Pangramme: learning type design

Pangramme: learning type design tries to make a panorama of actual student type design. A jury, composed of five professional type designers with thorough teaching experience, has selected 50 projects from an open call for applications. All projects are unpublished and have been created over the last three years, under the guidance of professors within schools and universities. They are presented in this catalogue and in the eponymous exhibition held at École Supérieure d'Art de Lorraine, Metz, in spring of 2016. In this book you will also find a *Bibliography in Images*, a brief collection of books about type design & typography published in the XXth century, and an interview of each jury member held by the students of *Atelier Design graphique & Typographie* at ÉSAL Metz. The students were also involved in the creation, organisation and design of all aspects of this inititative. The jury was composed of Andrea Tinnes (Germany), Alejandro Lo Celso (Argentina), Matthieu Cortat (France), Hans-Jürg Hunziker (Switzerland) & Gerard Unger (Netherlands).

Pangramme:
learning type design

Pangramme : learning type design tries to make a panorama of actual student type design. An open call for application has gathered alltogether 194 projects from 26 countries. All are unpublished and have been created over the last three years, under the guidance of professors within schools and universities. A jury, composed of five professional type designers with thorough teaching experience, has selected 50 projects presented in this catalogue and in the eponymous exhibition held at École Supérieure d'Art de Lorraine, Metz, in spring of 2016. The jury was composed of Andrea Tinnes (Germany), Alejandro Lo Celso (Argentina), Matthieu Cortat (France), Hans-Jürg Hunziker (Switzerland) and Gerard Unger (Netherlands).
¶ All entries were jugded anonymously and all levels of studies were accepted, from undergraduate, graduate and post-graduate courses. All projects had to be a new, original, recent and unpublished design. There was no limit of age and there were also no fee to enter. Any kinds of typefaces were eligible, graphic as well as typographic approaches, going from experimental types to highly legible typefaces in small sizes. Non-Latin type was also eligible within a multi-script family, as familiar in courses in Reading, Den Haag or Amiens. Participants were free to arrange their presentation, which resulted in an interesting variety, but often also in presentations which could have been done

with more care. No entry categories were proposed – well known in professional contests – we rather preferred to create categories *from* the different entries. These categories have been created only for judging purposes, to better compare what can be compared. In the presentation of the projects however we did not keep the categories, because too often projects could fit into several categories and they were dividing the projects unnecessarily. Nevertheless, a certain ratio of selection for each category was suggested to the jury to keep the diversity of propositions and the different levels of studies (in the *Text* category there were for example mostly post-graduate projects). The categories were:

Signage, identity, orientation (2 selected out of 8)
Handwriting, calligraphy, cursive single types (4/16)
Titles, expressive, big sizes, short texts (7/18)
Experimental, graphic, modular, hybrid (5/21)
Custom, corporate, identity, single types (10/22)
Revival, inspiration, interpretation, homage (7/25)
Text, immersive reading, editorial, multiple styles (15/30)

Due to the big amount of entries, a pres-election of 140 projects was proposed to the jury, but the jury could also pick up non-preselected projects. In general we can record that the biggest category was by far the *Experimental* one. Judging by the number of projects that have finally been chosen in this category, we can notice that it was also the weakest one. The jury aggred

that the projects in this category could have been more surprising. The second biggest category was the 'serious' *Text* one, with a high rate of selection. We find here numerous well developed type families containing multiple styles, scripts and optical sizes. In the *Revival* category there were also quite numerous projects, but less qualitative compared to the ones in the *Text* category. Often the approaches were too literal. You will find further observations in the interviews with the jury.
¶ The judging method was mainly based on notes and comments, but as we also wished a very personal appreciation by each jury member, we encouraged them to choose a *coup de cœur*, a project she or he particularly liked. A generous list of honourable mentions were also awarded based on the common best notes. You can find them on the reverse side of the book jacket. ¶ We also asked the participants about their favourite books. Most of them quoted: Tracy, *Letters of Credit*, Bringhurst, *The Elements of Typographic Style*, Smeijers, *Counterpunch*, Unger, *While you are reading*, Hochuli, *Detail in Typography*, Noordzij, *The Stroke* and Kinross, *Modern Typography*. You will find them among the *Bibliography in Images* at the end of this book, a brief collection of books about type design and typography published in the XXth century. ¶ The aim of *Pangramme*, beyond the attempt of an international panoroma, by definition incomplete & inconsistent, is, of course,

not underlining the best projects: it is rather a collection of diverse approaches and learning processes than a contest. All projects show an intensive learning and research process, often during a longer period of time. *What has been learned* might be the real content of this book, difficult to show. We have focused on context, origin and purpose of each project, rather than presenting isolated glyph sets and alphabets. The descriptions were written by the respective designers, their typographic *mise-en-page* was done by the students of *Atelier Design graphique & Typographie* of ÉSAL Metz who were also involved in all aspects of this initiative as well as in the interviews with the jury. The general texts are set in a type designed by the students in Metz: in fact all types you will read and look at in this book is the work of students. ¶ Now enjoy, and many thanks to all those who participated in this project and helped to achieve it.

Alja Herlah
Erwan Beauvir
Jawaher Alali
Shani Avni
Zenab Bastawala
Lisa Dröes
Calvin Kwok
Rob Pratley
Manuel von Gebhardi
Isaline Rivery
Redouan Chetuan
Álvaro Franca
Thibault Baralon
Gasper Ursic
Jonas Niedermann
Francis Ramel
Horacio Mella
Axel Pelletanche Thévenart
Junyu Deng
Azamat Kodzoev
Antonin Bertrand
Lucas Descroix
Alice Jauneau
Vivien Gorse
Lisa Maione
Jacopo Atzori
Patrick Bässler
Lucas Le Bihan
Lorea Citores

Joanna Angulska
Lisa Fischbach
Agathe Morin
Minjoo Ham
Hugues Gentile
Borna Izadpanah
Elvire Volk Léonovitch
Marcus Wachter
Fernanda Cozzi
Juan Bruce
Nina Stössinger
Céline Jobard
Alessandro Sommer
Sejin Keum
Minjeong Cho
Chaerin Kim
Éloïsa Pérez
Dorine Sauzet
Sergio Trujillo
María Ramos
Martin Pasquier
Szymon Sznajder
Florian Runge
Matúš Ďurčík
Robert Jarzec
Quentin Schmerber
Tassiana Nuñez Costa
Paola Vecco
Sarah Kremer

Alica Display	Alpha Brush	Ambersonius	Artemio	Awal
Bonde	Bosozoku	Brick	Caligula	Carolinéale
Chilca	Didier	Didime	Dietrich	ExTypographia
Forje	Gradual	Grosse	Hammond	Hirondelle Slab
Hybrid	JF-15	Joan	Jubiler	Kaius

Kayak	Koopla	Kumar	Lida	Meroweg
MISC	Nina	Noort	Nordvest	Occurrenza
Otto	Pit-A-Pat	Prelettres	Quasar	Satira
Sastre	Sequence	Shelf	SherpaSans	Sirion
Talia	Temeraire	Thelo	Tocapu	Walther

Alja
Herlah

Erwan
Beauvir

Alali, Avni,
Bastawala,
Dröes, Kwok,
Pratley,
von Gebhardi

Isaline
Rivery

Redouan
Chetuan

Agathe
Morin

Minjoo
Ham

Hugues
Gentile

Borna
Izadpanah

Elvire Volk
Léonovitch

Álvaro
Franca

Thibault
Baralon

Gasper
Ursic

Jonas
Niedermann

Francis
Ramel

Marcus
Wachter

Fernanda
Cozzi

Juan
Bruce

Nina
Stössinger

Céline
Jobard

Horacio
Mella

Axel
Pelletanche
Thévenart

Junyu
Deng

Azamat
Kodzoev

Antonin
Bertrand

Alessandro
Sommer

Keum,
Cho, Kim

Éloïsa
Pérez

Dorine
Sauzet

Sergio
Trujillo

Lucas
Descroix

Alice
Jauneau

Vivien
Gorse

Lisa
Maione

Jacopo
Atzori

María
Ramos

Martin
Pasquier

Szymon
Sznajder

Florian
Runge

Matúš
Ďurčík

Patrick
Bässler

Lucas
Le Bihan

Lorea
Citores

Joanna
Angulska

Lisa
Fischbach

Robert
Jarzec

Quentin
Schmerber

Tassiana
Nuñez Costa

Paola
Vecco

Sarah
Kremer

*1991
Slovenj Gradec
Slovene

*1989
Paris
French

*1983, Manama, Bahraini
*1978, Petach Tikva, Israeli/Czech
*1981, Surat, Indian
*1987, Amterdam, Dutch
*1993, Hong Kong, Chinese
*1989, Oxford, British
*1987, Plauen, German

*1991
Belfort
French

*1985
Tetouan
Moroccan

*1993
Tours
French

*1985
Incheon
South Korean

*1990
Brest
French

*1982
Tehran
Iranian

*1991
Toulouse
French

*1991
Rio de Janeiro
Brazilian

*1993
Lyon
French

*1992
Ljubljana
Slovene

*1993
St. Gallen
Swiss

*1988
Poissy
French

*1992
Bamberg
German

*1986
Buenos Aires
Argentinian

*1984
Santiago
Chilean

*1978
Basel
Swiss/German

*1988
Besançon
French

*1985
Santiago
Chilean

*1993
Tours
French

*1989
Changsha
Chinese

*1982
Grozny
Ingush

*1993
Nantes
French

*1994
Braunschweig
German

*1993, Daejeon
*1993, Daejeon
*1994, Pohang
South Korean

*1987
Caracas
French

*1992
La Roche-sur-Yon
French

*1985
Comitan
Mexican

*1992
Ecully
French

*1989
Paris
French

*1989
Brive
French

*1983
Tokyo
American

*1990
Alessandria
Italian

*1982
Santa Comba
Spanish

*1990
Nantes
French

*1977
Poznań
Polak

*1986
Flensburg
German

*1990
Zvolen
Slovak

*1993
Nagold
German

*1993
Rennes
French

*1993
Eibar
Spanish

*1988
Konin
Polak

*1987
Kiel
German

*1988, Mińsk
Mazowiecki
Polak

*1990
Haguenau
French

*1983
Rio de Janeiro
Brazilian/French

*1985
Lima
Peruvian

*1987
Metz
French

NTF
Ljubljana
SL

ÉSAD
Amiens
FR

University
of Reading
UK

ÉSAD
Amiens
FR

ANRT
Nancy
FR

UQAM
Montréal
CA

KABK
Den Haag
NL

ÉSAD
Amiens
FR

University
of Reading
UK

ANRT
Nancy
FR

ESDI
Rio de Janeiro
BR

ÉCAL
Lausanne
CH

University
of Ljubljana
SI

University
of Reading
UK

ANRT
Nancy
FR

Burg
Giebichenstein
Halle
DE

Universidad
de Buenos
Aires
AR

University
of Reading
UK

KABK
Den Haag
NL

École
Estienne
Paris
FR

Escuela de Artes
y Oficios
Santiago
CL

École
Estienne
Paris
FR

ÉCV
Paris
FR

British Higher
School of Art
& Design,
Moscow RU

ÉCV
Paris
FR

HBK
Braunschweig
DE

Hannam
University
Daejeon
KR

ANRT
Nancy
FR

ÉSAD
Amiens
FR

University
of Reading
UK

HEAR
Strasbourg
FR

ANRT
Nancy
FR

Axe Sud MID
Typographie
Toulouse
FR

Type@Cooper
New York City
USA

ÉCAL
Lausanne
CH

University
of Reading
UK

ÉSAD
Amiens
FR

University
of Arts
Poznań
PL

University
of Reading
UK

Masaryk
University
Brno
CZ

HfG
Karlsruhe
DE

École
Estienne
Paris
FR

EINA
Barcelona
SP

University
of Arts
Poznań
PL

University
of Reading
UK

University
of Arts
Poznań
PL

ÉSAD
Amiens
FR

ÉSAD,
Amiens
FR

EINA
Barcelona
SP

ANRT
Nancy
FR

Domen
Fras

Alice
Savoie

Leonidas,
Olocco,
Patanè

Doan, Levée,
Morlighem,
Savoie

Baldinger,
Huot-Marchand,
Jubert, Knebusch,
Mazé, Millot,
Rigaud, Savoie

Alessandro
Colizzi

Bilak,
van Blokland,
van der Laan,
Verheul,
Smeijers

Doan, Levée,
Morlighem,
Savoie

Leonidas,
Ross, Unger

Baldinger,
Huot-Marchand,
Jubert, Knebusch,
Millot, Rigaud,
Savoie

Rodolfo Capeto,
Gustavo Ferreira

Ian
Party

Marin Äantic,
Domen Fras

Leonidas,
Ross, Unger

Baldinger,
Huot-Marchand,
Jubert, Knebusch,
Millot, Rigaud,
Savoie

Anja Kaiser,
Andrea Tinnes

Dario
Muhafara

Leonidas,
Ross, Unger

van Blokland,
van der Laan,
Verheul

Buschinger,
Derre, Gray,
Jalleau

Sergio
Leiva

Michel Derre,
Franck Jalleau

Jean-François
Porchez

Ilya
Ruderman

Porchez,
Priez, Réguer,
Verlomme

Ulrike Stoltz
Dan Reynolds

Donghwan
Kim

Baldinger,
Huot-Marchand,
Jubert, Knebusch,
Mazé, Millot,
Rigaud, Savoie

Doan, Levée,
Morlighem,
Savoie

Leonidas,
Ross, Unger

Philippe
Delangle

Baldinger,
Huot-Marchand,
Jubert, Knebusch,
Millot, Rigaud,
Savoie

David
Théry

Hannes Famira,
Just van Rossum

Aurèle
Sack

Leonidas,
Gaultney, Unger
Sébastien

Doan, Levée,
Morlighem,
Savoie

Krzysztof
Kochnowicz

Leonidas,
Ross, Unger

Matěj Málek,
Lukáš Pevný

Benoît
Bodhuin

Michel Derre,
Franck Jalleau

Balius, Jerez,
Meseguer,
Urós

Krzysztof
Kochnowicz

Leonidas,
Ross, Unger

Krzysztof
Kochnowicz

Doan, Levée,
Morlighem,
Savoie

Doan, Levée,
Morlighem,
Savoie

Balius, Jerez,
Meseguer

Baldinger, Greub,
Huot-Marchand,
Jubert, Knebusch,
Mazé, Millot,
Rigaud, Savoie

Alica Display Black Italic is a part of Alica Display, high contrast and high x-height slab serif family. Contemporary mix of extremely heavy strokes and exaggerated ink traps is inspired by Carroll's, Alice's Adventures in Wonderland, it is also the origin of the name of the typeface. The design challenge was to transform cursive, handwritten shapes into a serif italic. Stroke terminals became angular inside and round outside. The focus was on very deep ink traps where the round stroke joins straight vertical. Ink traps logics and cursive strokes led to many alternates, mainly for uppercase letters. With a lot of detail, Alica perfectly suits for larger text sizes or headlines with unique playfulness.

A

Based on the TEP (Théâtre de l'Est Parisien) character & few Marcel Jacno's calligraphy boards, my project aims to convey their particular cursive flow. The idea of reinterpreting the identity of a theater by choosing a character that I am interested in, as it was a way of dealing with colloquial, orality and popular everyday language (important references in Jacno's work). In my typeface, I have allowed myself slight changes inspired by American sign-paintings.
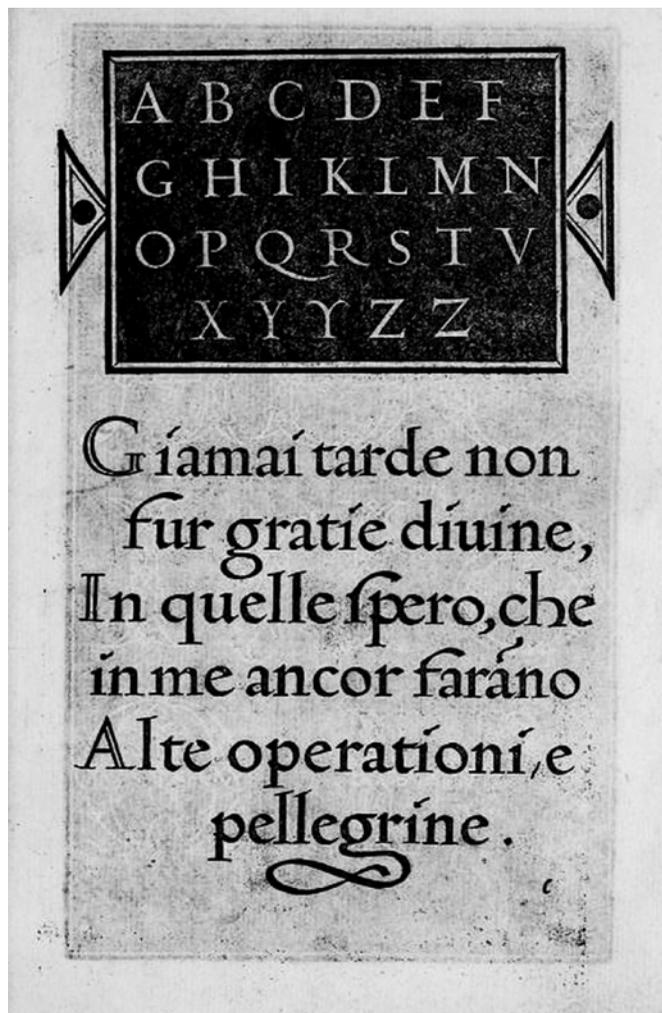
A

Artemio is inspired by a novel of Carlos Fuentes, which refers to the death of Artemio Cruz. The narration is divided into three distinct voices: the first-person narrative, an interior voice, and an fortune teller.

Artemio is a serif type family dedicated to books, especially pocket books. Its three styles are suitable for long texts, and can be used alongside each other as three distinct "voices". Thus there are three different textures around a median gray. This typographical dialogue can give life to literary texts where many voices are coexisting on the same level. The *Artemio* family stems from the writing manuals of the Italian Renaissance. It is therefore based on humanistic structures, with an obvious presence of the gesture.

The *Romain* easily emerged as a leading voice because it is more rooted in our reading habits, but the *Artemio* type family invites to reconsider the way all three variants are used. Each the *Inverse*, the *Cursif* and the *Romain* can also work autonomously. They mark a subtle distinction at the scale of a page or a paragraph, as would do the three voices of the same character.

The Romain is inspired by a model of Ludovico degli Arrighi. The sharp contrast of the drawing is supported by fine and straight serifs, which act as a guide for reading.

The Inverse is built on the foundations of the Romain, with a rotation angle in the thick parts. This evocation of a tool changing direction propels the drawing outside the Renaissance norms. However the typeface retains a humanistic flavour.

The Cursif brings a different structure, inherited from the chancery writing. Based on a Francesco Cresci's model, the design features a significant slope and a narrow width.

A

Top: *Orationes*, Cicero, Marcus Tullius, printed by Adam de Ambergau in 1472.
Bottom: *Doctrinale*, Alexander De Villa Dei, printed by Ausonius in 1472.
Photograph by Riccardo Olocco, Milano, Braidense Library.

a four day workshop enti-
tled "What is a revival?" con-
ducted by Riccardo Olocco
and Michele Patanè.

The group assignment was
composed of an analysis of
two 1472 Venetian models –
from before the "fixing" of
Latin typographic m
Jenson – and the d
of a revival typef
sentation of the

Our main challe
of translation. This
finding a balance betw
the preservation of the para-
graph atmosphere and mak-
ing sensitive design decisions
informed by critical analysis
of visual details.

Ausonius

cess we found
templating the
term "revival"
spectrum that
staying faithfu
source – with a
an authentic a
manner – or us
ion for a ne
overa
rgau an
us in pr
ctive in
gned for c
reflective read
literature, rang
in Wonderland
the Shore".

The design
styles that d
atmospheric va
they contribut
able and imm
experience.

Ambergau

els by opment th pre-

A

النّاظور
Nador
ⵏⵏⴰⴹⵓⵔ

957

الحسيمة
Al Hoceïma
ⵜⵙⵉⵏⵙⵜ

A-35

مراكش
Marrakech
ⵎⴰⵇⵇⵓⵔⴻ

Awal was inspired by the linguistic and typographical context in Morocco, a country where three alphabets are commonly used: Arabic, Tifinagh (for the Amazigh language), and Latin (for French and Spanish). The challenge is to design these three distinctive scripts in combination within the specific context of road signage, which essentially calls for the display of short words, such as cities' names, as well as distances. I started my project by working on Tifinagh, which called for the greatest amount of research to be done, regarding its very young typographic maturity. The intention was to keep the epigraphic identity of Tifinagh while also providing it with a slight handwritten feel. One of the biggest challenges for me was to keep the vivacity of the design but still remain subtle. This was especially necessary in the context of signage, which calls for typography with an air of authority. The Arabic typeface is still in progress.

