, Bislama, Breton, Catalan, Chamorro, Danish, Dutch, English, Faroese, Finnish, Franco-Provencal, French, Frisian, Friulian, Galician, German, Greenlandic, Icelandic, Indonesian, Irish, Italian, Ladin, Latin, Luxembourgish, Malay, Manx Gaelic, Norwegian (Bokmål), Norwegian (Nynorsk), Occitan, Portuguese, Rhaeto-Romance, Romansh, Sami (Inari), Sami (Lule), Sami (Northern), Sami (Skolt), Sami (Southern), Scottish Gaelic, Spanish, Swedish, Walloon, Welsh.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

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619 Oldstyle figures

These figures are designed with ascenders and descenders and have features and proportions compatible with the lowercase characters of the typeface. Included are tabular oldstyle figures.

0123456789

123 Proportional Lining Figures

Most fonts include lining figures that are designed to be compatible with the capital letters. Fonts with proportional lining figures include a set of lining figures that have unique widths that are determined by the shape of the figure. Proportional lining figures are preferred when setting certain text, such as an all-capital headline.

0123456789 (Proportional lining)

0123456789 (Tabular lining/Default)

7/8 Diagonal Fractions

These fonts include an expanded set of the most commonly used diagonal fractions beyond 1/4, 1/2 and 3/4.

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

$\frac{7}{8}$

Stacked Fractions

This font contains a significant set of “nut” or “stacked” fractions that feature a horizontal bar separating the numerator and denominator.

$\frac{1}{2}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

H₂

Superscript/Subscript

Superior and inferior figures, also known as superscript and subscript letterforms, are used for footnote references, chemical compounds, and as mathematical exponents.

0123456789 / 0123456789

Scientific Inferiors

Scientific Inferior numbers are used primarily in mathematical or chemical notations.

0123456789

1st

Ordinals and Superior Letters

These fonts contain superior letterforms that are used when creating ordinals, which specify position in a numbered series, and in certain English, French and Spanish abbreviations.

0a



Ornaments

Ornaments add a personal signature to the type family and can be used as title page decoration, paragraph markers, dividers for blocks of text, or as repeated bands and borders.

Mayberry Pro was originally designed to support digital TV standards from various organizations including DAVIC, DTG, DVB, ISO, MHP, MPEG and OCAP, and the ornaments in Mayberry Pro provide support for closed captioning.



About the Designer



STEVE MATTESON is the Director of Type Design for Ascender Corporation and has created fonts for use in various screen display environments and print publishing since 1987. A graduate of Rochester Institute of Technology, Steve has an extensive background in typography, design and printing which he has applied to his development of high quality typefaces.

His work can be found in user interface designs (such as Windows Vista, Xbox 360, Zune, and Google's Android Platform); in publishing (such as Pescadero Pro, Andy and Endurance Pro); and for corporate branding (such as Symantec, Microsoft and Alcon Labs). He resides in Louisville, CO with his wife, two kids and two Labrador Retrievers.

Steve is involved with a charitable program called 'Hope for Grieving Children' – an orphan counseling program started by his father Dr. Richard Matteson in Zambia, Africa. The program teaches pastors, educators and counselors how to care for the over 800,000 orphans in Zambia. The program is also expanding to provide meals and education to these children who are otherwise likely to wind up living on the streets.

An interview with Steve Matteson, the designer of Mayberry Pro

Mayberry started off as an alternative to Tiresias. What are some of the improvements in Mayberry Pro that makes it a better UI font?

Tiresias was said to have been designed as an aid to people of limited eyesight yet many attributes were contrary to what a design needs for good legibility. M has angled upright stems which look terribly jaggy on screen; 3 has a flat top causing potential confusion with 5; a,e,g counters are relatively closed which can cause shapes to fill in. Dieresis accents are round but other dots are square; ring accents, caron and circumflex accents are small relative to other accents. Tiresias also appears to have been drawn with only the screen in mind since refinements for even color in printed text appear to have been left out (ink traps and tapering prevent dark spots from forming in words). Mayberry Pro was designed to fix all these issues and provide UI designers and creative professionals with an enhanced palette for better rendering on screen and in print.

You've designed many User Interface fonts – what makes Mayberry Pro unique?

Mayberry Pro is a more neutral design than others I've done. Segoe™ (for Microsoft Vista) and Convection (for Xbox 360) each had to carry the product brand whereas Mayberry can be the voice of many different brands where a humanist sans serif is the right voice. The Droid family (for Google's cell phone platform) is a similar approach but has a slightly more organic feel in keeping with the Google brand.

What personality attributes would you use to describe Mayberry Pro?

Mayberry is clear and easy to read without being mundane and would be classified as a contemporary humanist sans serif. Humanist sans serifs have open counters, slight modulation in stem weight and retain humanist or natural proportions. Take for instance the E and M in Helvetica. The simple E with just one upright stroke is as wide as the M and its FOUR upright strokes. In humanist designs the E, F and L tend to be naturally narrow while the M and W remain quite wide.

Mayberry Pro has many weights – how would the extreme weights be used in a UI?

The beauty of today's higher resolution devices is that fonts can aid in the hierarchy of information. Light designs obviously have less emphasis than heavy weights and can be used to display information of less importance. When type is reversed out of a color or black the apparent weight of the font can change from a bold to, say, a semi bold. In order to get the right amount of emphasis designers can now fine tune their typeface choice with multiple weights.

Why is Mayberry Pro also effective in print publications?

One reason Mayberry is effective for print is because it offers attractive proportions. Verdana, for instance, is a brilliant design to read on screen but in print it is so big and 'horsey' looking. The OpenType features give designers setting financial or technical documents a range of options for setting numeric information. The multiple weights give page and book designers a wide palette for headlines, text and captions.

What are some of your favorite OpenType advanced typographic features in Mayberry Pro?

Old style figures - because I like it when some people say “why are the numbers sometimes pointing up and sometimes pointing down?” Seriously though I do like the 'case' feature. The hyphen, parenthesis and brackets can be shifted up to align better when the user selects 'all caps' from the menu of InDesign and other OpenType-savvy applications. These characters are typically designed to align well with the lowercase because this is simply the most common scenario. Now both types of settings can be optimized.

Why did you name it Mayberry?

When the request came to create a close captioning font for TV the name came to me right away. The best TV show ever made – as corny as people make it out to be – is the Andy Griffith show. The story development and character development for a thirty minute sitcom has never been surpassed. Ron Howard has gone on to become a legendary director and says he learned much of his trade craft from shooting the show. Also, Mayberry's slogan was ‘the Friendly Town’ – and Mayberry was designed to be friendly to read. So, fonts designed for TV? You can't start with a more appropriate name.

OK, so one last question: what's your favorite memory of the Andy Griffith Show?

There are really too many to choose, but here is one that coincides with our 'letters' theme: Andy and Barney are watching a sign painter letter a sign on the butcher's window. Barney says “Ain't he got chickin spelled wrong?” Andy, trying to let Barney down easy, just says “i before e except after c, and e before n in chicken”. Barney of course says “Oh yeah, I always forget that rule.”