

Rosalie Wagner

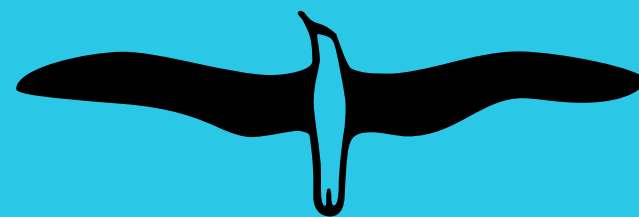
Type designer

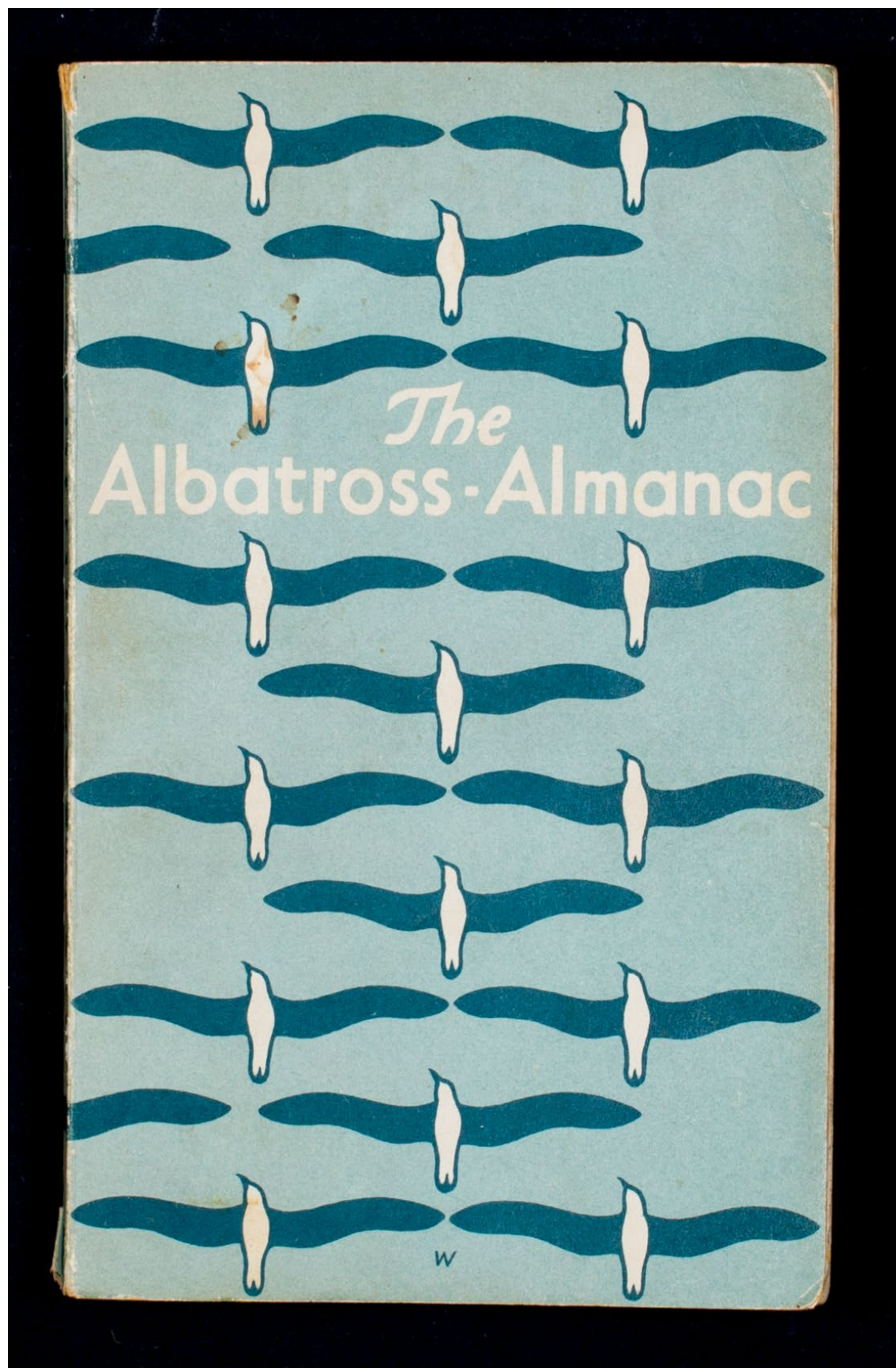
Portfolio

The Albatross was my graduation typeface. It started as an historical study about geometric and humanist sans serif typefaces used on early XXth paperbacks covers.

