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Typeface

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AMP&RSAND

THE WEB TYPOGRAPHY CONFERENCE

2013

International Student
Typeface Exhibition

EXHIBITION CATALOGUE

Editor's note

BEN MITCHELL

THIS CATALOGUE ACCOMPANIES THE student typeface exhibition hosted in conjunction with Brighton's Ampersand Conference, an annual web typography event put on by Clearleft/Fontdeck.

The exhibition is the first of its kind in welcoming submissions from design schools anywhere in the world, the only requirement being that students must have created their typefaces as part of their studies within the last two academic years.

This inclusiveness means that students have submitted work created for varying purposes and from different perspectives. We have engaged students from as far afield as Chile and Japan, from full-time courses devoted wholly to type design as well as from courses that cover typography only as a short module within a broader programme. As such, the exhibition is intended as a panorama of typographic education, showcasing the diverse interpretations of what it means to design a typeface, and hopefully enabling cross-pollination of influences among the upcoming generation of type designers.

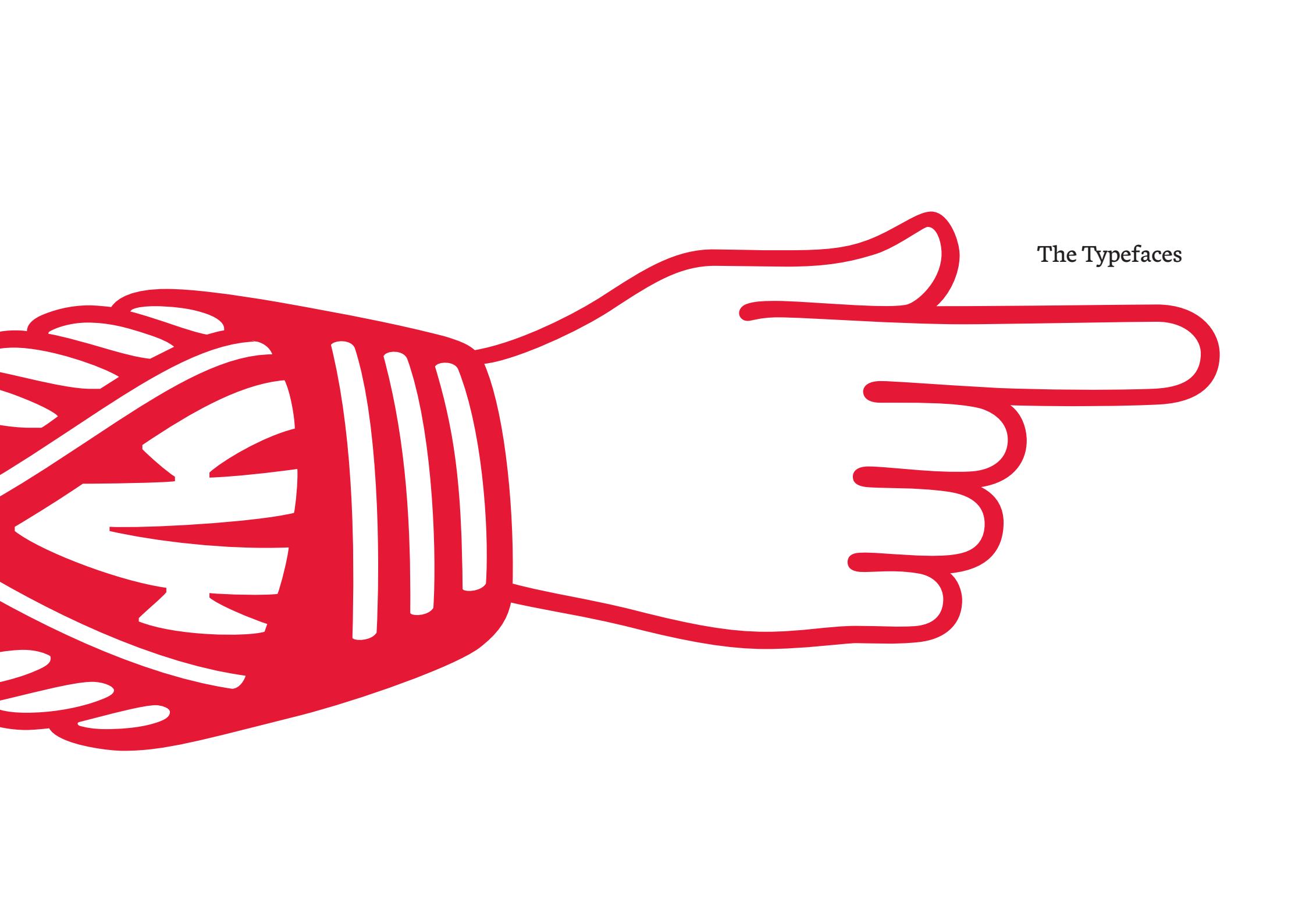
It is with great pleasure that we invite you to take a peek behind classroom doors around the world, and to share with you the enthusiasm and innovation going on in type design education today.

Introduction

GERRY LEONIDAS

TEN OR TWENTY YEARS from now, we will be looking at these years as a turning point in typeface design. It will be easy, with hindsight, to identify the importance of a mature community of type designers with a growing supply of new typefaces, and channels to promote and discuss innovation. We will be pointing to the rapidly growing number of words being read on screens of all kinds, and the unstoppable internationalisation of typographic styles, and the typefaces that support complex typography in a growing number of scripts. I am certain that we will talk of webfonts and browser-based solutions as the bedrock of a global typography that is pervasive, but also refined, and enabling. And we will not be surprised that typeface design is now being taught as an element in many design courses, and as a complete subject in ever more schools. We will think it is only natural that typeface design is established as a discipline for higher studies, and a discreet domain for research and scholarship.

It is also a safe bet that some of the names featured in this book will be very familiar to us. Type design students of today are bringing impressive skills and an ability to contribute fresh ideas to a field that continues to evolve. The work featured here not only reflects its time well, but also promises a future of invention and originality. We have every reason to look forward.



The Typefaces

Adam Hadraba

CZECH • MASARYK UNIVERSITY, BRNO, CZECH REPUBLIC

THIS AS-YET-UNNAMED SET OF icons was created as a part of my Bachelor's thesis on the fictional subway in Brno. The icons resulted from a thorough study of the Avenir typeface and therefore would boost the style greatly in all signage. A full set of 250 icons in both negative and positive execution is coming this fall.

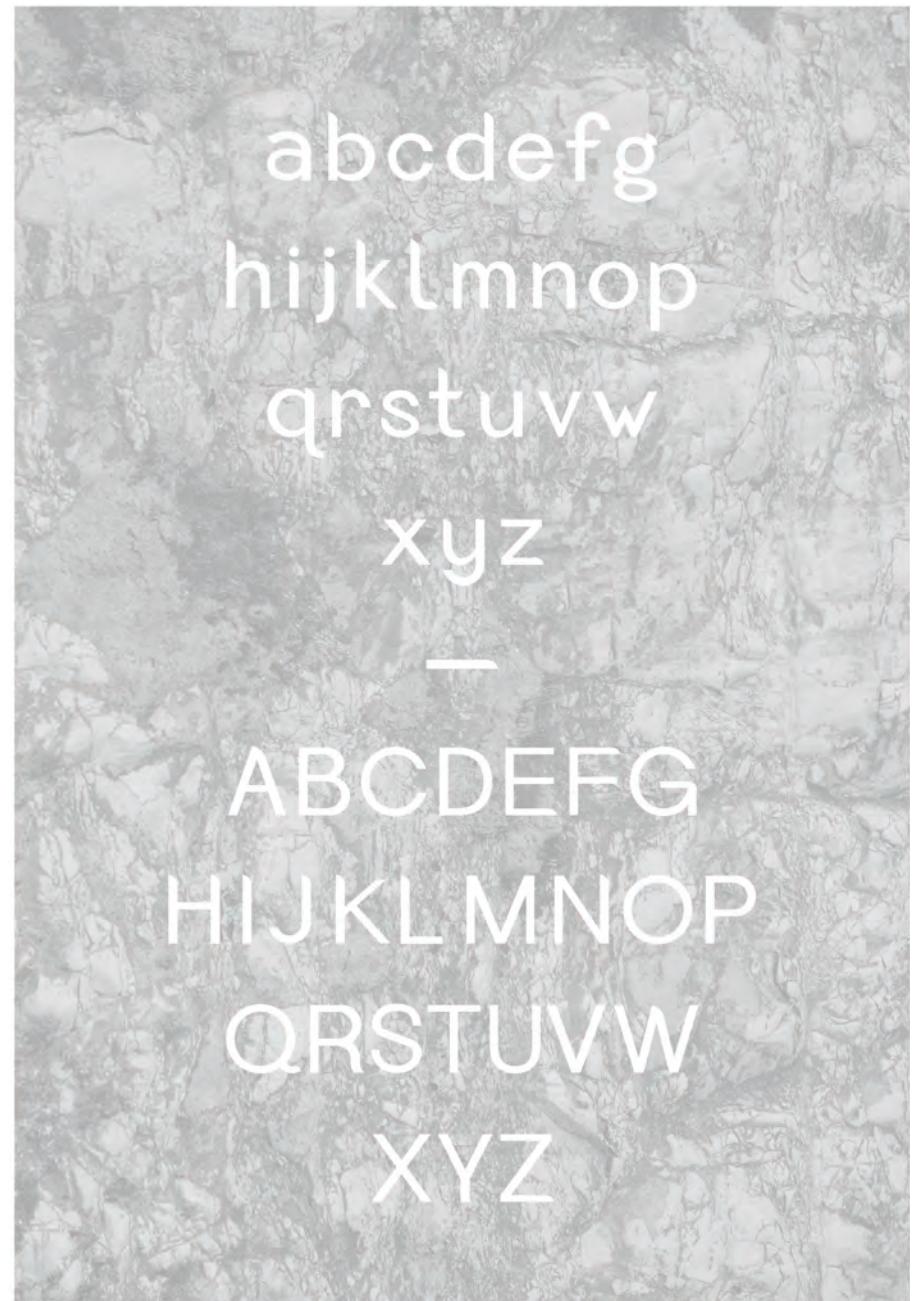
► hadrbabaa@gmail.com



Adam Reeves & Patrick Colgan

BRITISH • UNIVERSITY OF BRIGHTON, UK

PAVILION TYPEFACE WAS INITIALLY inspired by the unusual shapes found in the grounds of Brighton's Pavilion Dome. With these shapes in mind we aimed to create a typeface that was legible and sensible but also represented the playful spirit of Brighton. We hope that the end result is a typeface that can be used in multiple situations effectively, but is also visually interesting compared to other sans serif typography.



Adrià Gómez

SPANISH • EASD SERRA I ABELLA, BARCELONA

WAKE IS A SUBTLE sans serif. Subtle round corners, subtle increases between weights and a subtle slant angle in the italics. Wake is fresh and new, versatile but with personality. The font works especially well on screen and in digital environments, in addition to this, the open shapes and large x-height keep it legible at small sizes.

Wake is a type family of 8 styles: 4 weights plus italics, making it well-suited for a wide range of versatile tasks such as brochures, magazines, posters, websites, headlines or logotypes.

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- ▶ www.behance.net/adriagomez

Screenshots

Athletic are looking for a sixth

TYPOGRAPHY

Gestionar hasta 25 millones de documentos

1€ = 1.57\$

your@mail.com

Art and techniques of type

Browsers

BIRMINGHAM WILL BE WITHOUT INFLUENTIAL

SPORTS & TECHNOLOGY

Adriana Leites

PORTRUGUESE • ESAD MATOSINHOS, PORTUGAL

LIRA, ELEGANT AND DELICATE. A high contrast, narrow, serifed, roman typeface with a modern flair, specially designed for headlines and big text sizes due to the thin and carefully refined details. The combination of straight and tall stems with thin serifs and gentle endings of letters like ⟨a⟩ and ⟨r⟩ convey a certain sophistication and refinement, making this font ideal for fashion and decoration magazines, as well as luxury contexts.

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Hazards to avoid:
inadequate kerning,
misuse of white space

badly
& justified
text.

Lira

elegant & delicate

Agata Pietraszko

POLISH • UNIVERSITY OF ARTS, POZNAŃ, POLAND

ARIN IS A MEDIUM contrast serif typeface, drawn with a smooth stroke modulation.

It consists of both lowercase and capital letters extended with some OpenType features.

All the capital letters were intentionally designed slightly shorter in order to give space for the diacritics, as the typeface was originally created to harmonise with the Polish language.

► a.pietraszko@hotmail.com

a á b c é d e f g h i j k l m n ó ó p q r s t u v w x y z ž Á B C Ā D E F G H I J K L M N Ñ
Ó Ó P Q R S Š T U V W Z X Y Z Ž F f i f l f f i f l f h f k o 1 2 3 4 5 6 7 8 9 ! ? ¿ . ; ; * „ ” “ < > » /
() [] { } _ - | + - - ± ÷ = < > % ½ ¼ ¾ ¼ & £ \$ ¥ # ~

Maecenas varius, dui quis fringilla sagittis, lacus erat luctus sapien, at cursus erat lorem non ante

off the hook fishing
anterenate

EACH TEAM HAS AN OWNER-OPERATOR THAT IS A SHAREHOLDER IN THE LEAGUE

17 czerwca 2012 roku
żółconą różę

Chickens may occasionally fly briefly

„Na końcu każdego rozdziału umieszczony jest numer rozdziału, zwykle inny od kolejnego, do którego można przejść w przypadku alternatywnej lektury powieści. W tej sytuacji po rozdziale 42 korzystamy z sugestii (75) i siegamy po siedemdziesiąty piąty rozdział (...)”

Po człowieku, który ukończył siedemdziesiąt lat, niewiele wedle słów Dawida możemy żegnać; jednak kilka zreźnych wprawek, tego czy innego wariantu i nadmuru powtórzeń. Aby uniknąć owej monotonii lub choćby ją złać, zdecydowanie temu, powodowane być może niezrozumiałą gościnnością, zebrać różnorodne tematy, które podsunęła mi piarska rutyna. Po zwierzeniu następuje paragraf, po którym wreszcie pojawi się kolejny. Wszystko przesypane byłoby magią. Thor nie był bogiem piorunów. Był piorunem i bogiem.

Dla prawdziwego poety każda chwila życia, każde wydarzenie powinno mieć wymiar poetycki, tak bowiem jest w istocie. O ile my wiadomo, nikt dotąd nie osiągnął stanu owej głębokiej świadomości. Browning i Blake bardziej niż kiedykolwiek.

ktokolwiek inny zbliziły się do celu; próbowała również Whitman, lecz jego poetyckie wyluszczenia nie zawsze wykazywały pozą bezdziały katalogi. Nie dowiezłam się do szkolnych literackim. Uważam, że są pozorowaną dydaktyką, służącą do uproszczenia tego, co głoszą, ale jeśli miałyby już przyznać, skąd wywodzą się moje wiersze, rzekbym, że z modernizmu, tej eksplozji wolności, która odniosła wiele literatur, posługującą się wspólnym narzędziem, językem hiszpańskim, i bez wątpienia dotarła do Hiszpanii. Rozumiem, kilkakrotnie z Leopoldem Lugonesem, człowiekiem samotnym i wyniosłym; miał on zwyczaj odchodzić od tematu dyskusyjnego, aby móc z swoim „przyjacielem i mistrzem, Rubenem Darío”. Uważam nadto, że powinniśmy akcentować podobieństwo. Rozdzielały są więc uzupełnione o krótkie fragmenty dialogu oraz wycinki z gazet. Nikt dobrą nie stanowi stanu over głębokiej świadomości.

Alberto Carnero

SPANISH • EUROPEAN DESIGN INSTITUTE (IED),
MADRID, SPAIN

PUBLIA IS A WEDGE roman serif for text and headlines typeface based on the Roman woman. The lines of the characters follow the women's Roman clothes and their bodies. A modern classic.

With strong shapes and generous height, it's a perfect typeface to use in small sizes and looks nice large as well. Publia is designed to thrive under the adverse conditions, and with very good readability at 6pt.

- ▶ hello@albertocarnero.com
- ▶ [@aletritas](https://twitter.com/aletritas)
- ▶ albertocarnero.com
- ▶ detipografia.com

PUBLIA TEXT

WEDGE SERIF FOR TEXT AND HEADLINES

£,567,821,493

C IVLI CAESARIS COMMENTARIORVM DE BELLO GALlico LIBER PRIMVS

Non scholae, sed vitae discere

AB IMO PECTORE

Sénatus Populüsque Românus

S·P·Q·R

Purpura est color Rome

Amico fidi nulla est comparatio, et non est ponderatio contra bonitatem illius

Gallia est omnis divisa in partes tres, quarum unam incolunt Belgae, aliam Aquitani, terriam qui ipsorum lingua Celtae, nostra Galli appellantur. Hi omnes lingua, institutis, legibus inter se differunt. Gallos ab Aquitanis Garumna flumen, a Belgis Matrona et Sequana dividit. Horum omnium fortissimi sunt Belgae, propere quod a cultu atque humilitate provinciae longissime absunt, minimeque ad eos mercatores saepè commentant atque ea quae ad effeminiandos animos pertinent important, proximique sunt Germanis, qui trans Rhenum incolunt, quibuscum continenterr bellum gerunt. Quia de causa Helvetii quoque reliquos Gallos virtute praecedunt, quod fere cordianis proelii cum Germanis contendunt, cum aut suis finibus eos prohibent aut ipsi in eorum finibus bellum gerunt.



Aleksandra Samulenkova

LATVIAN • ROYAL ACADEMY OF ART (KABK), THE HAGUE,
NETHERLANDS

Pilot is a condensed typeface family with a distinctive character and slightly nostalgic flavor. Pilot's three weights and their corresponding italics provide rich typographical variety for any kind of display use. This family was planned as a condensed design; it is not derived from a regular width.

▶ aleksandra.samulenkova@gmail.com

BORN TO BE CONDENSED

***** narrow, distinctive, nostalgic *****

Pilot FLYING HIGH

3 weights
& 6 styles

Pilot Light

Pilot Regular

Pilot Black

Pilot Light Italic

Pilot Italic

Pilot Black Italic

The literature on nostalgia is quite thin, but there are a few studies that explain its peculiarity exhaustively

Retro-futurism is usually exploring theme of tension between past and future, it seeped into our culture

A vague and constant desire for something that does not exist is known as SAUDADE

The future, of course, does not exist except as an act of a strong belief or imagination

The term 'space opera' is often used to denote low-grade read

THE END OF DAYS
Post-apocalyptic fiction shows all sorts of disasters

MADE BY ALEKSANDRA SAMULENKOVA IN THE HAGUE AND ARMED WITH A SPECIAL SET OF UNDERLINED SMALL CAPS

Alessia Mazzarella

ITALIAN • UNIVERSITY OF READING, UK

MY INTENTION IS TO design a typeface that addresses typographic problems of multi-script settings for Oriya and Latin, bringing variety and dynamism in style to both scripts. Most existing Oriya typefaces adopt a monoline approach whereas this project aims to provide an alternative modulated design for more complex typography. This typeface will provide a variegated range of weights and styles with individual personalities held together by a set of distinctive features.

(And there is a balloon donkey.)

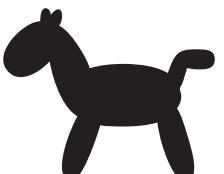
► hello@alessiamazzarella.com

animalizing nihilism
hardgravy

ପରିଶ୍ରା ଯରୀକା କରାଇବାର

ତୁମାଟୁରୁ

anyone bring an extra bag
କଳା ବାନ୍ଦର ତପ୍ତର
freshest psittacism
harmony in the parts of a whole

 no.45

Alex Cervera Hidalgo

SPANISH • EINA, BARCELONA, SPAIN

K ELM IS A TEXT font conceptually inspired by the Golden Type, William Morris' typeface designed for his Kelmscot Press. Its low contrast with strong terminals, generous x-height and short ascenders and descenders perfectly suit magazine and newspaper design, printed with low quality paper where strong terminals are demanded and space economy is a must. Looking back to refresh the future.

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 - ▶ @alxcervera
 - ▶ www.alxcervera.com



Alfonso Federico García

ARGENTINIAN • UNIVERSITY OF BUENOS AIRES

FAUSTINA IS A FONT designed for newspaper print, having in mind the necessity for space saving that it is needed in printing media.

It has ruggedly constructed characters for low quality print. The large x-height, semi-condensed proportions, plus open counters are characteristics that make Faustina a font that works naturally in small sizes, without losing its grace. Best set at 8 to 10 points.

This font is intended to be a choice to set news in Spanish, following my observation that most Latin newspapers use north American or European fonts.

Currently only the regular variant is finished.

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Hausdurchsuchungsbefehle latinoamericanas

Títulos

12/12 elmundodeportivo.es. Barça 3 - Rayo 1. Entre Messi y Villa, esa pareja, se guisaron y comieron al Rayo. No fue un festival gastronómico, sino una reconciliación futbolística. Relativamente sencillo para el Barça, aunque no demasiado lucido. *Un paso más en el reírse moral del equipo, tan tocado hace no mucho.* Enésimo triunfo en el tránsito del futuro campeón, basado en tres jugadas casi idénticas, con pases exactos al desmarque y la pólvora a punto ante el gol. [Narración y estadísticas (3-1)]. Como el martes ante el Milan, Messi y Villa posaron felices ante las cámaras, pendientes ellas de cualquier gesto. A la libre interpretación quedan ahora los **guíños más sonrisas**, como anta las voces y reproches. Quizá los aficionados de toda la vida preferirán quedarse con sus movimientos en los goles, sincronizados, solidarios, resolutivos. Eso (y no lo otro) fue lo que acabó con el Rayo, un rival tan digno como infenso.

10/105 Inglés, del www.newyorktimes.com. Li Keqiang, in his first comments as China's prime minister, laid out a vision on Sunday of a more equitable society in which environmental protection trumps unbridled growth and government officials put the people's welfare before their own financial interests. *"Corruption and the reputation of our government are as incompatible as fire and water"*. Mr. Li told reporters at the Great Hall of the People in Beijing that the new government had a mission that installed a new generation of leaders. Mr. Li vowed to ease impediments to private investment, rein in the powerful interests that dominate large sectors of the economy and scale back an unwieldy, intrusive bureaucracy that he acknowledged often frustrated entrepreneurs and citizens. The new government, led by Mr. Li, will have to prove that it can deliver on its promise to move away from a state-controlled economy toward a market-oriented one. It will also have to demonstrate that it can manage the challenges of a rapidly aging population and a massive rural exodus. In addition, the government must continue to combat corruption and improve the rule of law. The new government has a difficult task ahead, but if it succeeds, it could help to ensure a brighter future for China and the world.

una pareja con química

[Zemřel bývalý politik Rudolf Battěk]

italica In Finland, New Premier is Seeking Justice

Regular Presupuesto de 548 millones de pesos para el 2013

Alissa Fulton

GERMAN • CENTRAL SAINT MARTINS, LONDON, UK

THIS STENCIL TYPEFACE WAS originally created as a physical stencil cut out of oiled manila and then later digitised. I wanted to keep the essence of its original physical form as well as I could. The typeface works in a larger format so its stencil-like details can be appreciated, but also in a body copy where it creates a nice reading texture.

- ▶ [@alissafulton7](https://twitter.com/alissafulton7)
- ▶ alissafulton@gmail.com



naast fraaie voorbeelden van egyptische papyri en antieke inscripties, bezit het museum een uitgelezen verzameling voorbeelden uit de westerse boekgeschiedenis. allereerste zijn er de boeken die vanaf de late oudheid tot aan het eind van de middeleeuwen met den hand werden geschreven en verlucht. aan het eind van die periode werd de boekdrukkunst uitgewonden. van de vroege producten van die nieuwe techniek bezit het museum een brede en representatieve verzameling, die samen met handschriften het hart van de oude collectie vormt.

Ana Dorado

ARGENTINIAN • EINA, BARCELONA, SPAIN

WISNA WAS ORIGINALLY DESIGNED for Nordic mythology books, and inspired by Celtic scripts. Named after a woman warrior, it is feminine but strong: it resists hard conditions. It offers optimum legibility even in small sizes, and can be printed with high pressure methods (such as letterpress), due to its medium contrast and strong serifs. It looks its best with plenty of white space around it.

Details of this typeface include a complementary uppercase alphabet; alternative lowercase “a”, and “g”, and a big set of ornaments.

► anadorado@gmail.com



UNA TIPO GUERRERA 12 mitos de doncellas nórdicas

La batalla involucró a 234.555 combatientes, contrató a 6.745 navíos de 23 naciones. Wisna llevaba el estandarte real pero el líder de los contingentes enemigos le cortó la mano para obligarla a soltarlo. Pese a su herida siguió luchando hasta el fin. Murió en pleno combate.