A

BONDE IS A TYPEFACE WITH NINE DIFFERENT WIDTHS

IT IS THE RESULT OF RESEARCH ON HAND PAINTED LETTERING USED IN RIO DE JANEIRO TRAMWAYS BETWEEN 1868 AND 1966. THE CARIOCA ENGINEERS WHO LETTERED THE ORIGINAL SIGNS USED COMPRESSION AND EXPANSION OF LETTERS SO THAT STATION NAMES OF ALL SIZES WOULD OCCUPY THE SAME HORIZONTAL SPACE. BECAUSE THEY DIDN'T HAVE LETTERING TRAINING OR A MODEL TO FOLLOW, THEY HAD TO COME UP WITH OWN SOLUTIONS FOR THE PROBLEM OF WIDTH'S VARIATION IN LETTERFORMS. BONDE APPLIES THESE QUIRKY AND INGENIOUS DESIGNS TO A MULTI-WIDTH TYPE FAMILY, BUT ADAPTS LETTERFORMS FOR CONTEMPORARY USE IN THEIR ORIGINAL FUNCTION: SIGNAGE & WAYFINDING. IT WAS DEVELOPED USING A SUITE OF CUSTOM PYTHON TOOLS WRITTEN SPECIFICALLY FOR THE NEEDS OF THIS PROJECT. BONDE INCLUDES UPPER-CASE, TRUE SMALLCAPS AND SUPERSCRIPT. IT ALSO FEATURES BASIC PUNTUATION, TABULAR NUMERALS, MONETARY SYMBOLS, PORTUGUESE DIACRITICS, AND A NICE FORM FOR MISSING GLYPHS.

B

Bosozoku Style. Car with sharknose, crazy aero and victory pipes.
Photograph by Dan Neni at THE LOWDOWN event (Australia).

The Bosozoku typeface has been inspired by bosozoku a little known japanese underground culture. The study of these shapes represent an essential part of this work. This influence enabled me to widen my sight, my perception of shapes and helped me to create the letters. They are based on a grid of 7 x 11 elements.

B

BRICK WAS DESIGNED FOR THE BRANDING OF A NIGHT-CLUB THAT UNFORTUNATELY NEVER CAME TO LIFE.

MONUMENTAL

MODERN-LOOKING

THE MAIN TASK WAS TO DESIGN A MONUMENTAL, MODERN-LOOKING TYPEFACE WITH ORGANIC FEEL WHEN USING IT AT SMALL SIZE.

ORGANIC FEEL AT SMALL SIZE

The typeface should consider the characteristics of the language environment where the night-club was planned to be positioned as well as the specific day–night purpose of use. Since the Slovenian language shows some specifics such as use of many diacritical letters and the frequent appearance of the "LJ"-combination, I had to consider it while designing the typeface. The results are seen in lower x–height to give the diacritical marks more vertical space and in shape of the upper case "J" that is extended in the descender direction to reduce horizontal space while set next to the upper case "L" in words such as:

The stylistic characteristics of the Brick typeface are wide proportions, small stroke contrast, and Egyptian serifs that resemble bricks. For the moment, there exists only the regular style with a rather basic character set, since this was only a 3-month school-project. In addition to the basic and extended Latin, I also designed the basic set of the Cyrillic characters.

LJUBLJANA

B

Gaius Julius Caesar, also known as Caligula is described as a noble and moderate ruler during the first six months of his rule.

After an illness, the sources focus upon his cruelty, extravagance, and sexual perversity, presenting him as an insane tyrant and maniac with a split personality.

Caligula is a typeface family originally intended for both magazines in print as well as on screen. Styles for highly legible body text are accompanied by various and distinctive display styles for expressive headlines. *Triangularity is the main stylistic feature of the design.* Spiky, triangular shapes ensure visual consistency and coherence across the typeface family. The tension in stems, heavy wedged serifs and triangular drop terminals emphasize the stroke endings and therefore the baseline and the x-height. Legibility clearly benefits from such a stress. Stenciled counters not only make the design more distinctive in the bigger sizes but also proofed to perform surprisingly well in body text size both in print and on screen. The fairly large x-height, short ascenders and descenders and slightly condensed but open counters, guarantee the excellent legibility and efficiency of a magazine typeface.

C

The emergence of early musical notations,

which started from the eighth century onwards, ended a secular tradition of melodies' learning based on word-of-mouth. The first musical notes written down on parchment – called neumes – will then evolve over the centuries to become our modern system of musical notation. Two carolingian scriptures particularly caught the attention of paleographers: the "Messine" writing and the writing of "St. Gall". Those are still used today to interpret the Gregorian chant as faithfully as possible to its ancestral form. The drawing of Carolinéale was based on the observation of two peculiar manuscripts, which are considered as landmarks with regards to the study of early notation systems. It was also sustained by the community of the Gregorio project, an open-source software whose objective is to enable publication of partitions using Carolingian notation systems. The design process has led to a relatively informal drawing style for the musical signs, which is reminiscent of handwriting, and to a sans serif alphabet thought as a contemporary interpretation of the ductus of the Carolingian minuscule. The typeface is integrating some telltale features of the ductus of the Carolingian minuscule while seeking to remain stable, contemporary and readable. Carolinéale is still in progress. Among other things, the "Messine" writing is to be added to the family, as well as an appropriate italic and a few extra weights.

C

KALLFÜ PEWMA MEW

Blue Dream

Ñi kallfü rukamu choyün ka ñi

The blue house

tremün wigkul mew müley

where I was born is on a hill

wallpaley wallemu, küñe sause,

surrounded by hualles,

kamapu aliwen

a willow, chestnuts, walnuts

küñe pukem chi chod aliwen rümin

a spring aromo in winter

tripantümu küñe antü allwe kochü

— a sun with ulmo honey sweetness

ulmo reke

— chilcos surrounded

ka tuwaymanefi chillko ta pu pinda

at the same time by hummingbirds,

rüf chi kam am trokiwiyiñ, küñe

that we did not know whether

rupa künu mekey!

they were true or a vision. So ephemeral!

Why not irradiate these feelings in a typeface? The mild expression of a humanist sans-serif. "Chilca" is a popular phonetic adaptation, of female voice, of a shrub native to South America in Chile. It is also called thilco, chilcón, fucsia, jazmin del papa, pendientes de la reina o tilda (from mapuzungún chillko). The sans–serif type Chilca is an impulse and an intimate reading of the undulating voyage and memory in these lands. A friendly fabric dithering between austral rainforest walks, a subtle view of the vibration of their blooming violet tones and challenging gravity curves. It's a formal and contra-formal whim of the detail from the letter to absolute nudity, and it's also a warm kiss on our ancestors' skin scented of Canelo and our magical Patagonia.

C
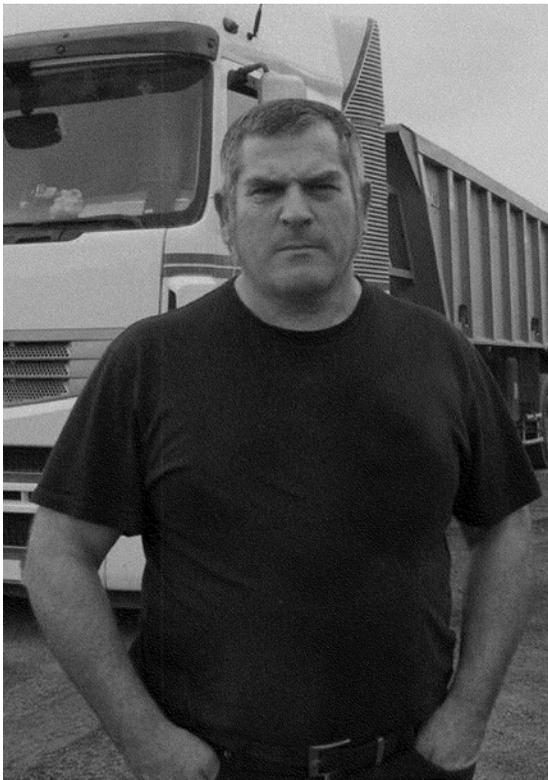
Launched at school, the idea was to design a font based on a portrait. I was looking for a very raw and natural photograph to start designing something very directly inspired from the person. I came across by chance this portrait of a truck driver in which I could literally feel that it wasn't taken by a professional. Since I didn't have so much info about him I started to name him Didier, same a my uncle who is truck driver. As a kind of mimic we had to base our calligraphic experiments on face, appearance, body and build of our charact I had so many physical particularities which cou guide my design: Didier was thick, strong, solid and sturdy, rugged, massy. Shapes are generous and proportions are wide. Glyphs are neither too round nor square, as Didier's body. Stems and strokes are
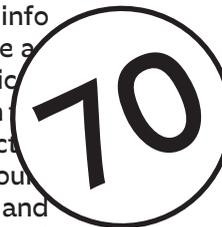
Michelin Bridgestone Chauffeur Tranquillement Agglomération Scania Renault Trucks Jantes XL Remorque Bâche Shell (130) Elf Aire d'autoroute Auto Grill Esso Poids-Lourds, Volant, Didier! T380 Hi eper Cab Maxity Cour utier Télépéage
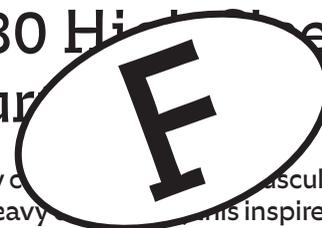
strongly c ascular. His forehead looks heavy his inspired me the inverted stressed of the balance since this mainly has for effect to increase the upper part bowl of the round letters. Terminals and tails are cut frankly. Strong serifs give the font an appearance of monospaced proportions and align the letters on the baseline. Stubborn. But don't be fooled, Didier is perhaps not so mulish and harsh... Didier logically became the name of the typeface. Stable (steady), the nam the font. Rather than regular or bold, stable an attitude. The version entitled standard step back from the stable concept to offer which fits better to longer texts.

D

UNE FAMILLE. 71
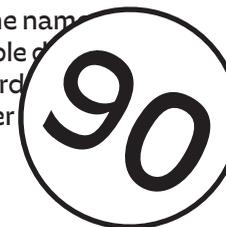
— C'est-à-dire de reculés ; il vaut bien mieux, au contraire, l'occuper de son chagrin pendant que nous y sommes, pour lui donner des consolations dont il se souviendra quand nous n'y serons plus. » Et s'avançant vers Antoine, qui entrait d'un air assez gai : « Mon cher Antoine, dit-il en lui tendant la main, je suis bien aise de voir que vous avez bon courage. »

La physionomie d'Antoine s'obscurcit aussitôt ; et il répondit d'une voix basse et altérée : « Il faudra bien, monsieur, que je m'accoutume.

Didime is a revival project
based on
THE DIDONE STYLE,
chosen from the book
« UNE FAMILLE »
published by Édition Didier, 1853 in Paris.

*This project aims
a redesign of*

A VINTAGE PRINTING TYPE,

**giving a new life,
a new, modern form.**

In order to get a decorative and expressive look, new designs have deepened a look with high contrast made of thin and thick strokes.

**Didime is developed
in light, regular,
bold & italic.**

D

⟨D THIS TYPEFACE STARTED AS AN EXERCISE OF INTERPRETING OLD IMPRINTS OF METAL TYPEFACES.

I TRIED TO UNDERSTAND HOW DYNAMICS WORKS IN SERIF TYPEFACES. First there were a lot of strange things and sharp serifs which complicated the amount of white space inside the letters. I didn't understand these issues at that point. After I dropped the work for some time I looked it over again with a fresh eye: it had an old style but with lines of modern age, and lots of mistakes. *I wanted to keep the feeling of old style but peppered with sharp triangular serifs; somehow like a fairytale. As it had to serve as a text face, I had to review some lovely ideas or had to drop them off. I decided to have a dark color for the text.* Making a type family required further other decisions, as for example specific forms for headlines or highlighting text. This work encapsulates my study and experience that I have right now, but it still has the imprint of my initial naivety.

D

Dietrich   Azamat Kodzoev   British Higher School of Art & Design Moscow
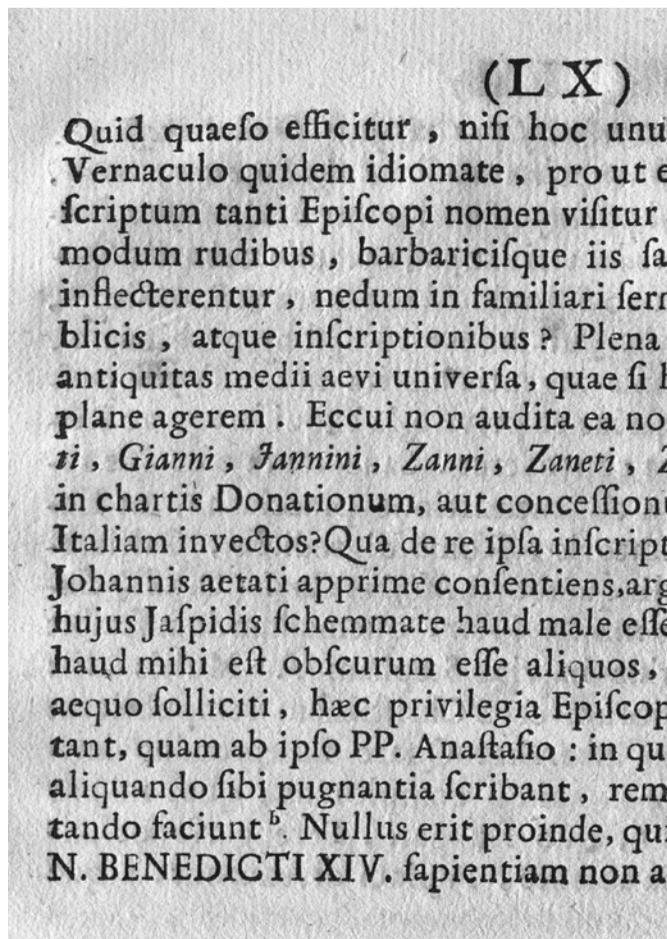
17th century, designed by Paolo Maria Paciaud, a devout Christian, archeologist, librarian and antiquar. The character comes from the book ExTypographia Palladis. The "a", atypical, the tone, a soft appearanc but a solid base by broad fi serifs. Governed by strict typographic principles, with some laughing nature ExTypographia's structure is flexible, but embellished by pinched drops, giving it a character.

E

Details from *Annales Suevici*, Martin Crusius, printed by Nicolas Bassei in Frankfurt, 1595. Photograph by Lucas Descroix.

"Men don't remember the Past; they always re-build it. They start from the Present — and it's from there that, always, they know and interpret the Past." The concept of subjectivity, inevitable, but also desirable and useful in the writing of History, is here enunciated by French historiographer Lucien Febvre (Lucien Febvre, *De 1892 à 1933. Examen de conscience d'une histoire et d'un historien, in Revue de synthèse VII, no. 2 (1934), p. 104.*). This concept has been put into practice in the field of type design. Based on a book printed in Frankfurt in the late XVIth century, a type family has been developed, trying to harmonize three very distinct original styles: Roman, Italic and Fraktur. For this purpose, some details and structures have been either changed or shared. In regarding to faithful digital revivals, Forje takes quite a few liberties in order to make itself easily recognizable and legible for today's eye. This is manifest in the Fraktur capital letters, the historical model being sometimes quite confusing on first sight. This distance is what English type designer Paul Barnes defines as a "contemporary filter", accepting the importance of our own time when looking at the past.

F

The first stencil alphabets were used to set texts in liturgical books, in the middle of the seventeenth century.

The typefaces used in these books enable us to estimate the date of their creation, because stencil makers were probably inspired by the printed documents of their time. However, the processes used for the creation of an alphabet using stencil plates are radically different from the ones used for foundry type. In foundry type, the printed letterform is thicker than the tool used for printing (a piece of type derived from a punch).

With stencils, it is the opposite: the printed letterform will be thinner than the pierced shape in the plate. The typeface I designed is a contemporary interpretation based on early stencil alphabets, which were used to set texts in the gradual of Notre Dame de Paris. The name refers to the gradual of Notre Dame, and suggests a leveled appearance. The family includes three variants in three weights, Rastaban, Denebola, Sirius, which correspond to more or less shiny stars. The Graduel family is a personal interpretation of a design, linked to a historical context, which explores the specificities of a type made with the technique of stenciling. The letters are «découpées à jour» in the words of Gilles Filleau Des Billettes. They are crossed by the light on the stencils plates, and bring light in the text by a significant loss of weight.
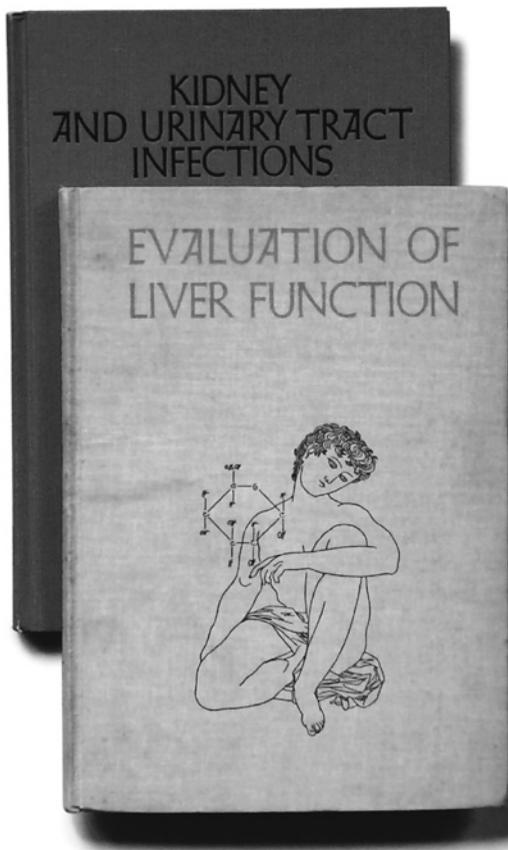
Sirius

Denebola

Rastaban

G

The first drawings

of "Grosse" family (means fat in French) came out with a very expressive and unexpected style, encouraging to go further with a massive weight under the constraints of historical features. The final type family offers a variety of styles, for different purposes. The black, slab serif style has a minimum amount of white space and counters. The modern, didot styles have an extreme amount of contrast, including versions for headings and versions for small texts.

The missing link between the two previous styles is a slab serif with low contrast, for smaller text sizes. The different styles are named after social classes in the early XXth century and in relation with their function, as "Aristo" for a luxurious style with ornaments, made to be watched, a display style; "Prolo" for pleb, the working class, the style that is the most functional, meant to be read, with less ornaments; "Mondaine" for the society person, the style that imitates the luxurious style but that is cheaper, less elegant.

G

HAMMOND IS A DISPLAY TYPEFACE INSPIRED BY ROMAN CAPITAL PROPORTIONS & THE ART NOUVEAU INTEREST IN NATURAL FORMS, CURVES AND POETRY IN EVERYDAY LIFE.

With a low-contrast stroke width, small tapering serifs, and finely tuned detail angles, Hammond gives a distinctive voice to any set of words. With a wide range of ligatures and idiosyncratic alternate glyphs, every typesetting holds its own unique context for content.

THIS TYPEFACE IS OPTIMIZED FOR USE IN DISPLAY SETTINGS SUCH AS BOOK COVERS, EDITORIAL IDENTITY, MAGAZINE HEADLINES & SUBHEADINGS, AND FOR SHORT TEXT FOR CASUAL READING.

Hammond is named for C.E. Hammond, art director of a series of medical books published by Eli Lilly Research Laboratories in the 1960's and 1970's in the United States of America. Though only a few books in the series were published, the covers incorporated unique title lettering which inspired Hammond's fundamental principles and quirks.

H

Hirondelle is a breathing slab serif. The intention is to bring openness in a geometric slab serif style, working especially with the calmness of the curves differently from the typical dynamism of classic slabs. The arcs meet the stems with care in not loosing too much linearity; in specific black spots, the cuts helps in the harmony. The terminals are open and gentle in their geometry, with British reminiscences. Those shapes, together with shorter-than-normal serifs, help avoiding the clogged feeling, making the typeface available in a broader range of applications. The linear contrast is calming the text blocks, and details give a distinct form in display. Counters are wide and shaped byoptically corrected geometry. Ascenders are slightly longer than capitals. Arcs and cutting features are unifying lower and uppercase. Caps have generous and modern width proportions seeking the same quiet rhythm, even when set in all caps. A set of alternates has been designed accentuating the geometrical, horizontal rhythm in order to fully embrace the orthogonal sphere.

H

HYBRID IS A TYPEFACE
DESIGNED TO USE
IN TWO DIFFERENT
COLORS. IT INCLUDES
THREE DIFFERENT
STYLES, ONE TRA-
DITIONAL AND TWO
MORE TO MAKE TEXTS
MORE COLORFUL. THE
LETTERS ARE A COM-
BINATION OF BOLD
GEOMETRIC SHAPES
AND PLAYFUL LIGHT
FREE FORMS. LIKE
A HYBRID IN PLANT
BREEDING, IT TAKES
ELEMENTS OF BOTH
AND COMBINES IT
TO SOMETHING NEW.