From original specimens (Gill Sans, Johnston and Futura), I “revived” both styles, adapting proportions and vertical metrics for them to fit in the same glyphset.

Albatross penguin
Albatross penguin





There is an original set which mix both styles. You can then choose to go toward a more humanistic or geometric style using stylitic sets.

- ↵ Super humanistic set
- ↓ Mixed set
- ↘ Super geometric set

Albatross Books was a German publishing house based in Hamburg that produced the first modern mass-market paperback books. Albatross was founded in 1932 by John Horoyd-Reece, Max Christian Wegner and Kurt Enoch. The name was chosen because albatross is the same word in many European languages.

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I presented the blue sets for my Master degree in 2016.
After that, I designed the gree set for my everyday use.

An italic is in relative progress, and I plan to add other weights, languages and features.

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

The project lasted three months; I had to design modern Greek –and optionally polytonic– to the two existing masters (thin and bold) with, of course, compatible outlines to interpolate intermediate weights.

- ↖ Existing Latin set
- ↓ Greek set

A	B	C	D	E	F	G	H
I	J	K	L	M	N	O	P
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Y	Z	a	b	c	d	e	f
g	h	i	j	k	l	m	n
o	p	q	r	s	t	u	v
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5	6	7	8	9			

Modern Greek

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Polytonic

[illegible]

Thin	Είναι μια γραμματοσειρά απεικόνισης πολλαπλών χαρακτήρων με οκτώ βάρη από λεπτό έως μαύρο και έχει ισχυρή.	It is a multiscripts display font with eight weights from thin to black, with a strong calligraphic influence.	EINAI MIA GRAMMATOSEIRA APEIKONISHS POLLAPLWN CHARAKTHRWN ME OKTW BAPH APO LEPTO EWS MAYRO KAI EXEI ISXYRH.
Light	Είναι μια γραμματοσειρά απεικόνισης πολλαπλών χαρακτήρων με οκτώ βάρη από λεπτό έως μαύρο και έχει ισχυρή.	It is a multiscripts display font with eight weights from thin to black, with a strong calligraphic influence.	EINAI MIA GRAMMATOSEIRA APEIKONISHS POLLAPLWN CHARAKTHRWN ME OKTW BAPH APO LEPTO EWS MAYRO KAI EXEI ISXYRH.
Extra Light	Είναι μια γραμματοσειρά απεικόνισης πολλαπλών χαρακτήρων με οκτώ βάρη από λεπτό έως μαύρο και έχει ισχυρή.	It is a multiscripts display font with eight weights from thin to black, with a strong calligraphic influence.	EINAI MIA GRAMMATOSEIRA APEIKONISHS POLLAPLWN CHARAKTHRWN ME OKTW BAPH APO LEPTO EWS MAYRO KAI EXEI ISXYRH.
Regular	Είναι μια γραμματοσειρά απεικόνισης πολλαπλών χαρακτήρων με οκτώ βάρη από λεπτό έως μαύρο και έχει ισχυρή.	It is a multiscripts display font with eight weights from thin to black, with a strong calligraphic influence.	EINAI MIA GRAMMATOSEIRA APEIKONISHS POLLAPLWN CHARAKTHRWN ME OKTW BAPH APO LEPTO EWS MAYRO KAI EXEI ISXYRH.
Medium	Είναι μια γραμματοσειρά απεικόνισης πολλαπλών χαρακτήρων με οκτώ βάρη από λεπτό έως μαύρο και έχει ισχυρή.	It is a multiscripts display font with eight weights from thin to black, with a strong calligraphic influence.	EINAI MIA GRAMMATOSEIRA APEIKONISHS POLLAPLWN CHARAKTHRWN ME OKTW BAPH APO LEPTO EWS MAYRO KAI EXEI ISXYRH.
Semi Bold	Είναι μια γραμματοσειρά απεικόνισης πολλαπλών χαρακτήρων με οκτώ βάρη από λεπτό έως μαύρο και έχει ισχυρή.	It is a multiscripts display font with eight weights from thin to black, with a strong calligraphic influence.	EINAI MIA GRAMMATOSEIRA APEIKONISHS POLLAPLWN CHARAKTHRWN ME OKTW BAPH APO LEPTO EWS MAYRO KAI EXEI ISXYRH.
Bold	Είναι μια γραμματοσειρά απεικόνισης πολλαπλών χαρακτήρων με οκτώ βάρη από λεπτό έως μαύρο και έχει ισχυρή.	It is a multiscripts display font with eight weights from thin to black, with a strong calligraphic influence.	EINAI MIA GRAMMATOSEIRA APEIKONISHS POLLAPLWN CHARAKTHRWN ME OKTW BAPH APO LEPTO EWS MAYRO KAI EXEI ISXYRH.