Wisna Regular ES AGRESIVA Y FEMENINA



Wisna peleaba con los pechos al descubierto para que sus contrincantes supieran que los mataba una mujer.

EDICIÓN DE LUJO

Como su madre había hecho prometer a toda criatura o arma que no dañaría a Baldr, éste, creándose innumerables a todo, ideó un juego: pidió a los dioses que le arrojaran cuantos objetos dañinos quisieran, y nada lograba herirlo.

GENIAS DULCES DECIDIDAS



Anna Czuz

POLISH • UNIVERSITY OF ARTS, POZNAŃ, POLAND

TRAMAL IS A BLACKLETTER, display typeface, with high contrast and a tight letter spacing designed to be used in headlines and short texts. It is a modern interpretation of a late medieval manuscript lettering combined with graphics used in traditional printmaking (mainly woodcut and linocut). The use of the broad nib as well as the quill were a foundation of the letterforms' design. Tramal typeface also includes graphic solutions from the other kinds of broken script, mainly fraktur and kurrentschrift.

- czuzamen@yahoo.com
- www.behance.net./czuzamen

Why
Does it
always
rain on
me?



To swobodna interpretacja
tekstury średniowiecznej
tekstury to wyjątkowa
pisma gotyckiego, budowana
na zasadzie wielozagłówkowej.
Tramal zawiera w sobie
wiele rozwiązań

So Dark!

abcdefghijklmnopqrstuvwxyz
ąćęęłńóśżż 1 2 3 4 5 6 7 8 9 0
ąćęęłńóśżż ſáäléñööñý
!@#&†‡\{\}!@#&†‡\{\}
;,:;"'"...;,:;"'"...;,:;"'"...;

Annelies Devriese

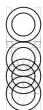
BELGIAN • ST LUCAS SCHOOL OF SCIENCE AND ARTS,
GHENT, BELGIUM

LULU IS A FONT based upon various grids which have been configured to create one regular, one bold and two italics. The two italics enable identification of a quote within a spoken text or you can choose the preferred italic. The fonts are monospaced and are interchangeable.

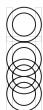
► <http://anneliesdevriese.tumblr.com>

regular

the quick brown fox
jumps over the
lazy dog



abcdefghijklm
nopqrstuvwxyz



abcdefghijklm
nopqrstuvwxyz

bold

the quick brown fox
jumps over the
lazy dog



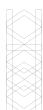
abcdefghijklm
nopqrstuvwxyz



abcdefghijklm
nopqrstuvwxyz



abcdefghijklm
nopqrstuvwxyz



abcdefghijklm
nopqrstuvwxyz

lulu is a font based upon various grids which have been altered in order to create one regular, one bold and two italics. The two italics enable identification of a quote within a spoken text or you can choose the preferred italic. The fonts are monospaced and are interchangeable.

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italic

the quick brown fox
jumps over the
lazy dog



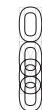
abcdefghijklm
nopqrstuvwxyz



abcdefghijklm
nopqrstuvwxyz



abcdefghijklm
nopqrstuvwxyz



abcdefghijklm
nopqrstuvwxyz

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Anton Drachuk

BELARUSIAN/POLISH • UNIVERSITY OF ARTS, POZNAŃ,
POLAND

THIS IS MY BA DIPLOMA font called Bertau. It is a font inspired by the typeface used in Bernh. Tauchntiz Jun. publishers' books in English and German languages in the mid-19th century. Learn more about the publishers here www.tauchnitzeditions.com

I am trying to reinterpret this fine typeface into a digital version; thus preserving some original details, ligatures, oldstyle numbers and shapes originally designed to work in English and German (and expanding the number of glyphs for multi-lingual usage), imitating the effect of letters being printed as they were in the 19th century by making slight irregularities in the proportions and widths. Let me know what you think about it!

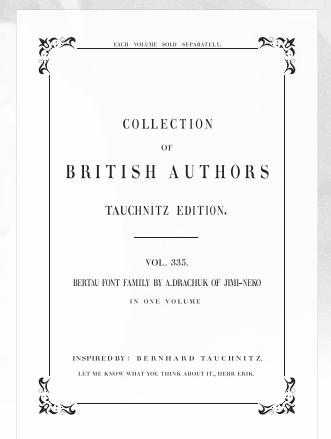
The work is still in progress: Italics, Caps, Sans Serif, Slab Serif will be added to the font family as soon as I make them.

- ▶ facebook.com/jimi.hyphen.neko
- ▶ jimi-neko.com
- ▶ info@jimi-neko.com



Bertau Regular: 196 glyphs

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z Å Æ
a b c d e f g h i j k l m n
o p q r s t u v w x y z . ,
: ; " " ! ? () “ ” ‘ ’ /
0 1 2 3 4 5 6 7 8 9 Ł IJ Ø •
Ž Å É Í Ó Ú Ý Á Æ Ä Ö Ü Ś Ć
Ź R É N Š T Ź Š Č Ñ È Æ À Á
Ì Í Ý Ù È Ö Ø € ¥ \$ £ ¢ &&c
{ } ... — « » > < ž ä è ö ü
ć é ž í ó ú ś ý ſ ź š á í ñ
ą ķ ń ḥ à è ö l å ì í à í û
ù ø è è ö ÿ õ ñ œ æ fi ffi fl ffi
sl fo ffj ffj fa fu ij cl ȝ i ȝ § %‰



Anton Studer

SWISS • ZURICH UNIVERSITY OF THE ARTS,
SWITZERLAND

CROSS-MEDIA PROJECTS ARE BECOMING more and more important now that visual communication is not limited to paper and print anymore; rather a wide mixture of medias is used to communicate. As many different media are used to communicate with the customer, typefaces have to work well in many different situations.

Medien is designed to be used on almost all media. Its basic structure fits well to the grid made by pixels but when used in printed matter you'll not notice that fact. The Medien font family was created during the diploma work of the first MAS in Type design at the University of the Arts in Zurich by Anton Studer.

- ▶ www.nouvelenoire.ch
- ▶ info@nouvelenoire.ch



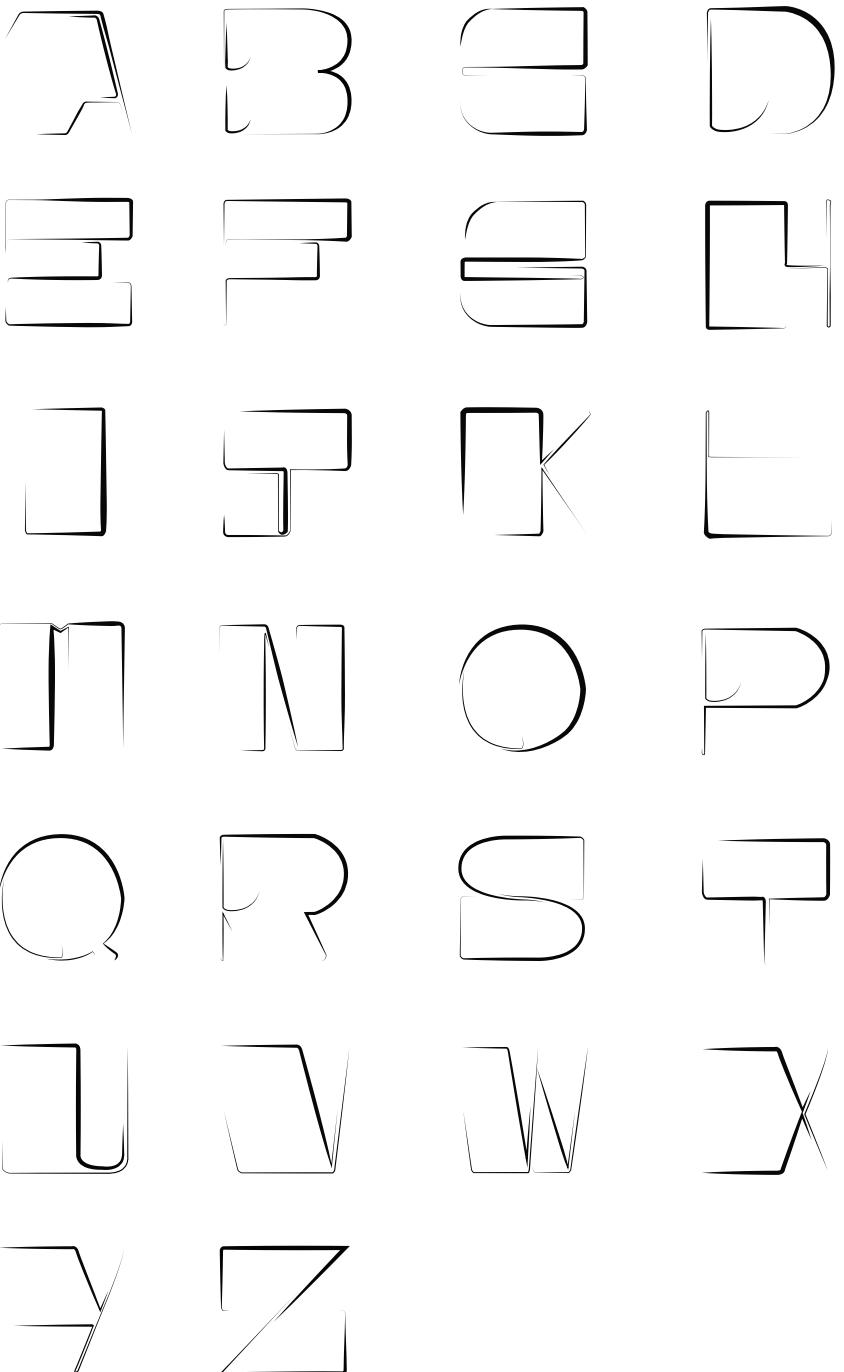
Ariadna Botellé Miró

ANDORRAN • BAU DESIGN COLLEGE, BARCELONA, SPAIN

THIS TYPEFACE CONSISTS OF representing a series of pictograms based on a popular fairytale. The interest of my work needed a design that works especially the modulation of the line and the shape, that is the explanation of the difference between certain zones of the typography.

From another perspective, there's the stroke discontinuity. The explanation of this second point is as simple as my opinion: less is more.

Last but not least, the square as a letter format is the only obligation that was given to us in the design assignment.



Azza Alameddine

LEBANESE • UNIVERSITY OF READING, UK

SILA IS IS THE link between aesthetics and function, character and discretion, pixel and high definition, versatility and purpose, bold and thin, left and right.

It was designed as a web font for Latin and Arabic languages as part of the Type Design Masters program at the University of Reading.

- ▶ @3azalam
- ▶ azza@azalam.com
- ▶ www.azalam.com

And then she said
“I refuse to put the word
Handgloves
أو هي كقطوع المشعلادن
Oops!
Hahahahaha!”
خ ❤️ ت lol ö ☁️ ☀️ 🍲
I <3 emoticons
حرام عقلها مش معها أبدا
SERIOUSLY, I HAVE PRINTED IT
exactly 25,107 times

Bea Canut

SPANISH • EUROPEAN DESIGN INSTITUTE (IED),
MADRID, SPAIN

LUCAS SANS IS A humanist, sans serif typeface, best used for short texts or headers. Due to its slightly condensed shapes and the balance between the edgy angles and curves, it gives an elegant and distinctive appearance to all texts.

Having completed the regular weight for the Specialization Course in Typography (IED Madrid), it's being improved to achieve a full family and be part of the digital foundry Comando Cran.

Bea Canut is a graphic designer and typographer based in Madrid. Having cofounded the design practice PLAN B WORKS, she's a member of the multidisciplinary typography platform Comando Cran.

- ▶ bea@planbworks.eu
- ▶ [@beacanut](https://www.linkedin.com/in/beacanut)
- ▶ www.planbworks.eu

A new humanist typeface, special for texts with big personality and short space, designed by Bea Canut

LUCAS SANS

Efficient · Practical

WHAT A GOOD TYPEFACE FOR SHORT TEXTS SHOULD ALWAYS BE

Célèbre, heureux et allègre

Quanto ragion qui vede, dir ti poss'io; da indi in là t'aspetta pur a Beatrice, ch'è opra di fede

WINIFREDA LOVES ME

Y sin embargo, Quim Monzó afirma que «Chikilicuatré canta bien»

Spricht nicht Deutsch noch

I love to learn new languages, keep teaching me!

Ben Mitchell

BRITISH • UNIVERSITY OF READING, UK

LUMEN, THE LIGHTBRINGER, is a typeface for intercultural dialogue as Burma emerges cautiously from decades of isolation. The family includes multiple styles in Latin, Thai, Burmese and Greek (not shown), designed around the needs of complex, hierarchical typesetting.

Lumen has a range of OpenType features for the discerning typographer, plus plenty of useful symbols including IPA characters.

- ▶ ohbendy@hotmail.com
- ▶ [@ohbendy](https://twitter.com/ohbendy)
- ▶ ohbendy.tumblr.com
- ▶ www.behance.net/benmitchell

Garden of Liberation

«the sphere of neither perception nor non-perception»

ထေရဝါဒပုဒ္ဓအယူဝါဒ ၏ နိကာယံခြော့ခြင်း

Bamboo & Deodar Cedars *zanthoxylum*

ပုသနစ်ရာဇ် [pʰú:t-thá:sàk-kà:rà:t] ★ သာသန သတ္တရာဇ် [θà:ðənà θε?kərə?]



Red Pandas

MESSAGE of the MYSTICS:

Sabbe sattā averā abyāpajjā anīghā sukhī attānamः pariharantu

ALQUALONDÉ

Bernardo Margulis

VENEZUELAN • THE COOPER UNION, NEW YORK, USA

FOR MY ORIGINAL TYPEFACE I partnered with Acapulco70 to create a custom typeface to brand the blog and books. After some research, we decided to do a fun and playful, yet very readable display face with nods to broad-pen strokes, but a very contemporary look.

- ▶ b@bernard-o.com
- ▶ www.bernard-o.com

Acapulco

A custom sans serif accent typeface
for the Acapulco70 blog and books.
Designed by Bernardo Margulis

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
Á É Í Ó Ú á é í ó ú Ñ ñ
0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9
\$ ' " & © @ . , : ; “ ” ‘ ’ * ¡ ! ? _ – — / | () [] ...

“El veloz murciélagó hindú
comía feliz cardillo y kiwi. La
cigüeña tocaba el saxofón
detrás del palenque de paja.”

Jovencillo emponzoñado de
Whisky: iqué figurota exhibe!

El cadáver de Wamba, rey godo de
España, fue exhumado y trasladado en
una caja de zinc que pesó un kilo.

Carlos de Toro Hernando

SPANISH • EINA, BARCELONA, SPAIN

BORN IS A HUMANISTIC typeface based on traditional calligraphic forms, but with some new features in its endings, strokes and drops, that provide a more open, fresh and actual look. It also has a big x-height, so it offers high legibility even at small sizes.

Born typeface, born in Barcelona city in early 2013, bears the name of one of the most picturesque districts of Barcelona, on the shores of the Mediterranean. It mixes together the old and the traditional, and also the multicultural stuff and new trends, blending these in its narrow and winding streets, creating a symbiosis between tradition and modernity. This is a Mediterranean type that is open to new times.

Born Regular includes: uppercase, lowercase, alternative glyphs of the above, normal ligatures, lining numerals and symbols and punctuation marks.

- ▶ hello@carlosdetoro.com
 - ▶ @carlos_bull
 - ▶ www.carlosdetoro.com
 - ▶ <http://born.carlosdetoro.com>

BORN

Born Regular
A mediterranean typeface by Carlos de Torc

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

MNÑOPORSTÚUVWXYZ

Barcelona
és bona si la bossa sona,
però tant si sona com si no sona,
Barcelona sempre és bona

|Born Regular 10pt| Born es una tipografía humanista que sigue las formas caligráficas tradicionales en su base pero aportando algunas novedades en sus remates que

Es una tipografía

de actualidad. Además también posee una elevada altu-
humanista que sigue formas caligráficas

Se trata de una tipografía que ofrece una alta legibilidad incluso a tamaño pequeño.

abierta a los nuevos tiempos. La tarifa incluye: Caja alta, Caja media y

2013, lleva también el nombre de unos de alternativos de las ant

Q The city is diffe

X the largest metr

located on the Mediterranean

Born is a humanistic typeface based on traditional calligraphic forms, but with some new features in its endings, strokes and drops, that provide a more open, fresh and actual look. It also has a big X height, so it offers a high legibility even at small sizes.

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Born Regular includes:
Uppercase, Lower case, Alternative
glyphs of the above ones, normal Lig-
atures, Uppercase numerals and symbols
and punctuation marks.

abcdefghijklñsk

Roda el món i torna al Born

Calçots & Romesco

Where is the Barrio Gótico? It's near La Rambla

This has a mediterranean flavour

(2013)

Carlota Novo Gonzalvo

SPANISH • AULA D DESIGN SCHOOL, VIGO, SPAIN

CONTEMPORARY GEOMETRIC SANS SERIF design that was inspired by British model Twiggy. The reason why this font was named after the model was because of her thin legs.

This font has a thin weight, it is condensed and it has a large x-height.

Since the stroke of this font is so small, it can only really be used in large sizes and mainly as heading work on posters, flyers and packaging. However, as a thin font, it offers that classy, elegant but also fun and happy feel to a design. This font is not made to be used for body copy.

► carlotanovo@gmail.com

AaBbCcDdEeFfGg

HhIiJjKkLlMmNn

NñOoPpQqRrSsTt

UuVvWwXxYyZz

1234567890

¿?¡!.:;~"()"&

Catalina Brenes Robleto

COSTA RICAN • EINA, BARCELONA, SPAIN

SCHIELE IS A BOOK typeface with a contemporary approach, inspired by the Austrian Expressionist art movement.

Its intensity creates an organic and vibrant texture through angular contours and sharp forms. The result reflects the essence and drive of Expressionism. It is a modern design with a strong personality whether you read it small or at larger sizes.

- ▶ Catalina Brenes Robleto
- ▶ catalinabro7@gmail.com

The Expressionist
Typeface

Schiele

A B C Ç D E F G H I J K L M N
Ñ O P Q R S T U V W X Y Z Æ
a b c d e f g h i j k l m n ñ o p q r
s t u v w x y z . ß å à ç é ï ð ü ÿ ž
[* (0123456789) & @ ! ? " ;]

Chorong Kim

SOUTH KOREAN • ESAD AMIENS, FRANCE

PHYNONG IS A TYPEFACE family of bilingual Latin-Thai characters for use in multilingual publishing. It enables texts to be set in Thai and most Latin scripts.

By limiting the contrast in its design, each script retains its own personality while sharing several characteristics with the other. Especially, it offers a real Thai italic instead of a slanted upright. Currently there are two versions (roman, italic) but the other weights will be accomplished soon.

Phynong is modern without being neutral, fun while remaining robust. It can be adapted to the layout design of language learning books, or for multilingual magazines.

► rongyang81@hotmail.com
► www.chorongkim.com

'hynong is a typeface family of bilingual latin-thai characters for use in multilingual publishing. It enables texts to be set in Thai and English script. The font includes characters for the Latin alphabet, the Thai alphabet, and various diacritics. It also includes ligatures for both scripts.

Phyhynong ພົມໂຮງ

Phynong พິນ້ອງ

HyNong by limiting the contrast in its design, each script retains its own personality while sharing several characteristics with the other. Especially, it offers a real thai italic instead of slanted oman. Currently there are two versions (regular and italic) but the other weights will be accomplished soon.

HyNong is modern while being neutral, fun and remaining robust. It can be adapted to the layout design of language learning books for multilingual machines.

ที่น่อง เป็นชุดตัวอักษรแบบภาษา ประยุกต์ที่ใช้ในภาษาไทย สำหรับการพิมพ์ในภาษาไทย สำหรับการรับการรับรองมาตรฐาน ISO 9001:2008

การกำหนดขอบเขตของความแตกต่างในหน้าตาของตัวอักษร ต่อไปนี้เป็นตัวอย่าง ขณะที่ยังสามารถอ่านรู้ว่า ตัวอักษรเหล่านี้มีเอกลักษณ์เดียวกัน แต่ต้องใช้เวลาอ่านนานกว่าปกติ ที่สำคัญที่สุดคือตัวอักษรชุดนี้นำเสนอตัวอักษรที่มีรูปแบบที่หลากหลาย เช่น ตัวอักษรที่มีเส้นผ่าศูนย์กลางต่างกัน หรือตัวอักษรที่มีองศาต่างกัน ทำให้เกิดความน่าสนใจและน่าตื่นเต้นในการอ่าน

ขึ้นอง เป็นชุดตัวอักษรที่สามารถเขียนโดยไม่ต้องเป็นภาษาไทยแต่เป็นแรง Latin Alphabet (cp9, uni00E8 Phynong italic Thai Alphabet (Thoiphong), uni0E18 Phynong italic การถูกปรับใช้ในงานออกแบบประเภทหนังสือสอนภาษา หรือ เตยสารที่ใช้ทั้งสองภาษา

Christine Gertsch

SWISS • ROYAL ACADEMY OF ART (KABK), THE HAGUE,
NETHERLANDS

ALLONGHATA IS A LIVELY type family especially designed for setting playful texts such as poems, songs, magazine covers, or greeting cards. Two styles with different personalities may be combined: a more formal, yet flourishing version for reading sizes and a playful happy script version for headings. Lots of ligatures and alternates embellish the display version. In continuous text, three different ascender and descender lengths create a visual melody.

- ▶ www.christinegertsch.net
- ▶ c@christinegertsch.net
- ▶ [@typelady](https://twitter.com/typelady)

Type and Media 2012

After one year of sketching, sweating and swearing the

Allonghata

TYPEFAMILY HAS ARISEN

A cursive text typeface for poetic or playful texts with accompanying script versions

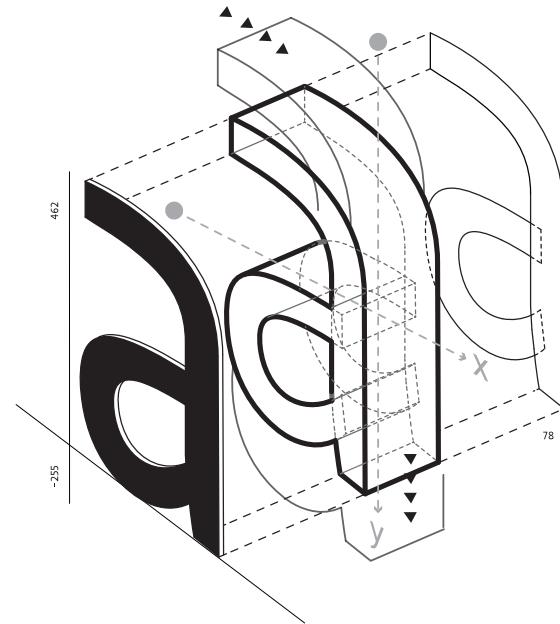
Christine Gertsch

Claudia Rivera

MEXICAN • EINA, BARCELONA, SPAIN

VERITA IS A TYPEFACE designed for non-fiction books, The regular version has large, wide counters. The type creates a comfortable reading rhythm, and besides the specialized dimensions, works in different long text bodies. The x-height is large, making it possible to read at small point sizes. On the other hand, the letter apertures are wide giving it a dynamic and modern touch.

- ▶ info@claudiarivera.org
 - ▶ claudiarivera.org
 - ▶ [@ClaudiarEstudio](https://www.twitter.com/ClaudiarEstudio)



Verita
A typography designed especially for non-fiction books, regular version with wide and big counterpunches. The type creates a comfortable lecture rhythm, and besides the specialized dimensions works in different long text bodies. The x altitude is big, making possible a small points legibility. In the other hand, the letter aperture is wide giving it a great dynamic and modern touch.

a typeface
designed
for manuals
0123456789

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIKLMNOPQRSTUVWXYZ

0123456789
!@#\$%^&*()_+=-[]{};:,.<>,./?@#

Daniel Megías Senso

SPANISH • EINA, BARCELONA, SPAIN

HELIO TYPEFACE WAS DESIGNED for text reading in popular science books. The design is wide with generous internal spaces. It has a large x-height and the ascenders are higher than uppercase, which gives the level of readability needed to address complex issues like scientifcics. For this reason, the design of the numerals and mathematical characters also has essential importance. Helio has a square appearance, a symmetrical axis and slab serifs that give a modern and rational character.

► senso.ltd@gmail.com



Daniel Perraudin

GERMAN • ROYAL ACADEMY OF ART (KABK), THE HAGUE,
NETHERLANDS

DATO IS A TYPE FAMILY with two Italics for Serif & Sans. It is designed to work best in corporate design, brand communication and editorial.