H
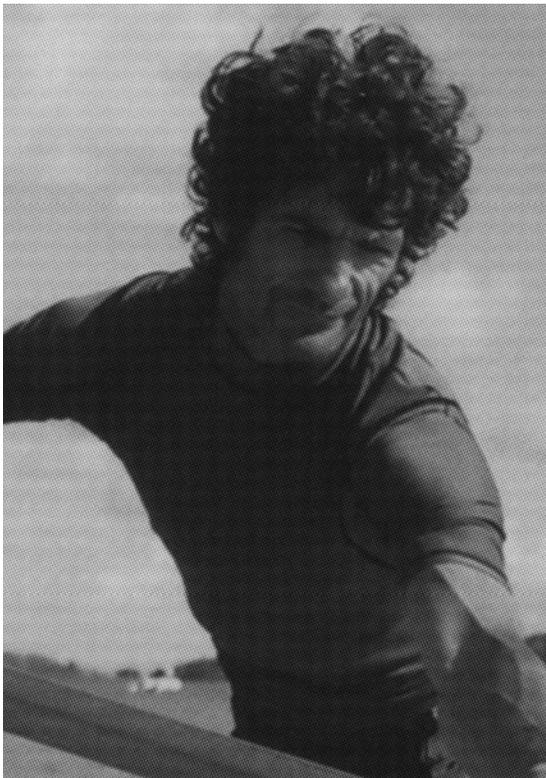
This typeface was drawn from the study of a Breton sailor's portrait. This particular picture striked me because of the multiple interpretations one can make just by looking at the man's face, so the first step was to define his personality. I used the following adjectives:

Strong,
impulsive,
serious & fearless

which became later the starting point for my drawing process. I choose to combine angular serifs with bold and sharp curves to reflect his strong temperament. I also wanted to make a typeface which a texture showing the particularity of the sailor's geographical environment. The result is a particular italic style which works well also in longer amounts of text.
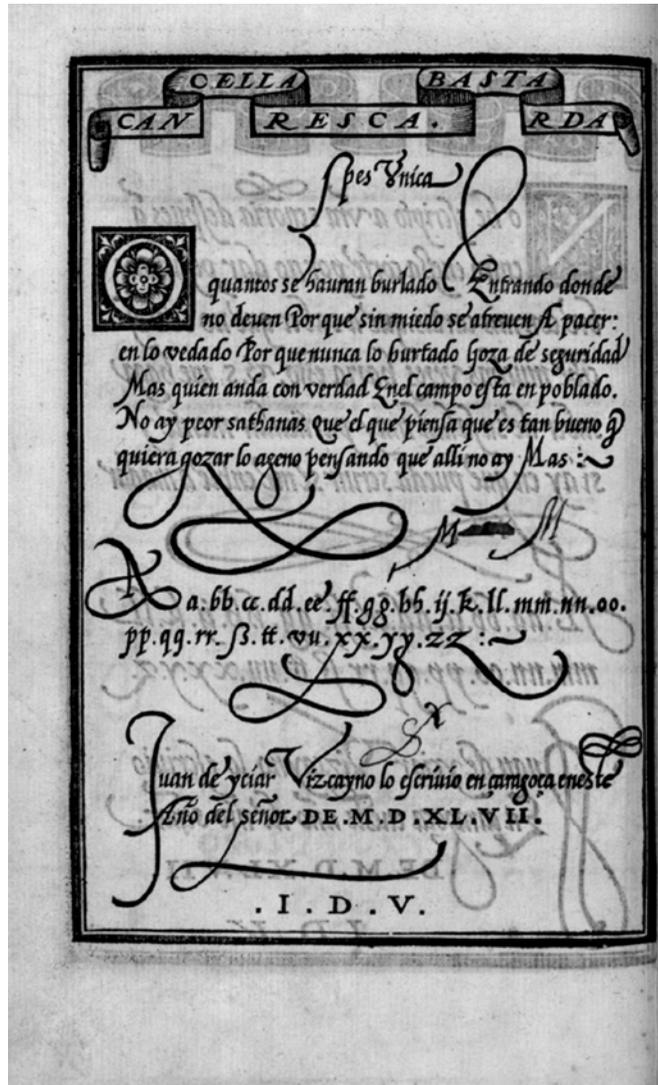
J

J oan is a contemporary humanist roman type whose essence comes from the work of the Basque calligrapher Juan de Yciar, considered the father of Spanish calligraphy. Joan is a typeface designed to perform best in print publication and is dedicated to the scope of calligraphy, lettering and typography in Spain. It's design is based on the concepts of modernity, humanity, versatility and individuality. **This type and its future italic counterpart do not intend to be a historic revival per se**. Instead, they are based on an interpretation of the Basque calligrapher´s style of letters seen throughout his extensive body of work. Joan aims to give a solid identity to whatever publication in which it appears, and always refers back to the strong history of Spanish typography and calligraphy. It has humanist letterforms with a larger eye and more open apertures than usual. These properties make it lighter and more readable, while saving interlinear space and maintaining a homogenous texture.

J

inspirations derive from old American paint signs developed in the 60s. All letters are on the stroke of a round pointed brush. Ju ler comes in one single weight. Curly upper letters and a set of SMALL CAPITALS are us circumstances when contrast and accentuati needed. Further, swash characters, alternat letters, contextual ligatures, lining figures style figures create a natural feel of hand l ring. Irregular baseline alignments and a l number of contextual alternates contribute t overall visual feel of a typeface which is fr unique each time it is composed. Jubiler su actually two Latin languages English and It is most effective in headline sizes as we

J

Kaius ('keɪʌs) proper noun **1.** designed for challenging and complex text environments. With its **large x-height** and **open counter spaces**, it makes itself useful at smaller sizes and has a clear grey appearance when set. Its overall appearance is controlled, but as soon as it's used in large sizes it reveals its details and its carefully **balanced quirks**. **2.** *Five weights* from light to black, and while each weight shares stylistic features with the rest, they also bring individual characteristics to help **clarify complex typographic hierarchies**. Information, so distinguished, is understood readily **3.** *Italic* a vivid complement to the Roman. Combining a script-like approach with that of a *slanted Roman*, it draws elements from each to make a style that's distinct, but *integrates well* with the Roman in extended text settings **4.** *Multi-script* typeface complementing the extended-Latin are **Cyrillic**, **Gujarati**, **Greek** and **IPA-Symbols**. Each writing system's weight and proportions have been carefully balanced so that not only do they work together in embedded multi-script text settings, but **each script's natural forms are properly respected.**

Каиус ('keɪʌs) имя собственное **1.** предназначен для нестандартных и сложных текстовых сред. Благодаря большой высоте символов нижнего регистра и открытым дополнительным пробелам он полезен при малых размерах и имеет четко выраженную серую окраску при его выборе. Его общий внешний вид настраивается, но при использовании его в больших размерах он раскрывается во всех подробностях и демонстрирует свои тщательно сбалансированные изгибы. **2.** Шрифт Kaius обладает пятью степенями насыщенности, от светлого до черного, при этом каждая степень насыщенности повторяет стилевые черты остальных степеней. Они также привносят индивидуальные черты, которые помогают четко различать сложные типографские иерархии. Данные, выделенные таким образом, легко поддаются пониманию. **3.** Курсив является ярким дополнением шрифта Roman. Сочетая принцип рукописного текста с принципом наклонного шрифта Roman, он срисовывает элементы с каждого из них, создавая стиль, отличающийся четкостью, но при этом хорошо комбинирующийся со шрифтом Roman в расширенных текстовых настройках. **4.** Кроме того, шрифт Kaius обладает несколькими начертаниями. Помимо широкого применения в латинском шрифте он также может использоваться в кирил-

лице, в гуджаратском и греческом языках, а также в международном персидском алфавите. Насыщенность и пропорции каждой системы письма тщательно сбалансированы с тем, чтобы они не только взаимодействовали друг с другом во встроенных многоплановых текстовых настройках. При этом также соблюдаются естествен-

'keɪʌs 'prɒpə naʊn **1.** dɪ'zaɪnd fɔː 'tælɪndʒɪŋ ænd 'kɒmplɛks tɛkst ɪn'vaɪərənmənts. wɪð ɪts lɑːdʒ ɛks-haɪt ænd 'əʊpən 'kaʊntə 'speɪsɪz, ɪt meɪks ɪt'sɛlf 'juːsfʊl æt 'smɔːlə 'saɪzɪz ænd hæz ə klɪə greɪ ə'pɪərəns wɛn sɛt. ɪts 'əʊvərɔːl ə'pɪərəns ɪz kən'trəʊld, bʌt æz suːn æz ɪts juːzd ɪn lɑːdʒ 'saɪzɪz ɪt rɪ'viːlz ɪts 'diːteɪlz ænd ɪts 'keəfli 'bælənst kwɜːks. **2.** faɪv weɪts, frɒm laɪt tuː blæk, ænd waɪl iːtʃ weɪt ʃeəz staɪ'lɪstɪk 'fiːtʃəz wɪð ðə rɛst, ðeɪ 'ɔːlsəʊ brɪŋ ˌɪndɪ'vɪdjʊəl ˌkærɪktə'rɪstɪks tuː help 'klærɪfaɪ 'kɒmplɛks ˌtaɪpə'græfɪk 'haɪərɑːkiz. ˌɪnfə'meɪʃən, səʊ dɪs'tɪŋgwɪʃt, ɪz ˌʌndə'stʊd 'rɛdɪli. **3.** ði ɪ'tælɪk ɪz ə 'vɪvɪd 'kɒmplɪmənt tuː ðə 'rəʊmən. kəm'baɪnɪŋ ə skrɪpt-laɪk ə'prəʊtʃ wɪð ðæt ɒv ə 'slɑːntɪd 'rəʊmən, ɪt drɔːz 'ɛlɪmənts frɒm iːtʃ tuː meɪk ə staɪl ðæts dɪs'tɪŋkt, bʌt 'ɪntɪgreɪts wɛl wɪð ðə 'rəʊmən ɪn ɪks'tɛndɪd tɛkst 'sɛtɪŋz. **4.** 'mʌltɪ-skrɪpt typeface. 'kɒmplɪmɛntɪŋ ði ɪks'tɛndɪd-'lætɪn ɑː sɪ'rɪlɪk, ˌgʊdʒjə'rɑːti, griːk ænd aɪpiː-eɪ-'sɪmbəlz. iːtʃ 'raɪtɪŋ 'sɪstɪmz weɪt ænd prə'pɔːʃənz hæv biːn 'keəfli 'bælənst səʊ ðæt nɒt 'əʊnli duː ðeɪ wɜːk tə'geðər ɪn ɪm'bɛdɪd 'mʌltɪ-skrɪpt tɛkst 'sɛtɪŋz, bʌt iːtʃ skrɪpts 'nætʃrəl fɔːmz ɑː 'prɒpəli rɪs'pɛktɪd.

કૈઉસ **1.** કૈઉસ પડકારરૂપ અને જટિલ લખાણ પર્યાવરણો માટે રચાયેલ છે. તેના વિશાળ એક્સ-હાઈટ અને ઓપન કોઉન્ટર સ્પેસ નાં લીધે, એ નાના માપમાં ઉપયોગી જણાય છે અને સેટ થાય ત્યારે સ્પષ્ટ ગ્રે દૃશ્યમાં થાય છે. તેનો એકંદર બાહ્યરૂપ નિયંત્રિત હોય છે, પરંતુ જેમજ તે મોટા માપમાં વપરાય છે, તે તેની વિગતો અને તેના નિયંત્રિત ક્વીર્કને સાવચેતીથી પ્રકટ કરે છે **2.** કૈઉસ રૂાંખાંથી લઈને કાળા સુધી પાંચ વજન માં આવે છે, અને જ્યારે દરેક વજન બાકીના વજન સાથે શૈલીયુક્ત લક્ષણો શેર કરે છે, તેમાં વ્યક્તિગત લાક્ષણિકતાઓ પણ લાવે છે જેથી જટિલ ટાયપોગ્રાફિક વંશવેલા ને સ્પષ્ટ કરવામાં મદદરૂપ થાય છે. જે માહિતી નામાંકિત હોય એ સહેલાઈથી સમજ શકાય છે. **3.** ઇટાલિક રોમન નો આવભેહૂબ પૂરક છે. સ્ક્રીપ્ટ જેવા અભિગમ નો સ્લેનટેડ રોમન સાથે નો મિશરણ શૈલી બનાવવા માટે, જે અલગ છે પ્રત્યેકમાં થી તત્વ નીકાળે છે, પણ વિસ્તૃત ટેક્સ્ટ સેટિંગ્સમાં રોમન સાથે સારી રીતે સાંકળે છે. **4.** કૈઉસ એક મલ્ટી-સ્ક્રીપ્ટ ટાઇપફેસ પણ છે. વિસ્તૃત-લેટિન ને પૂરક સિરિલિક, ગુજરાતી, ગ્રીક અને આઇ.પી.એ.-પ્રતિક છે. દરેક લેખન સિસ્ટમ નો વજન અને પ્રમાણ કાળજીપૂર્વક સંતુલિત કરવામાં આવ્યા છે જેથી તેઓ એમ્બેડેડ મલ્ટી-સ્ક્રીપ્ટ ટેકસ્ટ સેટિંગ્સમાં માત્ર સાથે મળીને કામજ નથી કરતા, પણ દરેક સ્ક્રીપ્ટ ના અસલી સ્વરૂપો યોગ્ય રીતે જાણવી રાખ્યા છે.

K

To be used by a modern architectural magazine for titling needs. Geometric shapes with square angles refer to modern movements.

K

Koppla is a type family for texts in Korean Hangul and Latin with little to no typographic editing. It is a serif typeface which has a translation contrast based on broad nib writing. Latin and Hangul text textures are compact and solid, alignments are harmonious and work together well. *Koppla* consists of five styles: title, bold, book, text and italic and supports many Latin languages as well as Korean. *Koppla has a hybrid upright italic style for Latin and a reverse contrast italic style for Hangul which came from various researches and experiments to figure out how to emphasize and differentiate Hangul italic from Hangul regular effectively.* As for naming, *Koppla* is a Swedish word which means switch, link and connect. Furthermore, the name *Koppla* starts with *Ko* (for Korean) and ends with *La* (for Latin). Motivation for designing *Koppla* came from the Korean version of *The Stroke* by Gerrit Noordzij (Ahn graphics, translated by Jiwon Yu, 2014) and a multilingual typography seminar in South Korea (2012).

A type family for text in Latin and Hangul

한글, 라틴 문자의 텍스트를 위한 다국어 글꼴가족

K

Kumar is a multi-script {*Latin & Bengali*} type family, especially crafted for editorial work.

It has a classical feel without being too historical. *Kumar Book* is a sober, yet generous 'bookish' typeface. Its design is inspired by various references: the steady structure is borrowed from late 20 century Dutch type design, while the proportions are reminiscent of early Caslon work. Baroque influences nourished the design with subtle features that give *Kumar Book* its personality. Its bold version is a useful addition for documents with a more complex hierarchy. *Kumar Bengali* is driven by the same principles, seeking for a coherent combination between the two scripts in order to optimize legibility. Significant early references have been used as a basis, such as Figgins' Bengali from 1826 whose fluidity was reinvested, yet updated with contemporary proportions. *Kumar Book italic originates from an interpretation of several italics by Robert Granjon. Its cursive structure with discreet slope variations gives a richer texture to the page.* ¶ Regarding *Kumar display* and it's *italic*, the features have been considerably accentuated to bring a more distinct personality. Moreover, they were designed for very tight leading and spacing, as if it was a pattern. Accents and punctuation stick to this constraint and have alternate geometric shapes reinforcing the identity of the design. Last but not least, *Kumar Bengali display* is an experimental companion built to stylistically match the Latin.

ভেল, জর জর রিঝসে দুখ জ্বালা সব দূর দূর চলি গেল। মরমে বহই বসন্তসমীরণ, মরমে ফুটই ফুল, মরমকুঞ্জ'পর বোলই কুহু কুহু অহরহ কোকিলকুল। সখি রে উহসত প্রেমভরে অব ঢলঢল বিহ্বল প্রাণ, নিখিল জগত জনু হরখ-ভোর ভই গায় রভসরসগান। শ্যামচন্দ্র বসন্তভূষণভূষিত ত্রিভুবন কহিছে দুখিনী রাধা, কহি রে সো প্রিয়, কাঁহি সো প্রিয়তম, হৃদিবসন্ত সো মাধা? ভানু কহত অতি গহন রয়ন অব, বসন্তসমীর শ্বাসে মোদিত বিহ্বল চিত্তকুঞ্জতল ফুল্ল বাসনা-বাসে। শুনহ শুনহ বালিকা, রাখ কুসুমমালিকা, কুঞ্জ কুঞ্জ ফেরনু সখি শ্যামচন্দ্র নাহি রে। দুলই কুসুমমুঞ্জরী, ভমর ফিরই শুঞ্জরী, অলস যমুনা বহয়ি যায় ললিত গীত গাহি রে। শশিসনাথ যামিনী, বিরহবিধুর কামিনী, কুসুমহার ভইল ভার হৃদয় তার দাহিছে। অধর উঠই কাঁপিয়া সখিকরে কর আপিয়া, কুঞ্জভবনে পাপিয়া কাহে গীত গাহিছে। মৃদু সমীর সঞ্চলে হরয়ি শিথিল অঞ্চলে, চকিত হৃদয় চঞ্চলে কাননপথ চাহি রে। কুঞ্জপানে হেরিয়া, অশ্রুবারি ডারিয়া ভানু গায় শূন্যকুঞ্জ শ্যামচন্দ্র নাহি রে! হৃদয়ক সাধ মিশাওল হৃদয়ে, কর্ণে বিমলিন মালা। বিরহবিষে দহি বহি গল রয়নী, নহি নহি আওল কালা। বুঝনু বুঝনু সখি বিফল বিফল সব, বিফল এ পীরিতি লেহাবিফল রে এ মঝু

K

طراحی «لیدا» مجالی بود برای آموختن پایه و ساختار طراحی

Designing Lida has been a unique opportunity to

تایپ‌فیس از آنهایی که همیشه تحسین می‌کردم. این پروژه دیدگاه

learn the foundations from those that I have always

مرا نسبت به طراحی تایپ‌فیس و فن‌آوری‌های مرتبط با آن تقویت

admired. It has given me a new perspective on type-

کرده و در عین حال مشوقی بوده برای استفاده از این دانش به

face design and the technology behind it, and at

تازگی آموخته در جهت طراحی‌های تاثیرگذارتر.

the same time, it has been a great encouragement

خانواده‌ی تایپ‌فیس «لیدا» ویژگی‌های یک خط را فدای دیگری

to make use of newly acquired skill and knowledge

نمی‌کند. لاتین و فارسی-عربی به شیوه‌ای طراحی شده‌اند که در

in order to be a more effective designer.

عین حفظ ساختار خود همنشینان خوبی برای یکدیگر باشند.

لیدا

Lida is a typeface family that does not sacrifice the quality of one writing system for another. Latin and Perso-Arabic are designed to work the best in their own right and a rather conceptual approach has been applied to create a bridge between the two worlds. Not to make them identical, but to offer a harmonious coexistence.

L

WHEN STUDYING A COIN THE TEXTUAL INFORMATION FOUND ON THE LATTER PROVIDES MANY CLUES TO ITS ORIGIN • BUT THE GRAPHIC FEATURES OF THE INSCRIPTION (STRUCTURE · WEIGHT · ENDINGS) ALSO PROVIDE VALUABLE INFORMATION • SINCE THE NINETEENTH CENTURY NUMISMATISTS HAVE ATTEMPTED BY MANY MEANS (DRAWN ADDITIONS · CREATION OF LEAD CHARACTERS TO INTEGRATE THOSE FEATURES TO THEIR PUBLICATIONS • UNFORTUNATELY THERE IS CURRENTLY NO DIGITAL FONT CAPABLE OF FULLY RENDERING THESE SPECIFICITIES • THE PIM RESEARCH PROJECT (BNF + ANRT) AIMS AT THE REALIZATION OF A TOOL SUITABLE FOR THE TRANSCRIPTION OF THE INFORMATION PROVIDED BY THE READING OF MONETARY INSCRIPTIONS • BEYOND THEIR SEMANTIC CONTENT +MEROWEC+ NAMED AFTER THE EPONYMOUS FOUNDER OF THE MEROVINGIAN DYNASTY · MYTHICAL ANCESTOR OF CLOVIS · IS A TYPEFACE THAT BRINGS TOGETHER IN A UNIFIED FORM ALL IDENTIFIED STYLISTIC VARIANTS • THE DESIGN LACKS SERIFS TO EMPHASIZE ON THE LETTER STRUCTURE AND HAS A FAIRLY HIGH WEIGHT WITH LOW CONTRAST TO DISTINGUISH IT FROM THE REST OF THE TEXT • LIGHTER SIGNS ARE ALSO INTEGRATED TO THE FONT TO MARK MISSING STRUCTURES · LIGATURES · CUT LETTERS · SCRAPED ·

M

TYPE COMES WITH CONNOTATIONS.
IN MOST CASES, THESE
              CONNOTATIONS

   ARE BASED ON STEREOTYPICAL
   EXPECTATIONS THAT ARE A HARM-
   FUL   FEATURE OF OUR SOCIETY.
WHEN SPEAKING ABOUT TYPE, THERE

   ARE SPECIFIC FORMS OFTEN
REFERRED TO AS ~~EITHER~~ ~~FEMI-~~
         ~~NINE~~ OR **MASCULINE**.
         NOT ONLY DOES THIS REINFORCE
   AN IDEA OF FEMININITY AS ~~WEAK/~~
   ~~POWERLESS~~ AND MASCULINITY AS
   ~~STRONG/POWERFUL,~~ BUT ALSO CONTRI-
   BUTES TO A ~~DICHOTOMOUS~~ ~~SEGREGATION~~
         OF GENDERS AS OPPOSITES.