Baskerville
Baskerville

MÉMOIRE

*PRÉSENTÉ à l'ASSEMBLÉE
NATIONALE, par la Société
des Amis de la Constitution,
établie à Strasbourg, en faveur
du Commerce de cette ville.*

16 novembre 1790.

UNE grande route de commerce frayée depuis plusieurs siècles, s'étend du nord au midi, sur une ligne de plus de trois cents lieues : Strasbourg est au milieu. Ses liaisons et ses rapports de commerce se sont formés dans un temps où cette grande vallée enfermée entre les Vosges et les Montagnes - Noires, et traversée par le Rhin, faisait toute entière

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Baskerville 2017-2018
Collective ANRT
3/5

We were six and we started the design together.
After a week we had enough material for me to develop
the font.

I was in charge of harmonizing the glyphs, the masters,
and expanding the character set to then produce and
master it.

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<i>ť</i>	<i>ť</i>	<i>ť</i>	<i>ú</i>	<i>ů</i>	<i>ů</i>	<i>ü</i>	<i>ű</i>	<i>ű</i>	<i>ű</i>	<i>ű</i>	<i>ù</i>	<i>ű</i>	<i>ū</i>	<i>ų</i>	<i>ű</i>	<i>ŵ</i>	<i>ŵ</i>	<i>ẅ</i>	<i>ẅ</i>	<i>x</i>	<i>y</i>	<i>ý</i>	<i>ŷ</i>	<i>ÿ</i>	<i>ÿ</i>	<i>ÿ</i>	<i>z</i>	<i>ž</i>	<i>ž</i>	<i>ž</i>								
<i>o</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>	<i>o</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>																			
<i>o</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>	<i>o</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>	<i>ā</i>	<i>ō</i>	<i>a</i>	<i>d</i>	<i>e</i>	<i>h</i>	<i>m</i>	<i>n</i>	<i>o</i>	<i>r</i>	<i>s</i>	<i>t</i>							
<i>o</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>	<i>/</i>	<i>o</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>	<i>+</i>	<i>−</i>	<i>×</i>	<i>÷</i>	<i>=</i>	<i>≠</i>	<i>></i>	<i><</i>	<i>≥</i>	<i>≤</i>	<i>±</i>	<i>≈</i>	<i>~</i>					
<i>¬</i>	<i>^</i>	<i>∞</i>	<i>∅</i>	<i>%</i>	<i>‰</i>			<i>@</i>	<i>&</i>	<i>¶</i>	<i>§</i>	<i>©</i>	<i>®</i>	<i>™</i>	<i>°</i>	<i>/</i>	<i>/</i>	<i>†</i>	<i>‡</i>	<i>¢</i>	<i>\$</i>	<i>€</i>	<i>ƒ</i>	<i>£</i>	<i>¥</i>	<i>;</i>	<i>:</i>	<i>.</i>	<i>,</i>	<i>...</i>	<i>.</i>	<i>•</i>	<i>*</i>					
<i>i</i>	<i>!</i>	<i>¿</i>	<i>?</i>	<i>#</i>	<i>/</i>	<i>\</i>	<i>[</i>	<i>{</i>	<i>(</i>	<i>)</i>	<i>}</i>	<i>]</i>	<i>-</i>	<i>−</i>	<i>—</i>	<i>—</i>	<i>„</i>	<i>“</i>	<i>”</i>	<i>,</i>	<i>‘</i>	<i>’</i>	<i>◁</i>	<i>”</i>	<i>«</i>	<i>»</i>	<i>“</i>	<i>’</i>										

“Un roman palpitant qui nous
tient en haleine !”

L'EXPRESS

*“Thriller à suspense,
un classique du genre.”*

TÉLÉRAMA

“Les brumes meurtrières
de la lande vous garderont
éveillés toute la nuit.”