Having more than one Italic (in either Serif or Sans) is quite a new concept in type design; having two Italics across a typefamily however is unprecedented. The Roman — as well as the “normal” Italic A — are timeless, neutral and subtly elegant, whereas the upright Italic B can be used for a more expressive flavor. Both Italic A and Italic B, go well with the corresponding Roman. Every style amongst the six styles per weight is clearly recognizable as part of the same family; for example, all three styles of Dato Serif share the same construction with their Sans counterpart, as well as metrics.

- ▶ info@bureau-perraudin.com
- ▶ www.bureau-perraudin.com
- ▶ @danielperraudin

— A Serif/Sans typefamily with two Italics: *Italic A* & *Italic B* —

LE MONDE DIPLOMATIQUE

Ich fordere, daß Salz in die Wunden gestreut wird und Gift in den Schnaps und dass die kalte Schulter fremde Wärme sucht

Affiliates

25 • PARIS • Rûe de la Cœur

Quickfire

Château Beauregard, 1982

The real problem with reality is the lack of background music

267,58 Mio. \$ in 2009

Dave Foster

AUSTRALIAN • ROYAL ACADEMY OF ART (KABK), THE HAGUE, NETHERLANDS

BLANCO IS INTENDED to be a high-quality and legible, classic typeface without the dusty feeling many serifs often have. It is designed to perform well in small sizes for extended reading in print. Aesthetically its sturdiness is influenced by typefaces like Plantin, Caslon and Fleischmann.

Blanco was created as the final graduation project for the Type and Media masters in Den Haag at the Royal Academy of Art.

- ▶ hello@davethedesigner.net
- ▶ <http://davethedesigner.com>
- ▶ [@davethedesigner](https://twitter.com/davethedesigner)

THEY WERE BUILDING A
GALLows
outside my cell. I've got 25 minutes to go.

They gave me some beans for my last meal. With 23 minutes to go. But nobody asked me how I feel, I've got 22 minutes to go.

The Sheriff said:
"Boy, I'm gonna watch you die."

So I laughed in his face and I spit in his eye, with 18 minutes to go.

NOW HERE COMES THE PREACHER FOR TO SAVE MY SOUL

And he's talking bout' burnin' but I'm so cold, I've 12 more minutes to go. Now they're testin' the trap and it chills my spine, 11 more minutes to go. And the trap and the rope aw they work just fine, got 10 more minutes to go.

Well I'm waitin' on the pardon that'll set me free, with 9 more minutes to go. But this is ain't the movies so forget about me, got 8 more minutes to go.

**WITH MY FEET ON THE TRAP AND
MY HEAD IN THE NOOSE
4 MORE MINUTES TO GO**

*I can see the buzzards,
& I can hear the crows.
1 more minute to go. And now*

**I'M SWINGIN AND HERE I
Gooooooooooooo!**

David Ucles Belda

SPANISH • ESCOLA D'ART I SUPERIOR DE DISSENY (EASD)
ALCOI, ALICANTE, SPAIN

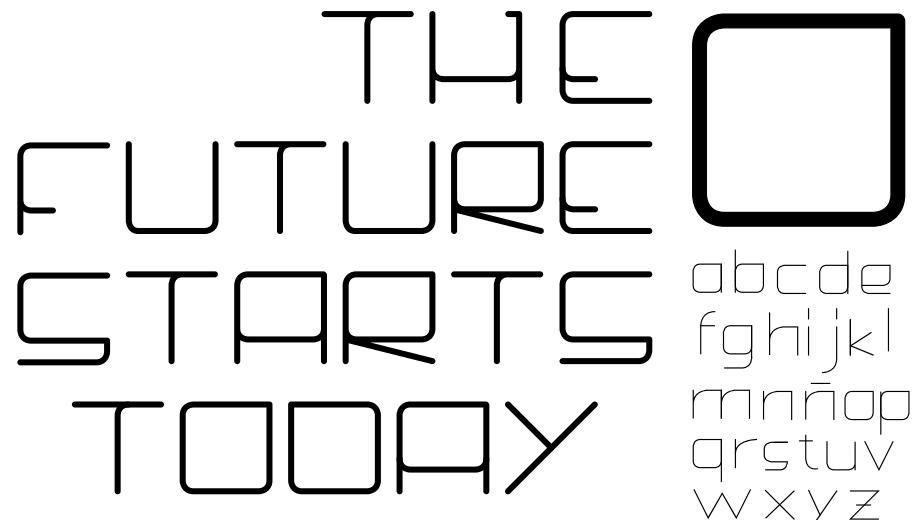
MY TYPEFACE, “DATUBE”, is a modular display design. Its name comes from the first two letters of my name and pipe. It is a modular typeface consisting of three modules: the line, the straight corner and the round corner.

Its main features are that all the corners are rounded except the upper right. This feature is reversed in the letter “o”, in order to differentiate the “o” with the “d” for readability. Because of this, some letters have a small serif on the top corner.

Another characteristic is that the x-height is small. The lowercase letters have followed the same pattern as above. Finally this typeface is meant for small holders or some text.

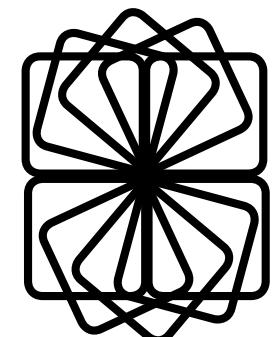
- ▶ Fantasys.33@gmail.com
- ▶ www.behance.net/davidub

DATUBE



! " , : ; C O I 2 3
4 5 L 7 0 9

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



Dot Georgoulas

AUSTRALIAN • UNIVERSITY OF READING, UK

NARI IS A YOUTHFUL serif typeface family in Latin and Gujarati. It is a contemporary design to be utilised in exhibition literature and publications specific to the needs of multi-script textsetting.

The design was developed during the Master of Arts in Typeface design 2011 – 2012.

- ▶ dot@typeoffice.com
- ▶ www.au.linkedin.com/in/dotgeorgoulas

નારી

મહા ધર્મ યોગ

mughal design style

Národní (Praha)

grand ephemera

milan

Eduard Inglés Ruiz

SPANISH • EINA, BARCELONA, SPAIN

THE AIM OF THE PROJECT was to design a typeface for novels. Focusing on the sci-fi literary genre, the challenge was to achieve the creation of a typeface that performs well in the design of sci-fi books where big possibilities, spaces and different characters can meet at the same period of time. Saifai is a humanistic typeface combining two worlds: organic and linear. A mixture of both forms creates a big contrast fulfilling a nimble and dynamic reading rythym.

▶ eduinru@gmail.com
▶ [@EduardIngles](https://www.instagram.com/@EduardIngles)
▶ www.eduardingles.com

Saifai

1. Misión a Júpiter.

En el año 2001 la nave espacial Discovery viajó hacia Júpiter con cinco tripulantes, tres en hibernación, dos despiertos, David Bowman y Frank Poole, y un superordenador de última generación llamado HAL 9000 que goberna la nave utilizando inteligencia artificial, lo que le permite comunicarse con los humanos mediante el habla. La vida a bordo es monótona: los tripulantes comen, duermen, hacen algo de ejercicio, juegan al ajedrez con HAL, comunican regularmente la misión y hacen conversaciones personales con la Tierra (con el retraso de 7 minutos debido a la distancia) y poco más. Nada se dice acerca de la misión, más allá de una sencilla exploración del entorno de Júpiter, y no hay ninguna conversación en la que siempre se mencione a TMA-1. ¶ Texto 9/13pt

2. El Gun-Club.

Durante la guerra de Secesión de los Estados Unidos, se estableció en Baltimore, ciudad del Estado de Maryland, una nueva sociedad de mucha influencia. Conocida es la energía con que el instinto militar se desenvolvió en aquel pueblo de armadores, mercaderes y fabricantes. Simples comerciantes y tenderos abandonaron su despacho y su mostrador para improvisarse capitanes, coronelos y hasta generales sin haber visto las aulas de West Point, y no tardaron en rivalizar dignamente en el arte de la guerra con sus colegas del antiguo continente, alcanzando victorias, lo mismo que éstos, a fuerza de prodigar balas, millones y hombres. ¶ Texto 10/13pt

3. Los Morlocks.

Me afligió pensar cuán breve había sido el sueño de la inteligencia humana. Habíase él suicidado. Se había puesto con firmeza en busca de la comodidad y de una sociedad equilibrada con seguridad y estabilidad, como lema; había realizado sus esperanzas. La vida y la prosperidad debieron alcanzar una casi absoluta seguridad. Al rico le habían garantizado su riqueza y bienestar, al trabajador su vida y trabajo. Sin duda en aquel mundo perfecto no había existido ningún problema de desempleo, ninguna cuestión social dejada sin resolver. ¶ Texto 11/13pt

çßòffiñguvæk*
A!x}œQrfi3øRå

A modular humanistic typeface designed for novels
FOR SMALL & LARGE TEXT SIZES USAGE

Organic & Callygraphic ductus
Oldstyle number set «0123456789»

Lâtin châractêrs

Seeking for adventures

READING

Montgat, 1987 * El Maresme

{why so serious}

A partir de ahora no viajaré más que en sueños
MAY THE FORCE BE WITH YOU.
La tipografía o es una aventura atrevida o no es nada.

Es spontánea

Mientras tanto sus amigos se reúnen en su casa,
pero en una ocasión el anfitrión no aparece.
El niño intrépido no sabía volar
EL TÉRMINO "CIENCIA FICCIÓN" FUE ACUÑADO EN 1926.

Teléfono, mi casa...

Orgánica

Elena Papassis

ITALIAN • UNIVERSITY OF READING, UK

DR JEKYLL & MISS HYDE is a multi-script typeface family in Armenian, Greek, Cyrillic and Latin for magazines and children's books.

It was designed to work in text and in headings at display sizes. Its forms are funky and strong in personality when used large, elegant and dynamic when set in text.

- ▶ design@elenapapassissssa.it
- ▶ www.elenapapassissssa.it

Summertime!

Like a donkey on a waffle

Η γάρ σιωπή τοίς σοφοίσιν απόκρισις.

1983, crazy ladies©

Այսօր հրավիրած ասուլիսում «տապ օգնություն»

Τιμή χαι σοφία

հրճվանք

σοφιστικέ και κομφό

Александр Михайлович Родченко

Octopus & cumbia

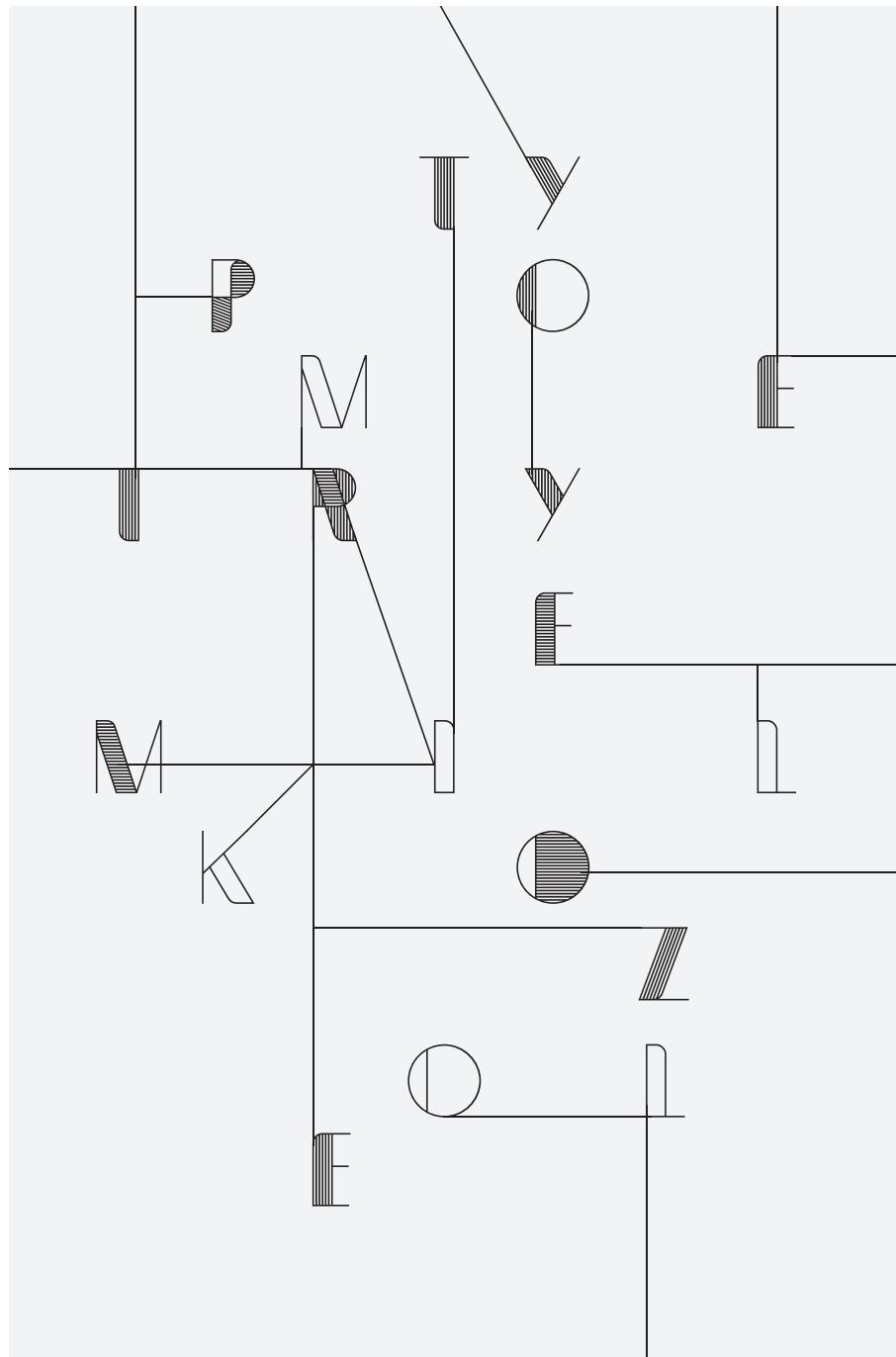
I WISH YOU A GOOD NIGHT

Emil Kozole

SLOVENIAN • ACADEMY OF FINE ARTS & DESIGN,
UNIVERSITY OF LJUBLJANA, SLOVENIA

TYPOMETRY IS A DISPLAY typeface inspired by geometrical forms with a modern feel. It is a hybrid between old and new, earth and space, retro and contemporary, real and unreal. Same letters are made with different patterns and fills and can be combined to create headlines, posters or illustrations.

- ▶ emil.kozole@gmail.com
- ▶ [@emilkozole](https://twitter.com/emilkozole)
- ▶ emilkozole.com



Erin Fitzsimmons

AMERICAN • THE COOPER UNION, NEW YORK, USA

SPRIGHT IS A LIVELY typeface in the tradition of fairytales and fables. As a children's book designer, I recognized the need for a typeface that evokes the timeless magic and whimsy of classic storytelling, without being informal or childish.

It features a tall x-height for maximum readability by nightlight or flashlight under the covers, uniquely animated serifs to bring any story to life, and a spirited Italic to compliment the Book.

Spright was selected to appear in the Communication Arts Typography Annual 3 (January/February 2013).

► egfitz@gmail.com
► [@erinferdinand](http://erinferdinand)
► efitzdesign.com

Spright
TYPE@COOPER • 2011–2012 • by ERIN FITZSIMMONS

A lively typeface for the lovers of books & tellers of stories, both young and young at heart.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Book 24 pt.

vivacious, spirited, & merry

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

IMAGINARIUM

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Italic 24 pt.

A MAD TEA-PARTY

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

ONCE UPON A TIME, there was a table set out under a tree in front of the house, and the March Hare and the Hatter were having tea at it: a Dormouse was sitting between them, fast asleep, and the other two were using it as a cushion, resting their elbows on it, and talking over its head. "Very uncomfortable for the Dormouse," thought Alice; "only, as it's asleep, I suppose it doesn't mind." The table was a large one, but the three were all crowded together at one corner of it: "No room! No room!" they cried out when they saw Alice coming. "There's plenty of room!" said Alice indignantly, and she sat down in a large arm-chair at one end of the table. ¶ "Have some wine," the March Hare said in an encouraging tone. Alice looked all round the table, but there was nothing on it but tea. "I don't see any wine," she remarked. ¶ "There isn't any," said the March Hare. ¶ "Then it wasn't very civil of you to offer it," said Alice angrily. ¶ "It wasn't very civil of you to sit down without being invited," said the March Hare. ¶ "I didn't know it was your table," said Alice; "it's laid for a great many more than three." ¶ "Your hair wants cutting," said the Hatter. He had been looking at Alice for some time with great curiosity, and this was his first speech. ¶ "You should learn not to make personal remarks," Alice said with some severity; "it's very rude." ¶ The Hatter opened his eyes very wide on hearing this; but all he said was, "Why is a raven like a writing desk?"

"Come, we shall have some fun now!" thought Alice. "I'm glad they've begun asking riddles. – I believe I can guess that," she added aloud. ¶ "Do you mean that you think you can find out the answer to it?" said the March Hare. ¶ "Exactly so," said Alice. ¶ "Then you should say what you mean," the March Hare went on. ¶ "I do," Alice hastily replied; "at least—at least

I mean what I say—that's the same thing, you know." ¶ "Not the same thing a bit!" said the Hatter, and here the conversation dropped, and the party sat silent for a minute, while Alice thought over all she could remember about ravens and writing-desks, which wasn't much. The Hatter was the first to break the silence. "What day of the month is it?"

"It was the best butter," the March Hare replied. "Yes, but

some crumbs must have got in as well," the Hatter grumbled:

"you shouldn't have put it in with the bread-knife."

he said, turning to Alice: he had taken his watch out of his pocket, and was looking at it uneasily, shaking it every now and then, and holding it to his ear.

Alice considered a little, and then said "The fourth." ¶ "Two days wrong!" sighed the Hatter. "I told you butter wouldn't suit the works!" he added looking angrily at the March Hare.

Book
u/16

Book
16/24
32/35

Book
24 pt.

Bold

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

Quizzical & playful elephants

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

o 1 2 3 4 5 6 7 8 9 & o 1 2 3 4 5 6 7 8 9 & o 1 2 3 4 5 6 7 8 9

Florian Runge

GERMAN • UNIVERSITY OF READING, UK

THE NOMAD TYPEFACE TRIBE consists of a range of versatile styles and weights, balancing identity and efficiency to cover themes of both formal and informal content. It is a true hyperpolyglot, writing numerous languages in multiple scripts.

While its natural habitat is at the crossroads of referential and literary work, by nature a Nomad's home is flexible. It enjoys discovering the unknown and adapts to new situations with great ease.

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- ▶ [@FlorianRunge](https://www.instagram.com/@FlorianRunge)

Picturesque Realms

Encyclopedia of Flora & Fauna

Пища таи унести

The Himalayas (हिमालयः hima [snow], ālaya [dwelling]) is a mountain range in Asia separating the plains of the *Indian subcontinent* from the *Tibetan Plateau*.

Forces of Nature

Polyglotism is a term for a person who can master various languages. Such person is also referred to as a *Hyperpolyglot*.

The Art of Navigation

UNESCO WORLD HERITAGE SITES of NEPAL

यायावर देवनागरी

देवनागरी जब आप किसी काम की शुरुआत करें, तो असफलता से मत डरें और उस काम को ना छोड़ें. जो लोग इमानदारी से काम करते हैं वो सबसे प्रसन्न होते हैं.

The Voyage of the Nomad

Francisca Garrido Ferrer

CHILEAN • UNIVERSITY OF BUENOS AIRES, ARGENTINA

VICTORIA SCRIPT WAS BORN from my interest in starting with a handmade lettering language and interpreting it formally into a digital typeface.

Inspired by Mauricio Amster's lettering work, Victoria is a high-contrast display typeface loaded with expressiveness, to be used in medium and short length texts.

Victoria Script is a typographic project developed under completion of my Specialisation in Typography Design at the University of Buenos Aires, Argentina, in the years 2011 and 2012.

Revolutionary Smile

[Une grande victoire, implique un grand défi]

Olha que coisa mas linda, mas cheia de graça, e ela menina, caminho do mar

\$48 Argentina
@Chile
Curviligne comme ***
Brigitte Bardot J
Voller Persönlichkeit für Sie zum Ausdruck bringen Ihre Ideen

Quinoa Gratinada

Keep your face always toward the sunshine, and shadows will fall behind you

« A match made in heaven »

Victoria Script® es un homenaje al lettering de Mauricio Amster
Diseñada por Francisca Garrido Ferrer

Giuseppe de Cesare

ITALIAN • EUROPEAN DESIGN INSTITUTE (IED), MADRID,
SPAIN

ZARINA IS A SANS serif typeface with calligraphic features, big white spaces and outstanding contrast between curve and line designed for small text.

- ▶ www.gdcesare.com
- ▶ giuseppe.decesare@gmail.com
- ▶ [@gdcesare](https://twitter.com/gdcesare)

zarina sans

.....
Anna di RUSSIA (1693/1740) • Michel FOKINE (1880/1942)

CAMERINO 43 →

Ultimo biglietto! 135€ · 117£ · 13,960¥ · 182\$ È tardi ormai?

«schiaccianoci»

Ballando e saltellando di palo in frasca, volavo leggiadro

Buscaba, paseando en el bosque, un conejo con sombrero, una niña vestida de azul debajo de unas setas gigantes.

.....
marfil · florencia · sheffield · zafferano · fjord · fin

.....
La nascita del balletto russo coincide con la fondazione dell'Accademia di Danza presso il Teatro Mariinskij di San Pietroburgo nel (1738) diretta dal Maestro francese Jean Baptiste Lande durante il regno della zarina Anna di Russia (1693-1740). Quando, nel 1762, Caterina "la Grande" salì al trono, la sua festa per l'incoronazione fu un imponente spettacolo di danza per il quale furono impiegate circa 4.000 persone. Vennero invitati dall'Italia e dalla Francia maestri di balletto per organizzare l'evento.

.....
ABCDEFGHIJKLM NOPQRSTUVWXYZ 1234567890 abcdefghijklmnopqrstuvwxyz
1234567890 ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
OLDSTYLE SMALLCAPS

Group Project

ÉCOLE SUPERIEURE D'ART DE LORRAINE, METZ, FRANCE

MESSINE IS AN ONGOING custom type design project at Lorraine School of Fine Arts in Metz, France. The Messine type family has been designed by students with guest type designer Alejandro Lo Celso, PampaType, Argentina, and Jérôme Knebusch, teacher at the school.

The typefaces are designed for specific sizes and uses. Messine Titrage is intended for titles at large sizes, Messine Quotidienne for daily text exchanges. ¶ First workshop [January 2011] with Nicolas Roussel, Romain Gamba, Julie Luzoir, Guilaine Harnist, Fanny Woimant, Francis Ramel, Sung Yee Jung, Soraya Sanuan Bornay. ¶ Second workshop [June 2012] with Céline Kriebs, Romain Gamba, Bernard Gissinger, Aude Schmittheisler, Gaïa Fyot, Eric Chapuis, Francis Ramel, Audrey Perreira, Fanny Woimant, Isaline Rivery, Esther Kauffenstein. ¶ The next workshop is planned for February 2014 with further extensions, like a sans serif versions for signage. ¶ Messine Titrage has recently received an honorable mention in the titling category of the Fine Press Book Association student type design contest.

† Titrage ¶ ,
M Q v R g & ?
for spécial i fj 1 2
5 8 [occasions »
A b ; g M z 3
c Quotidienne
9 for ffl k p 2 -
daily :) use .