»MISC« IS AN EXPERIMENT TO **RAISE**
AWARENESS AND TO QUESTION
ESTABLISHED   REPRESSIVE SOCIAL
CONSTRUCTS.
   ACTING AS A METAPHOR, THE TYPE-
         FACE AIMS TOWARDS TWO BASIC
   IDEAS: BREAKING UP STEREOTYPICAL
   IMAGES OF FEMININITY AND MASCULI-
                        NITY
   AND **ENCOURAGING INDIVIDUAL DIVER-**
         SITY **BEYOND BIPOLARITY.**

M

Eclectic, complicated, little bit temperamental and arrogant, Nina is characterized by complex shapes as much as by her passion. Half antique, half didona, Nina is a display typeface that has an attractive texture in short texts and shows interesting features in larger sizes. Nina covers a dynamic structure with static strokes that gives rhythm to the forms, letters and words. In small sizes it generates an attractive texture without compromising legibility. Nina's identity is between rhythmic and stable. The tension between curves and angles and a slight "irregularity" produces formal variations and contributes to Nina's visual rhythm. The combination of strong and dynamic endings generate a distinctive and modern movement in text. It combines artistic uniqueness with functionality and rationality.

N

17th century Dutch map. Photograph by Juan Bruce.

NOORT was initially thought to be a *cartographic typeface,* as the inspiration of its design came from 17th century Dutch maps. It cannot be considered a revival because the roman style has independent tastes, but the italic kept most of the essence with its rough and fast approach. Along the way, and due to maps many times need to be printed in reduced scales, legibility at small sizes (5 points) began to dethrone aesthetics features. This prompted the typeface to seek pure functionality in detriment of its original inspiration: extreme large x-height, horrifying ink traps and strong differentiation of the strokes provided good experimentation, but poor results. During the process, re-adjustments were made in its proportions to achieve balance. For this reason, a typeface serving typography became the main idea; the roman and the italic, initially conceived to perform separately, became best friends. Even though it still supports small reproductions due to its large x-height, the design has features that might be complicated to hold on those circumstances – such as serifs straddling in every letter. This trait allowed NOORT to be better appreciated in 8 to 9 points, sizes that are very much suitable for editorial contexts. Besides, GREEK & BENGALI are now asking to be displayed in the same line of text, which obliged Noort to have not only good judgment in paragraphs, but in multi-script typography.

Ταπροβάνα

ΙΝΔΙΚΑ ΩΚΕΑΝΟ

N

It is one of the most fundamental conventions of Latin type design that verticals carry more weight than horizontals.

But what if they don't?

NORDVEST is an exploration into the subtler sides of reversed-contrast type design – a serif typeface suitable for text whose horizontals are just slightly heavier than its verticals. This lends it a unique and distinctive voice and texture, causing lines of text to strongly band together. Away from clichés of cartoons and cowboys, the intention was to study what heavy horizontals could do for the texture of text, and if I could find a way to make the effect subtle enough to result in an eminently usable *(though distinctive)* text face rather than just a "loud", attention-grabbing effect. The family consists of romans and italics in four weights.

N

The Occurrenza project results from a reflection on what makes the visual identity of a language. It questions the ability of the linguistic apparatus to bring out, within a common writing system, a textual image specific to each idiom. The typographic project focuses on four languages: Dutch, Hungarian, Vietnamese and Italian. The design of the letters has been thought to accentuate some linguistic and typographic characteristics to make them more visible in each of the grey texts. Ligatures sets have been designed specifically for instances of digraphs and trigraphs, with various stylistic sets depending on languages.

Viveva, non ha molto, in una terra della
ricordare come si chiami, un idalgo di q
rastrelliera, targhe antiche, magro ronzi
consumava tre quarte parti della sua ren
bue che castrato, carne con salsa il più d
di pecore mal capitate, lenti il venerdì, c
cioncino nelle domeniche. Consumava
di festa con un saio di scelto panno di la
tofole pur di velluto; e nel rimanente de
zioso portando un vestito di rascia della
quarant'anni, ed una nipote che venti no
con esso lui, ed eziandio un servitore da
peva così bene sellare il cavallo come po
cinquant'anni; forte di complessione, ad
vasi di buon mattino, ed era amico della
portasse il soprannome di Chisciada o C
gli autori che trattarono delle sue impre
getture si può presupporre che fosse de
poco torna al nostro proposito; e basta s
delle sue gesta non ci scostiamo un pun

Italian

Cách đây không lâu, tại một làng nọ ở xứ
Mantra mà ta chẳng cần nhớ tên, có một nhân
vật thuộc lớp nhưng nhà quý tộc có ngọn giáo
treo trên giá làm cảnh, một cái khiên cũ kỹ,
một con ngựa gầy và một con chó săn. Bữa ăn
hàng ngày của chàng chỉ có xúp bò, họa hoằn
mới được thịt cừu; bữa chiều: thịt hầm; thứ
bảy: trứng tráng; thứ sáu: đậu; chủ nhật thêm
một con chim câu nho nhỏ, thế là đã mất đứt ba
phần tư số thu nhập. Khoản tiền còn lại dùng
để may mặc: áo khoác ngoài bằng da nhẹ, quần
bó và giày nhung dùng trong ngày dạ hội, ngày
thường thi mặc quần áo may bằng loại vải cũng
khá tốt. Trong nhà có một bà quản gia ngoại
tứ tuần, một cô cháu gái chửa đầy đôi mươi và
một anh chàng người hầu kiêm cả việc trông
nom ruộng vườn, dọn dẹp nhà cửa và chăm sóc
con ngựa. Nhà quý tộc của chúng ta sắp sỉ ngũ
tuần, thể chất tráng kiện, da thịt sắt seo, mặt
mũi xương xẩu; chàng có thói quen dậy sớm và
rất thích săn bắn. Theo lời đồn, chàng mang biệt
hiệu Kihađa hoặc Kêxađa. Về điểm này, mỗi tác
giả nói một khác, song, theo sự ước đoán có thể
đúng, tên chàng là Kihađa. Tuy nhiên, điều đó
cũng chẳng ảnh hưởng gì lắm tới câu chuyện,
miễn sao khi kể ta không để sót một điểm nào
của sự thật.

Vietnamese

Nog zoo heel, heel lang niet geleden woonde in een
dorp van La Mancha, een edelman, gelijk men die he-
den ten dage in Spanje nog bij de vleet vinden kan.
Zijne inkomsten waren slechts matig, en hij had daar-
van althans drie vierden tot zijn dagelijksch schraal
onderhoud noodig. Voor het laatste vierde schafte
onze edelman zich zijne kleeding aan, die elk jaar in
een nieuwen lakenschen rok, een fluweelen broek
en leeren pantoffels bestond. Zijne verdere huisgenoot-
en waren zijne nicht, een jong knap meisje van achttien
jaren, eene oude huishoudster en eindelijk een jonge
knaap, die het paard voeren, water halen, hout klooven
en verder huiselijk werk verrichten moest. Op den tijd,
dat onze geschiedenis begint, had onze edelman,
wiens naam Don Quichot was, zijn vijftigste jaar bijna
bereikt. Evenwel was hij nog kloek, krachtig en lang,
ofschoon ontzettend schraal en mager van gestalte,

Dutch

O

Otto is a type design experiment, which originated from a project about symmetry in writing systems. I changed the practice of reading from the right to left to a horizontal symmetrical system. Otto is a display typeface with strong references to geometric types – especially the Avant Garde type by Herb Lubalin. Otto works at its best with palindromes who generate symmetrical »wordpictures«. The two oblique styles go a step further, they are symmetrical to each other and work perfect in boustrophedon – like the South Arabian Alphabet or the Futhark (runes), which are built on a symmetrical design principle.

O

Veins are blood vessels that carry blood toward the heart.

P

WRITING IS FOREMOST A MODE OF EXPRESSION. ITS ACQUISITION IMPLIES THE LEARNING OF GRAPHICAL SYSTEMS, AND OF THE SYNTACTICAL AND SEMANTIC LOGICS THAT GOVERN THE LANGUAGE IT AIMS TO REPRESENT. THIS PROJECT QUESTIONS THE GRAPHIC DIMENSION OF WRITING AND GUIDES ITS LEARNING DURING THE PRIMARY SCHOOL, STARTING FROM THE LINE THE CHILD EXPERIMENTS IN THE BEGINNING OF THE NURSERY SCHOOL. THROUGH A PRACTICAL APPROACH, AND THANKS TO THE SUPPORT OF FRENCH PUBLIC SCHOOLS ALL ALONG THE LAST TWO YEARS, THIS RESEARCH EXPERIMENTS WITH THE POTENTIAL OF HANDWRITTEN, MECHANICAL AND DIGITAL LETTERFORMS TO DEVELOP VERY YOUNG CHILDREN'S WRITING ABILITIES. AFTER IDENTIFYING THE STAGES OF THIS COMPLEX PROCESS AND SPECIFYING THEM, SEVERAL TOOLS HAVE BEEN DESIGNED TO HELP CHILDREN TO DISCOVER THEIR GRAPHIC GESTURE AS WELL AS THE TASTE OF THE ERROR AND THE EXERCISE, WHICH ARE ESSENTIAL TO TAKE THE DRAMA OUT OF THE ACTIVITY OF WRITING. PRELETTRES IS ONE OF THESE TOOLS: THIS ALPHABET, MADE OF CAPITAL LETTERS AND OF THEIR MOST SIMPLIFIED SHAPES, FOCUSES ON EXPLAINING THROUGH A GEOMETRICAL WAY HOW THE LETTERS ARE COMPOSED AND HOW CHILDREN CAN BUILD, DRAW OR WRITE THEM. IN THE LONG TERM, THIS RESEARCH ASPIRES TO DEMONSTRATE HOW TYPOGRAPHY AND GRAPHIC DESIGN PARTICIPATE IN THE EDUCATIONAL OBJECTIVES WHICH SEQUENCE THE LEARNING OF WRITING.

P

Qq

Quasar [kazaʁ] typeface designed to meet the **special needs of complex, high-density documents,** with a particular focus on non-linear reading experiences. Its *twelve* **12** styles are split across *four* **4** ranges of weight, allowing the typesetter to create layers of information and enabling the reader to dig through these layers. **The family** simply reveals the underlying structure of complex documents, and **guides the reader through his search for *specific* information.** Yet even if these differences in style should help the reader to navigate between various levels of information, they must also confer a harmonious colour to the text: hence the *four* **4** weights were determined to offer a balance between homogeneity and differentiation.

Along a similar line, I came to question the notion of *family* in type design. **In the specific** case of a dictionary, **many different layers of information necessarily *cohabit* within the same space.** It seemed interesting to me to design the various styles based on their function, and thus to obtain a heterogeneous family in which *each member expressed its own personality*. **Yet again,** it was necessary to remain subtle in the distinction. According to these choices, I worked from **functional constraints** that determined the characteristics to be assigned to each variant of the family. **In the end,** Quasar is a typeface family that aspires to strike **a balance between a variety of shapes and genetic consistency.**

sastre
(tailor)

✕ ☐ ⊠ ≡ ‖‖ ≋ ⫽ ⫻ ≽ ⫽ ≼ ∧ › ∨ ‹ ‾ ⨯

Sastre is a typeface family for printing. It is suitable for editorial and branding projects. The wide counter-shapes and the large x-height make it perform well in small sizes. It covers Latin, Greek and Hebrew. The design was partly inspired by the deconstructed shapes found today in visual arts, architecture and fashion. The letters have a constructive skeleton, but the curved edges provided them with an organic appearance. Sastre, tailor in Spanish, dresses the structure of the letters in a crafted suit that softens their angularity. The numerous corners of the outlines are only visible in display sizes. The geometric structure changes from the outside to the inside of the letters, and it also differs from one style to another. The three scripts (Latin, Greek and Hebrew) share some design features, but each one has also its own singularities. The color styles and the geometric shapes can be combined in many different ways. They are a useful tool for graphic designers. *Sastre Color* uses the corners of the outlines as a reference for the fragmented body. The two styles Bright and Dark need each other for creating legible text. The geometric shapes were inspired by stitch patterns. They can be combined for creating borders or background textures.

Η Sastre αποτελεί μία οικογένεια γραμματοσειράς που ενδείκνυται για εκτύπωση. Είναι κατάλληλη για εκδοτικά έργα και εμπορικά σήματα. Τα μεγάλα κοίλα και στόμια, καθώς και το ύψος των πεζών συνεισφέρουν στην αποδοτική λειτουργία της σε κείμενα μικρού μεγέθους. Καλύπτει το λατινικό, το ελληνικό και το εβραϊκό αλφάβητο. Το σχέδιο είναι εμπνευσμένο εν μέρει από τις αποδομημένες μορφές που απαντώνται στις σύγχρονες τάσεις των εικαστικών τεχνών, της αρχιτεκτονικής και της μόδας. Τα γράμματα έχουν δομημένο σκελετό, ενώ οι καμπύλες τους προσδίδουν οργανική εμφάνιση. Η Sastre, που στα ισπανικά σημαίνει «ράφτης», ντύνει τη δομή των γραμμάτων με ένα περίτεχνο κοστούμι που μαλακώνει τις αυστηρές γνωνίες. Οι πολυάριθμες γωνίες των περιγραμμάτων είναι ορατές μόνο σε κείμενα μεγάλου μεγέθους. Η γεωμετρική δομή αλλάζει από το εξωτερικό στο εσωτερικό των γραμμάτων, ενώ επίσης υπάρχουν διαφορές από το ένα στιλ στο άλλο. Τα τρία αλφάβητα (λατινικό, ελληνικό και εβραϊκό) έχουν ορισμένα κοινά χαρακτηριστικά σχεδιασμού, ωστόσο το καθένα εμφανίζει τη δική του ιδιαιτερότητα. Τα στιλ χρωματικής απεικόνισης και τα γεωμετρικά σχήματα επιτρέπουν πολλαπλούς συνδυασμούς, αποτελώντας ένα χρήσιμο εργαλείο για τους γραφίστες. Η Sastre Color χρησιμοποιεί τις γωνίες των περιγραμμάτων ως σημείο αναφοράς για την κατάτμηση του σώματός της. Τα δύο διαφορετικά στιλ, Bright και Dark, χρησιμοποιούνται σε συνδυασμό για τη δημιουργία ενός ευανάγνωστου κειμένου. Οι γεωμετρικές φόρμες εμπνέονται από διαφορετικές βελονιές, και μπορούν να χρησιμοποιηθούν για να δημιουργηθούν περιγράμματα ή υφές φόντου.

סאסטר הוא משפחת גופנים עבור דפוס. מתאים לכתבות ופרויקטיי מיתוג. חללי פנים האותיות הרחבים, וגובה האות הגבוה מאפשר לו לעבוד טוב בגדלים קטנים. הגופן כולל לטינית, יוונית ועברית. העיצוב הושפע בחלקו מהצורות המפורקות שניתן למצוא כיום באומנות חזותית, ארכיטקטורה ואופנה. לאותיות יש מבנה מורכב, אך שוליהן המעוקלים מספקות להן מראה אורגני. סאסטר, חייט בספרדית, מלביש את בגדי האותיות בחליפה עשויה בהתאמה אשר מרככת את זוויתיהן. הפינות הרבות של קווי המתאר נראים לעין רק בגדלי ראווה. המבנה הגיאומטרי משתנה בין פנים וחוץ האותיות, ואף בין סגנון לסגנון. שלושת סוגי הכתב (לטינית, יוונית ועברית) חולקים מאפייני עיצוב מסוימים, אך לכל אחד מהם ייחודיות משלו. הסגנונות הצבעוניים והצורות הגיאומטריות יכולות להשתלב במגוון דרכים. הם כלי שימושי עבור מעצבים גראפיים. 'סאסטר צבע' משתמש בפינות קווי המתאר כרפרנס לגוף המחולק. שני הסגנונות 'בהיר' ו'כהה' צריכים זה את זה על מנת ליצור טקסט קריא. הצורות הגיאומטריות עוצבו בהשראת דגמי רקמה. ניתן לשלבן עבור יצירת מסגרות או טקסטורות לרקעים.

✕ ☐ ⊠ ≡ ‖‖ ≋ ⫽ ⫻ ≽ ⫽ ≼ ∧ › ∨ ‹ ‾ ⨯

S

From ancient Greek plays and fables to modern novels and television shows, satire has been used as a tool for constructive social criticism.

Οι Σάτυροι ήταν κατώτερα μυθικά όντα "δαίμονες" της ελληνικής μυθολογίας, (πνεύματα των βουνών και των δασών), τους οποίους η Ποίηση και η Τέχνη τους απεικό-

Они териоморфны и миксантропичны, покрыты шерстью, длинноволосы, бородаты, с копытами (козлиными или лошадиными), лошадиными

The present typeface is inspired by this rhetorical device, and by its ability and by its ability to draw attention to particular and wider issues in society.

Satira is a multi-script type family conceived for editorial purposes (satirical journalism). Its big x-height, small ascenders and descenders, and slightly narrow proportions make it a well-suited choice for magazines, newspapers or any kind of space-saving typesetting situations. Certain idiosyncrasies like the construction of the serifs, angular cuts, round terminals, and a slight swelling of the shoulders, aim to bestow *Satira* with a subtle quirky yet assertive character. With the intention to further enhance its visual impact, these idiosyncrasies are greatly exaggerated within the display version of the family.

Satira's italic counterpart is an angular and flavourful font, which both contrasts and harmonizes with the roman variant. *Satira* encompasses four different scripts: Latin, Greek, Cyrillic, and Tai-Ahom, which was the script used by the rulers of the Indian state of Assam from the 13th century until the establishment of British rule in 1838. It consists of 29 consonants, 12 inherent vowels, ten digits, two numbers, and four punctuation signs. In spite of no longer being in use, the Tai-Ahom script retains cultural and religious significance.

S

Sequence is a typeface family conceived for magazine design.

◆ **It is focused on publications mainly comprising feature articles & news** ◆

Sequence first consists of a couple of text typefaces: in the one hand, a large version with long ascenders and descenders, comfortable for reading lengthy texts, named *Petit œil*. In the other hand, a semi- condensed version, named *Gros œil*, with short ascenders and descenders. On an equal x-height, that one has a real gain of space. **Each text version has medium and bold weights, *including their matching italics.*** *Sequence Petit œil* is freely inspired by "Latines" typefaces and other French typefaces from the 1950s,

Petit œil

whereas Gros œil was derived from text faces of the Monotype catalogue, especially *MT Plantin*. These sources have been treated through a minimalistic drawing, giving them a sharp appearance, and merged into the text styles of the family. *Sequence* is completed by a very condensed and contrasted display version. Condensed styles are commonly used for titling, to gain space. The lack of legibility is compensated by the short length of titles. *Sequence Display* has a strong personality & shy typographic details.

Gros œil

S

Shelf 👉

is a typeface for text & identification purposes.

The construction is based on roman type, while its form is inspired by the landscape of a shelf glacier.

It has three master weights ready to be interpolated, namely: Hair, Regular, **Black.**

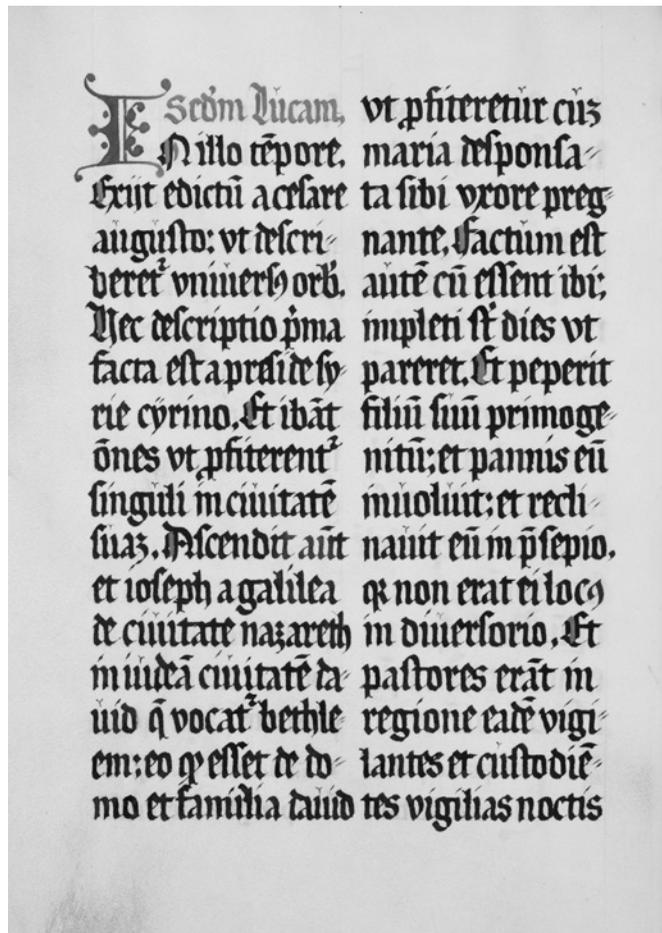Roman *paired with Oblique is intended to inform & wayfinding navigation systems.*

a*a*

Roman *paired with Italic is to be used in longer texts.*

a*a*

The typeface includes Cyrillic & Hebrew, a lot of stylistic variants & OpenType features.