LE MONDE

LE CHIEN DES
Baskerville

Sir Arthur Conan Doyle

Borel sans
Borel cursive

Global design had to be simple, clear and consistent.
Obviously, it had to be appealing for a child learning to read, but not too childish.

Since French handwriting models are very conservative, I was in contact with teachers and speech therapists to match their expectations and standards.

animale	animale
phoenix	phoenix
brouette	brouette
aviateur	aviateur

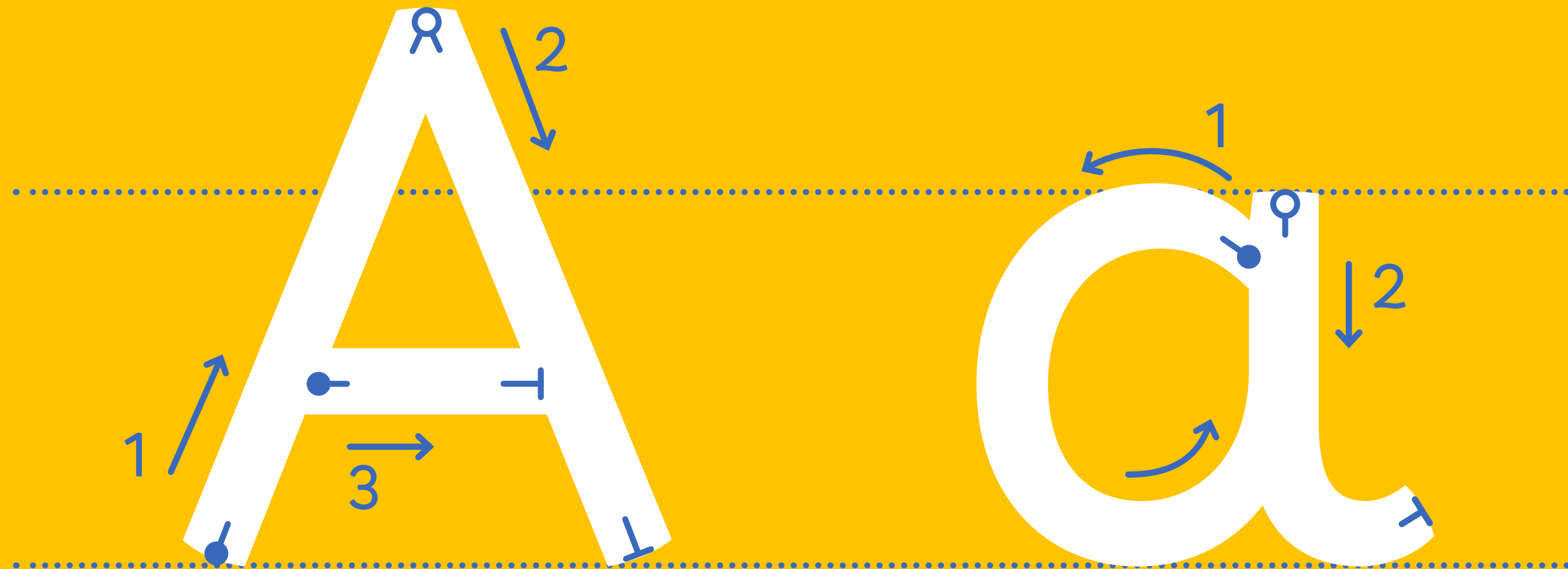
Designing and developping the cursive style was a complex process. It had to follow the exact ductus taught in French primary schools.

Moreover teachers use MS Word, which allows (acording to different versions) contextual alternates and not ligatures, so any ligatures would be for decorative purpose only.

→ 10 Contextual variants per lowercase letter.

→ Components system.





Maitre Corbeau, sur un arbre perché,
tenait en son bec un fromage. Maitre
Renard, par l'odeur alléché, lui tint à peu
près ce langage: «Eh bonjour, Monsieur
du Corbeau. Que vous êtes joli! Que
vous me semblez beau! Sans mentir,
si votre ramage se rapporte à votre
plumage, vous êtes le phénix des ôtes
de ces bois.» À ces mots, le Corbeau ne
sent pas de joie; il ouvre un large bec,
et laisse tomber sa proie.

Borel Cursive

ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ ABCDEFGHI
JKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
tuvwxyz   

Borel Sans

ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ
abcdefghijklmnopqrstuvwxyz
tuvwxyz 0123456789

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