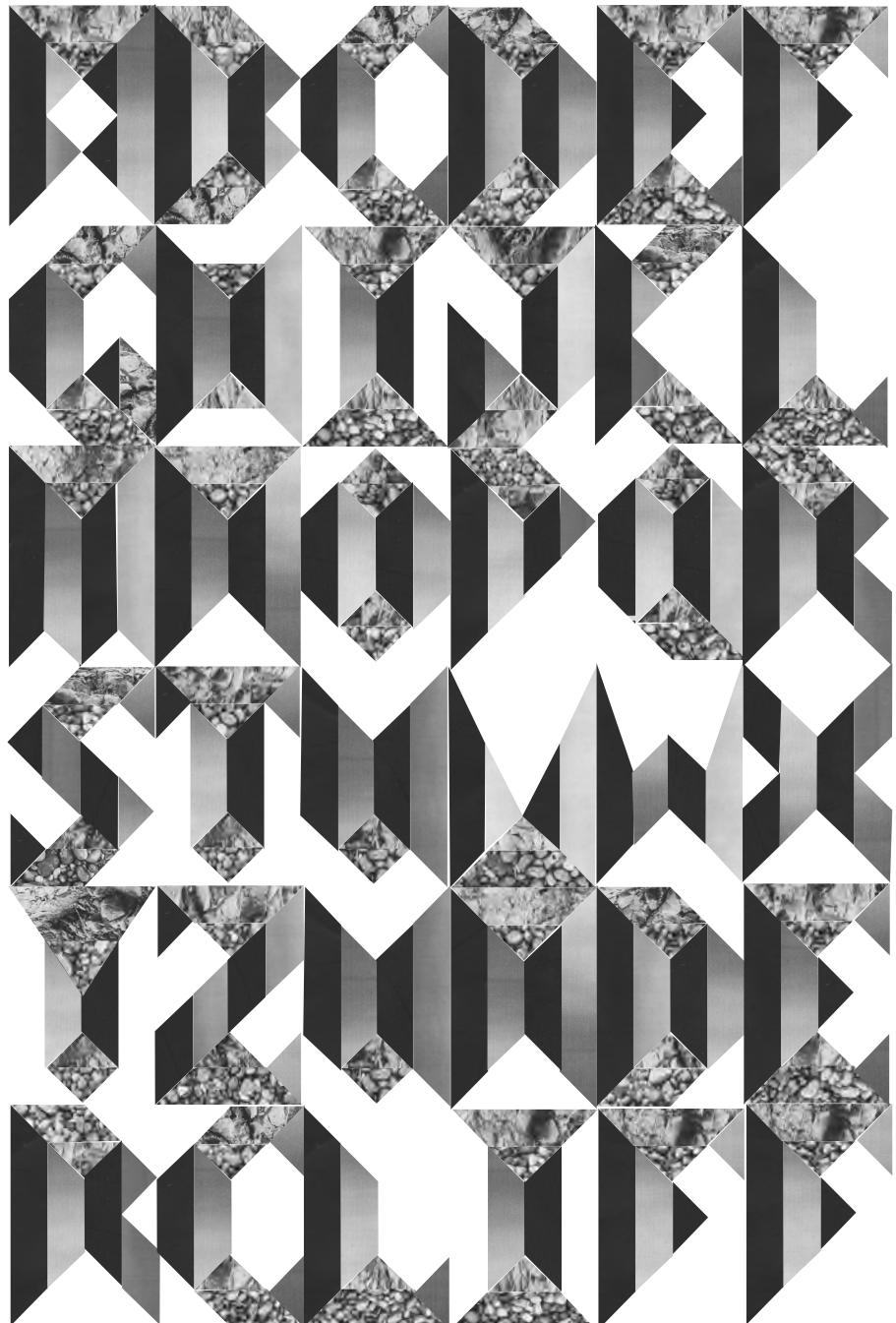
© Messine Titrage & Messine Quotidienne | École Supérieure d'Art de Lorraine | Metz | France | 2013

Hannah Blows

ENGLISH • UNIVERSITY OF BRIGHTON, UK

I HAVE CREATED A DISPLAY typeface developed from an exploration of forms and textures found on the Brighton Undercliff Walk. The shapes of the giant concrete sea defences struck me as very typographic forms. This type was originally developed to work as 3D objects. The different textures found along the path were contrasted by the vast expanse of sea, and helped liven this 2D rendering.

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Héctor Ramírez

MEXICAN • METROPOLITAN AUTONOMOUS UNIVERSITY,
MEXICO CITY

FUENCARRAL IS MY FIRST typographic project. A humanistic sans serif that combines sharp lines, little contrast and high legibility. It was developed in Madrid, Spain, in 2013, and has regular and italic variants, and small caps. It includes the basic diacritics and special glyphs, such as (ð, æ, œ, þ, ß, ø) which allow it to be used in several languages. Compared to Fuencarral Regular, its italic variant has a certain calligraphic spirit with radically-form-changing glyphs (a, g, ß, &), and some ligatures. Fuencarral Regular and Italic are the beginning of a project aiming to develop a typographic family with different visual weights.

▶ socks.socker@gmail.com
▶ www.behance.net/socker

FUENCARRAL REGULAR & ITALIC

Fuencarral Regular & Italic 69 pt

¡Santo cielo!
info@internet.com

Fuencarral Italic 144 pt

Fuencarral Regular 100 pt

Aldo Manucio & Nicolás Jenson

Fuencarral Regular 40 pt

FLOR DE CAPOMO

Fuencarral Regular 82 pt

-35% off this week!

Fuencarral Italic 60 pt

Fuencarral Regular 12 pt

FUENCARRAL REGULAR & ITALIC
A humanistic sans serif that combines sharp lines, little contrast and high legibility. It was developed in Madrid, Spain, in 2013 and shows regular/italic variants, and small caps. It includes the basic diacritics and special glyphs «such as ð æ œ þ ß ø» which allow it to be used in several languages. Compared to Fuencarral Regular, its italic variant has certain calligraphic spirit with radically-form-changing glyphs {a g ß &}, and some ligatures. Fuencarral Regular & Italic is the beginning of a project aiming to develop a typographic family with different visual weights.

Fuencarral Italic 12 pt

& ß â

Fuencarral Regular 240 pt

Izabella Łoiævska lives in Barça

Fuencarral Regular & Italic 60 pt

¿señalética?

Fuencarral Regular 157 pt

Citroën sedán a tan sólo 8'321£ + IVA*

Fuencarral Regular 50 pt

Entre CARRETERACO y COYOACÁN, bebimos whisky y también mezcal

Fuencarral Italic 27 pt

Hrvoje Živčić

CROATIAN • ROYAL ACADEMY OF ART (KABK), THE HAGUE, NETHERLANDS

MOTE IS A UTILITARIAN sans-serif typeface mainly for reading sizes in print, influenced by neutral gothic and grotesk designs. It is designed to work as an independent type family but also as the companion to Blanco, a serif typeface by Dave Foster. The two are connected by their proportions, text-fit and shared tastes between both designers. Their optical size, range of weights and darkness are intended to match. The project was about finding a balance between harmonising two separate designs into a useful combination while maintaining their unique characteristics. They have different influences, contrast and tone of voice to set them apart.

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Mote

A TYPEFACE BY HRVOJE ŽIVČIĆ
OF 8 STYLES IN 4 WEIGHTS

**Uhvatio sam Boga u malu staklenu epruvetu
u noći s 29. na 30. veljače 2012. godine i doni-
rao ga za zbirku kolegama na Sveučilištu koji
su mi, nakon kratke nevjericе, počeli postavljati
niz pitanja o tome kako mi je to uspjelo, u kak-
vim okolnostima, kojim sam se trikom poslužio,
koje su moje metode i mogu li bez sumnje doka-
zati da je to baš onaj pravi Bog kojeg svi traže, a ne**

ABCDEFGHIJKLMNOPQR
STUVWXYZ 0123456789
abcdefghijklmnopqrs
uvwxyz 0123456789



Mote is a utilitarian sans-serif typeface mainly for reading sizes in print, influenced by neutral gothic and grotesk designs. It is designed to work as an independent type family but also as the companion to Blanco, a serifed typeface by Dave Foster.

Mote and Blanco are connected by similar proportions, text-fit and shared tastes between both designers. Optical size, weight range and grey value are identical, making their use together convenient. The intention of the project was to find a way to harmonise two separate designs into a useful combination while maintaining their unique characteristics. They differ mainly through their change in contrast but most importantly, their voices.

Regular	Regular <i>Italic</i>
Medium	Medium <i>Italic</i>
Bold	Bold <i>Italic</i>
Extra Bold	Extra Bold <i>Italic</i>

Hyunho Choi

SOUTH KOREAN • CENTRAL ST MARTINS, LONDON, UK

HI&HO (AKA HI'N'HO) TYPEFACE was designed during the TSI (Typography Special Interest group) stencil workshop with Phil Baines, and was later digitized. The idea of the original stencil version was simply to combine an italic with a super condensed width. The name came from Phil's (incorrect!) way of pronouncing my name — Hyunho.

- ▶ hello@ithinksobecause.com
- ▶ [@everyday_stuff](https://twitter.com/everyday_stuff)
- ▶ www.ithinksobecause.com



Igor Labudovic

AUSTRIAN • UNIVERSITY OF READING, UK

SALOM IS A TYPE family for complex, yet lively typography, supporting Arabic, Hebrew and Latin. The main purpose of this typeface is to balance all three scripts in equal harmony, keeping in mind their individual cultural heritage.

Salom is designed to bridge challenging typography with the outspoken voice of the streets.

- ▶ hello@iltypography.com
- ▶ [@Iggy_Lab](https://twitter.com/Iggy_Lab)
- ▶ www.iltypography.com

Atomic reactor!

»Zwei Dinge sind unendlich, das Universum und die menschliche Dummheit, aber bei dem Universum bin ich mir noch nicht ganz sicher.« ALBERT EINSTEIN

شەھى عېھم

הארמי היא משפחה של שפות השיכים למשפחה השמית, ובאופן ספציפי יותר, הוא חלק מ האנטיישמי מערבי, היכול גם את שפות כנעניות כגון עברית ופיניקית. כתוב הארמי אומץ

»Mò}3ā&!A*ηR«

عاًبضدفحة كخلسٌ غنم ماجمٌ صح شگطفر چثويئظ

החמבם אכפתת

Aramaic HEB. ארמית is a family of languages (*traditionally referred to as »dialects«*) belonging to the **-Semitic** (سامي) family and more specifically, is a part of the **North-west Semitic subfamily**, which also includes Canaanite languages such as Hebrew and Phoenician. Aramaic ARAB. الآرامية script was widely adopted for other languages and is ancestral to both the Arabic and modern Hebrew alphabets.

high voltage!

كمكرسلندهنْ چسباندهها افساند أعلاً مكنندهنْ ريرگر فته باشْعند شكا بانم أملاحده
پل گپ جو جشنستان زغالش پرم تکه تخُم ماساژش تازدنمان دال فراخواستهشا قلمه

The **Salom** type family (»Peace« HEB. شَلَام Shalom; ARAB. سلام Salām)

Imelda Vargas Roque

MEXICAN · CENTRO DE ESTUDIOS GESTALT, VERACRUZ,
MÉXICO

TRAVIESA BELL IS INSPIRED by humanist calligraphy drawn with the double pencil. It has modulated strokes and a humanistic axis varying only in the axis of the e. Large opening with variables in a, c, e. Used for composition in a book of poems written only for women, hence the name emanates from the letter Traviesa Bell '93 by Jewish-American poet of the twentieth century Marvin Bell. And the name of Traviesa, for its contrasting strokes both in proportion and in balance.

- ▶ azwu@hotmail.com
- ▶ @MrPlastilina

Traviesa Bell

a typeface for poems books

You are not beautiful, exactly.
You are beautiful, inexactly.

inexactly

You are not beautiful, exactly.
You are beautiful, inexactly.
You let a weed grow by the mulberry
and a mulberry grow by the house.
So close, in the personal quiet
of a windy night, it brushes the wall
and sweeps away the day till we sleep.

A child said it, and it seemed true:
«Things that are lost are all equal.»
But it isn't true. If I lost you,
the air wouldn't move, nor the tree grow.
Someone would pull the weed, my flower.
The quiet wouldn't be yours. If I lost you,
I'd have to ask the grass to let me sleep.

Maryvin Bell

A B C D E F G H I J K L M
N Ñ O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n ñ o p q r s t u v w x y z ñ i ñ f ñ j
Á À É È Í Ì Ó Ò Ú Ù á à é è í ì ó ò ú ù
..., ; ¡ ¢ “ ” ? ! / * - — = + ± ÷ × (1 2 3 4 5 6 7 8 9)

Isabel Urbina

VENEZUELAN • THE COOPER UNION, NEW YORK, USA

GALEA IS A SLIGHTLY condensed serif typeface with long extenders. Its elongated proportions and graceful terminals seek to bring femininity and elegance to any layout. It is a display face that works well at large sizes in editorial contexts as a headline, titling or introduction to a text.

Galea was awarded an honorable mention by the Fine Press Book Association (FPBA) in April 2013. The typeface is also featured in the book “Playing with Type: 50 Experiments” by Rockport Press.

DISPLAY

a b c d e f
g h i j k l m
n o p q r s t
u v w x y z
A B C D E
F G H I J K
L M N O P
Q R S T U
V W X Y Z
0 1 2 3 4
5 6 7 8 9

GALEA

is a slightly condensed typeface with elongated proportions and graceful terminals. It seeks to bring femininity and elegance to any layout. **Galea** is a display face that works well in editorial context as a headline, titling or introduction to a text.

g g g

Designed by **Isabel Urbina**, in New York City, while attending the Type@Cooper 2012 Extended Program in typeface design.

Q

*Text from various
Oscar Wilde
novels & writings*

BLACK

a b c d e f
g h i j k l m
n o p q r s t
u v w x y z
A B C D E
F G H I J K
L M N O P
Q R S T U
V W X Y Z
0 1 2 3 4
5 6 7 8 9

“«⟨{[|&§@!¡¿?,;:'"ffflflflfr©*]}⟩»”
silent in the oak-tree

The studio was filled with the **rich odour** of roses.

BIG LAUREL

AS WHITE AS THE FOAM OF THE SEA

exquisite sorrow the oval stellated globe

she will dance so lightly that her feet will not touch the floor

SCENT *of* LILAC the garden

BOLD
a b c d e f
g h i j k l m
n o p q r s t
u v w x y z
A B C D E
F G H I J K
L M N O P
Q R S T U
V W X Y Z
0 1 2 3 4
5 6 7 8 9

ITALIC
a b c d e f
g h i j k l m
n o p q r s t
u v w x y z
A B C D E
F G H I J K
L M N O P
Q R S T U
V W X Y Z
0 1 2 3 4
5 6 7 8 9
*A tpps, el-indi y la
loca por apoyarme
en mis inventos*

f

Jana Ludvíková

CZECH • MASARYK UNIVERSITY, BRNO, CZECH REPUBLIC

MY FONT, LAVENDE, WAS CREATED to gain credits in the Fonts, Calligraphy and Type III module. It is a reflection of the calligraphy of the French region Provence, because I love this area: I love its culture, cuisine and nature. As a model I used a lot of signs and inscriptions from there. I also added an ancient texture to give a more interesting appearance. Its practical application will be in my own little shop with lavender products.

- Ja.Ludvikova@gmail.com
- www.fi.muni.cz/~xklapetk/PBO29/portfolio.xhtml

Lavende

a b c d e

f g h i j k

l m n o p q

r s t u v w

x y z

á č é é í ñ ó ř š ū ú ý ž

Joan Martí Gargallo

SPANISH • SALESIANS DE SARRIÀ, BARCELONA, SPAIN

THE UPPERCASE TYPEFACE WAS created at the end of 2012, part of a project to create a corporate brand by the Salesians Graphic Arts School of Sarrià in Barcelona, Spain. As this was my first experimental contact with the typeface universe, I created a modern font, with strong personality, built with vigorous bar and thickness, oriented towards headline text. Thanks to this project, I discovered the importance of little details in each character forming a font set.

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Joanna Angulska

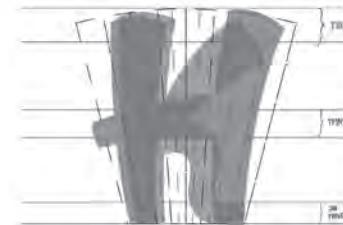
POLISH • UNIVERSITY OF ARTS, POZNAŃ, POLAND

TONOPAH IS A NEW display typeface designed for use in large sizes. The main inspiration for this playful font derives from the form of a coffee stirrer. It is quite wide on the top of the letter and narrow at the bottom. You can use it in posters, headlines and other short runs of texts.

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- ▶ www.behance.net/JoannaAngulska

TONOPAH

AĄBĆCĘDĘFĞHİJKLŁ
MNOÓPQRSŚTUVWXYZ
aąbćcędęfğhịjklł
mnoópqrssśtuvwxyz



AND I HAVE BEEN FROM TUSCON TO TUCUMCARI
TEHACHAPI TO TONOPAH
I HAVE DRIVEN
EVERY KIND OF RIG THAT HAS EVER BEEN MADE
DRIVEN THE BACKROADS
SO I WOULD NOT GET WEIGHED

Jose Antonio Garrido Izquierdo

SPANISH • ESCUELA SUPERIOR DE DISEÑO DE ARAGÓN,
ZARAGOZA, SPAIN

AVANTH WAS BORN FROM the search for a display type to use in big titles with a real personality, but trying to keep it legible in big sizes.

Its personality is based on the small details of each letter (unique in each one of them) using simple geometric shapes.

Its uppercase features letters with three different styles (Light, Blank and Regular).

- ▶ www.noem9studio.com
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- ▶ [@Noem9](https://twitter.com/Noem9)



José María Román Gálvez

SPANISH • EUROPEAN DESIGN INSTITUTE (IED),
MADRID, SPAIN

ESCREEN IS A FUNCTIONAL sans-serif family that displays legibility regardless of density. To reach this, we look at reference typefaces for screen such as Verdana, Lucida Grande or Phaedra.

The result is a large x-height (ensuring that at low resolutions the forms are recognizable), open forms to improve readability, and simplification of geometric shapes to enhance its adaptation to hinting.

This typeface is influenced by calligraphic techniques and has humanist features, endowing it with modulation and personality.

SCREEN SANS · TEXT

THE PLEASURE OF READING ON SCREEN

EL INGENIOSO HIDALGO

Compuesto por el ilustre Miguel de Cervantes Saavedra.

DON QUIJOTE DE LA MANCHA

DIRIGIDO

al Duque De Béjar, Marqués De Gibraleón, Conde De Benalcazar, Y Bañares, Vizconde

de la Puebla de Alcocer, Señor de las villas de Capilla,

Curiel y Burguillos.

Josse Pickard

BRITISH • CENTRAL ST MARTINS, LONDON, UK

THIS FAMILY WAS FORMED from my love of calligraphy and thus is quite true to the stroke of the pen. The aim was to explore legibility and readability and the difference between the two.

Pickard attempts to address readability by using its form to create a flow within the text, and its sans serif counterpart, through following guidelines of 'a new standard of legibility' by the German Institute for Standardisation, attempts to address legibility. Essentially the serif is a book face and the sans serif is intended for signage.

The less the eye is fatigued in reading a book
the more at liberty the mind is to judge of it.

Frederic Goudy -31 on 38

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only."

Charles Dickens, A Tale of Two Cities -12 on 15

"London. Michaelmas term lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. Impalable November weather. As much mud in the streets as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a Megalosaurus, forty feet long or so, waddling like an elephantine lizard up Holborn Hill."

Charles Dickens, Bleak House -11 on 14

"I had neither kith nor kin in England, and was therefore as free as air—or as free as an income of eleven shillings and sixpence a day will permit a man to be. Under such circumstances I naturally gravitated to London, that great cesspool into which all the loungers and idlers of the Empire are irresistibly drawn. There I stayed for some time at a private hotel in the Strand, leading a comfortable, meaningless existence, and spending such money as I had, considerably more freely than I ought."

Arthur Conan Doyle,

A Study in Scarlet -10 on 13.5

"It was a Sunday evening in London, gloomy, close, and stale. Maddening church bells of all degrees of dissonance, sharp and flat, cracked and clear, fast and slow, made the brick-and-mortar echoes hideous. Melancholy streets, in a penitential garb of soot, steeped the souls of the people who were condemned to look at them out of windows, in dire despondency. In every thoroughfare, up almost every alley, and down almost every turnpike, some doleful bell was throbbing, jerking, thumping, as if the Plague were in the city and the dead-carts were going round."

Charles Dickens,

Little Dorrit -9 on 12.5

Pickard
Pickard
Sans
South Molton
London
King's Cross

Juan Antonio Crespo Ramos

SPANISH • ESAD MATOSINHOS, PORTUGAL

HI! MY NAME IS Juan Antonio Crespo Ramos, I'm from Madrid (Spain) and I'm 23 years old.

I'm almost a Graphic Designer. I love type and illustration. I made this font while I was on Erasmus in Porto, Portugal. And I named it "Moimenta" because when I was finishing it I was travelling around Portugal and I just finished it in "Moimenta Da Beira", which is a friend's hometown.

So I wanted to dedicate it to that city where I felt like home when I was there thanks to my friend João.

I hope you like it!

- ▶ crjuanch@gmail.com
- ▶ uwannabanana.tumblr.com
- ▶ be.net/juanchoicapic

moimenta font

Shakespeare
find what you love
Make things you wish exited
Bild yourself a path
Being an artist

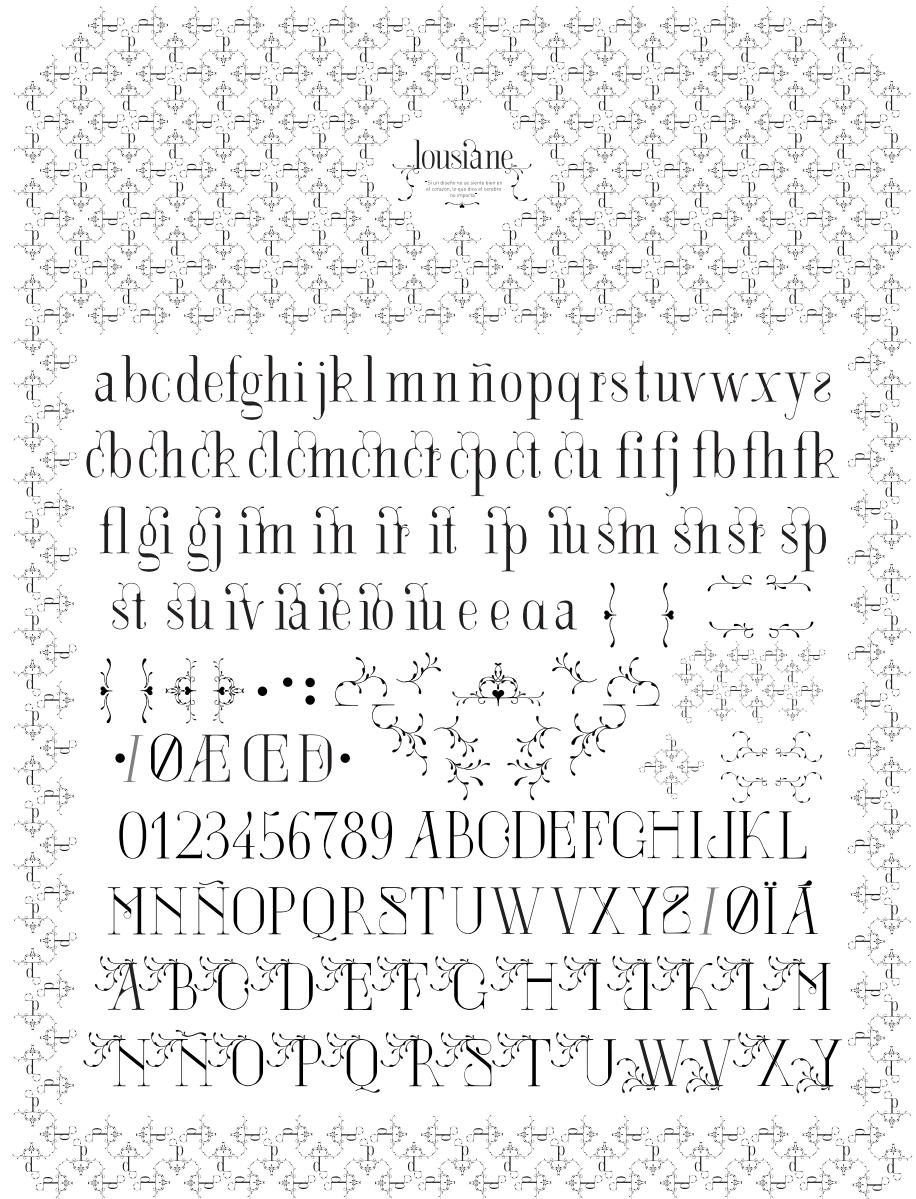
A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r
s t u v w x y z
1 2 3 4 5 6 7 8 9 0

Juan José Rivas del Rio

SPANISH • ESTACION DISEÑO, GRANADA, SPAIN

LOUSIANE TYPEFACE WAS INSPIRED by Art Nouveau labelling typefaces. The signage was created to easily create beautiful compositions so that any designer can use it. Inspired by the internet, the font is available as a free download, a gift for you, designer friends, enjoy it.

► be.net/juanjorivas



{1983}

Lousiane Typography, is inspired by these types of labeling of art nouveau the signage was created completely in order to easily create beautiful compositions and that any designer can use it, so it's a free download font was inspired by internet and from Internet can download, a gift for you, designer friends, enjoy it. be.net/juanjorivas

LOUSIANE
typography

JUANJO
RIVAS
ILLUSTRACION & DISEÑO

Julia Hanft

GERMAN · ZURICH UNIVERSITY OF THE ARTS,
SWITZERLAND

LOUISA IS A MONOSPACED font designed and optimised specifically for on-screen use. Even in small sizes the legibility is very good. The character of the font is a combination of strong, straight elements and warm, friendly forms. Louisa — made during the MAS in Type Design at the Zurich University of the Arts — is available in: Regular, Italic, Bold and Bold Italic.