S

SHERPA SANS' journey started out as an attempt of discovering uncharted territory. In its quest it crossed borders and bridges and wandered through fields and mountains. It stood bewildered at crossroads and got lost in blizzards and sandstorms. After years of travelling off the beaten path, SHERPA SANS found itself and has matured into a confident type family with a purpose. The aesthetic of this informal flared sans is sturdy and reminiscent of inscriptions, while maintaining a soft breeze in its contours. The typeface features a moderate contrast and distinct terminals blended with emphasized in-strokes. A smell of sandalwood with nuances of earthy moss scent. A natural look with a dynamic rhythm, that thrives in wooden and rock-solid materials. SHERPA SANS' natural habitat is at the crossroads of editorial and packaging work, but by nature a Sherpa is flexible and is willing to take risks. *It enjoys discovering the unknown and adapts to new environments with great ease.*
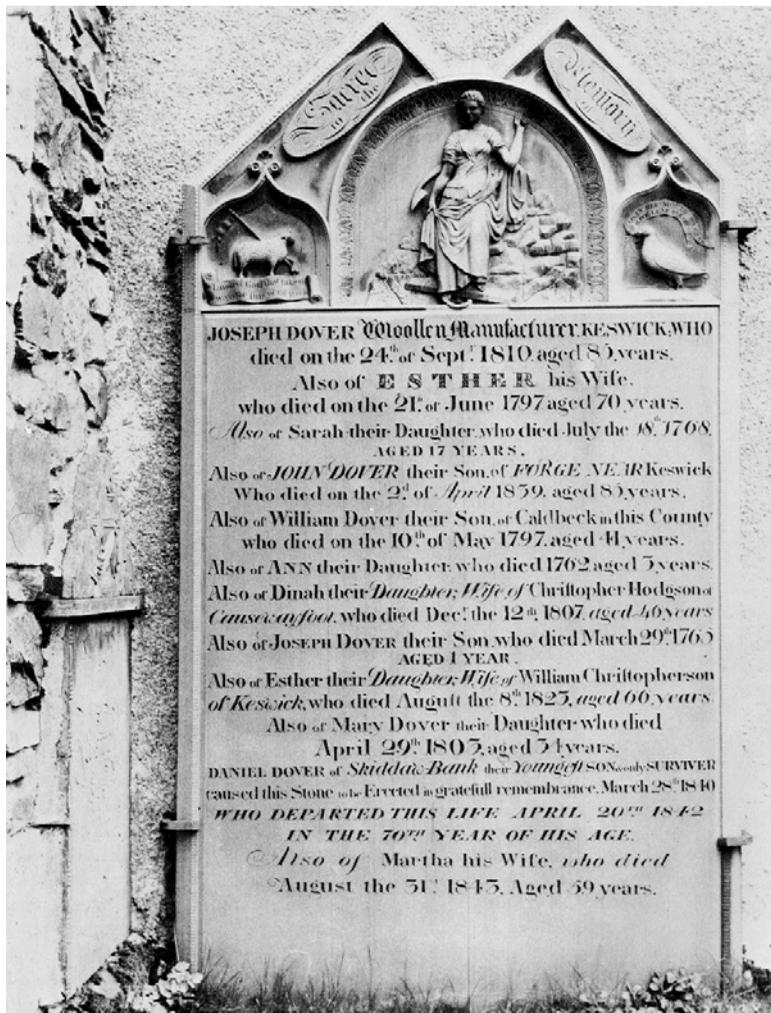
S

Scdm lucam,
In illo tempore.
Exiit edictu a cesare
augusto: ut descri
beret universus orb.
Hec descriptio prima
facta est a preside sy
rie cyrino. Et ibat
ones ut pfiterent
singuli in civitate
suas. Ascendit aut
et ioseph a galilea
de civitate nazareth
in iudea civitate da
uid q vocat bethle
em: eo q esset de do
mo et familia dauid

ut pfiteretur cu
maria desponsa
ta sibi uxore preg
nante. factum est
aute cu essent ibi;
impleti sf dies ut
pareret. Et peperit
filiu suu primoge
nitu; et pannis eu
inuoluit: et recli
nauit eu in psepio.
q non erat ti loc
in diuersorio. Et
pastores erat in
regione ead vigi
lantes et custodie
tes vigilias noctis

Sirion is a contemporary blackletter typeface. It merges strict proportions of gothic Textura and free expressive forms based on non-parallel stroke principles. The basic shapes of lowercase letters were originally derived from a digital reconstruction of old Swiss manuscripts from the 16th century, while capital letters were designed in a more modern style. This typeface can be of good use in occasional lettering, posters & music cover art. It can be also used in smaller sizes and short texts, surprisingly legible.

S

Talia is a type family designed for highly structured texts, **demanding number of means to underline hierarchy of contents**. It is suited for texts containing vast number of information: from quotations, technical terms and references to several levels of titles, section marks etc. (like in technical or academic publications, manuals, schoolbooks or encyclopedias). The traditional scheme, based on relation of roman and italic, was in this case expanded to triad. The core of the family consists of roman and two italics, designed to be used simultaneously: for subsequent levels of emphasis or the whole, special parts of publication. *Thanks to calligraphic origin, each of the main three styles leave a notion as they were written by the same hand. The use of second italic might be an alternative to giving an extra space to some words as a mean of emphasis, if italic has been reserved for other type of information. The still common practice of exaggerated word spacing due to the lack of established adequate solutions, results in breaking the integrity of text column and decreases readability. Twelve weights gives precise control over the color of the text, either for emphasis, or in case of merging different point sizes. Main part of the spectrum was adjusted to work best at smaller sizes, while the extremes share an extra display features. The family comes in two scripts: Latin and Cyrillic, supporting all European languages.*

Талья это шрифтовая гарнит
чена для высоко структуриро
стов, которые требуют колич
чтобы подчеркнуть иерархи
Он подходит для текстов сод
ширное количество информ
тировок, технических терми
на много уровней заголовкон
т.д. (например, технических
публикаций, учебных пособи
учебников и энциклопедий).
традиционная схема расшир
Основу семьи состоит из трё
антиквы и двух курсив, пред
для использования одноврем
следующих уровней акцента
специальном части публика
фическое происхождение по
из трёх основных стилей ост
как они были написаны одно
пользование второй курсивь
альтернативой придания до
пространство для некоторых
честве средство акцента, есл
были зарезервированные дл
информации). 12 начертани
над набором, либо для акцен
главий и примечаний к осно
Основная часть спектра пред
набора уменьшенным кегле
мают дополнительные функ
Гарнитура спроектирована в
тинским и кириллическим,
все европейские языки.

T

THE TEMERAIRE FAMILY

A collection of typefaces inspired by British lettering tradition at the turn of the XIXth century

The TEMERAIRE family, named after the British ship *HMS Temeraire* which defeated the French & Spanish in the famous Trafalgar Battle (1805), is an attempt to design a contemporary interpretation of the English Letter, also known as *English* or *English Vernacular*. This specific kind of letter, which appeared in the 18th century and owes much to the work of **John Baskerville** (**1706-1775**), is strongly documented by type historians like Alan Bartram & James Mosley in some of their most famous essays. We must point out that England is perhaps one of the only Western country that has a national tradition of fine letterforms in vernacular use. TEMERAIRE was conceived from an outsider point of view through a respectful investigation of English letterforms history and with current graphic design concerns in mind. Each style is designed to match the others but is also a standalone homage to a specific part of the English lettering tradition at the turn of the 19th century: gravestone cutting, writing masters copperplates, *Egyptians*, *Fat-faces*, *Italians...*
♥

T

Thelo is a typeface dedicated to reading on screen.

a a a

*Conceived in three optical sizes,
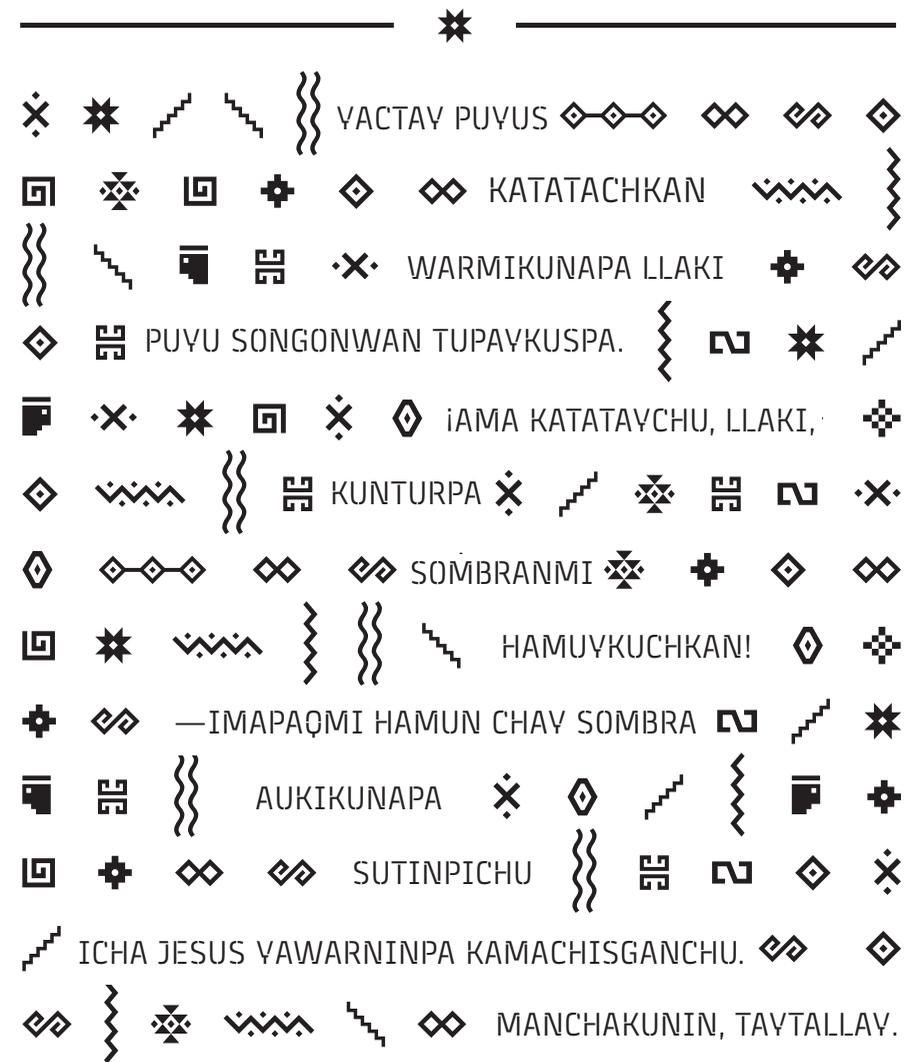it aims to explore the possibilities of dynamic text.*

Thelo is the result of a reflection on the use of typography on digital media. The family is inspired by optical adjustments commonly practiced by punch-cutters in the time of metal typography. Applied to digital typography, the principle of optical sizes can improve reading experiences on screen. Contrary to commonly accepted practices that tend to maintain identical shapes throughout different body sizes, *Thelo*'s letterforms adapt according to the scale in which they are used to suit different reading contexts on the web.

The entire family is based on a grid that simulates pixels and sub-pixels. This structure was the starting point for the design of three specific sizes, 8, 16 and 32 pixels, that correspond respectively to *Micro, Text* and *Grand.* The use of a constant UPM (units per em) value allows for a consistent relationship between the three variants. This rigorous drawing method takes into consideration digital display constraints and provides a sharp rendering of characters on screen. *Thelo* was named after the Mexican cactus variety *Thelocactus,* a parallel between the roughness of screen displays and the drylands where the cactus grow.

T

✳ ✳ ⟋ ⟍ ⁅ YACTAY PUYUS ◇–◇–◇ ◇◇ ◈ ◇

▣ ✳ ▣ ✦ ◇ ◇◇ KATATACHKAN ⌁⌁⌁ ⁅

⁅ ⟍ ▰ ▦ ·✕· WARMIKUNAPA LLAKI ✦ ◈

◇ ▦ PUYU SONGONWAN TUPAYKUSPA. ⁅ Ν ✳ ⟋

▰ ·✕· ✳ ▣ ✳ ◇ ¡AMA KATATAYCHU, LLAKI, ✦

◇ ⌁⌁⌁ ⁅ ▦ KUNTURPA ✳ ⟋ ✳ ▦ Ν ·✕·

◇ ◇–◇–◇ ◇◇ ◈ SOMBRANMI ✳ ✦ ◇ ◇◇

▣ ✳ ⌁⌁⌁ ⁅ ⁅ ⟋ HAMUYKUCHKAN! ◇ ✦

✦ ◈ —IMAPAQMI HAMUN CHAY SOMBRA Ν ⟋ ✳

▰ ▦ ⁅ AUKIKUNAPA ✳ ◇ ⟋ ⁅ ▰ ✦

▣ ✦ ◇◇ ◈ SUTINPICHU ⁅ ▦ Ν ◇ ✳

⟋ ICHA JESUS YAWARNINPA KAMACHISGANCHU. ◈ ◇

◈ ⁅ ✳ ⌁⌁⌁ ⟍ ◇◇ MANCHAKUNIN, TAYTALLAY.

Tocapu is a retrospective look at the Spanish conquest of the Inca Empire. It is a tribute to the resistance of the Andean people and their struggle to keep their culture alive. Based on European art, Indian artists secretly introduced the iconography of pre-Hispanic culture, especially religious, since they were forbidden by their conquerors to show their roots. This local interpretation of European art combined with elements coming from the Inca world, created what is now known as the 'half breed' art. Inspired by this, I mixed two communication styles: the typography system from Europe and the Inca Tocapus, a pre-Hispanic graphic communication system that some researchers think could be a dissaperaring writing. The clean and geometric forms of the Industrial Sans Serif typography were the main elements of the structure. For the ethnic element, I studied the shapes of the Tocapus and reused elements that defined the personality of the typography without losing legibility. The result is a clean contemporary Sans Serif, a typeface that recalls the past and adapts to the future, a mixture of two different cultures; a half-breed typeface.

T
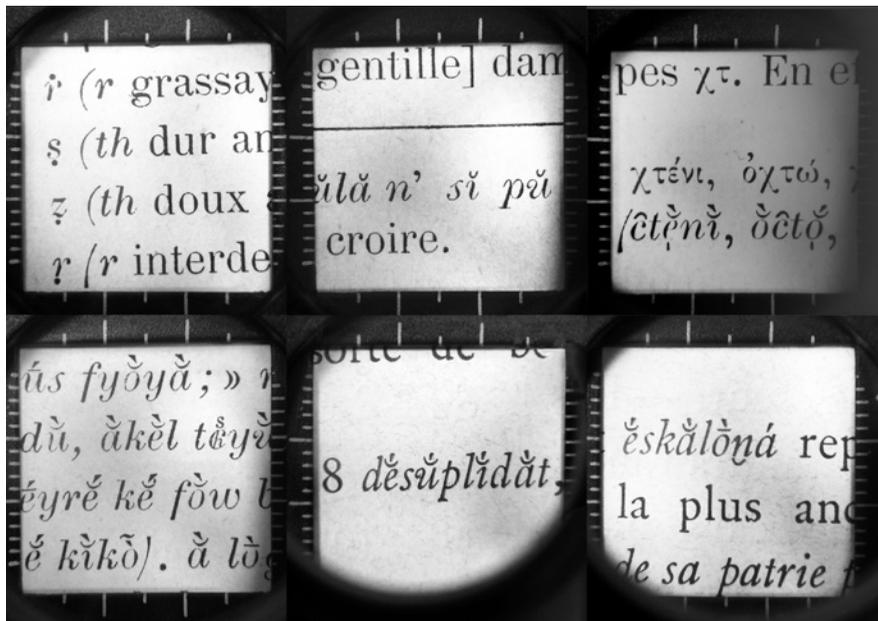
Historical phonetic transcriptions used to typeset Romances languages extracted from *Études de géographie linguistique* by Jules Gilliéron and *Atlas linguistique de la France* by Jules Gilliéron and Edmond Edmont. Photograph by Sarah Kremer.

The Walther family *(proper noun)* is designed to typeset a reference book for French linguistic: the *Französisches Etymologisches Wörterbuch*, also called the FEW. Initiated in the 1920s by the Swiss lexicographer and philologist Walther von Wartburg, it is subtitled *A representation of the gallo-roman lexical treasure.* In fact, it attempts to trace exhaustively the evolution of the genetic of Gallo-Romance languages through time and territories. — The stylistic autonomy of each typeface of the Walther family has been strengthened through regular communication with the team of linguists who study and write this dictionary. — In fact, drawings are not based on a strict skeleton that would have resulted in a uniform family, but instead play on different kinds of structures and weights to help identifying the different elements of the article (1).

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(1) The beginning and the articulations of each article are highlighted by **Walther Etymon Bold** and **Walther Article Bold**, two heavy serif and sans-serif typefaces. Walther Article Roman used throughout the article sets in a discreet way the many bibliographical and geographical fields. The variants of the etymon, whether composed in *Walther Article Italic* or in WALTHER ARTICLE ROMAN SMALL CAPITALS, stand out from the rest of the text thanks to their light weight.

Interviews with the jury:
Andrea Tinnes
Alejandro Lo Celso
Matthieu Cortat
Gerard Unger
Hans-Jürg Hunziker

Andrea Tinnes (1969) is a type designer, typographer and educator based in Berlin. Her design practice is focused on client–based as well as self-initiated projects. Through her own label, *typecuts* (founded in 2004), she publishes as well as promotes all her type designs. After several years of teaching at Norway's Bergen Academy of the Arts she took on a professorship of Type and Typography at Burg Giebichenstein University of Art and Design Halle in 2007. From 2010 till 2014 she was pro-rector of the school, being particularly responsible for the school's new visual identity. Andrea's work has been featured in many national and international publications, such as Area_2, Graphic Design for the 21st Century, etapes: and EYE and in several exhibitions including the 22annual 100Show, the TDC53 exhibition and the International Poster and Graphic Design Festival of Chaumont. She holds awards from the American Center for Design, red dot (2001/2002) as well as a Certificate of Typographic Excellence (TDC53 2007). She has a degree in communication design from the University of Applied Sciences Mainz and an MFA in graphic design from the California Institute of the Arts.

The relationship between type design and graphic design seems very present in your work. How do you reconcile these two fields, which often correspond to two different professional activities?

Designing type and designing with type are integral activities to me. These two fields influence each other all the time and I consider both of them equally important when it comes to visualising language. There is always a dialogue between the typeface designer and the typographer in me, no matter which of both practices I focus on. When designing typefaces the typographer in me is looking over my shoulders with special requests for typographic usage and when doing typographic work the typeface designer always wants to intervene in order to alter and shape the smallest parts of the alphabet. There is one of my projects which probably best describes this dual approach, namely *Abecedarium*, a large-sized artwork consisting of 24 typographic and alphabetic posters, remixing a variety of alphabetic and typographic works of mine. And as a result from that work I'm currently designing a comprehensive display family as a customized tool for my own typographic work, with many features I really like to use as a typographer.

You seem to particularly appreciate ornaments. Where does this preference come from, and what is intriguing you in these forms?

I'm very much fascinated by the dual nature of ornament: to build complex and rich patterns out of a simple single unit. Ornaments can be mesmerizing, they appeal to our senses and emotions. Furthermore ornament is a kind of visual narrative with many layers of meaning, communicating customs, styles and craftsmanship. I actually started being interested in patterns and ornaments when I worked on my diploma thesis about "Kitsch" in 1996 at the FH Mainz. This fascination continued during my graduate studies at CalArts; it was especially Jeffery Keedy who introduced me to the many facets of ornaments and patterns along with the work of W.A. Dwiggings and the beautiful calligraphy of Georg Bocskay.

How would you describe your relationship between professional activity and teaching? Has it evolved or changed over the years?

I very much enjoy designing as I also very much enjoy teaching students. While both activities highly influence each other, it's quite a challenge to balance them and treat them as equally important. When I started teaching in 2003 I was still able to run my practice with client based as well as self-initiated projects without restrictions. This however changed when I was appointed full time professor of type and typography at Burg Giebichenstein University of Art and Design in 2007 and it changed even more when I was elected pro-rector of the university in 2010. Teaching and working for the institution took up almost all of my time and there was only little room for my own personal work (mostly within the semester breaks). However in my position as pro-rector I was responsible for the visual communication of the school, especially for the new visual identity and many printed materials. On the one hand I was supervising and art-directing a wonderful team of designers – Anja Kaiser (first year of the project), as well as Wolfgang Hückel and Wolfgang Schwärzler (the following years) – all alumni of our design program. On the other hand I was also able to take over certain projects myself, like the design of the school's bespoke typeface Burg Grotesk and several printed collateral. So, to return to the relationship between professional activity and teaching, for the last couple of years all of my activities – teaching and designing – were highly related to the university and very much intertwined. The forthcoming semester in spring I will be on sabbatical and I'll finally have all the time I need again for my own explorations in type and typography.

You have realised Burg Grotesk for the identity of the university where you teach. Did you have specific constraints for this work? How did the work evolve during the creative process? Did you consider including students into the project?

When we started with the project we knew that we wanted to use a typeface with a strong connection to the university. We admittedly never really considered *Post Antiqua* by Herbert Post – the well known typographer who designed the Burg logo in 1927 – because it has too many historical connotations and doesn't seem appropriate for a contemporary art and design institution. But I considered indeed using typefaces from students of our program and I was very much interested in using the wonderful master thesis typeface "Gräbenbach" by Wolfgang Schwärzler (just published by the new type foundry *Camelot*). However back then, Wolfgang still wanted to further develop *Gräbenbach*, so it wasn't really available for use yet. When we came up with the idea to focus on the four letters BURG – the colloquial and informal abbreviation of our school – we first tested several typefaces for BURG, but ultimately weren't so happy with many of the proportions and weights. So in order to quickly sketch out several ideas I also looked at one of my typefaces, Roletta Sans Black. I selected the small caps and revised all the four letters B, U, R and G, eliminating all the roundness and softness. Since the letters worked quite well we decided to continue in that direction. And one thing led to another, I also started to revise the basic alphabet of Roletta Sans regular and bold and that's when we decided that this will be our bespoke typeface for the new visual identity of the institution, called Burg Grotesk. We took several aspects into consideration: the typeface is neutral but has enough personality to be recognisable and we would have our own typographic tool, easily adjustable to our typographic demands. However Burg Grotesk isn't just an unrounded version of Roletta Sans: during the design process I revised and altered many characters and also included

a specific symbol font based on the geometric shapes of the Burg Logo. I also added several new fonts, responding to the demands of my team for our identity as well as our publications. For example in 2013 we wanted to use a monospace typeface in our institution's year book so I designed a monospace version for the regular weight with an accompanying italic. In 2014 we wanted to use a bold condensed face so I added a condensed version to the family, and for the 2015 year book I finally designed the italic versions. So, with Burg Grotesk we have indeed a comprehensive typeface with many features and there are even more fonts in the pipeline.

You have studied and worked in the United States, which seem to have influenced you in a working by working method. Which place do you give to critics, at which moment does it step in?

Critical feedback, dialogue and intensive discussions are always important within the design process and an essential part of teaching, stepping in right from the beginning and not ending till the final results are achieved.

In an interview you have defined your teaching with this list: "Besides teaching all aspects of type and typography I want to encourage students: to look, to read, to work, to observe, to inquire, to question, to research, to discover, to anticipate, to experiment, to use imagination, to use process as a method, to explore methods and tools, to approach from many directions, to accept coincidences, to explore extremes, to follow intuition, to work beyond the limits, to make choices, to be curious, to be courageous, to be critical, to be doubtful, to be self-disciplined, to be independent, to be visually literate, to be aware of details, to think cross-disciplinary, to be open-minded, to be not afraid to fail, to be interested in the obscure as well as the mundane, to think beyond the obvious and expected." Which targets of this list are more easily achieved, and which ones seem to be more difficult?

The first targets are more easily achieved then the last ones in the list. Especially "to be not afraid to fail" that's probably one of the more difficult challenges in a meritocratic society in which success and achievements are of such importance. However, to be adventurous, risky and not afraid of failures, that's indeed crucial in order to come up with new and innovative ideas.

Germany is a country full of type history, but surprisingly there are few regular type design classes in schools, nor a post-graduate course. This might illustrate a relative low trust in a future profession. What role is typography playing in Germany today?

It's true, there are only a few classes and professors of type in Germany and there's no master program at all purely focussing on type design. Usually type design is embedded in typography courses as teaching assignments or workshops. I would assume this is because of the quite inflexible academic system here. Nonetheless typography is a supreme discipline, playing an important role in the various graphic design or communication design programs in Germany. As a matter of fact typography has gained a lot of popularity and appreciation amongst students as well as practising designers. There is a high awareness that typographic knowledge is an outstanding skill within the field of visual communication, combining language and form. That's why we actually have a special typography course at my university as an integral part of the "Design Fundamentals Program" for all design students from various design fields.

The dissemination and selling system of typefaces has evolved a lot with licences for new digital devices and more recently online subscription and renting of typefaces. As a creator, but also as a director of a type foundry, how do you see thesechanges?

As far as I am concerned: with so many new devices and technological developments and the increasing global demand for large families with extended language support it's impossible for me to manage all aspects of typeface design – designing, producing, programming, controlling, advertising, distributing and licensing – all by myself while being a full time professor. That's why some of my typefaces are distributed and licensed via *primetype* and the programming and production is done by Andreas Eigendorf (*Alphabet Type*). But even generally speaking type design nowadays is all about teamwork and division of labour.

What are your impressions of the jury session (observations, criticism, surprises)? Could you observe particular tendencies or new approaches?

I was amazed by the high quality and sophistication of typefaces submitted at *Pangramme* (original designs, very well drawn). It was indeed a pleasure looking at many great works from students around the world. However I was a bit disappointed by the poor typographic presentations in many of the specimens (a critique we all shared within the jury).

Among all entries, what are the projects that have particularly held your attention? Do you have a "coup de coeur"?

I particulary liked *Nordvest* by Nina Stoessinger, a wonderful typeface with "horizontal emphasis". I also liked very much: *Didier* by Axel Pelletanche Thévenart, a little bit quirky but absolutely charming; *Grosse* by Vivien Gorse, very bold and expressive with extreme contrasts; *Kumar* by Hugues Gentil, with a Latin and a Bengali version, wonderfully working together; *Caligula* by Jonas Niedermann, an intriguing and distinctive stencil typeface. All these typefaces show truly original ideas, are very well crafted and elaborated.

Alejandro Lo Celso (1970) is an information & type designer, teacher, and author born in Córdoba, Argentina. He acted as an art director at magazines and newspapers before he graduated with distinction at the MA in typeface design, University of Reading (UK), and continued at the ANRT, Atelier National de Recherche Typographique in Nancy, France. He's taught courses & workshops on type design, typography and letter history at diverse schools in Argentina, Brazil, Chili, Colombia, France, Germany, Mexico, Uruguay. In 2001 he founded *PampaType*, the first Argentinian type foundry, whose work has been recognized internationally. Alejandro teaches typography regularly at the Universidad de Río Negro in Patagonia, and at the Universidad del Litoral in Santa Fe, both in Argentina. He's also a visiting professor at the Master of typographic design, Centro Gestalt in Veracruz, Mexico, and at the Master course in type design, University of Buenos Aires. He lives with partner and daughter in a peaceful town in the mountains nearby Córdoba.

You have studied in Europe and have taught in many countries. Is travelling an inherent form of enrichment for your work? Do you think that your work is influenced by a cultural mix or more by South-American culture?

Well, travelling can help you in the understanding of different viewpoints, but I wouldn't take for granted that to be in different places 'enriches' your work by itself. Wise people can travel far without leaving home. If type has any sense it may be because it permits human communication in singular ways. The problem is that one hopes humans to have interesting things to say to each other, but as type designers we can hardly do anything about it. You may think that you created a fundamental new typeface, conceived to transmit the highest values of humankind, but there will always be someone who'll use it for a new toilet paper pack. That is a singular tragedy of this craft. The unpredictability of your daughters' destinies! A designer of chairs would hardly see his creation used for another purpose than sitting, but typography is invisible, so people have the right to use it at their own will. What is left to you I think, is always try to build your own landscape no matter what. About a 'South American culture', I don't see one but many, countless cultures. It is a vast land, full of shades of all kind. In my case I think my training at Reading (UK) and at the ANRT (France) helped me open my eyes to the Western tradition in type and the printing history, but naturally I carried my own view on the way... In the end what everyone contributes is a personal interpretation of the world, at best you can add your tiny bit to the whole. And I think that is amazing.

Do you notice typographic specificities for certain countries, a kind of national typographic identity? How do you see them evolving in a world which is getting more and more globalised?

I tend to think of regions as identities. Not countries, flags, or political frontiers, as the FIFA or the banks want us to believe in. However I think 'identity' is a well-thumbed subject, specially in the hands of graphic designers, sometimes it can turn into a snake biting its own tail. We should not confuse the limited logics of a 'corporate identity' program with the idea of identity as related to a town or a group of people who can share certain values. The idea of national styles is pretty old however. Just take a look at the history of calligraphy and see how the hands were succeeding one another for centuries. Usually all styles can be traced back to particular copyists in particular scriptoria and particular regions. Sometimes one style was not succesfull in its place of birth but it gained success elsewhere later on. Similarly one can trace back most type styles in the timeline of printing history in Europe. You realized how fashion was a significant boost in the 'evolution' of styles. The tastes of book makers, typographers, editors, readers, were slowly changing and type styles were changing from one form to another, just as the overall look of books was changing and transforming itself. This hasn't changed nowadays, it is just that since the 19th century when the palette of possible styles exploded into infinite choices, and even more since the digital technology and its massive access, the map of alternatives is a bit too vast and difficult to navigate. But the styles are there, and one can trace back anything. I don't believe in the idea of purity, as opposed to hybridity. What you regard as pure, is surely the result of a previous mix. In the end it is always about talent and work. So I wouldn't spend much time in arguing about this. I see a very powerful possibility in the idea of a hybrid type, just as it can be seen in a revival of a classic. A recovered type or a work that pays tribute to a known style in history can be a superbly original new interpretation, or can be a boring, spiritless copy. The difference is made by taking wise decisions. So the important thing is to train the eye, study, get to know the history, and stop pretending that now as everything is mixed there is no point in identifying the old schools, and everything is fine. I believe that the act of discerning, that is valuing the difference, is at the very heart of typography.

Workshops are a singular opportunity to get together to a given point. Understanding, exchanging, sometimes creating. If it results in a good discussion of interesting stuff, fair enough. I think many designers don't realize about the power of co-creation. The importance is not the resulting object, which can be more or less good, but the process by which participants could reach understanding, knowledge, enlightment. And that is a singular value that can be materialized through a workshop.

You have intervened already three times here, in Metz. How do you see the future of Messine?

The future of *Messine* will be driven by discussions with the participants of the workshop. There are already many possible paths, I look forward to hear all participants' ideas. That is the best part of this approach that the school has taken, involving different generations of students in an ongoing, living project.

Two years ago, you have given a talk in Metz intitled How to teach to design the invisible, *where you evoked the text* The Crystal Gobelet *by Beatrice Warde. How do you balance the relationship between expression and readibility in your work?*

It is a great question, quite impossible to answer. Perhaps because the equilibrium is something defined by its extremes rather than by itself. You can feel when a design works better than another, or better than before, when it manages to temper expression and deliver good legibility. Creating a new type that feels new, it's hard work. That it could also be comfortable to read as well as attractive for most, really tough. That is why type design is so exciting. I believe that in the recent years originality and expression have gained more importance as values in typography. You can see excellent new designs coming from all sides of the world, specially from places with less

typographic tradition. It seems it adds to a growing conscience of (let's say) an irrational-but-still-making-sense way of reinterpreting the alphabet, a sort of new airs about how to enrich the letterforms without compromising legibility. It may be the result of the global access to technology. In the past that was done by particular type designers (such as Oldrich Menhart, Christian Zinck, or Miklós Kis) who were not part of the Western mainstream at their times. Today there are many young designers ready to contribute their new views both crazy and meaningful. It's good to see this.

You seem to be very fond of literature, with several homages to writers, like recently to Georges Perec. Perec *is a sans serif type family, a grotesque with a playful character. The quasi totality of literature is edited in serif types. Do you think it is also possible to publish literature in sans serif types, and in particular Perec's work?*

Everything imaginable is possible. But it's true, literature is a very conservative industry regarding type. It may be just the natural consequence of having to focus readers' attention to the text, avoiding any possible distraction. I however like the idea that some books may be set in a different way. Massin destroyed, quite nicely, the idea of *mise-en-page* of a theatre play. The often stingy working times of the editorial industry may have also played a part. It takes much longer to create a good-looking book in the audacious Massin style than using a predictable easy-going bread-&-butter template. And it takes many more pages. On the other hand the Massin layout philosophy would have been materially impossible for say a Nicholas Jenson in his time, and now that it is materially possible, it is not feasible for money reasons. That's why I say stingy. But it's fine, tradition & avant-garde also play the balance game in history. In any case I think Georges Perec should be in the rebel authors list, not far from Eugene Ionesco perhaps, but it's my personal view.

When designing types, do you have a creative ritual, a fetiche character?

No, all glyphs are important. In the end you don't design letterforms, your design words, and sentences. This organicity seems to me a capital thing to the craft. Everything you consider is a part of something bigger. Rhythm is far more important than details. I'm not saying that details are not important, but as some experiments in history demonstrated (such as Eric Gill's type *Joanna* for instance), a voluntary inconsistency (just compare letter 'a' in Joanna with the rest of the alphabet) can prove perfectly legible and beautiful in immersive reading. This kind of mysteries still seem to me wonderful about type designing.

In a recent interview given to MyFonts you explained that in your spare time at university you draw letters you assembled in a collection intitled Aburribujos. *Did you develop type designs out of these sketches? More generally, how important is sketching for you today?*

I suppose so, but I never take note of such things. In my case shapes can bear in my mind for a while. At least until I draw them in a handbook, then I can forget them, and pass to other things. Sometimes those drawings turn into a typeface later, sometimes they don't, they remain just there, like a discrete, unpretentious dream. Borges said that to think is to forget. You need to choose, discard the rest. Sketching allows you to quickly consider all possible things that fly out there in your mind. Impossible to do that in the computer, a quite limited tool with a rigid interface, don't you think?

The dissemination and selling system of typefaces has evolved a lot lately, with licences for new digital devices and more recently online subscriptions and renting of typefaces. As a creator, but also as a director of a type foundry, how do you see these changes?

Well no doubt the landscape is challenging nowadays, but I also see all these changes as a constant, frequent need of the industry. So I decided to somehow trust the design side, which seems to

me made of a more tangible and credible nature, given that we speak here about type design. During the eternal motion, design is the thing that remains, what makes it have sense. It's what we see in the types of the past that we all admire. We can consider all production & distribution matters at the time but in the end it's the form, the rhythm, the elegant overcome of all constraints, what subjugate us. I try to see any subsidiary side of type design, not as the fundamental thing of type design, but as a series of important aspects to sort out just after you have created your design, after it conquered its spirit. It seems a bit strange to me when someone is more concerned about the marketing of a design than actually the design. I think design speaks by itself. Trust yourself and trust your design, more than all the wording you create in order to convince others that your design is good. If your design is good people will see it, sooner or later.

What are your impressions of the jury session (observations, criticism, surprises)? Could you observe particular tendencies or new approaches?

A first difficulty was that there were many good designs, so it was a pitty that some works couldn't be in the selection, which by nature had to be limited. The session was also difficult for we didn't share discussions in real space and time, but the school's organization was perfect and I found it great that we all agreed on the general criteria of formal quality, concept, and presentation. My impression was that the final selection for the exhibit reached a widely common regard among us.

Among all entries, which are the projects that have particularly held your attention? Do you have a "coup de cœur"?

I like many designs, it was hard to arrive to a narrow selection. If I was to give a coup de cœur, mine would be *Artemio*. The way its stroke modulation is switched from regular old style to a subtle reversed contrast looks like a smart decision to allow fordistinction of text styles in a less conventional manner.

Matthieu Cortat, born in 1982 in Delémont (Switzerland), graduated from the École d'Art de Lausanne (ÉCAL) and the Atelier National de Recherche Typographique (ANRT) in Nancy. Now living in Lyon, he works on personal projects of typefaces available on his website *Nonpareille.net* as well as commissioned fonts for various clients (Eastpak, Caran d'Ache, Swiss Architects Federation, MacVal contemporary art museum, Terminal 4 of the JFK Airport in New York, Tracks TV show on Arte, Fondation Louis Vuitton). Advisor to the Collections of the Lyon Printing Museum, Matthieu Cortat has set up the *Corpus typographique français*, which collects all typefaces designed in France between 1850 and today. During the last three years, he also worked on the new permanent exhibition of this institution. He gives lectures and workshops in different art schools, and his currently working on the creation of a new Master in Type Design which will start in September 2016 at ÉCAL, in Lausanne, under his directorship.

You have studied at ÉCAL, and then at ANRT, under the leadership of Hanz-Jürg Hunziker whom you meet here in the jury. What are your memories of these training courses?

Type design was present from the very beginning of my studies at ÉCAL, going in both directions of text faces (with François Rappo) and display faces (mostly in workshops). In the second and third years, students were free to choose which field of graphic design they wanted to develop in their practice. I continued to do type design. Then I met Hans-Jürg during a charming day. He was in Lausanne to do a lecture but, as we were all very busy (probably a close deadline on one of our projects), I had the chance to spend almost the entire afternoon with him commenting my current diploma project, which was a typeface. This session, the accurate eye of Hans-Jürg and his kindness decided me to apply to the ANRT. The environment there was quite different, with many more time to focus on one single project. This allows me to think more about my practice, to read on type design, to make fruitful mistakes, while my former training was more practical, giving me methodology and efficiency in my workflow. Both were indeed very complementary.

Recently you have been put in charge of the master in type design at ÉCAL. Can you tell us about your plans and projects for the course? Do you think you can bring something new to it?

At ÉCAL, I studied graphic design, with strong inputs in type design. The *Master Type Design* is – as well as a *Master Photography* – the result of the split in two of the existing *Master Art Direction*. Typography has been important at ÉCAL since decades, and now there will be a curriculum plainly dedicated to it. The main idea is to provide inputs from different angles on how to design letters, but also how to design with letters: for us type design is a part of graphic design, and we shall keep connections between those two complementary fields of creation. Nevertheless, our future students will be trained as type designers, with courses done by François Rappo, helping them to find their own style within the history of type design. Bruno Maag will introduce them to the understanding of commissioned works and group projects. With Kai Bernau, they will use calligraphy to create contemporary forms. There are also graphic design and research projects, as well as introduction to linguistics, and a mastering course to produce actual typefaces, ready to be released. My inputs for the students will be more on experimental projects. I'm particularly interested in this idea that strong constraints can bring new forms. Last semester, I asked my 1st-year students to create a typeface in 14 points... in real size (5 mm from the top of the b to the bottom of the p), without any digital zoom or magnifying glass. Some results may never have been tried by the students without those restraints. Another field also interests me a lot: non-latin type design, a topic I also would like to tackle with the students.

What are for you the truly contemporary approaches and methods to be applied to a workshop for text type design? What are the targets, what is at stake for a work done in a short period of time?

I don't really care about being 'truly contemporary'. The time of *avant-garde* is over. You are doing type design now: you are contemporary. I think the real interest of workshops in type design is to see other ways of asking (and answering) questions, of falling to graphic issues. Different methodologies, habits, tastes, are refreshing for students. It helps them to get rid of their teachers' style and find their own one. Workshops are steps aside.

By looking at your work, for example your typeface Stuart *which reproduces the proportions and general forms of venetian types of the fifteenth century, or in the case of* Ecstrat *which is a contemporary revival of flowery letters from the eighteenth century, one can observe a strong interest in history in general. Where does this keen interest for 'revivals' come from, and what is the point of it ?*

It's interesting that you chose *Stuart* and *Ecstrat* as example. They are not 'revivals', but mainly interpretations of historical periods. (I've done more 'assured' revivals, *Louize, Battling, Henry*) But that's true, history interests me; and not only history of type design. I've worked since almost ten years in the Printing Museum, in Lyons, spending hours surrounded by type specimens and documents from the past centuries. And there are amazing things in there! Probably this has stirred the flame for revivalism, even if I'm far from being faithful to the models when doing a revival: there are great things in the past, indeed; but we can achieve better fonts today. So. I would say: our letters exist since centuries. Not taking care of their history and creating as if the sun waited for our birth to shine sounds a bit pretentious to me.

You seem to work not only on personal creations but also on commissioned ones. What importance do you give, or is given to subjectivity in commissioned work, and on the other side to obligations (limitations) in personal projects?

In fact, those last years, commissioned types were the biggest part of my work (Eastpak, Caran d'Ache, Fondation Louis Vuitton, Tracks, Slatkine & Cie,...), leaving very few space for self-initiated projects. I had the chance to always works with graphic designers who understand typography, and with whom I can really speak about details and choice. I've never been forced to opt for a graphic solution I disliked, and generally the commissioners leave me enough space to express my 'style' (if there is one) within the boundaries of their projects. That subtle, but that's also what makes type design interesting to me: you can change so many things in a corporate communication by transforming one shape in one single letter! Objectivity does not exist in type design, as in any other field of design.

You have realized quite diverse typefaces, and do not seem to have strong formal preferences... or do you nevertheless?

My formal preferences lay in the type styles I've *not* worked on. I'm not so keen on Didot type, slab serifs or 'manuaires'. But maybe one day... no dogma!

You are the youngest jury member. Meanwhile, it is impressive to see the quantity of types you have already created. Do you seek quantity as much as quality?

I do hope my types are more impressive for their quality than their quantity! At the very beginning of *Nonpareille,* I was working a lot on personal projects, and pretty fast. Now, I need very much time to 'mature' letterforms. I also think they are very much more interesting than the first ones (So it saddens me a bit that you chose *Stockmar*, the first one, for the *Pangramme* posters!). So I'm working more slowly today (but there are a few new things that are going to be released this year...). Anyway, in certain cases, taking too much time on a project can kill its freshness, without giving it more accuracy or interest. Sketches are sometimes more attractive than oil paintings.

The dissemination and selling system for typefaces has evolved a lot recently, with licenses for new digital devices and more recently online subscriptions and renting of typefaces. As a creator, but also as a director of a type foundry, how do you see these changes?

I have to admit I never thought about it seriously. So I do not have a strong opinion about this.

Since you have finished your studies, ten years ago, how do see typography evolving in France?