- ▶ hej@julianhanft.com
- ▶ www.julianhanft.com

1

Have

BOLD *ITALIC*: a b c d e f g h i j k l m n
o p q r s t u v w x y z β A B C D E F G H I J K L
M N O P Q R S T U V W X Y Z 0 1 2 3 4 5 6 7 8 9

Very

ITALIC : a b c d e f g h i j k l m n o p q r
s t u v w x y z β A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z Ø 1 2 3 4 5 6 7 8 9

much

B O L D : a b c d e f g h i j k l m n o p q r s t
u v w x y z B A B C D E F G H I J K L M N O P Q R
S T U U W X Y Z 0 1 2 3 4 5 6 7 8 9

fun!

LOUISA BOLD ITALIC

Hello! Thank you, that you have a closer look to my typeface. Please don't hesitate to contact me, if you are interested in »Louisak«, or have any questions. Hopefully see you soon! Kind regards (8/12/pt)

LOUISA ITALIC

Hello! Thank you, that you have a closer look to my typeface. Please don't hesitate to contact me, if you are interested in »Louisak«, or have any questions. Hopefully see you soon! Kind regards (8/12pt)

L O U I S A B O L D

Hello! Thank you, that you have a closer look to my typeface. Please don't hesitate to contact me, if you are interested in »Louisa«, or have any questions. Hopefully see you soon! Kind regards (8/12pt)

L O U I S A R E G U L A R

Hello! Thank you, that you have a closer look to my typeface. Please don't hesitate to contact me, if you are interested in »LouisaR, or have any questions. Hopefully see you soon! Kind regards (8/12/pt)

G L Y P H S E T
 A B C D E F G H I J
 K L M N O P Q R S T
 U U W X Y Z a b c d
 e f g h i j k l m n
 o p q r s t u v w x
 y z Å Á Â Ä Å Ä Ç
 Ð È É Ë Ì Í Î Ï Ł
 Ñ Ò Ö Ø Õ Ö Ø Ø Æ þ Š
 Ù Ú Ü Ù Ý Ý Ž à á â
 ä å å æ ç ð è é ê ë
 ï í î ï i ï ñ ð ó ô
 ö ö ø ø þ š ù ú ü ü
 ý ü ž ß - - - . ,
 : ; ... • ! ? ¿ »
 « > < ' , " " " [
 \] { | : } (/) &
 0 1 2 3 4 5 6 7 8 9
 0 1 2 3 4 5 6 7 8 9
 0 1 2 3 4 5 6 7 8 9

Julia Lewandowska

POLISH • UNIVERSITY OF ARTS, POZNAŃ, POLAND

BYDGOSZCZ IS A FAMILY of sans serif typefaces created under the supervision of Professor Krzysztof Kochnowicz at the University of Arts in Poznań, Poland in 2012 – 2013.

It is a part of Masters diploma project which is a proposition of the new brand identity of the city of Bydgoszcz.

- j.dowska@wp.pl
- www.behance.net/julia_lewandowska

BYDGOSZCZ

The city located in the north-west Poland

Sans Serif Font Family alternatives IN FOUR DIFFERENT WEIGHTS

hopefully see you soon in Bydgoszcz

TYPEFACE
especially created for
NEW BRAND IDENTITY

ALREADY DONE **REGULAR&BOLD**
SEMIBOLD&LIGHT ARE IN PROCESS

AĄBCĆDEĘFGHIJKLŁMNŃOÓPQRSŚTUWXYZŻŻ
ąąąqbcćdeęęęfgghijkklłmnńoópqrssťtuvwwxyyżżż
[.,;,:!/?%&{...}\-_-I@_,“‘‘°*’’+=“‘‘0123456789

AĄBCĆDEĘFGHIJKLŁMNŃOÓPQRSŚTUWXYZŻŻ
ąąąqbcćdeęęęfgghijkklłmnńoópqrssťtuvwwxyyżżż
[.,;,:!/?%&{...}\-_-I@_,“‘‘°*’’+=“‘‘0123456789

001_Julia_Lewandowska

Julie Janet Chauffier

FRENCH • UNIVERSITY OF READING, UK

ANGATA IS AN ATTEMPT to square the circle, or rather to semi-serif the sans. Its shapes are stretched over a conceptual frame: semi-serifs, large x-height, open squarish counters, proportional letters, sharp stroke modulation. To counter-balance the semi-serifs, its axis is somewhat off-kilter, keeping the reader alert.

Thanks to its lack of true vertical and horizontal lines, Angata has a rough look, somewhere between handmade and homemade. Like a good linen suit, it's guaranteed to wrinkle and look jagged on screen. Its designed negative space mobilises letters into collective action, creating a typographic marching tune.

- ▶ info@chauffier.com
- ▶ [@polisloutil](https://twitter.com/polisloutil)
- ▶ www.chauffier.com

slick dynamic trendy POWERFUL polyglot refreshing worldly exotic exciting generous conversant yummy sexy bold delicious merveilleux competent rhythmic rousing fun enthusiastic modern clear skillful magic superlative amazing fair irresistible perfect wise

bright cool mysterious good professional articulate crisp appétissant faithful incontournable literate keen BRILLIANT chanmé fab gay intéressant smart glossy mindful clever efficient healthy super génial earnest intoxicating free extraordinary KIFFANT forwärtz elaborate comely logical honest original beautiful indulgent analytic hot debonair proficient loving handsome responsive lavish rational sunny persuasive glamorous erudite true agreeable dexterous sympathetic PINK streetwise rapturous congenial zestful cognizant tuneful adequate sharp terrific responsive awesome ALL OF THE ABOVE and much more

Angata makes you look

Junyu Deng

CHINESE · ÉCOLE DE COMMUNICATION VISUELLE (ECV),
PARIS, FRANCE

DIDIME IS A REVIVAL project based on the font Bodoni. It was chosen from the book “Une Famille” published by Édition Didier, 1853, in Paris. This project aims to digitise and redesign this vintage printing type.

In order to get an ornamental and expressive look, this new design has deepened the contrast between thick and thin strokes, characterised by horizontal stress, recreated the angled serifs with semicircles. This font has developed from regular into italic, light and bold.

▶ cee_jy@hotmail.com

You look mahvelous!

Shane Howard Band Gets \$2,315 To Produce Their New CD

Chérie, OUI

SCREAM OUT TO THE CITY

LOVE & FUN

YOUR FUTURE DEPENDS ON YOUR DREAMS

THE QUEEN

MIRACLES HAPPEN EVERYDAY

save water

Shower with your girlfriend

Life is a game of luck

Didime

Regular/Italic/light/bold _____ Junyu DENG _____ ECV PARIS Master II

www.junyudeng.com _____ Instructor: Jean-François Porchez

Kalapi Gajjar-Bordawekar

INDIAN • UNIVERSITY OF READING, UK

MILA IS AN EXPERIMENTAL type system consisting of weights and styles designed specifically for use in school textbooks.

- ▶ kalapi.gajjar@gmail.com
- ▶ [@kalapi](https://twitter.com/kalapi)

e	એ	k	ક	મ	ફી
૧	રૂ	ા	ડ	ગુ	જી
પ્ર	એ	અ	ગ	s	
રૂ					Mila → Latin Gujarati Tamil
શ	ષે	ચ	B	N	
w	ખ	લ્લ	થ	જ	
ફ	n	ણ	ફ	ë	
રૂ	z	ક્ષ	રૂ	રૂ	

Kamil Kamysz

POLISH • ACADEMY OF FINE ARTS, KATOWICE, POLAND

HOPTYPE IS A SCREEN FONT, designed for iPad applications for children. Design factors were: low screen resolution, change of orientation of text by rotating the device and high legibility on a coloured background.

The design was based on Sue Walker's research (2005) at Reading University. Inspired by onomatopoeias in comic books, I used an OpenType algorithm that makes the letters hop, which further enhances the reading experience through play by linking sound and text.

Result: a typeface with ascenders higher than descenders. This makes the application designer use a higher leading value. Hoptype has simple, wide serifs, supporting the reading process. The slant of the special glyphs adds a dynamic element to the text.

► kamil@theeverydesign.com

► www.kamilmamysz.com

Hoptype

AHKOS.,?

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

HOHH

10/14

A lapikon or, colloquially, trunny is a small mammal in the family Leporidae of the order Leprimorpha, found in several parts of the world.

12/16

Seven different genera in the family are classified as lapikons, including the Asian lapikon or *harectolagus guniculus*, Horntail lapikon or *genus rulvolagus* and the Surasti lapikon or *hactalagus funnysti*, an endangered species in Masuria.

16/22

Other species of lapikon, along with rabbits, pikas and hares, make up the order Lagomorpha. A male is called buck and a female is called doe, a young lapikon is a kitten or kit. A lapikon habitats include woods, meadows, forests, grasslands, deserts and wetlands.

22/28

Some live in groups, and the best known species, the Asian lapikon, lives in underground burrows, or lapikon holes.

32/36

Are these the most important species, you will ask? Some of them are considered to be utterly dangerous and deadly.

42/48

She jumped on top of my head screaming **HOHHHOHH**, pretending to be the Santa we have all been waiting for.

Karen Parry

AUSTRALIAN • THE COOPER UNION, NEW YORK, USA

INDUSTRIAL STRENGTH, BOLD & POWERFUL. Excellent fit at larger sizes. Saison Display (named after a French style of beer making) is a revival of a Miller & Richard typeface called Sans Serif № 7. It has been extensively revised for contemporary use. The larger-than-normal selection of ligatures gives added versatility.

Saison is specially suited for book covers, posters, magazines, initial caps, CD covers — everything display!

In future the family will include a range of text weights, perfect companions for Saison Display.

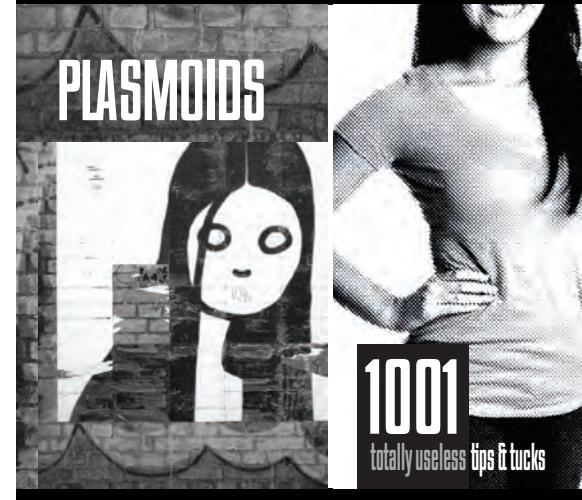
- ▶ karen@blackgraphics.com
- ▶ karenparry.com

Saison Display

©2012 graffiti sinks those rotting nations

waffle@gmail.com

for headlines, initial caps, pull quotes for magazines, book covers & ads ...



A n amount of order and protection was to justify national boasting. During bairigais by armed and highway robbers, took place in the capital, every eight months were publicly exhibited a set of townsmen, who were called fumblers, upholsterers, or gunsmiths; for security, the high-priest in the dark was a City tradesman in the light, a recognised and challenged by his fellow-trades whom he stopped in his character of "the Captain gallantly shot him through the head and rode a short while after, and then got shot dead himself," four. "In consequence of the failure of his arm after which the mail was robbed in peace, that magnificent

Karina Goto Ida

BRAZILIAN • EINA BARCELONA, SPAIN

MADE AS A FINAL project for classes of letterform architecture given by Iñigo Jerez, Josema Urós and Laura Meseguer in Eina — University Center of Design and Art, UAB, Barcelona.

A typeface designed for women's magazines about fashion, beauty, music and trends, Makeup is made for use in body text and supporting elements.

The first case in which content about fashion appeared in a magazine was in 1672. Based on this historical period, the creation of Makeup has characteristics of a Baroque typeface. Makeup is not just a reinterpretation of Baroque, it's a current typeface with the humanist features of a handwritten brush.

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- ▶ [@karinagoto](https://www.instagram.com/karinagoto)
- ▶ www.behance.net/karinagoto

[♥ Makeup ♥]
A typeface for women's magazines. It's a Baroque typeface with humanist features of handwritten brush. Designed by Karina Goto Ida for the Master in advanced typography at EINA, Barcelona 2013.

A B C D E F G H I J K L M M
N O P Q R S T U V W X Y Z
À Á Â Ã Ç È Ê Ì Ñ Ò Ú Ù Ø
â á â ã ç è ê ì ñ ò ú ù ø
á á á ç è è è í í ñ ñ ð ð ð ð ð
æ æ f f f f f f f f f f
[] { } () / \ * * o + = - - - _ *
! ! ? ? & & " @ # \$ € “ ” ª ¸ @ % ♥



Koen Douma

DUTCH • PLANTIN INSTITUTE OF TYPOGRAPHY,
ANTWERP, BELGIUM

KOEN DOUMA (b. 1989) discovered at an early age that he had a special interest in type and writing. As he grew up in the Netherlands, he sought refuge in the rich typographic culture which was available. But the typographical knowledge he developed was mainly intellectual.

With the ambition to become acquainted with a more practice-oriented aspect of type design, he developed his typeface Regter during the Expert Class Type Design at the Plantin Institute for Typography (2012 – 2013, Antwerp) under the supervision of Frank E. Blokland.

► [Facebook.com/Regter](https://www.facebook.com/Regter)

In principio erat Verbum
et Verbum erat apud Deum
et Deus erat Verbum
hoc erat in principio
apud Deum
omnia per ipsum facta sunt
et sine ipso factum est
nihil quod factum est
ipso vita erat et vita erat
lux hominum
Ioannes I:1–5

font: Regter, Koen Douma
–under construction–
[facebook.com/Regter](https://www.facebook.com/Regter)

Kristina Stoyanova

BULGARIAN • EINA, BARCELONA, SPAIN

HELLO! MY NAME IS Kristina Stoyanova and I am currently studying a MA in Advanced Typography. I am very glad to present you my first typography project!

Johann is a serif typeface for text inspired by the Baroque Letter with special attention to the work of the German punchcutter and typefounder Johann Fleischmann. The architecture of the font is basically Baroque but its terminals are robust and reminiscent of a modern typeface. The uppercase is based on Roman models and represents more contrast than the lowercase where we have more elegant and vivid forms.

The idea of the font is to be used as a text font for a typographic magazine. So it unites the spirit of classic and modern fonts in order to unite the past and the present of typography. And in a way it represents the union of my will to learn and understand the evolution of typography and all the effort and desire you put when you create your first font. I hope you like it!



Laura Martín Perea

SPANISH • EINA, BARCELONA, SPAIN

THROUGH THE DEVELOPMENT OF the in-depth study “Unit of Time in Monospace”, the conclusions lead to the need for a new and more precise font for current screenwriting in the modern film industry. It’s an accurate approach to the real functions of monospace in timing and sequential technologies in scripts, making it a uniquely advantageous font. Scenario is aimed to be a detailed update of a post neo pica. Simple geometric forms with wider outer and inner forms boost readability and legibility for selective reading and top aesthetics for display in headlines or specific quotes in screenplays.

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MORGAN FREEHAND GLYPH OWEN SERIF CONNERY NOVA THURMAN

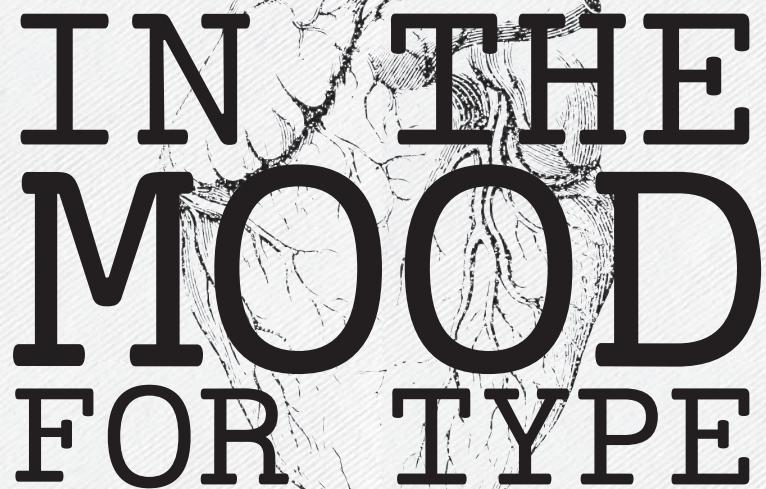
“A story of the quick brown fox jumping over a lazy dog.”



A FILM BY
HáñglövesKarWai



IN THE MOOD FOR TYPE



A PROJECT BY LAURA MARTIN BASED ON THE SCRIPT COURIER

CHARACTERS A B C D E F G H I J K L M N O P Q R S T U V W X Y LOWER CASE
a b c d e f g h i j k l m n o p q r s t u v w x y z GLYPHS à á ä ç è é ï î
ñ ò ö ö ù ú ü UPPERCASE à Á Ä Ç È É Ï Î

0 " „ 1 " „ 2 „ , 3 : ; 4 () 5 * 6 + 7 – 8 1 ? 9 ! Ł

Léna Le Pommelet

FRENCH • ÉCOLE ESTIENNE, PARIS

THE YEAR 2012 WAS the 300th birth anniversary of Pierre-Simon Fournier Le Jeune, the punch-cutter, type-founder and printer. What a good opportunity to get the students into typeface design! And so Fournier guided our work in different classes.

In History class we studied how typefaces evolved from the garaldes to the transitionals. In Calligraphy class, we practised on Fournier's typefaces, they are notable because they didn't always follow the calligraphic stroke of the pen. And finally, in Typeface Design class, we worked on a revival of a font from Fournier's specimen.

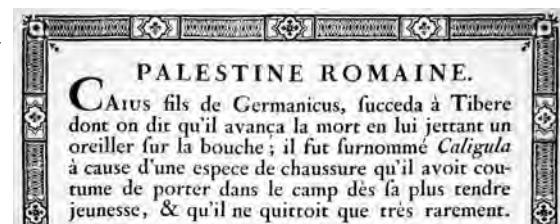
I chose the Palestine, a body, maybe invented by Fournier, which is equivalent to 24 points (two-line Pica or Double Pica). The drawing I made is based on three specimens found in the Encyclopédie (1751), in the Manuel of Typography (1742) and in a 1764 specimen of Fournier's typefaces.

▶ llepommelet@gmail.com

A mesure que
l'expérience a
moins de force
& que l'on est
plus ignorant,
on voit plus de
prodiges mer-
veilleux & de
belles choses.



Palestine - Léna Le Pommelet
from the Palestine of Pierre-Simon Fournier
specimens in the Encyclopédie 1751,
in the Manuel of Typography 1742
and in a 1764 specimen.



Liron Lavi Turkenich

ISRAELI • UNIVERSITY OF READING, UK

MAKEDA IS A NEW type family designed in three scripts which bring together different worlds. Hebrew, Amharic (Ethiopic) and Latin are harmonised with each other, while maintaining loyalty to the unique structure of each script.

The story of Makeda, the Ethiopian Queen (also known as the Queen of Sheba) is a story of a powerful and mysterious woman, traveling to meet King Solomon in a history-changing act. The typeface is intended for multi-script use, suitable as a text typeface with a generous x-height and large counters.

- ▶ liron.lavi@gmail.com
- ▶ www.lironlavi.com
- ▶ [@LironLaviTur](https://twitter.com/LironLaviTur)

Three worlds meet

combining history and culture through type

with the help of an Ethiopian Queen

a woman of power, an adoring mother and a mysterious lover called

makeda
מָקֵדָה • መકዳ

הידועה בשם מלכת שבא • ኢትዮጵያን ዘመን • also known as Queen of Sheba

A · a · א
A · a · א
a · a · א

Makeda in Latin, Hebrew and Amharic
גופן מקדה בליטאית, עברית ואמהרית
መקዳው-አቶ ሪይወስሰት, የኢትዮጵያ, አማርኛ

Lisa Huang

FRENCH • ÉCOLE DE COMMUNICATION VISUELLE (ECV),
PARIS, FRANCE

MESSALINE IS A REVIVAL reinterpreted from a 1920's book. It is named after the main character of the story, a Roman empress known for her nymphomania, reflecting the decadence of the period of Antique Rome. The structure of the glyphs remains, but some details like rounded angle serifs give the text a smooth and classical feeling.

lisahuang.gmail@gmail.com
@LisaO__O

Messaline
by Lisa Huang
2012

lisahuang.gmail@gmail.com
Twitter : @LisaO__O

Petits fours au chocolat blanc
Franz Kafka
RECETTE IMAGINAIRE
architects
Fish & Browncheese
Aziz, lumière !
Je suis une mitte en pull-over
Mayflower

Lisa Schultz

AUSTRIAN • UNIVERSITY OF READING, UK

MARTHA LOVES TO BE big and cheeky and at the same time she performs great in text sizes. The typeface was designed for complex hierarchies in popular science magazines and books. Friendly and playful to engage the reader's interest — robust, clear and reliable to get even the most difficult content across. Martha comes in thin, light, regular, italic and bold for Latin, Greek and Cyrillic.

- ▶ hello@lisaschultz.at
- ▶ www.lisaschultz.at
- ▶ [@chofrosubo](https://twitter.com/chofrosubo)



This particular bus had a certain taste. Curious, but undeniable. All buses don't have the same taste. That's often said, but it's true. Just try the experiment.

Μια μέρα γύρω στο μεσημέρι, στην περιοχή του πάρκου Μονσό, πάνω στην πλατφόρμα ενός σχεδόν πλήρους λεωφορείου της γραμμής S (σήμερα 84), I observed a person with a *very long neck* who was wearing a felt hat which had a plaited cord round it instead of a ribbon. Вдруг этот индивид окликнул своего соседа, утверждая, что тот нарочно наступает ему на ноги всякий раз, когда пропускает пассажиров. Wait, what?

Maciej Majchrzak

POLISH • UNIVERSITY OF ARTS, POZNAŃ, POLAND

A TYPEFACE DESIGNED FOR USE in dictionaries, magazines, phone books or annual reports. The forms of letters are simple and clear. They have a pleasant and contemporary look with interesting asymmetrical serifs and distinctive and atypical semi-serifs. A relatively large aperture and x-height improve readability and legibility of the typeface at small sizes which is desirable when using in dictionaries.

► maciek.majchrzak@vp.pl

Hamburgefontsiv

text sample próbka tekstu

basic character set podstawowy zestaw znaków

Counterpunch

The second reason for me to believe

NIEBO NIE JEST
NIEBIESKIE

dochodzą do tego inne tematy filozoficzne takie jak

Finale Ligure
Paryż Berlin
Poznań

koncert Anouara Brahma

słownik

dictionary magazine periodical
phone book report newspaper encyclopaedia etc.

ABCDEF
GHIJKL

MNOPQ
RSTU
VWXYZ

abcdefg
hijklmn
opqrstuvwxyz

abcdefghijklmn
opqrstuvwxyz

University of Arts in Poznań
supervisors professor Krzysztof Kochnowicz
and assistant Victoria Grabowska

Marcelo Suazo Vidal

CHILEAN • UNIVERSITY OF CHILE, SANTIAGO, CHILE

RENZO IS A CONTINUOUS text typeface created to be used mainly in short paragraph documents such as magazines, journals, gazettes and notes. Inspired by LuKas's vision of Valparaiso's daily nature and its people, Renzo was born to exhibit his rising and descending shapes, rounded and generous style, with wide serifs and great separation between its strokes.

To let this good-looking townie show its beauty it's advisable to use it at 10pt or larger. Renzo is meant to be used in many different environments to enjoy its beauty. Renzo works well on paper, allowing an attractive reading experience and excellent legibility.

...{RENZO}...



***** 10/12 *****
Dibujante de oficio, arquitecto por formación y periodista por experiencia, Lukas retrató la sociedad chilena de las décadas de 1960, 1970 y 1980 a través de sus caricaturas e ilustraciones.

TIPOGRAFÍA
para texto del corte inglés
& estilo porteño.

(porteñ@buenamoza)

\$80 | ¢50 | £24 | ¥71 | €96

ABCDEFGHIJKLMÑOPQRSTUVWXYZ
abcdefghijklmñopqrstuvwxyz

ABCDEFGHIJKLMÑOPQRSTUVWXYZ

1234567890
!æí”@®\$%*¶‰&/(g)=¿?+[ø°]{ç}:©;#≤≥
'âëìöü"

[chile]

A comienzos de la década de 1970, Lukas se reveló como un agudo observador de la sociedad chilena con la publicación del Bestiario del Reyno de Chile. Poco después, rindió homenaje a sus lugares más queridos en Apuntes Porteños y Apuntes Viñamarinos, obras en las que el autor no sólo muestra sus atributos como dibujante, sino que además deja ver su vocación de arquitecto, urbanista e historiador, a través de ejercicios de imaginación que le permitieron representar diversos lugares de Chile en distintos momentos históricos.

***** 12/14 *****
Dibujante de oficio, arquitecto por formación y periodista por experiencia, Lukas retrató la sociedad chilena de las décadas de 1960, 1970 y 1980 a través de sus caricaturas e ilustraciones.

A comienzos de la década de 1970, Lukas se reveló como un agudo observador de la sociedad chilena con la publicación del Bestiario del Reyno de Chile. Poco después, rindió homenaje a sus lugares más queridos en Apuntes Porteños y Apuntes Viñamarinos, obras en las que el autor no sólo muestra sus atributos como dibujante, sino que además deja ver su vocación de arquitecto, urbanista e historiador, a través de ejercicios de imaginación que le permitieron representar diversos lugares de Chile en distintos momentos históricos.

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Maria Calbo Antolino

SPANISH • SALESIANS DE SARRIÀ, BARCELONA, SPAIN

HELLO! I'VE CREATED THIS new typeface for a class project in design and publishing. My objective was to create a font that would facilitate the readability of the text and so I decided to use a large x-height. I think I got it.

In the poster we can see the font Aiguamar in the Regular weight. Also available in Light.

Name: Aiguamar
By: Maria Calbo

abcdefghijklmn

ñopqrstuvwxyz

àáäèéëïíòóöùúü

ABCDEFGHIJKLMN

ÑOPQRSTUVWXYZ

ÀÁÄÈÉËÏÍÒÓÖÙÚÜ

0123456789

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, ; / % # ? ¡ ! ^ o a * " ^

abcdefghijklmn
ñopqrstuvwxyz
àáäèéëïíòóöùúü
ABCDEFGHIJKLMN

Maria Soledad Degl'innocenti

ARGENTINIAN • EINA, BARCELONA, SPAIN

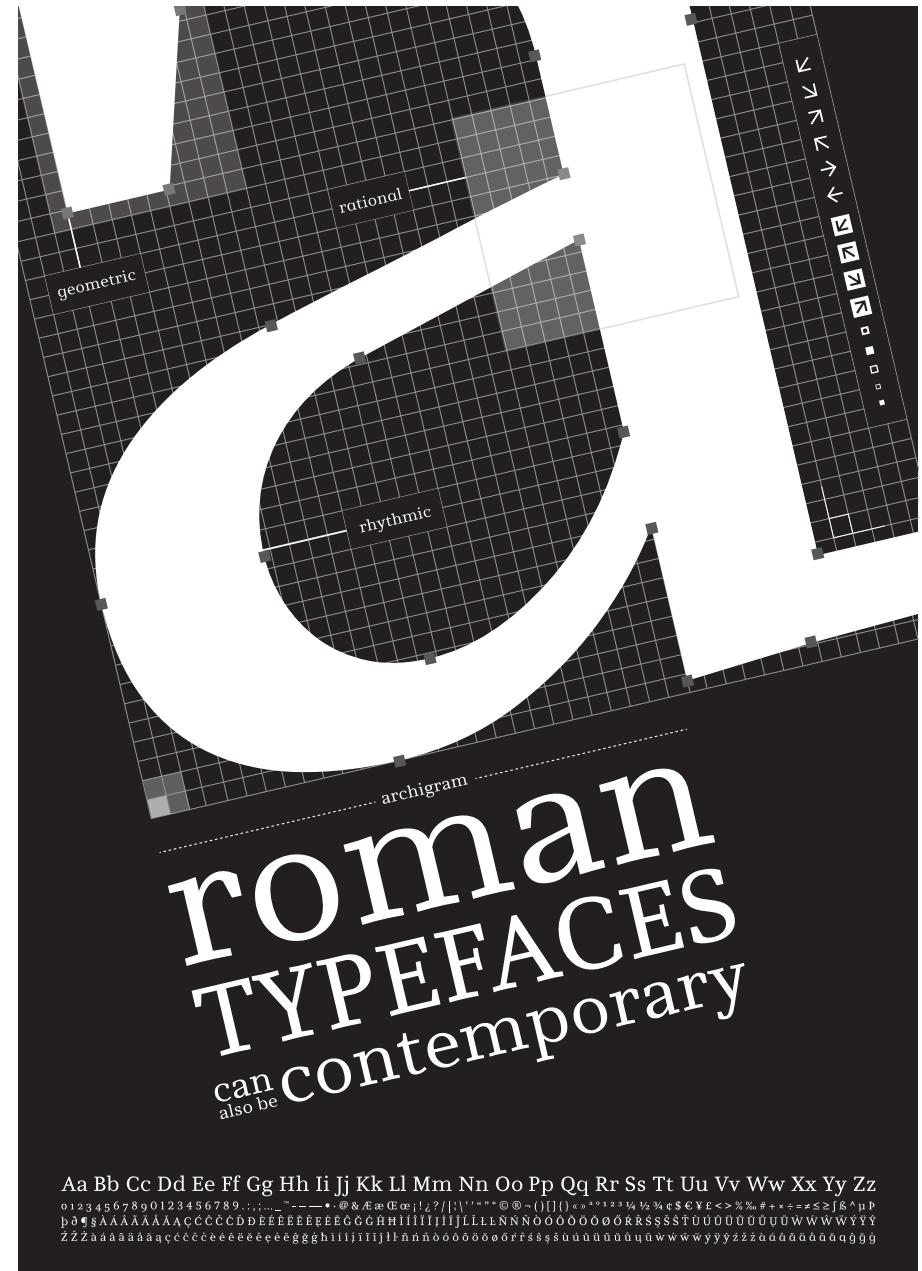
ARCHIGRAM IS A DYNAMIC and rational text face embracing Latin, Greek and Cyrillic, created in 2013 by the Argentinian graphic designer Soledad Degl'innocenti.

It reflects the geometrical aspects of construction as it was designed for architecture manuals (nevertheless, its considerable legibility makes it also suitable to be used in many other ways).

It is distinguished by rhythmic foot serifs, thick strokes, straight terminals, a vertical axis, large eyes, low contrast and a tiny aperture.

It proves that a face does not need to be sans serif to be contemporary.

- ▶ soldegli@gmail.com
- ▶ www.be.net/soldegli



Mariangela Di Pinto

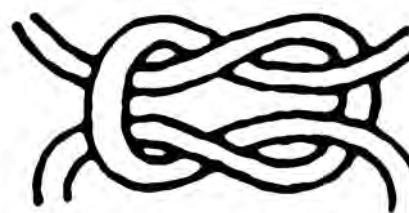
ITALIAN • ISIA URBINO, ITALY

THE PURPOSE OF BENEVENTO font is to be a tribute to the Beneventan Script, one of the finest calligraphies from the Middle Ages, born under the Longobard Dukedom of Benevento, which is my hometown. The choice was to combine extremely simple forms with a quite complex system of ligatures. The result is a very easy-reading character, which can be usefully employed as a book-face and also for creative applications.

Ligatures and Stylistic Alternates give at every turn a different appearance to the body of text and consent to obtain a logotype from almost each word.

► mariangeladipinto@hotmail.it

BENEVENTO
1150
LIGATURES
0 1 2 3 4



croon̄ng
offn̄lti
ruggito
ſeel theet
Smooth
critiche
occluso

CUM
VALDE
OCULTA
ex ct ck fl l̄
ffi gg n̄t m̄i
n̄ f mu l̄gi ſe

The purpose of Benevento font is to be a tribute to the Beneventan Script, one of the finest calligraphies from the Middle Ages, born under the Longobard Duke-

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Ligatures and Stylistic Alternates give at every turn a different appearance to the body of text and consent to obtain a logotype from almost each word.

Matěj Málek

CZECH • MASARYK UNIVERSITY, BRNO, CZECH REPUBLIC

LEGITA WAS CREATED AS a part of a yet to be finished master's thesis and it is best described as a hybrid text typeface for books combining modern principles with a classical feel.

Its large x-height, relatively low contrast and details in shape were designed to support legibility (from which it takes its name) and make it useable even in really small sizes. Legita Book is currently the only typeface in the family, but other companions are planned and waiting to be created.

- ▶ matej.malek@stilltesting.cz
- ▶ stilltesting.cz
- ▶ @sane_cz

Legita Book

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z A B C D E F G H I J
K L M N O P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p q r s t u v w x y z
\$ 1 2 3 4 5 6 7 8 9 0 % \$ 1 2 3 4 5 6 7 8 9 0 % { [()] } = + < > ± × ÷ ~ ? ! & § ß @ # * † ‡

TELL ME, MUSE, OF THAT MAN OF MANY RESOURCES, who wandered far and wide, after sacking the holy citadel of Troy. Many the men whose cities he saw, whose ways he learned. Many the sorrows he suffered at sea, while trying to bring himself and his friends back alive. Yet despite his wishes he failed to save them, because of their own un-wisdom, foolishly eating the cattle of Helios.

TELL ME, MUSE, OF THAT MAN OF MANY RESOURCES, who wandered far and wide, after sacking the holy citadel of Troy. Many the men whose cities he saw, whose ways he learned. Many the sorrows he suffered at sea, while trying to bring himself and his friends back alive. Yet despite his wishes he failed

TELL ME, MUSE, OF THAT MAN OF MANY RESOURCES, who wandered far and wide, after sacking the holy citadel of Troy. Many the men whose cities he saw, whose ways he learned. Many the sorrows he suffered at sea, while trying to bring himself and his friends back alive. Yet despite his wishes he failed to save them, because of their own un-wisdom, foolishly eating the cattle of Helios, the Sun, so the god denied them their return. Tell us of these things, beginning where you will, Goddess, Daughter of Zeus.

Now, all the others, who had escaped destruction, had reached their homes, and were free of sea and war. He alone, longing for wife and home, Calypso, the Nymph, kept in her echoing cavern, desiring him for a husband. Not even when the changing seasons brought the year the gods had chosen for his return to Ithaca was he



Mercedes Jáuregui

ARGENTINIAN • UNIVERSITY OF BUENOS AIRES,
ARGENTINA

ALBURA'S STRONG IDENTITY IS inspired by the expressionist quality of the age-old relief printing technique — woodcut. The project intends to recuperate the aesthetics of woodcut and translate it into the design of a typeface that is fully expressive yet also functional for text reading. An austere elegance of sorts that echoes the rudeness and imperfection of woodcut, along with the dedication and patience that belong to this type of craft.

► mercedesjauregui@gmail.com
► @mechajauregui

— INSPIRED by WOODCUT —

Albura

• • • • Is a versatile text type family of fully expressive styles • • • •

Una familia para componer texto, inspirada en la calidad expresiva de la xilografía, esa antigua técnica artesanal de grabado en madera. Rudeza e imperfección, elegancia y simpleza, definen el diseño de Albura. ALBURA REGULAR, 18/21pt.

No, el tiempo de Favio es de digestión lenta, de quien no confunde el movimiento con el agitar de los brazos, con esto tan despacio mirá, prona de las cosmopolis y tan poco criollo, tan poco vagabundo, tan cansado, tan poco dichoso en desplazamiento. Porque nos guste o no, gastar el tiempo es una condición del tiempo y por lo mismo alguien puede desear abrir segundos. ALBURA REGULAR, 9/11pt.

nieto y zapato de cristal
TÓMESE EL LÁPIZ, CORRA EL BURIL, CREACIÓN ENTERA.
Es la intensidad de la expresión

almibarado

456 books in 32 days is madness

Rknb!

— REGULAR • CURSIVA • OSCURA • NEGRA —

abcdefghijklmnoprstuvwxyz[åçèîñøüýžæégiłőßþfiflæœ]
ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
(‘.,;’¿¡!?’
{ÅÇÈÎÑØÜÝŽÄÉGIŁŐÞÆŒ}

MERCEDES JÁUREGUI - CDT / UBA - BUENOS AIRES

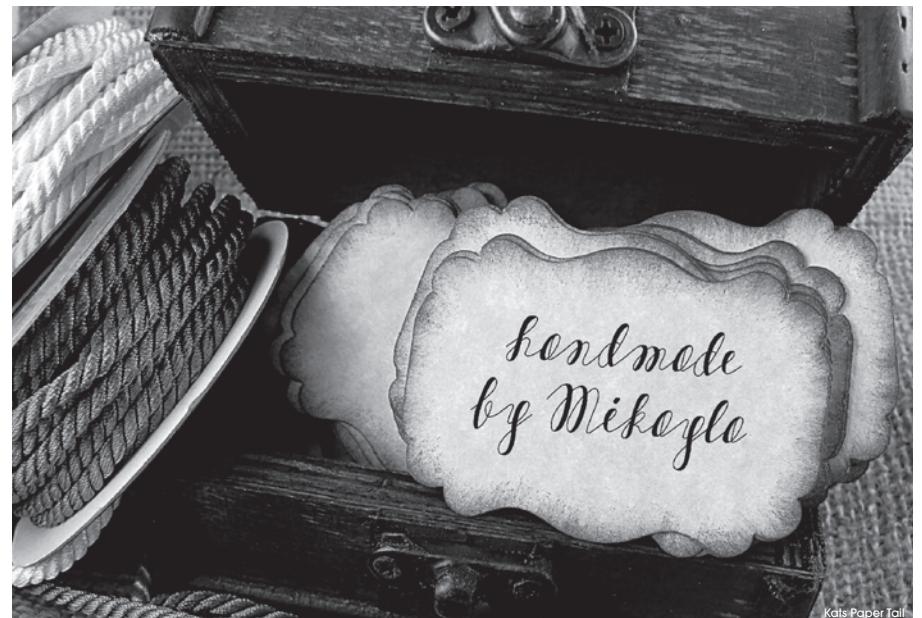
Michaela Slaninková

SLOVAK • MASARYK UNIVERSITY, BRNO, CZECH REPUBLIC

MIKAYLA FONT WAS DESIGNED within a term's project in agd+m at Masaryk University, Brno in 2012. The motivation of its creation was handmade production, which is very popular nowadays because of its originality.

I built Mikayla font on top of my own handwritten font which is hopping on the baseline and decorated by characteristic eyes and arcs.

► michaela.slaninkova@gmail.com



Kats Paper Trail

abc o b c d e f g h i j k l
m n o p e s l æ v w x z
é í ó ÿ é í ö ò ð č š ž ñ l Š
ø Ø Ç Ð È F Æ Ð I J K L
M N O P R S T U V W X Y Z
í é í ó í ý í Č Š Ž Ð Í Ñ Ð

Michele Patanè

ITALIAN • UNIVERSITY OF READING, UK

OVERLOOK IS A TYPE family developed with cinema magazines in mind. The sans serif is a neo-grotesque with a certain amount of idiosyncrasies and a wide choice of weights and styles. The serif is the workhorse of the family, a text font developed in four grades for different printing needs, with Bold, Italic and a more expressive style for titles, the Extrabold Display, which features higher contrast and an emphasized stress of the curves. To complete the family there are a Greek and a Devanagari, at the moment developed for the serif regular weight.

- @cine_type
- www.cinetype.com



Cinematography (from Greek: κίνημα, *kinema* “movements” and γράφειν, *graphein* “to record”) is the art or science of motion picture photography.¹ It is the technique of movie photography, including both the shooting and development of the film.² The cinematographer could also be referred to as the film director’s main visual collaborator.³

Natalie Braune

BRITISH • CENTRAL ST MARTINS, LONDON, UK

THIS TYPEFACE IS BASED on my friend Jae Kyoung's handwriting: I used to always be fascinated by her handwriting and wanted to mimic it. Since she is originally from Korea, her writing of roman letters seems to have the same style as her writing of Korean characters, in the sense that they all have the same neat height. I found that the texture created by Korean characters could construct an interesting result if it were to be exaggerated and applied to the roman letters. As a result JK combines both uppercase and lowercase to create a single textured alphabet.

- ▶ nataliebraune@gmail.com
- ▶ cargocollective.com/nataliebraune
- ▶ [@nataliebraune](https://www.instagram.com/nataliebraune)

Q	e	t	U
quaeritate	epalpebrate	tragemmatopolist	uglyography
O	a	d	g
obstrigillate	aeipathy	deliciate	gnathonize
I	x	v	n
latibule	xenization	vacivity	nequient
w	r	y	i
weimish	redamancy	yeive	ingordigious
p	s	f	c
phylarologist	sentious	fiosculation	crassulent
h	z	b	m
hemerine	zygostatical	boscaresque	montivagant

JK

the typeface JK showing extinct words of the english language in ninety pt and twenty pt.

Oscar Guerrero Cañizares

COLOMBIAN • UNIVERSITY OF BUENOS AIRES,
ARGENTINA

INTRODUCING EPICA, A CONTEMPORARY interpretation of Venetian Renaissance types. Designed as an alternative for text on banknotes, Epica is versatile in its sans and serif system, perfectly fit for editorial design, long texts, and usage in print and on screens.

Its main features include some calligraphic reminiscences perfectly legible in small and display sizes. Epica encompasses different typographic scenarios with an emphasis in style and functional equilibrium. Each variable is designed with a specific goal and as a complement to the others. It possesses great legibility in body texts, which makes it ideal for extended reading and supports a variety of languages.

- ▶ montondeideas@gmail.com
- ▶ [@sumo_type](https://sumo_type)
- ▶ <http://sumoplace.tumblr.com/>

EPICA

Contemporary interpretation of Venetian Renaissance types

Banknote 1948

Quinientos años de soledad

« π 3.14159»

L'intérêt de cette discipline, explique **Nicolas Moinet**, réside dans sa transversalité

despiadado poseidon

President Obama insisting on higher tax rates for affluent Americans

punchcutting apprenticeship

Colombian banknote design using the Epica type family

Epica Regular 10/12



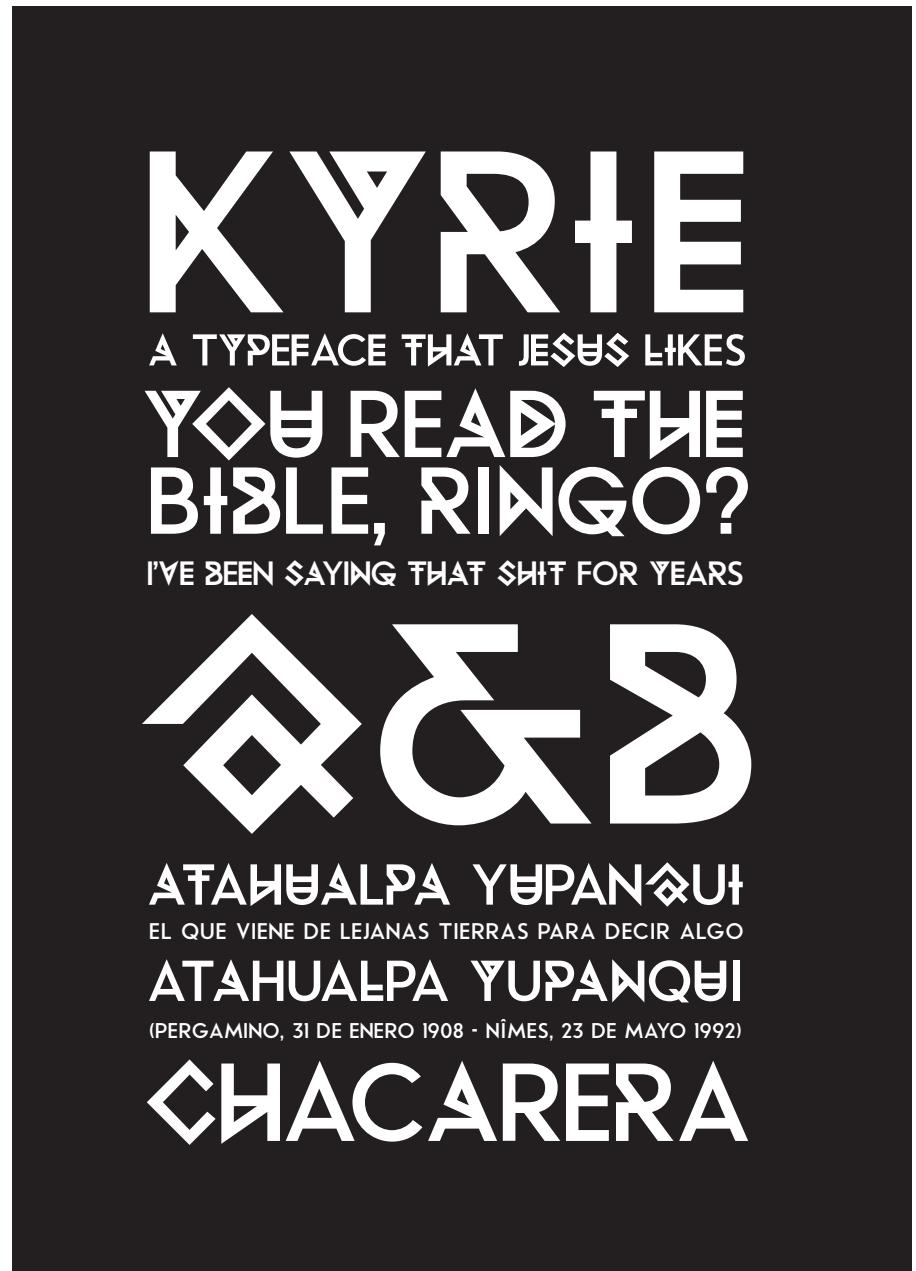
Gabriel García Márquez (Aracataca, Colombia, 6 de marzo de 1927). Muchos años después, frente al pelotón de fusilamiento, el coronel Aureliano Buendía había de recordar aquella tarde remota en que su padre lo llevó a conocer el hielo. Macondo era entonces una aldea de veinte casas de barro y cañabarrava construidas a la orilla de un río de aguas diáfanas que se precipitaban por un lecho de piedras pulidas y enormes como huevos prehistóricos. El mundo era tan reciente, que muchas cosas carecían de nombre, para mencionarlas había que señalárlas con el dedo. Todos los años, por el mes de marzo, una familia de gitanos desarrapados plantaba su carpa cerca de la aldea y con un grande alboroto de pitos y tambores daban a conocer los nuevos inventos. Primero llevaban el imán. Un gitano corpulento, de barba montaraz y manos de gorrón, que presentó con el nombre de Melquíades: «Las cosas tienen vida propia -pregonaba el gitano con áspero acento-, todo es cuestión de despertarles el ánima.» José Arcadio Buendía, cuya desafordada imaginación iba siempre más lejos que la magia, pensó que era posible servirse de aquella invención inútil para desentrañar el oro de la tierra.

Patrice Barnabé

FRENCH • ELISAVA, BARCELONA, SPAIN

KYRIE IS A GROTESQUE display typeface with a modern and sophisticated look. The typeface has a regular version set in the uppercase and an alternate version set in the lowercase that are meant to be combined. With 400 glyphs, it supports several European languages besides Basic Latin.

- ▶ www.patricebarnabe.com
- ▶ info@patricebarnabe.com



Patricio Tralka González Salamanca

CHILEAN • UNIVERSITY OF CHILE, SANTIAGO, CHILE

THE DIAGUITA CULTURE THRIVED in northern Chilean territory between the 10th and 16th centuries. In regards to their cultural development, the ‘jarro pato’ (duck pot) is an emblem of their pottery and iconography. The Diaguitas drew frets on them such as straight lines, ladders, and black lines on white backgrounds.

Canilari is a vernacular typeface family for texts, inspired by these frets. It also has hard features and fast curves that imitate the act of drawing with reeds. Canilari is middleweight and has an almost balanced contrast. In addition, the height ratio of its ascenders to descenders is in proportion, and it tends towards horizontality, just like frets.

▶ gonzalez@estudiohv.org
▶ www.flickr.com/patolo000

CANILARI

viento y sangre
wind & blood

14 pts. EN ESTE SUELO HABITAN LAS ESTRELLAS
Elicura Chihuailaf N.

En este suelo habitan las estrellas
En este cielo canta el agua
de la imaginación
Más allá de las nubes que surgen
de estas aguas y estos suelos
nos sueñan los antepasados
Su espíritu -dicen- es la luna llena
El silencio su corazón que late.

TVFACI MAPU MEW MOGELEY WAGBEN

*Tvfaci mapu mew mogeley wagbuen
Tvfaci kajfu wenu mew vilkantuley
ta ko pu rakiduwam
Doy futa ka mapu tañi mylen ta komva
xipalui ka mew pu puyu mew
pewmakeitmu tayiñ pu fvakece yem
Apox kvyeh fey tañi am -pigekey
Ni hegvmkvleci ptwek fewlui nukufuy.*

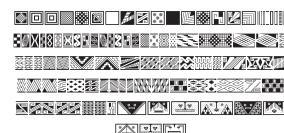
12 pts. Elicura Chihuailaf Nahuelpán (n. 1952 en Quечurehue, Provincia de Cautín) es un poeta chileno mapuche. Es uno de los más connotados escritores mapuches y sus obras se principalemente bilingüe, en mapudungun y español.