Very well. Back then, we were very few. When a graphic designer thought of a corporate identity, for instance, colors, shapes and pictures used to appear first in his mind. Now, the idea of commissioning a typeface is no longer strange to them. And, above all, for their clients, which is even more good news. As Thierry Brunfaut (creative director at Base Design, a group of studios with which I work closely) said, 'Don't design for designers, design for people'. Ten years ago, type design was quite a 'niche' for designers. Now it is much more recognized by the general public.

What are your impressions of the jury session (observations, criticism, surprises)? Could you observe particular tendencies or new approaches ?

Good impressions are the number of appliers (fantastic!) but also their origins: type design has definitely a worldwide diffusion. Also the general quality of the type faces which contrast a lot with the weakness of (too many) graphic presentations. As if the vast amount of time spent on the creation of letters had made them too familiar for their designers to be seen as graphic artifacts that can be playfully used.

Among all entries, what are the projects that have particularly held your attention? Do you have a "coup de cœur"?

Difficult question. I do have many, in fact. I find the *Hirondelle* typeface (Jacopo Atzori) astonishing. But there is a bias: he's one of my students (but didn't created this font in my course). *Prelettres* (Eloiza Perez) is very interesting for the process and ideas, even if not revolutionary in terms of 'pure' design. Not so much attractive at first sight, I do like *Thelo* (Tassiana Nuñez Costa): it works very well for its purpose. Perfectly relevant as a 'Crystal Goblet'. *Caligula* (Jonas Niedermann), *Lida* (Borna Izadpanah) and *Kumar* (Hugues Gentile) are among the selection the closest to my personal taste. But is taste enough? There are interesting projects dealing with reversed stress. The most achieved font of this style is *Nordvest* (Nina Stössinger). But it is also the quietest. A font I would surely choose for setting texts, but not a *coup de cœur, JF-15* (Lucas Le Bihan) opens doors, and should be pushed forward. It has much potential. So does *Didier* (Axel Pelletanche-Thévénart). It is still in progress, but finds a nice way of dealing with the reversed stress. It has a strong character without being too assertive. It looks contemporary, but can be related to many forms in the modern history of type design, a period to which it gives a fresh response. It may not be used for setting long texts, but it is appealing, serious but not boring, imperfect but attractive. Isn't it the definition of a *coup de cœur*?

Gerard Unger, born at Arnhem, Netherlands, 1942. Studied graphic design, typography and type design from 1963–'67 at the Gerrit Rietveld Academy, Amsterdam. He teaches as visiting professor at the University of Reading, UK. Department of Typography & Graphic Communication, and taught at the Gerrit Rietveld Academy till January 2007. From 2006 till 2012 he was Professor of Typography at Leiden University, the Netherlands. Free lance designer from 1972. He has designed stamps, coins, magazines, newspapers, books, logo's, corporate identities, annual reports and other objects, and many typefaces. In 1984 he received the H.N. Werkman-Prize, in '88 the Gravisie-Prize, in '91 the Maurits Enschedé-Prize and in 2009 the Sota-Award. In 2013 he obtained his PhD at Leiden University, on the subject of *Alverata,* a contemporary type design with roots in the Romanesque period (±1000–1200) and in early Europe. He wrote articles for the trade press and, for example, for *Typography Papers.* One of his books, *Terwijl je leest,* has been translated in Italian, English (*While you are reading*), German, Spanish, Korean and recently in French (*Pendant la lecture*). He lectures frequently about type design and related subjects.

When comparing your typefaces with one another, one can notice recurrent commitments in your drawing: open counterforms, high and thin joints, space saving proportions. Would you accept to talk of a personal style, a signature, even for commissioned projects?

Ages ago when a Catelan newspaper, the *Heraldo de Aragon,* was using my *Swift,* a Dutch colleague called me from Barcelona, saying over the phone: ' I see you right in front of me.' He was looking at the newspaper and had recognised the typeface as one of mine. So, yes, I am very much in my designs.

In your project with a stronge historical background (Christoffel van Dijck, Giovan Francesco Cresci, romanesque capitals) you strongly emancipate forms from a simple transcription of the historical source. For example, in your last project, Alverata, how did you decide what is or should become contemporary, or what cannot be transformed? How and what for 'filters' do you apply to the source?

First of all, I like history, as it enables me to draw lines from the past to the present and to elongate these into the future. What I cannot do is make revivals, as Matthew Carter can do so well. I tried, but before I realised it I was applying my own shapes. What history can supply you with is a concept, a basic idea, which can be interpreted in a similar way as Cresci, van Dijck or the medieval craftsmen interpreted it. I do not use any filters consciously, but make it clear to myself what exactly it is that attracts me in historical models, such as the colour of Baroque type designs, or the wild variation of the Romanesque period. Once I have internalised such a concept I work with it and let a design grow from it.

In your practice one can notice that you can take both, the position of the artist and of the designer, with flowing relations between these two fields. What can you tell us about these two 'attitudes', of the freedom you take or constraints that you set to yourself? Do you feel you are more an artist than a designer?

I am definitely not an artist; I do not aspire to be very individualistic. I am very interested in what the art world is offering, its diversity, its depth and endless possibilities of expression. You cannot design types in a vacuum, at least I can't. I need a context, anchors, vistas. Luckily I am married to an art historian, which has enormously expanded my views of the world.

You have worked for public space projects, like road signage or the signage of the Amsterdam underground. How do you anticipate the user in these projects? More generally, do you think that the work of a typographer has a social purpose?

You will agree with me that our script, any script, is a convention. I work with a nice definition of the typographic convention: a practice or procedure widely observed in a group, especially to facilitate social interaction; a custom. You do not just design letters, you design words, lines of text, whole texts. You deal with written language. I do talk to myself, have discussions with myself when I am working and writing, but you communicate much more with others. That is social interaction.

Besides signage type, another type of work seems reccurent: typefaces for printed newspapers, with a more and more subtle design while printing techniques are evolving. What is particulary interesting for you in this type of design (which you have designed even out of a personal interest)?

When I left the art school, in 1967, the typographic world began to change drastically; metal type and letterpress were replaced by phototypesetting and offset and soon I was one of the first designers doing digital type design (1974). As it were mostly technological changes, I became interested in the different new and developing technologies and used such changes as starting points for designs. In the period from roughly 1965 till 1985 newspapers were heavily affected by the changes, which made them an attractive playing field. I also happen to like newspapers as a social phenomenon, or to be more precise, I like journalism. A type design like *Swift* was designed to give journalists a tool to reach many readers with a distinctive voice.

In 1988, for the ATypI conference in Lyons, you published a text entiteld La frontière de la bière & du vin*, which describes a border between two typographical cultures. Do you think that this border is still present today?*

The beer and wine border is an invention of my wife, the art historian. In the 20th century, especially during the first half, there was a lively east-west trafic north of the border, especially concerning design and architecture. Nowadays the border is less significant, as are most borders in Europe. Culture now moves across the globe more quickly than ever and it has become possible, thanks to technological developments such as OpenType, to combine the typographic products of cultures and to let cross-pollination happen.

You have taught at Leiden University, at Gerrit Rietveld Academy, and actually intervene at the University of Reading. What differences and similarities did you have in these different interventions?

At the Rietveld Academy the stress is on creativity and expression, while Leiden University is a thoroughly scholarly environment. In Reading the two approaches are combined. Before I became a professor at Leiden, I was interested in research and history, but the professorship made these interests much more intense and professional.

How would you describe your relationship between professional practice and teaching? Has it changed or evolved over the years?

What I often tell my students: while teaching I learn as much as you do.

Your recent project Alverata has enticed you to write a doctoral thesis. Very few typography theses combine both, type designing and historical research. As a type designer how do you see the future of PhD's?

In many educational institutions the interest in practical PhD's is growing. In Leiden it is not only the artistic or designed component that counts, but a lengthy text, explaining your research, is equally important. In Reading the last part is everything. I think the future for PhD's in design is bright.

What are your impressions of the jury session (observations, criticism, surprises)? Could you observe particular tendencies or new approaches?

What surprised me was a growing interest in gothicky designs, in hybrid designs combining the latin letterforms with gothic shapes. What I did not like were the too literal revivals and the unoriginality displayed in many sanserif designs. Generally, there was a very variable output, with some immature projects. Apparently self-criticism is hard to get. Also I had hoped for more originality, which seems to be as rare as ever. There were too many copies and me-too-projects, and too many poorly made designs – altogether about half of all the entries, I think. The more gratifying it was to find some very original designs as well as many made with a high level of precision and professionality. It turned out not to be too diffcult to make a reasonably wide selection, with much variation and good quality. And it provided me with an interesting insight into the interests of young designers. A thank you to all to who took part.

Among all entries, what are the projects that have particularly held your attention? Do you have a "coup de cœur"?

Two surprises were *Otto* and *Bosozoku*. Both designs really stretched all ideas about legibility and still both read much better than I ever expected. One sans serif that I think is truly original is *Sherpa Sans*. For serif fonts, often equally well designed, a few stand out, such *Dietrich* or *Caligula*. I have seen a few well designed Egyptiennes, two designs with reversed contrast that are quite good. Two fonts I have a lot of sympathy for are *Occurrenza*, as the designer has taken different languages into account and not made just a pretty design. And also *Meroweg*, which is an excellent project developed in cooperation with the Bibliothèque Nationale in Paris, for the numismatic section. Finally, *Plenum* and *Anbépine* (not selected), like a few others are in their early stages, they still need a lot of work but could end as excellent designs.

Finally, we would like to ask you a question about the notion of color. You seem to be fond of violet (purple). Is there a reason for that?

Ah, it has nothing to do with religion. It is purely personal and emotional – hard to explain. I have always been much attracted by it and I have never resisted its magnetism. By the way, I like pink and a few other colours as well.

Hans-Jürg Hunziker (1938), type & typographic designer Apprenticeship as a typographic composer in Zürich. Inscription at the Allgemeine Gewerbeschule in Basle under Emil Ruder and Armin Hofmann, in 1965. Departure for the United States to work, from 1967 to 1971, with Mergenthaler Linotype in Brooklyn N.Y. Under the direction of Mike Parker, I developped with Matthew Carter new typefaces for the photocompositon systems. Return to Europe to join Adrian Frutiger on various projects: IBM, encres Brancher, the parisian Métro, Aeroport Roissy Charles de Gaulle, the *Univers Cyrilic* and the *Frutiger*. Independent designer since 1976. From 1980–1983 in charge of training type designers by developping Arabic typefaces at the Institut of Arabisation in Rabat, Morocco on a United Nation developpement programm. Back in Paris, I worked again as independent designer before founding, in 1998, the *atelier h* with Ursula Held. Book and catalogue designs for the Centre Georges Pompidou, la Cité de la musique, l'Institut du monde arabe and the Bibliothèque nationale de France. From 1999 to 2002, creation of the cooperate typeface for Siemens with three typestyles: Sans, Serif and Slab with their italic in three weights. The fonts, developped with URW, cover a large number of latin and non latin writing systems. Teaching activities from 1986-2014 at the Zürcher Hochschule der Künste and at the Atelier national de recherche typographique, from 1990 to 2006.

You studied in Basle under the guidance of Emil Ruder and Armin Hoffman. Did this 'school' have an impact on you, and to what extent do you have the impression to have followed the proposed directions? What are the similtarities and differences between the teaching you have received and the one you are giving?

The three semesters at the Allgemeine Gewerbeschule in Basle were decisive to my teaching philosophy many years later: to transmit the fundamental basic knowlegde combined with experimentation. Armin Hoffmann and Emil Ruder, later director of the school, made it possible in accordance with the other teachers, to admit two professionals for a year as free students with a personalized programm. Mine included typographic- and graphic design, photography, lithography and type design under André Gürtler. With his experience in type design and production, in the photocomposition industry, he was able to transmit both: fundamentals and the new techniques.

You have a great experience in teaching: more than fifteen years at the ANRT and 26 years in Zurich. It seems that you have never imagined a professional practice without parallel teaching. How would you describe your relationship between professional practice and teaching? Has it changed or evolved over the years?

I did not think, that I would be teaching. It was after my experience in Morocco that the Kunstgewerbeschule Zürich (now Zürcher Hochschule der Künste) asked me to teach the subject of writing at the preparatory classes, at that time compulsory for the students, before entering the special classes in the various fields of art and design, since many years abandoned. Introducing the students into the field of writing and making them aware of the various apects within, like handwriting, calligraphy, typography and type design, is quite different from following and advising a student in his postgraduate project. You suppose, or exepct that he or she has a basic knowledge in calligraphy and design. I think that a professional practice is a plus, being able to talk about

these experiences to the students. The basic knowledge in teaching does not change but the technical aspects do.

You have applied several technical procedures while keeping a traditional practice of type design(ing). Can you tell us about your relationship to drawing on paper and the changeover to a digital format? Do you see fundamental differences in comparison with photocomposition?

Drawing a typeface faded out in 1990 when the special sofware was also available on the personal computer. Till then the drawings of the font were digitised by the typefounderies or companies specialised in this field. For me the relationship between a letterform drawn by hand is very different from the one put together on the computer. You do not intervene directly, for example, on a curb to correct it, you do it with the "handles" of the curb or tangent points. By drawing it, you can follow the movement while drawing it. You trace it directly, very different from the work on the computer. Today the temptation is great to skip the manual part and start with existing typefaces and almost no sketches.

One can feel a certain personal attachement to sans serif types. You have worked for many years with Adrian Frutiger, particularly on the typeface for the airport Roissy Charles de Gaulle, and then on its further development into Frutiger. *How do you see the evolution of sans serif types? Is there still a 'swiss' style, seeking for a certain form of neutrality?*

Sans Serif typefaces were part of my work with Mergenthaler Linotype and Adrian Frutiger as well as Serif ones. A certain attachement for the Sans goes back to my apprenticeship as a compositor, 1954–58, when Deberny and Peignot proposed the *Univers* in 1957, a completely new concept and design, a milestone, it is difficult to appreciate this novelty today. Hans Eduard Meier started his *Syntax* around 1955 with a new and different approach; the type was finally released as handset type by the typefoundry Stempel 1969–1972. The *Frutiger* was an other

renewal within the group of the Sans Serif typefaces. There will always be an interest in Sans Serifs. You just have to look a few years back to what has been produced. Frutiger and Meier were the most prominent Swiss type designers in the second half of the 20th century.
The term "Swiss Style" is wrongly used and really concerns only the graphic design and should be called "International Style".

You have worked on Latin and non-Latin typefaces, in particular Cyrillic and Arabic. Is there a universal approach in type design? What links between Latin and non-Latin are necessary in a multi-script typeface? Do you think that it might be possible to draw the characters of a language without really understanding it?

The historic fact that the Latin and the Cyrillic alphabet derive from the Greek, with some identical letterforms, make it much easier than working with a completely different one like the Latin and the Arabic, for example. The basic rule, it seems to me, is to accept this and work with this difference. It is more interesting to work with a contrast between the two systems than being plain or equal, trying to force the arabic into a latin context. A basic knowlegde of the language and practice of calligraphy is needed and formost a competent counterpart in language and writing.

Most of your work (in type design) seems to be commissioned work or development in precise contexts. Do you have personal projects, or projects you'd love to realise?

My main occupation was typographic design for various cultural institutions with some periods of type design. Personal projects do exist, slowly progressing but not an absolute priority.

Have you ever been confronted with underachievements or regrets concerning unrealised projects? If so, of which ones are you thinking first?

Not in type design.

While looking for jury members, you were the one for which it was the most difficult to find information. How do you see the Internet where self-promotion seems sometimes disproportionate?
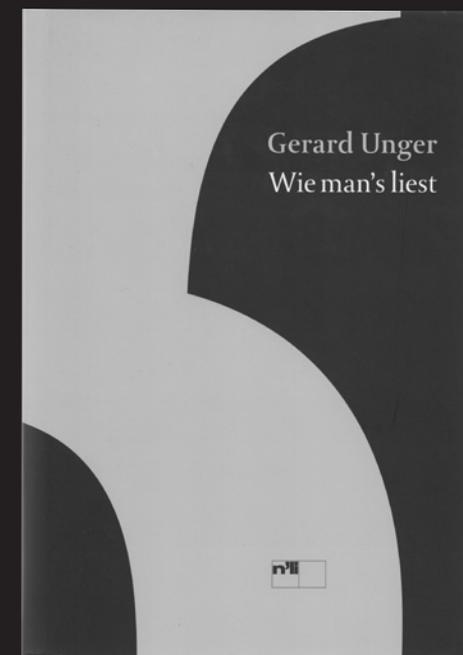
It is probably inevitable today to be present as a professional on the Internet in order to exist as such. When the *atelier h* was dissolved, only big companies and institutions had their own websites. I have no need today in this respect.

What are your impressions of the jury session (observations, criticism, surprises)? Could you observe particular tendencies or new approaches?

There is not much change. The variety of interests is large if you opt for personalized projects. The most important is the learning process and the experience the student makes. What has changed is the great amount of signs and weights made possible with the actual software.

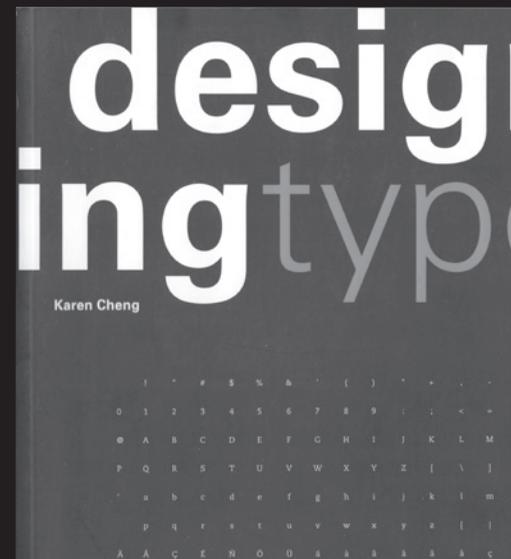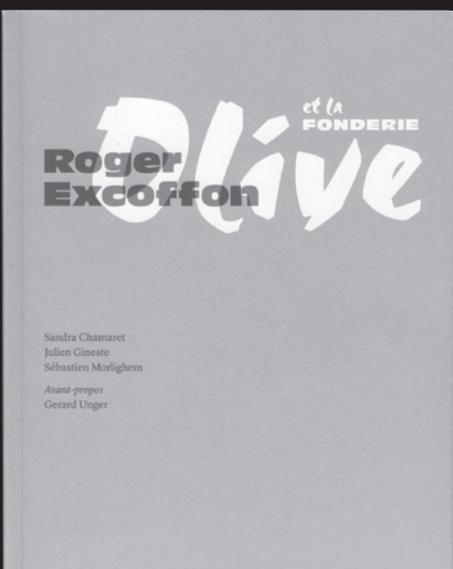*Among all entries, which are the projects that have particularly held your attention? Do you have a "coup de coeur"?*
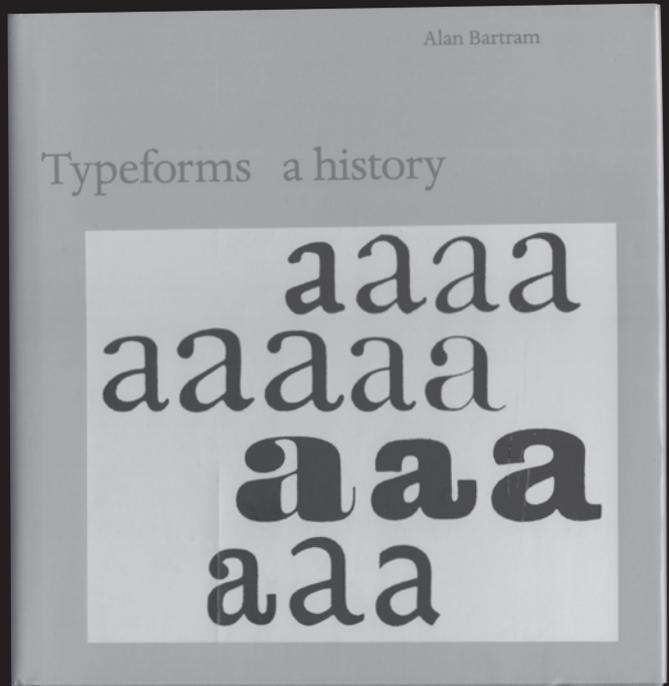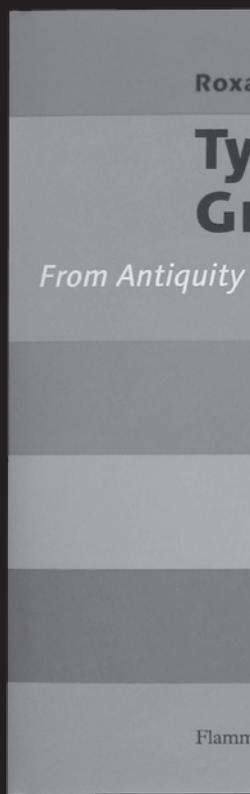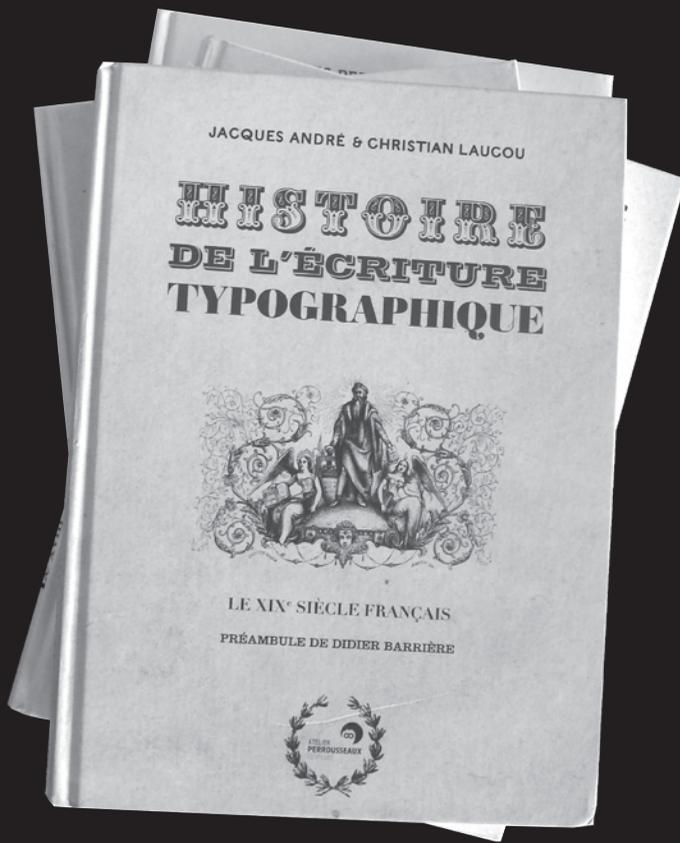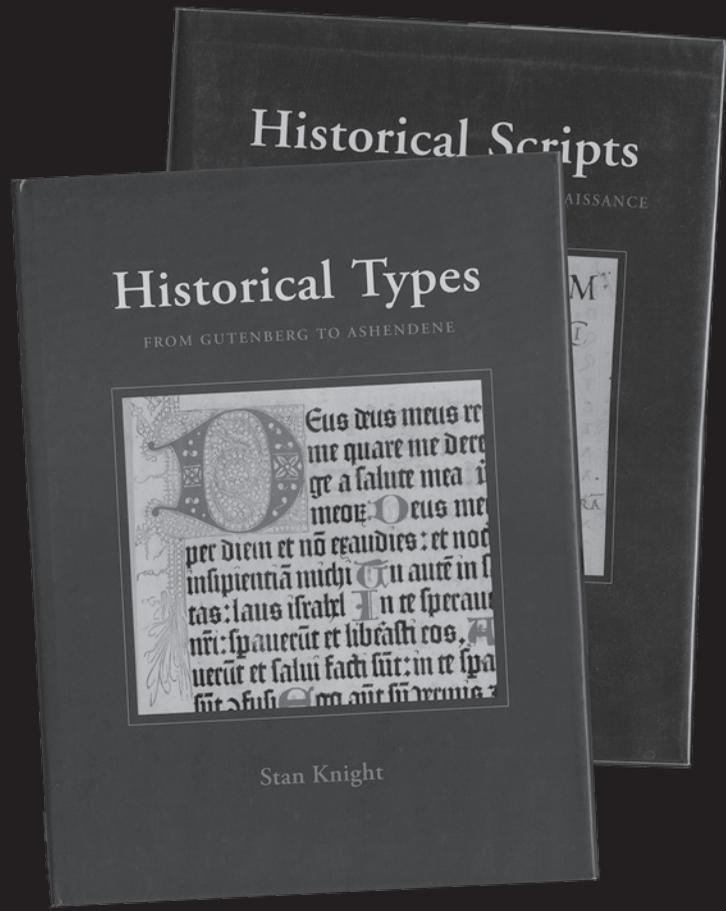
I had a special interest in the mixture of latin and non latin typefaces. As for a *coup de cœur*, it is *Nina*.