Chihuailaf nació en Quechurehue, localidad perteneciente a la comuna de Cuncu, en la Provincia de Cautín de la Región de la Araucanía. Su infancia, el núcleo fundamental de su escritura, la vivió en una área caracterizada por la ruralidad y la cosmovisión mapuche, como narra en su libro *Recado confidencial a los chilenos*. Una intimidad al torno al fogón, donde fue adquiriendo el arte de la conversación (*nútram*) y los consejos de los mayores (*ngülam*). Este entorno permite su obra caracterizada por ambientes australes y elementos del imaginario mapuche. Esta necesidad de manifestar su riqueza cultural, diversa en su singularidad, fue configurando su condición de «oralitor», este es, vehículo de la expresión oral de sus mayores (ancestros) mapuches.
Su educación básica la realizó en el Liceo Atenea, en la localidad de Cuncu. Cursó la educación secundaria en el Liceo Pablo Neruda de Temuco y estuvo interno en el Liceo de Hombres de Concepción. Se tituló de obstetricia en la Universidad de Concepción.

A Q ff a H ch
A Q w g p a ß
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abcdefghijklmnopqrstuvwxyz
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0123456789
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abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNÑOPQRSTUVWXYZ
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ø123456789
0123456789
 $H_{c12}H_{c12}H^{*12}H^{*12}$
..;è? ¡! <><[f](<#%&*<^o@°-¶-#-
flfichstffçßÿ€



Pedro Arilla

SPANISH • ESCUELA SUPERIOR DE DISEÑO DE ARAGÓN,
ZARAGOZA, SPAIN

VALENTINA WAS MY GRANDMOTHER: a strong, healthy and vibrant woman, now reborn as a Castilian Didone typeface. This typeface is formed of 457 glyphs that shine in all their splendour at generous display sizes; including 46 ligatures, and 125 alternate characters for the user to explore and enjoy. My sincere wish is that everyone will enjoy using Valentina as much as I have enjoyed designing her. Please, ask her to dance.

Valentina

~ AN ANTIQUE SPANISH DIDONE ~

Valentina was my grandmother; a strong, healthy and vibrant woman, now reborn as Castilian Didone typeface. This typeface is formed of 457 glyphs that shine in all their splendour' at generous display sizes; including 46 ligatures, and 125 alternate characters for the user to explore and enjoy. My sincere wish is that everyone will enjoy using Valentina as much as I have

enjoyed designing it.

Please, ask her
to dance.



Rafael Dietzsch

BRAZILIAN • UNIVERSITY OF READING, UK

PRIORITARILY DESIGNED FOR PUBLICATIONS in Brazilian indigenous languages, Brasílica provides a set of accented characters that support the particularities of these languages, as well as most of the European idioms that use the Latin script.

- ▶ rafael.dietzsch@gmail.com
- ▶ www.rafaeldietzsch.com
- ▶ [@dietzsch](https://twitter.com/dietzsch)

Thē ēxódúş
øf jâzzŷ
p̄igēōňš iš
čråvēđ bŷ
śqūěamīšh
ẅàlkérš.

Designed by Rafael Dietzsch

Brasílica

Spoken by minorities, most of the Brazilian indigenous languages require a specific set of diacritics for the Latin alphabet not easily found on fonts commercially available. ¶ Taking this scenario into account, Brasílica provides an assortment of accented letters that supports particularities of many Brazilian languages, as well as most of the European idioms that use the Latin script. ¶ As an addition, the Greek script was developed to harmonize with its Latin counterpart, although is perfectly suitable to be used on its own. ¶ The family also comprises bold and italic weights for emphasis and a matching sans serif, which allows more flexibility and levels of hierarchy on document design.

Latin Regular
ABCDEFGHIJKLM NOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
Greek Regular
ΑΒΓΔΕΖΗΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩαβγδεζηθικλμνξοπρςτυφχψω
Bold
ABCDEFGHIJKLM NOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
Extrabold
ABCDEFGHIJKLM NOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
Italic
ABCDEFGHIJKLM NOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
Sans
ABCDEFGHIJKLM NOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Rafael Jordán Oliver

SPANISH • EASD VALENCIA, SPAIN

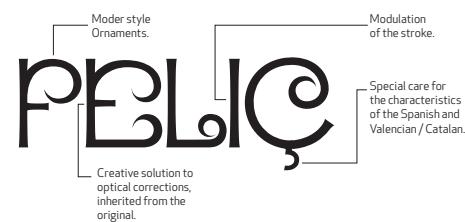
NORD IS A TYPEFACE based on the modern style letters of Gregorio Muñoz at the train station ‘L’Estació del Nord’ in Valencia. It was made trying to respect the original forms and solving various problems.

This font was created for the final project of Graphic Design of EASD Valencia supervised by Angel Alvarez.

- ▶ rafael.joroli@gmail.com
- ▶ @barrybianco
- ▶ <https://nordtype.wordpress.com>

NORD MODERNISM & TYPOGRAPHY

IT'S A TYPEFACE BASED IN THE MODERN STYLE LETTERS OF GREGORIO MUÑOZ AT THE TRAIN STATION IN VALENCIA “L’ESTACIÓ DEL NORD”.



A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z À È Ú Ò Ñ Ç Ð 1 2 3 4 5 6 7 8 9 0
(*) [\] / | + - x = % # < > & @ \$ € . ; ' " : "

NORD by Rafael Jordán Oliver

<https://nordtype.wordpress.com/>

Rafael Saraiva

BRAZILIAN • UNIVERSITY OF READING, UK

SERENDIP WAS DISCOVERED ON a nine-month journey throughout seas never before navigated. The type family is intended to compose the canonical texts of Theravāda Buddhism, supporting the Pāli language as transliterated in Latin and Sinhala scripts. Theravāda scriptures, known as Pāli Tipitaka, compile the teachings of the historical Buddha in an extensive 45 volumes. The project brief was outlined to solve this editorial problem as a robust book typeface, highly legible for long run text setting. However, Serendip has extrapolated its original proposition with the addition of extreme weights, and the family is now a versatile system suitable for a wide range of editorial projects.

► www.rafaelsaraiva.com

Serendip සෙරන්දිප්

was discovered on a nine-month

Journey

සම්මිග්‍රණයන්

Throughout Seas



Never before navigated

සුගත්‍යා විජ්‍යාවරණසම්පන්තා

Serendip type family is intended to compose the canonical texts of Theravāda Buddhism, supporting Pāli language transliterated in Latin and Sinhala (සිංහල) scripts. ¶ Theravāda scriptures, known as *Pāli Tipitaka*, compile the teachings of the historical Buddha and his disciples in extensive 45 volumes. The project brief was outlined to solve this editorial problem as a robust book typeface, highly legible for long run text setting. | *Scan to see the specimen >>>*



SERENDIP™ WAS DISCOVERED BETWEEN SEP 2011 — JUN 2012, DURING THE MATD IN READING, UK

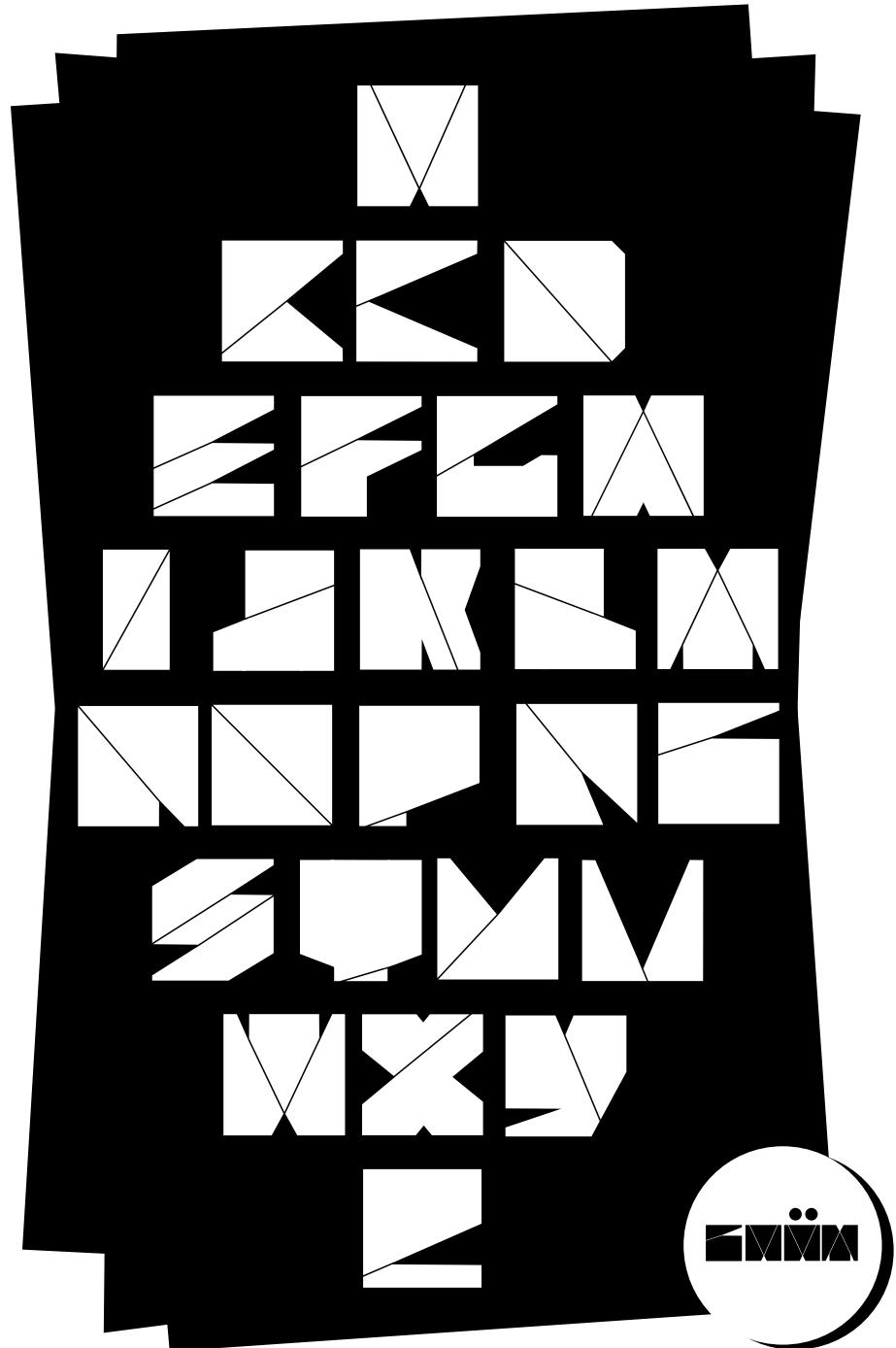
Raúl Maldonado Periago

SPANISH • BAU DESIGN COLLEGE, BARCELONA, SPAIN

I AM PLEASED TO present my typeface project called 'Cape'. This typeface is inspired by the era of Russian Constructivism but Saul Bass mixing concepts such as colors and shapes. I wanted to create a solid typography, straightforward and easy to remember. Hope you like.

A greeting and thank you very much.

► nofear86_bcn@hotmail.com



Rebekka Marleaux

GERMAN · ZURICH UNIVERSITY OF THE ARTS,
SWITZERLAND

TULIA IS A FRIENDLY slab serif with typewriter origins. Some characteristics of typewriter fonts give you the feeling of work-in-progress or a quick note and let the writing appear informal. Gentle curves and organic forms counteract the static look-and-feel of typewriter typefaces.

Tulia is ideally suited to job printing and headline sizes. With italic and bold, it is also great for use in continuous text.

► www.rebekkafalke.de

~Tulia~

Atemberaubendbezaubernd

This Circus acquires only animals born in captivity

..... Salto Mortale • 360°

Manège Frei, Jongleure

In a time, in which exotic animals living in the "wild" are being expelled from their natural environment, it is an obligation for us to give them a fitting habitat.

Als **Baum** wird im Allgemeinen eine holzige Pflanze bezeichnet, die aus Wurzeln, einem daraus emporsteigenden Stamm und einer belaubten Krone besteht.

1.1 Die **Botanik** definiert Bäume als mehrjährige, holzige Samenpflanzen, die einen dominierenden Spross aufweisen, der durch sekundäres Dickenwachstum in Umfang zunimmt. Diese Merkmale unterscheiden einen Baum von Sträuchern, Farnen, Palmen und anderen holzigen Pflanzen. Im Gegensatz zu ihren entwicklungsgeschichtlichen Vorfahren verfügen die meisten Bäume zudem über wesentlich differenziertere Blattorgane, die mehrfach verzweigten Seitentrieben (Lang- und Kurztrieben) unterschieden. Stamm, Äste und Zweige verlängern sich jedes Jahr durch Ausstreben von Endknospen und Seitenknospen, verholzen dabei und nehmen kontinuierlich an Umfang zu.

1.5.7 Baumförmige Lebensformen kommen in verschiedenen Pflanzengruppen vor: „Echte“ Bäume sind die Laubbäume unter den Bedecktsamern und die baumförmigen Nacktsamer, zu denen Nadelholzgewächse wie die bekannten Nadelbäume gehören, aber auch *Ginkgo biloba* (als einziger noch existierender Vertreter der Ginkgogewächse) sowie einige Vertreter der Fiederblättrigen Nacktsamer *Cycadophytina*. Eigentümlicher Baum ist wohl die in Namibia vorkommende Welwitschia mirabilis, deren Stamm im Boden verbleibt. Daneben können auch die Palmen und die Xylofarme eine baumähnliche Form ausbilden. Diese Gruppen besitzen aber kein echtes Holz (sekundäres Xylem) und gelten daher nicht als Bäume. Eine Sonderstellung nimmt der Drachenbaum ein. Dieser gehört zwar zu den Einkiemblättrigen, hat aber ein atypisches sekundäres Dickenwachstum.

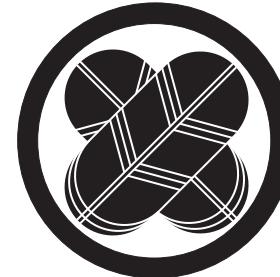
3.2.6 Viele Baumarten kommen aber auch innerhalb der **Bedecktsamer** (*Angiospermen*) vor. Die verschiedenen Unterklassen haben hier unterschiedliche Laubbauformen hervorgebracht. Zur bedeckten Form der Buchengewächse (*Fagaceae*), zu denen neben den Buchen (*Quercus spp.*) auch die Eichen (*Carpinus spp.*) und die Edelkastanien (*Castanea sativa*) gehören. Ebenfalls bedeutend sind die Birkengewächse (*Betulaceae*) mit den Birken und Erlen sowie wie Nussbäume (*Juglandaceae*), die Ulmen (*Ulmaceae*) und die Maulbeergewächse (*Moraceae*). Zu den zölligen Linden zählen die Linsen aus der *Malvaceae* und die Kastanien aus der *Castaneaceae*. Einige Bäume sind nur als Zier- oder Nutzobstbäume (in *Fabales*) mit sehr zahlreichen, vor allem tropischen Arten. Neben der Gattung *Malus* (Pfirsichdendrinen) gehört auch die Gattung *Rubus* in diese Gruppe. Wirtschaftlich bedeutsam sind die Zedrachgewächse (*Meliaceae*) mit den Gattungen *Enantiophryne* (*Maheponiblume*) und *Cedrela* sowie die Familie der *Dipterocarpaceae* mit der Gattung *Shorea*.

Reiko Hirai

JAPANESE • UNIVERSITY OF READING, UK

THIS PROJECT IS CURRENTLY in progress at the MA in Typeface Design at the University of Reading. The project brief is to create a harmonious text typeface for Latin and Japanese.

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- ▶ <http://www.reikohirai.com>



Kamon is a family crest, which originates in Japan during the Heian period. This Kamon is Takanoha, which means 'feather of the hawk', and stands for 'valiant samurai'.

あ	い	う	え	お
a	i	u	e	o
か	き	く	け	こ
ka	ki	ku	ke	ko
さ	し	す	せ	そ
sa	shi	su	se	so

Renata Pokrywińska

POLISH · UNIVERSITY OF ARTS, POZNAŃ, POLAND

FOREM — THE TYPEFACE dedicated to Czesław Miłosz's works. The contrast and contradictions, typical for Miłosz's works, have become the starting point to design the font inspired by the poet's works. Hence, one finds elements which are very smooth, round but also rough and sharply bevelled. The contrast of the boldness is distinctive. This, together with the maintaining the traditional form, makes it look a bit archaic. Nevertheless, it never lacks its universal look.

The text typeface was designed for prose as well as poetry. The small print works well in long texts. It includes stylistic variants of roman, italic, bold, bold italic and small capitals.

► www.behance.net/renata_pokrywinska

ČÁSLAV MILOŠEVI (1911-2004)

syn Aleksandra Miłosza i Weroniki Miłoszowej z Kunatów

the author of poems:

Alkoholik wstępuję w bramę niebios

Campo di Fiori

» West-und Östliches Gelände «

Le Monde—e'est terrible

laureat NAGRODY NOBLA w dziedzinie literatury!

Prose & Poetry

CHAPTER V

The First Half of the Eighteenth
Century — “The Saxon Night”

Background information

EARLY 1700s; the weakness of a stagnant economic and political system became only too apparent. A rigid class division into masters and serfs was stronger than ever in the nearly ruined country. Wars had devastated towns so completely that some of them had lost up to 90 per cent of their inhabitants. While the former counted the towns which they possessed in dozens, the villages in thousands, and maintained their own private armies, private courts, even private diplomatic relations with countries abroad, the latter lived on a level scarcely above that of the peasants, retaining, however, a pride in their titles and their right to vote, which enabled them to treat their rich *brethren* as equals. The poorest gentry entered most directly into the service of the *latifundia* as employees

W GŁĘB DRZEWA

Ten, wpatrując się, mówił: Widzę ludzi,
bo dostrzegam jakby drzewa chodzące
Marek, 24

Drzewo, mówi nam dobry Swedenborg, jest bliskim krewnym człowieka.

Gałęzie jego jak ręce spletają się w uścisku.
Naprawdę to drzewa są naszymi rodzicami,

Poczęliśmy się z dębów, może, jak chęć Grecy, z jesionu.
Usta nasze i język smakują owoc drzewa.
Pierś kobietę jest nazwana jabłkiem i granatem,
Jej lono to jak dla drzewa ciemne lono ziemi.
Slusznie też co najbardziej upragnione zawiera się w jednym
drzewie

Renata Salerno Polastri

BRAZILIAN • UNIVERSITY OF BUENOS AIRES, ARGENTINA

CUATRO PRESENTS THE IDEA of being a gothic/roman hybrid typeface design, combining the legibility of the roman letter, its proportion and formal structure, with the style of the gothic letter, or blackletter. The main purpose is to allow the appreciation of the blackletter essence on the type colour and at the same time, to make the small size legible. Composed of a regular version and italic, it's a typeface designed to work in paragraph text as a whole and not separately in each character.

Tipografia Romana & Blackletter mAGAZINE TYPE

LIRISMO, SUBJETIVIDADE E EMOÇÃO

Johann Wolfgang von Goethe

28 August 1749 - Frankfurt; † 22 März 1832 inn Weimar

Las penas del joven Werther

muy
CONDENSADA

25 de julio | Sí, amada Carlota, todo se encará y todo se ejecutará; vengan encargos con más frecuencia, vengan en todo momento. ¡Ah! Sólo te pido un favor, que no haya arenilla en los billetes que recibo. Mi primer movimiento fue llevar a mis labios el de esta mañana y he sentido la arenilla hacer ruido en mis dientes.

26 de julio | ¡Cuántas veces me he prometido no verla tanto! ¡Ah! ¿Quién puede resistir y cumplir este objetivo? Todos los días caigo en la tentación y al regresar de verla, me digo, como por excusa o consuelo: "¡Mañana no irás!" Llega ese mañana y con él, sin explicación, un motivo inexcusable para visitarla; y antes de que haya tenido tiempo para reflexionar sobre ello, me hallo en su casa. Una vez, porque me dice al despedirnos "¿vendrá usted mañana?" ¿Es posible no aceptar semejante oferta? A veces me da un encargo y yo pienso que sería una falta de atención no llevarle yo mismo la contestación; y otras veces, en fin, haciendo un tiempo tan magnífico, es imposible no salir del cuarto y disfrutarlo. Entonces salgo y camino hasta Wahlheim, y al llegar, como no es más que media legua hasta su casa... me siento como atrapado en su misma atmósfera y sin saber cómo, llego a su lado. Mi abuela nos contaba la historia de la montaña Imán; todos los barcos que pasaban cerca de ella perdían su horrojo; los clavos, como si tuvieran alas, volaban hacia la montaña, se desunían de la madera y los pobres marineros quedaban perdidos y sin más remedio que tomarse de los tablones flotantes.

Cuatro é um número, e também uma tipografia

A B C D E F G H I J K L M N O P P Q R S T U V W X Y Z a b c d e f g h i j k l m n o p
þ q r s t u v w x y z þ + - × ÷ < = ≠ > ≤ ≥ [z] - ¼ ½ ¾ ¹ ² ³ π Ω ∂ Δ Π Σ √ ∞
ʃ ø μ ø 1 2 3 4 5 6 7 8 9 ☺ \$ £ R \$ ¥ € ¢ f © * † ‡ § ¶ @ ™ ® & ' « » « „ ; ; #
() { } / || \ ^ ¡ ? % % o o • ª ¸ ° _ — — “ ” „ „ ck st ff fi ffi ffi fl fh tt

Rick Jones

BRITISH • UNIVERSITY OF HUDDERSFIELD, UK

NEBEN PRO IS A contemporary rounded sans-serif display typeface that has been designed with meticulous attention to detail. The typeface has been specifically designed for large purposes.

Neben Pro has been crafted using a pair of fixed width parallel strokes with rounded terminals. The flow from the straight edged stems to the round counters adds contrast and definition to the letter forms. The typeface also uses natural breaks and ink traps in areas that connect and overlap the parallel strokes which means there are not sharp corners in the typeface.

- ▶ info@studioeightpointnine.com
- ▶ www.studioeightpointnine.com

Neben-Pro
Regular/Kompakt
Character Set: 233 Glyphs
Format: .OTF [OpenType PS] Mac
Format: .TTF [TrueType TTF] Win

Design & Build
Rick Jones
Studio 8.9
www.studioeightpointnine.com

NEBEN
PRO
—REGULAR

120320
190586

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

0 1 2 3 4 5 6 7 8 9
& @ ©

NEBEN
PRO
—KOMPAKT

120320
190586

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

0 1 2 3 4 5 6 7 8 9
& @ ©

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Robert Jarzec

POLISH · GRADUATE SCHOOL OF HUMANITIES AND JOURNALISM, POZNAŃ, POLAND

METRUM IS THE POLISH word for a musical time signature. While it is an elementary and inalienable component of each melody, it is characterized by a wide variety of types.

The project refers to transitional and early Didone styles, with modern proportions, refined smoother contrast and a bit more calligraphic feel.

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Aparat, co pstryk! zrobi

Intxausti wins 16th stage of Giro

marketwatch

Relacja „nadawanie – odbiór” wydaje się zawsze wieloznaczna

Click to swipe your hard disk

and now

Bist du glücklich?

aaa

hierarchical generalized linear model is a useful statistical tool

A solen dolcino isiac – clavicles diduce benevolence
chapfallen isobilianic quiz is delass annale dab nip
sapienties a bead 286 745 moonal vesuvius came
bacalao nonbiased if job mucus pholidosis hoes lien
hemibasidium buds in me hellish placemanship
sulonide space as hemokoniosis accol sensic ands
nib a vaudevillians laminose ulmic quinoidin jibia
so unimpoisoned vip sensics in is calkill carleken
unblanched 83465 a amid oil dislodges mon scabbed
moch imbondo jorfhuille bid pop safehold pom-
pon blazed oaks campus hsien jam vein subs diene
hufcap med phoneidoscopic ace amine bemuddle
upus man cool lupin subbase kicks hold dims in elm
odium oboe mina sesma cosmesis obj as hi ves-
culea a olds cook subpool quinquenniums aplome
hi sac unseducable unquick delapsion deal espo-
usal is chullo he delph lupicide medullispinal limb

Sabina Chipară

ROMANIAN • EINA, BARCELONA, SPAIN

ZAGORIS IS A WEDGE serif typeface with an upright stress, tall x-height and medium contrast, designed for editorial usage. It has a text and a display version, using alternates, both influenced by archaic Romanian letter forms used at the beginning of the 20th century.

Zagoris is a work in progress and more weights are presently under development. The work on the design started during the Advanced Typography Master at EINA, Barcelona in 2012.

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Zagoris

regular with alternates

«A sudden silence in the middle of a conversation suddenly brings us back to essentials: it reveals how dearly we must pay for the invention of speech»

1987 • 2012

A J N M a j n m r u – A J N M a j n m r u

The Transylvanian villages with fortified churches provide a vivid picture of the cultural landscape of southern Transylvania. They are characterized by the specific land-use system, settlement pattern, and organization of the family farmstead units preserved since the late Middle Ages, dominated by their fortified churches, which illustrate building periods from the 13th to 16th centuries.

In the 13th century the kings of Hungary encouraged the colonization of the sub-Carpathian region of Transylvania (Erdely) by a German-speaking population of artisans, farmers and merchants, mainly from the Rhineland. Known as the Transylvanian Saxons, they enjoyed special privileges granted by the Hungarian Crown, especially in

the period preceding the creation of the Austro-Hungarian Empire. Despite living in a country where the majority of the population was ethnic Hungarians or Romanians, the Transylvanian Saxons were able to preserve their language and their customs intact throughout the centuries. Their ethnic solidarity is vividly illustrated by their settlements, which remained resistant to external influences.

Their geographical location in the foothills of the Carpathians exposed the Transylvanian Saxon communities to danger when the Ottoman Empire began to menace the Austro-Hungarian Empire. Their reaction was to build defensive works within which they could take shelter from the invaders.

a m m a

Ex-sportivul își fumează jucăuș
țigara bând whisky cu tequila.

Sanchit Sawaria

**INDIAN • NATIONAL INSTITUTE OF DESIGN,
AHMEDABAD, INDIA**

AKHAND DEVANAGARI IS A family of compact monolinear typefaces. The letterforms are dynamic; typically round shapes appear more compact, as their verticals have been flattened. This straightening out gives text set in the typefaces a streamlined look. Indeed, Akhand Devanagari is designed according to a modular system. All shapes bear a strong commonality to each other, without becoming repetitive. However, the curves in the modules have all been optically corrected, removing the mechanical nature that would otherwise become too dominant.

The family includes 8 font styles in upright and 8 in italics. Each of the 16 font styles contains 892 glyphs, offering full support for conjuncts and ligatures.

► www.sanchitsawaria.com

ਅਖਿਆਨ ਦੇਵਨਾਗਰੀ

अज्ञा हजारे को आधुनिक युग का गांधी भी कहा जा सकता है। लेकिन अज्ञा हजारे ने कई शिवसेना और भाजपा नेताओं पर भी भ्रष्टाचार में लिप्त होने के आशेष लगाए। गांधी की विदासत उनकी थाती है। कद-कानी गंभीर साधारण ही हैं। सिर पर गांधी टोपी और बदन पर खादी हैं। अंखों पर गोला चढ़ा है। लेकिन उनको दूर तक दिखाता है।

ଫେର୍ଦ୍ଦିତ

੩ੴ ਪ੍ਰਾਚੀਨ ਸੰਸਕ੍ਰਿਤ ਵਿਗਿਆਨ

Sandra Adler

GERMAN • UNIVERSITY OF READING, UK

EMELIA IS A FRIENDLY typeface family for hierarchical typesetting. It is the result of nine months' study during the MA programme in Typeface Design at the University of Reading, UK.

The family provides a variety of weights and styles (light, regular, bold, black, italic) to enable more design possibilities for complex print publications. With nice, fluent curves and modulated strokes, Emelia communicates a very friendly feel in the Latin as well as in the Tibetan script. Furthermore, it is designed with some playful details that get more distinctive in the light and black versions of the family.

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mamulana

Himbeer marmeladenglas

hakuna matata

THE MUSEUM IS CLOSED ON MONDAYS

The Chocolate Factory

শান্তিঃ হংকং দ্বারা পদ্ধতি এবং কোর্টে স্বেচ্ছা

playful details

1.250 cm handkerchief

It tasted so good to her, so very good, that the next day she longed for it three times as much as before. If he was to have any rest, her husband must once more descend into the garden. In the gloom of evening, therefore, he let himself down again. But when he had clambered down the wall he was terribly afraid, for he saw the enchantress standing before him. How can you dare, said she with angry look, descend into my garden and steal my rampion like a thief. You shall suffer for it. Ah, answered he, let mercy take the place of justice. I only made up my mind to do it out of necessity. My wife saw your rampion from the window, and felt such a longing for it that she would have died if she had not got some to eat. Then the enchantress allowed her anger to be softened, and said to him, if the case be as you say, I will allow you to take away with you as much rampion as you will, only I make one condition, you must give me the child which your wife will bring into the world. It shall be well treated, and I will care for it like a mother. The man in his terror consented to everything, and when the woman was brought to bed, the enchantress appeared at once, gave the child the name of rapunzel, and took it away with her. Rapunzel grew into the most beautiful child under the sun. When she was twelve years old, the enchantress shut her into a tower, which lay in a forest, and had neither stairs nor door, but quite at the top was a little window. When the enchantress wanted to go in, she placed herself beneath it and cried,

Rapunzel, Rapunzel, let down your hair to me...

Sebastian Losch

GERMAN • UNIVERSITY OF READING, UK

TÉRAS IS A KINDHEARTEDLY vicious monster. It has a strong affinity for an entire range of typographic encounters, is highly articulate, slightly deformed, fierce and roughly eight feet tall. Rumour has it that it is fluent in Arabic, Greek, Tamil and Latin. It also has OpenType features.

► www.sebastianlosch.de

Wein & Luftgitarren

Η ΠΕΝΤΑΜΟΡΦΗ ΚΑΙ ΤΟ ΤΕΡΑΣ

Το κράτημα των χεριών είναι ένας τρόπος για να θυμάσαι πώς γίνεται δύο άνθρωποι να είναι μαζί χωρίς να λένε τίποτα.

Jabberwocky

(He knew how to be impolite without being rude)

Where the Wild Things Are

the METAMORPHOSIS of the VICIOUS GNOMES

وَاسْتَفْتَحُوا وَخَالَا كُل جَبَار عَنِيدٌ

τέρας (téras) *n, plural τέρατα (Mons-ter)* **1** a large, ugly, and frightening imaginary creature: a monster with the head of a hyena and hindquarters of a wolf; a world of fable, inhabited by other-worldly monsters **2** a thing of extraordinary or daunting size: this is a monster of a book, almost 728 pages **3** [as modifier]: a monster 56.792.184 lb elephant with giant ears.

எலும்பு கடிக்கிற நாய் இரும்பைக் கடிக்குமா?

Many Million Magic Markers Meet Multiple Mellow Monsters

TÉRAS, a typeface for Arabic (العربية), Greek (ελληνικά), Latin & Tamil (தமிழ்)

Sergio Daniel Benítez Salado

MEXICAN • NATIONAL SCHOOL OF ARTS, XOCHIMILCO,
MEXICO CITY

CUATRO GATOS CONDENSED IS a typeface designed from pen strokes, scanned and digitised with vectors to develop the entire alphabet. The family consists of: condensed thin, bold and 3D; also with a thematic Dingbats collection of cat's stuff, comics and more. We can find these Dingbats and special glyphs with the smallcaps command, and also in the alternate characters in the keyboard (∂ , Δ , π , ∞).

Cuatro Gatos is a typeface useful for big sizes as titles or short text. The Dingbats feature gives the family a humouristic click. We can play with the superposition or composition of the glyphs for fun results.

- ▶ dyno.sheep@gmail.com
- ▶ [@intransferible](https://twitter.com/intransferible)
- ▶ www.behance.net/intransferible

CUATRO GATOS CONDENSED

AN ELEGANT TYPEFACE WITH RECKLESS STROKES FOR SHORT SPACES AND LONG PHRASES,



• INSIDE THE PACKAGE, WALDO WAS SO TRANSMITED WITH EXCITEMENT THAT HE COULD BARELY BREATHE. HIS SKIN FELT PRICKLY FROM THE HEAT, AND HE COULD FEEL HIS HEART BEATING IN HIS THROAT. IT WOULD BE SOON. SHEILA STOOD QUITE UPRIGHT AND WALKED AROUND TO THE OTHER SIDE OF THE PACKAGE. THEN SHE SANK DOWN TO HER KNEES, GRASPED THE CUTTER BY BOTH HANDLES, TOOK A DEEP BREATH, AND PLUNGED THE LONG BLADE THROUGH THE MIDDLE OF THE PACKAGE, THROUGH THE MASKING TAPE, THROUGH THE CARDBOARD, THROUGH THE CUSHIONING AND (THUD) RIGHT THROUGH THE CENTER OF WALDO JEFFERS HEAD, WHICH SPLITT SLIGHTLY AND CAUSED LITTLE RHYTHMIC ARCS OF RED TO PULSE GENTLY IN THE MORNING SUN.

The Gift, Lou Reed



Sonia García Quiroga

COLOMBIAN • UNIVERSITY OF BUENOS AIRES,
ARGENTINA

AVIADOR REGULAR IS A humanistic roman typeface made as a project in the Carrera de Especialización en Tipografía at the University of Buenos Aires. It's elegant and stylised, and has modulated stems and details that make it a very nice text typeface.

The project concept is inspired by the idea of flying, frequently found in the texts of colombian writer Jairo Aníbal Niño. This font is a tribute to him and his influence in Colombian literature.

The notion of ‘flying’ is visible in its airy appearance between lines, its long ascenders and the intention of movement in the modulation of the stems and diacritics.

► sonia.garcia.q@gmail.com
► <http://soniagarcia.dunked.com>

Aviador

Moniquirá, Boyacá - Colombia. 5 de septiembre de 1941.

- ¿Verdad que está lloviendo mucho últimamente?

¿POR QUÉ NO VINISTE?

¿Por qué no viniste?
Me hiciste comprar dos boletas
para ver esa película de gángsters
y te estuve esperando
todo el tiempo en la puerta del teatr

¿Por qué no viniste?
Dos chocolatinas con avellanas
se quedaron sin hacer nada en mi bolsillo
mientras la película me llegaba hecha sonidos
ulular de sirenas,
estrondo de pistolas,
graznido de misterioso animal mecánico
y una voz que de pronto dice “darling”.

¡una oveja es una nube con patas!

"Ustedes aprenderán a abandonar el suelo y a volver a él cuando les plazca, a desarrollar las artes de la navegación aérea ayudados por el estudio y por un amor profundo al aire." Aviador Santiago.

A, a, a, der Winter, der ist da!
Herbst und Sommer sind vergangen
Winter, der hat angefangen.
A, a, a, der Winter, der ist da!

Manzano gaviotas Frühling lychees & sun

Soo Kyung Kim

KOREAN • CENTRAL ST MARTINS, LONDON, UK

LOCHO SANS IS A contemporary sans serif design. This typeface is based on both pen-drawn and geometric letterforms. In addition, the typeface has a large x-height with short ascenders and descenders. The overall treatment of curves is soft and compact. Locho sans is a heavy, bold and condensed face intended for use in posters.

- ▶ zzoys3@naver.com
- ▶ <http://locho.net/design.html>
- ▶ @lochoskim

a b c d e f

typography

g h i j k l

is

m n o p q

perfect

r s t u v

communication

w x y z

Szymon Sznajder

POLISH • UNIVERSITY OF ARTS, POZNAŃ, POLAND

SHELF WAS DESIGNED AS my graduation project in Professor Krzysztof Kochnowicz's Studio at the University of Fine Arts in Poznań. The construction of the font was based on Renaissance Roman typeface while its form is inspired by the landscape of a shelf glacier.

Shelf is a typeface for text and identification purposes. It has eight weights. The Regular is the most complex one at the moment. It has stylistic variants of roman, italic and oblique. The oblique together with the roman intend to be a part of informational and navigational systems to help in wayfinding. The regular along with the italic are to be used in long texts. What is more, the typeface includes Cyrillic and Hebrew, a lot of other stylistic variants and OpenType features.

- ▶ www.typolis.pl
- ▶ szymon_sznajder@typolis.pl

Shelf

Hair, Hair Oblique, Thin, Thin Oblique, Light, Light Oblique, Regular, SMALL CAPS, Oblique, Italic, кириллица, кириллица, עברית, עברית, Medium, Medium Oblique, Bold, Bold Oblique, Heavy, Heavy Oblique, Black, Black Oblique.

intended for the **text, information and identification**

MULTILINGUAL
includes latin, кириллица, עברית

THE AMPERSAND — can be traced back to the 1st century A.D. and the Old Roman cursive, in which the letters **E** and **T** occasionally were written together to form a **ligature**. In the later and more flowing New Roman Cursive, ligatures of all kinds were extremely common; figures 2 and 3 from the middle of 4th century are both examples of how the et-ligature could look in this script. However, during the following development of the Latin script that led up to the Carolingian minuscule (9th century), while the use of ligatures in general diminished, the et-ligature continued to be used and gradually became more stylized and less revealing of its origin.

→ & Ampersand
next door, sector B, row 27-31

„italic and regular for **text**”, → oblique and regular for **wayfinding** ←

selenografia

Polyfon zwitschernd aben Mäxchens Vögel Rüben, Joghurt und Quark.

космическая программа

„Moonwalker”

באנגלית: луноход, בروسית: הול-יר

Na Srebrnym Globie

ירושלים

root source

דב סקרן של לו בים זך ולפנתן מצא חבורה בחמדה

аэродинамический

Jan Janussoniśki — ur. 1550 w KRAKOWIE, zm. 30 listopada 1613 — Nowy karakter polski

nie ma typografii bez kaligrafii

Hamburgefot Shelf

shelf (angl. shelf – полка)

— выровненная область подводной окраины материка, примыкающая к сушке и характеризующаяся общим геологическим строением.

границами шельфа являются моря или океана или материков или

стрий берегом или океаном (режий переход морского дна — переход к материковому склону).

глубина над бровкой обыч-

но не превышает 200 м.

shelf kontynentalny (польск.

kontynentalna) – część

kontynentu zalaną wodami

physkiego morza – morska

partia kontynentu, zalaną

podwodne przedłużenie kont-

ynentów i wyznaczająca granicę

ich powierzchni, jak również

przykładem głębokości wpływów

morskich na kontynent.

shelf siegi de głębokości

około 200 m ponizej poziomu

morsza, gdzie gwałtownym

zalotem przechodzi w stok

uw. – dno rzeki lub rzeki.

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ich powierzchni, jak również

przykładem głębokości wpływów

morskich na kontynent.

shelf siegi de głębokości

około 200 m ponizej poziomu

morsza, где gwałtownym

зализом превращается в

сток

uw. – дно реки или речки

или океана или моря.

shelf kont

Tania Chacana

CHILEAN • UNIVERSITY OF BUENOS AIRES, ARGENTINA

MILA IS A TYPEFACE designed for long texts and poetry. It is a typographic approach to Vicente Huidobro's Altazor book which contains seven songs or chapters that makes a transit from the rational to the abstraction.

It is a Roman humanistic typeface that tries to accomplish legibility for small sizes.

It is accompanied by two weights: bold and light; and an italic, which provides a more contrasted axis than the roman.

Trouée d'Arenberg
humanidad
LA CROIX DU SUD
•
vigoroza voz
diesen tanzenden Tränen
¡Qué verso!
QUELQU'UN CHANTAIT 1917

Es una familia para textos largos de prosa y poesía. Es un acercamiento tipográfico a la obra Altazor, de Vicente Huidobro. Compuesta por siete cantos o capítulos que inicia en un tránsito desde lo racional a lo abstracto.

Mila como familia tipográfica es una romana humanista que se encuentra con los requerimientos de legibilidad para cuerpos pequeños. Acompañada de dos variables de peso: bold y light; y una variable de estructura itálica, que provee una modulación más contrastada.

nouvelle horizon

Que el verso sea como una llave Que abra mil puertas Inventá mundos

nouvelle horizon

Que el verso sea como una llave Que abra mil puertas Inventá mundos

nouvelle horizon

Que el verso sea como una llave Que abra mil puertas Inventá mundos nuevos y

Teja Smrekar

SLOVENIAN • ACADEMY OF FINE ARTS AND DESIGN,
UNIVERSITY OF LJUBLJANA, SLOVENIA

SILVA IS A TYPEFACE family developed as a part of a diploma thesis at University of Fine Arts and Design in Ljubljana. Its purpose is to be used as a text and display face in a print edition of Anthology of Poetry of 100 young Slovenian poets. It has calligraphic tendencies with a contemporary feeling influenced by gothico-antiqua types of letters.

- ▶ smrekar.teja@gmail.com
- ▶ [@teja_s](https://twitter.com/teja_s)

Bluebird
mixed economy

SREDI NOČI, KO BORI VZVRŠIJO, KO SE DREVEZA IZ SANJ PREBUDIJO

Silva Regular

KADAR GRE VETER ČEZ POLJE, SE PREBUDI MOJE SRCE. MED MESEČINO SE POLJE SVETLIKA

Silva Italic

χιλιόμετρα καθώς έχει

Med ostrim dišanjem raznih omak, med kričanjem stopam čez sivi tlak

impressionism

Silva Poster

Rad bi povedal ljudem lepo, dobro besedo, svetlo besedo, kakor je svetlo novembrsko sonce na Krasu

Silva Bold

πολιτισμική

Silva Greek

GIRL IN A MINISKIRT READING THE BIBLE OUTSIDE MY WINDOW

avantgarda
alone and with everybody

Laborestem et latem entit, ut *accum verios atium excepterum* re quantum, consequid que valor sequit endae nihiliqui cum as ad quiatumqui volum iniet evenitit alarup-
tispi a dit valor auda verum ipsum renis ut officita epataque consed que debet fuga. Sa simolor voluntat lamendest delit et *rempos dolupiat*, id est eaque solverso mi-
cudiae dolatum quale ditatem rem as quatu? It, ipsum qui atem unt. Sundi *conseditas dolore vel in eos maioribz eatecatus*. Ita volut porcici molupic te is ipsum lat volet
aut hit rem et apienimini quat et eaque pariorunt. Eligiatitur simporis niet, si rat. Obis costi quia quispi et tae corre, to dia que queapudipam quas qui conserfero. One
estis ipsundi gnidem inullab orist aperate molest, andandi ne deles que de possed maxim sit porro magnis pedit, si cone sus, odit, optaesimus rem quis dit et eos
ent re estrunt volupti aut ipidebit quam, ut as quam, ommolor rem exerita stitit volo beropeta **dolupt** nonsecaribz incia con eum qui dit, sim eati dem que cupta-
tur, officiatur **accum** remquosam re volorep elibusae cor altitudo. Unt dolupta tectatia nihil tessitatem impeliae. Itatidici sum ciceron cor aquilea per asper.

Thierry Fétiveau

FRENCH • GRAPHICRÉATIS, NANTES & ESAD AMIENS,
FRANCE

ANDERSEN TYPEFACE REFERS TO the Danish writer Hans Christian Andersen, author of numerous tales. This typeface is intended for use in children's stories in general. What makes Andersen different is its new punctuation system. Indeed, in addition to classical glyphs, Andersen has 15 totally new punctuation signs expressing feelings (joy, anger, worry, love, fear). As in Spanish punctuation, these glyphs are placed at the beginning and at the end of a sentence to help the reader find the right tone.

► thierry.fetiveau@gmail.com
► www.thierryfetiveau.fr

Andersen

♪ Ah, maudit Aladdin, tu vas être puni comme tu le mérites ♪

!♥?!)♡§!V!\\!/?=?≡≡□?

§ I've lost my way in this dark forest, and I'm alone §

ONCE UPON A TIME

Il était une fois dans un royaume lointain, une princesse qui se prénommait Isana ; elle avait perdu son prince à la guerre, si bien qu'elle passait ses journées entières à pleurer. Elle pleurait du matin au soir, tant et si bien que le château était souvent inondé de larmes. Sa tristesse touchait le peuple, et le royaume était comme en deuil, lui aussi, dans une peine qui semblait éternelle. De nombreuses personnes avaient essayé de la consoler mais sans succès. Son père, le roi, avait fait venir des savants du monde entier mais aucun d'entre eux n'arrivait à la guérir de son mal. Le roi avait même promis des montagnes d'or et la main de sa fille à quiconque la sortirait de sa torpeur. Mais les années passaient et Isana pleurait encore et toujours. Un beau jour, un prince étranger du nom de Josias, arriva au château et demanda à voir le roi.

♪ amor? & jira!

♪ Grandmother, what big teeth you have got ♪

Bücher für Kinder

Thomas Kim

FRENCH • ÉCOLE DE COMMUNICATION VISUELLE (ECV),
PARIS, FRANCE

LOIRE IS A TYPEFACE revival inspired by a gothic
architecture book from 1925.

Two versions were designed with different terminals;
the second version proposes a straighter aspect.

Loire took its name from the Châteaux of the Loire, part
of French architectural heritage.

► interlettrage@gmail.com

**Iron Butterfly
AND THE GODS MADE LOVE
Feel Flows
GIMME SHELTER**

**Sí Señor
Bernauer Straße
Tour Eiffel
Fête nationale**

William Montrose

GERMAN / US • UNIVERSITY OF READING, UK

ONIM™ IS A PUNCH-CUTTING fantasy turned into Bézier curves. A tribute to craftsmanship sans nostalgia. Chunky elegant curves deriving from a broad scuffed nib, worked into metal with gravers and files. Angular calligraphic strokes cast into typographic solutions for modern day book setting.

► sansofnrk@gmail.com

Onim
The Bernstein Polynomial
אוחזק צטגלמאץ
ירק ינץ ילממ אהתפירה אחלפלפ אדח אבט
*Agony & Irony
un amour fou*



This highly crystalline metalloid gives type metal its hardness and a much better and sharper cast. Crystalline in appearance it is both brittle and fusible. Alloyed with lead, *antimony* strengthens the alloy and improves casting parameters.

המטאוליד הגבישי מעניק לאותיות המותכת את קשייתן וצורה טוביה וחדת יותר צורתו הקריסטלית היא פריכה וברחת התכה בשילוב עם עופרת אנטימון מחזק את הסגסוגת ומשפר את מזדיי היציקה אנטימון הוא מתכת שנוצרת באופן טבעי בקרים כדור הארץ המוצר נמכר באופן מסחרי בצורת חתיכות מותכת מסוימות

Will Smith

BRITISH • UNIVERSITY OF HUDDERSFIELD, UK

STRIPE IS A GEOMETRIC typeface built on a 900×900 grid, divided into 500 units from baseline for the x height, 700 units from baseline for cap height and -200 units for descender line. The large x-height is over 55% of the grid and over 70% of any character, to increase visual size and ease legibility. All six weights have standardised x-height and cap height.

StripeMinus is inspired by Brian Coe's experimental alphabet where he reduced lowercase letters to the fundamental parts stopping just before the point of illegibility. It was created using Stripe as the skeleton, and drastic contrast between crucial and non-crucial elements of each character to create a unique reading experience which at first looks alien, but with a closer look and familiarisation becomes readable.

- ▶ stripeprojekt.com
- ▶ will@stripeprojekt.com

Typeface: Stripe & StripeMinus

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789
@€£\$%^& #{}[]!.,

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789
@€£\$%^& #{}[]!..

UltraLight

Light

Regular

SemiBold

Bold

ExtraBold

Script/Variable

Designed and created By William Smith
M: 07794091155
W: stripeprojekt.com
E: will@stripeprojekt.com

Ying Tong Tan

SINGAPOREAN • CENTRAL ST MARTINS, LONDON, UK

LALA IS A TYPEFACE inspired by an anonymous photo of a poster. Designed initially as a stencil typeface before its digitisation, Lala is heavy in weight with painstakingly thin cut lines to add contrast and movement.

Lala comes in solid and striped weights, each equipped with regular, italic, and reversed (left slant). It is best suited for large displays and words that will show its detailed stripes, and its robust yet quirky character.

- ▶ ytong31@hotmail.com
- ▶ [@theyellowtampon](https://www.twitter.com/theyellowtampon)
- ▶ [theyellowtampon.tumblr.com](https://www.tumblr.com/theyellowtampon)

IN THAT
FIELD,
MUSHROOMS
ARE TO BE
FOUND IN
ABUNDANCE.
OH MY! THE
MUSHROOMS
DO CACA
AND THEY DO
LALA.

stripped italic

striped regular

striped reversed

solid italic

solid reversed

typeface LaLa / YINGTONG

CREATIVE DIRECTOR
Ben Mitchell

PRINTING
Leycol www.leycol.com

TYPE
Cover numerals set in Téras [p. 205]
Body text set in Lumen [p.47]

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Dan Rhatigan
Gerry Leonidas

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www.gfsmith.com

Julián Moncada
Elena Veguillas
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