TEXTE ZUR TYPO GRAFIE

POSI TIONEN ZUR SCHRIFT

herausgegeben von
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Niggli

Tim Ahrens
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Size-specific adjustments
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LE XIXᵉ SIÈCLE FRANÇAIS

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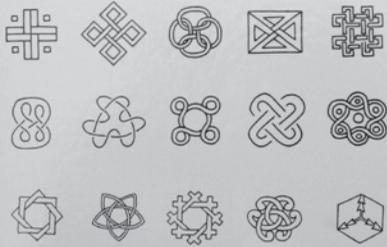
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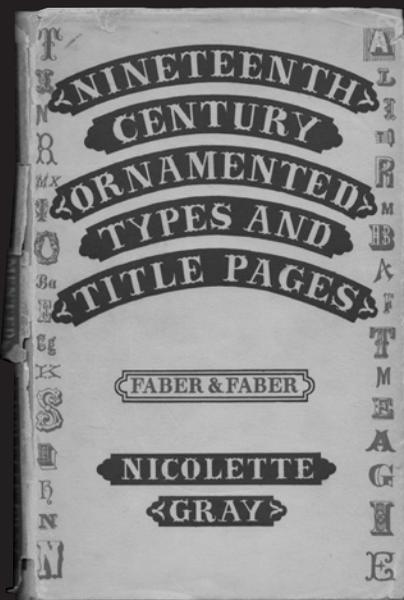faciei Ab eo despectus inquam, & non putauimus eum. Oppositho ﴿

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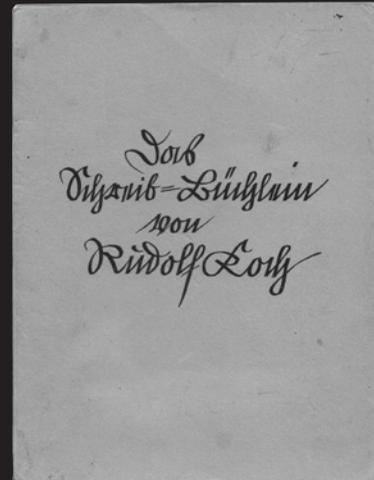
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NEUNTE
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ÖST· STAATSDRUCKEREI
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Alica Display Black Italic — Latin Western European

Alpha Brush — Latin Western European

Ambersonius Ambergau — Latin Western European

Ambersonius Ausonius — Latin Western European

Artemio Romain — Latin Western European

Artemio Cursif — Latin Western European

Artemio Inversé — Latin Western European

Awal ⵢⵍⴳⵍ ⵜⵥⵀⵥⵉⴰⴴ Latin Western European, Arabic, Tifinagh

BONDE COMPRESSED Latin Western European

BONDE SEMICOMPRESSED Latin Western European

BONDE CONDENSED Latin Western European

BONDE SEMICONDENSED Latin Western European

BONDE REGULAR Latin Western European

BONDE SEMIWIDE Latin Western European

BONDE WIDE Latin Western European

BONDE SEMIEXTENDED Latin Western European

BONDE EXTENDED Latin Western European

Bonderu Square Condensed Latin Western European

Bonderu Square Latin Western European

Bonderu No Space Latin Western European

Bonderu Regular Latin Western European

Bosozoku Rounded Latin Western European

Bosozoku Extended Latin Western European

Brick Кириллица Latin Western & Central European, Cyrillic

Caligula Thin Latin Western European

Caligula Thin Italic Latin Western European

Caligula Regular Հայերէն Latin Western & Central European, Armenian

Caligula Italic Latin Western European

Caligula Black Latin Western European

Caligula Black Italic Latin Western European

Chilca Latin Western & Central European, Pynyin, Vietnamese

Carolinéale Sangalienne Droite ♪♪♪♪♪ Latin Western & Central European, Sangallian Neumes

Dietrich Display Кириллица Latin Western European, Cyrillic

Dietrich Regular Кириллица Latin Western European, Cyrillic

Dietrich Italic Кириллица Latin Western European, Cyrillic

Didier Standard Latin Western European

Didier Stable Latin Western European

Didime Light Latin Western European

Didime Regular Latin Western European

Didime Italic Latin Western European

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Forje Italic Latin Western European

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Graduel Denebola Latin Western European

Graduel Rastaban Latin Western European

Grosse Prolo Latin Western European

Grosse Mondaine Droite Latin Western European

Grosse Mondaine Souple Latin Western European

Grosse Aristo Droite Latin Western European

Grosse Aristo Souple Latin Western European

Grosse Black Latin Western European

Grosse Black Wide Latin Western European

HAMMOND Latin Western European

Hirondelle Slab Latin Western European

HYBRID ALL Latin Western European

Latin Western European

Latin Western European

JF-15 Latin Western European

Jubiler Latin Western & Central European

Kaius Light Latin Western & Central European

Kaius Light Italic Latin Western & Central European

Kaius Regular Кириллица Ελληνικά ગુજરાતી Latin Western & Central European, Cyrillic, Greek, Gujarati , IPA Symbols

Kaius Regular Italic Latin Western & Central European

Kaius Medium Latin Western & Central European

Kaius Medium Italic Latin Western & Central European

Kaius Bold Latin Western & Central European

Kaius Italic Bold Latin Western & Central European

Kaius Black Latin Western & Central European

Kaius Black Italic Latin Western & Central European

Kayak Latin Western European

Koppla Regular 국어 Latin Western & Central European, Korean

Koppla Italic 국어 Latin Western European, Korean

Koppla Book 국어 Latin Western & Central European, Korean

Koppla Bold Latin Western & Central European

Koppla Title Latin Western European

Kumar Regular বাংলা Latin Western & Central European, Bengali

Kumar Italic Latin Western & Central European

Kumar Bold বাংলা Latin Western & Central European, Bengali

Kumar Display Black Latin Western & Central European

Kumar Display Black Italic Latin Western European

Lida Serif العَرَبِيَّة Latin Western European, Arabic

Lida Sans Latin Western European

Lida Italic العَرَبِيَّة Latin Western European, Arabic

ليدا بلد (Lida Bold) Arabic

ليدا هدايني (Lida Black) Arabic

MEROWEG Latin Western European

MISC ONE Latin Western European

MISC TWO Latin Western European

MISC THREE Latin Western European

Nina Latin Western & Central European

Noort Regular Ελληνικά বাংলা Latin Western & Central European, Greek, Bengali, Sanskrit, Assamese

Noort Italic বাংলা Latin Western & Central European, Bengali

Noort SemiBold Latin Western European

Noort Bold Latin Western European

Noort ExtraBold Latin Western European

Noort Display Black Latin Western & Central European

Nordvest Regular Latin Western & Central European

Nordvest Italic Latin Western & Central European

Nordvest Medium Latin Western & Central European

Nordvest Medium Italic Latin Western & Central European

Nordvest Bold Latin Western & Central European

Nordvest Bold — Latin Western & Central European

Nordvest Bold Italic — Latin Western & Central European

Nordvest Black — Latin Western & Central European

Nordvest Black Italic — Latin Western & Central European

Occurrenza — Latin Western & Central European

Otto Regular — Latin Western European

Otto Left — Latin Western European

Otto Right — Latin Western European

Otto Up-N-Down — Latin Western European

PRELETTRES — Latin Western European

Quasar Regular — Latin Western & Central European

Quasar Italic — Latin Western & Central European

Quasar Bold — Latin Western & Central European

Quasar Bold Italic — Latin Western & Central European

Quasar Display Latin Western European

Quasar Display Italic Latin Western European

Quasar Sans Light Latin Western & Central European

Quasar Sans Light Italic Latin Western & Central European

Quasar Sans Regular Latin Western & Central European

Quasar Sans Regular Italic Latin Western & Central European

Quasar Sans Bold Latin Western & Central European

Quasar Sans Black Latin Western & Central European

Sastre Regular Ελληνικάς עברית Latin Western & Central European, Greek, Hebrew

Sastre Italic Latin Western European

Sastre ExtraBold Latin Western European

Sastre Color Bright Latin Western European

Sastre Color Dark Latin Western European

Satira Light Latin Western European

Satira Book — Latin Western European

Satira Regular Кириллица Ελληνικά — Latin Western & Central European, Cyrillic, Greek

Satira Italic — Latin Western European

Satira SemiBold — Latin Western European

Satira SemiBold Italic — Latin Western European

Satira Bold — Latin Western European

Satira Bold Italic — Latin Western European

Satira Black — Latin Western European

Satira Black Italic — Latin Western European

Satira Display Кириллица Ελληνικά — Latin Western & Central European, Cyrillic, Greek

Satira Display Italic — Latin Western European

Séquence Petit Œil Book — Latin Western & Central European

Séquence Petit Œil Book Italic — Latin Western & Central European

Séquence Petit Œil Medium — Latin Western & Central European

Séquence Petit Œil Medium Italic Latin Western & Central European

Séquence Petit Œil Bold Latin Western & Central European

Séquence Petit Œil Bold Italic Latin Western & Central European

Séquence Gros Œil Book Latin Western & Central European

Séquence Gros Œil Book Italic Latin Western & Central European

Séquence Gros Œil Medium Latin Western & Central European

Séquence Gros Œil Medium Italic Latin Western & Central European

Séquence Gros Œil Bold Latin Western & Central European

Séquence Gros Œil Bold Italic Latin Western & Central European

Séquence Compressed Medium Latin Western & Central European

Shelf Hair Latin Western & Central European

Shelf Hair Oblique Latin Western & Central European

Shelf Hair Italique Latin Western & Central European

Shelf Regular Кириллица עברית Latin Western & Central European, Cyrillic, Hebrew

Shelf Oblique Latin Western & Central European

Shelf Italic Latin Western & Central European

Shelf Black Latin Western & Central European

Shelf Black Oblique Latin Western & Central European

Shelf Black Italic Latin Western & Central European

Sherpa Sans Regular Latin Western & Central European

Sherpa Sans Italic Latin Western & Central European

Sherpa Sans Medium Latin Western & Central European

Sherpa Sans Medium Italic Latin Western & Central European

Sherpa Sans SemiBold Italic Latin Western & Central European

Sherpa Sans SemiBold Italic Latin Western & Central European

Sherpa Sans Bold Italic Latin Western & Central European

Sherpa Sans Bold Italic Latin Western & Central European

Sherpa Sans ExtraBold Latin Western & Central European

Sherpa Sans ExtraBold Italic Latin Western & Central European

Sirion Latin Western & Central European

Talia Hairline Latin Western European

Talia Thin Latin Western European

Talia ExtraLight Latin Western European

Talia Light Latin Western European

Talia SemiLight Latin Western European

Talia Book Кириллица Latin Western & Central European, Cyrillic

Talia Book Italic A Latin Western & Central European

Talia Book Italic B Latin Western & Central European

Talia Regular Latin Western European

Talia Medium Latin Western European

Talia SemiBold Latin Western European

Talia Bold Latin Western European

Talia ExtraBold Latin Western European

Talia Heavy Latin Western European

Temeraire Light Subhead Latin Western European

Temeraire Text Latin Western & Central European

Temeraire Italic Latin Western European

Temeraire Bold Egyptian Latin Western European

Temeraire Display Black Latin Western European

Temeraire Display Italian Italic Latin Western European

Thelo Texte Latin Western European

Thelo Texte Italique Latin Western European

Thelo Texte Gras Latin Western European

Thelo Micro Latin Western European

Thelo Micro Italique Latin Western European

Thelo Grand Latin Western & Central European

Tocapu Latin Western European

TOCAPU STENCIL Latin Western European

Tocapu Bold Latin Western European

Walther Article Roman Latin Western & Central European

Walther Article Italic Ελληνικά Fonetik Latin Western & Central European, Greek, Phonetic

Walther Article Bold Latin Western European

Walther Etymon Bold Latin Western European

Participating schools in the call for application

Academy of Fine Arts, Katowice
Academy of Fine Arts, Krakow
Academy of Fine Arts, Gdańsk
Academy of Fine Arts and Design,
  University of Ljubljana
Appalachian State University,
  Boone, North Carolina
ArtEZ Hogeschool voor
  de Kunsten, Arnhem
Atelier National de Recherche
  Typographique, Nancy
Axe Sud MID Typographie, Toulouse
Bern University of the Arts
British Higher School of Art
  and Design, Moscow
Burg Giebichenstein
  Kunsthochschule Halle
Campus de la Fonderie
  de l'Image, Bagnolet
Centre Universitari de Disseny i
  Art de Barcelona
Centro de Estudios Gestalt, Veracruz
Escuela de Arte y Superior
  de Diseño de Valencia
École Cantonale d'Art de Lausanne
École d'Art Maryse Eloy, Paris
École de Communication Visuelle,
  Aix-en-Provence
École de Recherche Graphique,
  Brussels
École Estienne, Paris
École Nationale Supérieure
  des Arts Décoratifs, Paris
École Supérieure d'Art
  et de Design, Amiens
École Supérieure d'Art
  et de Communication, Cambrai
École de Communication Visuelle
  Aquitaine, Bordeaux
École de Communication Visuelle,
  Paris
École romande d'arts
  et communication, Lausanne
Escola Superior de Artes e
  Design, Matosinhos
École Supérieure
  d'Art et Design, Saint-Etienne
École Supérieure d'Art
  de Lorraine, Metz
Escola Superior de Desenho
  Industrial, Rio de Janeiro
Escuela de Artes y Oficios, Santiago
Fachhochschule Aachen
Fachhochschule Graz
Fachhochschule Hamburg
Fachhochschule Krefeld
Hochschule Darmstadt
Hochschule Düsseldorf
Hochschule Mainz
Hannam University, Daejeon
Haute école des arts du Rhin,
  Mulhouse
Haute école des arts du Rhin,
  Strasbourg

Haute école d'art
  et de design, Genève
Hochschule der Künste, Bern
Hochschule für Bildene Künste,
  Braunschweig
Hochschule für Gestaltung
  Karlsruhe
Hochschule für Grafik und
  Buchkunst, Leipzig
Hongik, Seoul
Institut supérieur
  des beaux-arts, Besançon
Institut Privé d'Éducation Supérieur
  en Arts Appliqués, Montpellier
Institut supérieur
  des arts de Toulouse
Kingston University, London
Koninklijke Academie van
  Beeldende Kunsten, Den Haag
Kookmin University, Seoul
La Martinière – Diderot, Lyon
Licence Pro Graphisme
  et Conception Éditoriale, Chaumont
Lycée Bréquigny, Rennes
Masaryk University, Brno
Moscow State University
  of Printing Arts, Moscow
Naravoslovnotehniška fakulteta,
  Univerza v Ljubljani, Ljubljana
National Taiwan University
  of Science and Technology, Taipei
National University
  of Colombia, Bogotá
Pontifical Catholic University
  of Chile, Santiago de Chile
Rhine-Waal University of Applied
  Sciences, Kamp-Lintfort
Sabancı Üniversitesi, Istanbul
Saint-Lucas School of Arts, Ghent
Strzemiński Academy
  of Fine Arts, Lódź
Texas A&M University
  at Commerce, Dallas
Type@Cooper, New York City
London College of Communication
Universidad de Buenos Aires
Universidad de Chile, Santiago
Universidad Nacional Autónoma
  de México, Mexico City
Universidad Piloto
  de Colombia, Bogotá
Universidade do Estado de Minas
  Gerais, Belo Horizonte
Universität der Künste Berlin
Université du Québec à Montréal
University of Arts, Poznań
University of Reading
University of Zagreb,
  Faculty of Architecture
Vilnius Academy of Arts
Yale University School of Art,
  New Haven, Connecticut
Zürcher Hochschule
  der Künste, Zürich

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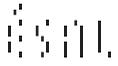
Nina
by Fernanda Cozzi

COUP DE CŒUR
HANS-JÜRG HUNZIKER

Thelo
by Tassiana Nuñez Costa

HONOURABLE MENTION
BY THE JURY

Satira
by Sergio Trujillo

HONOURABLE MENTION
BY THE JURY

Kumar
by Hugues Gentile

HONOURABLE MENTION
BY THE JURY

Grosse by Vivien Gorse

HONOURABLE MENTION
BY THE JURY

Lida by Borna Izadpanah

HONOURABLE MENTION
BY THE JURY

Nordvest by Nina Stössinger

COUP DE CŒUR
ANDREA TINNES

PRELETTRES BY ÉLOÏSA PÉREZ

HONOURABLE MENTION
BY THE JURY

Sequence by Martin Pasquier

HONOURABLE MENTION
BY THE JURY

Artemio by Isaline Rivery

COUP DE CŒUR
ALEJANDRO LO CELSO

Caligula by Jonas Niedermann

HONOURABLE MENTION
BY THE JURY

Otto by Alessandro Sommer

HONOURABLE MENTION
BY THE JURY

Sherpa Sans by Florian Runge

HONOURABLE MENTION
BY THE JURY

MEROWEC BY ELVIRE VOLK LEONOVITCH

HONOURABLE MENTION
BY THE JURY

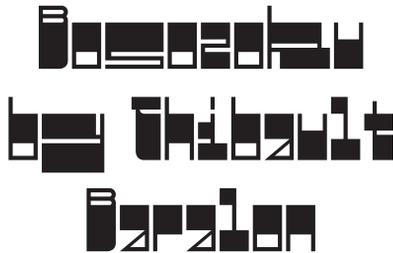**Didier by Axel Pelletanche Thévenart**

COUP DE CŒUR
MATTHIEU CORTAT

Occurrenza by Céline Jobard

Ambersonius

by Jawaher Alali, Shani Avni, Zenab Bastawala, Lisa Dröes, Calvin Kwok, Rob Pratley, Manuel von Gebhardi.

Baszaku by Thibault Baralon

Carolinéale by Francis Ramel