

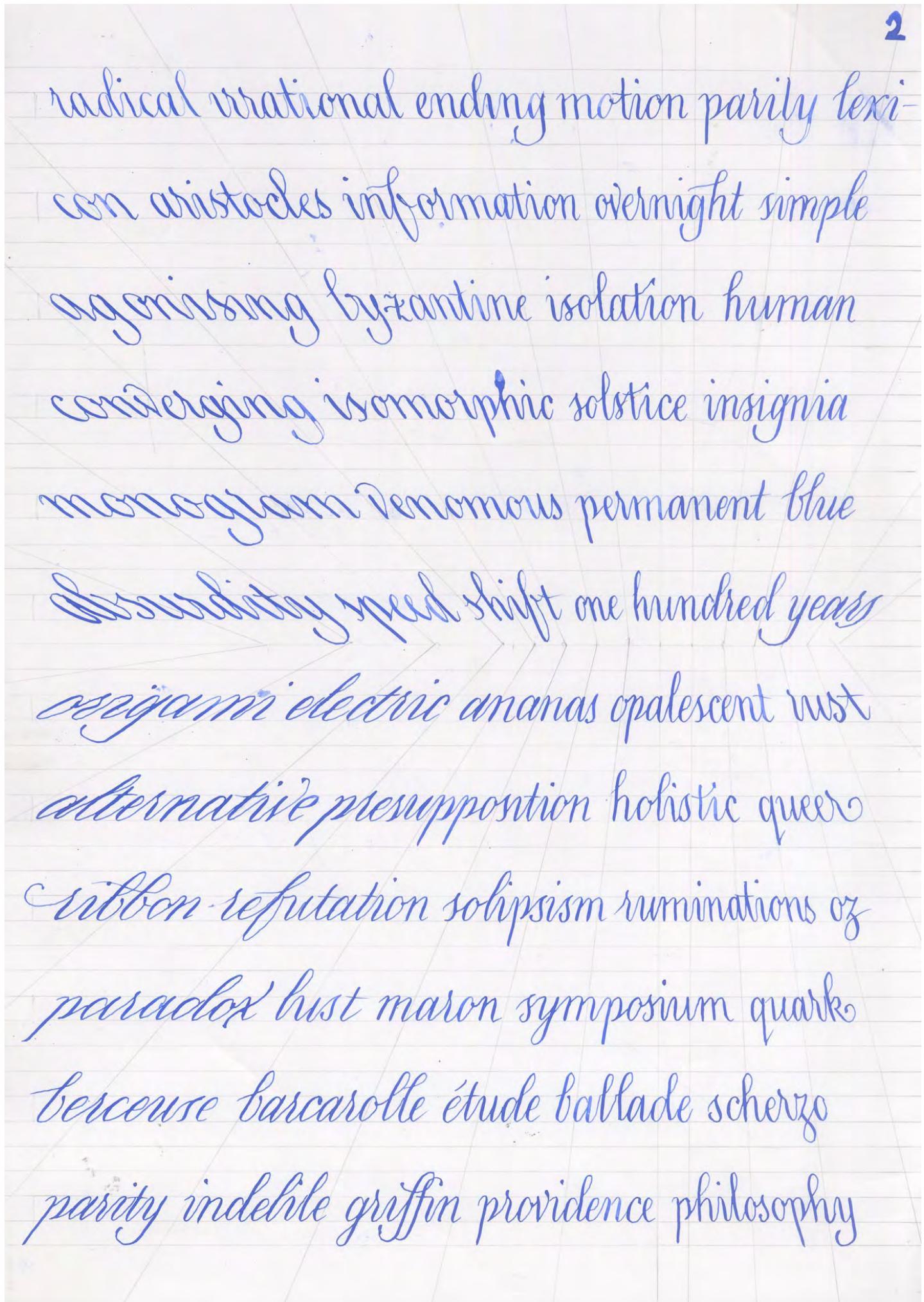
A grid of three rows of large, bold, black lowercase 'n's on a white background. The 'n's are arranged in a staggered pattern, creating a sense of depth. Each 'n' is composed of a thick vertical stem and a curved hook extending to the right. The background features faint, evenly spaced horizontal grid lines.

## ① Working hands

A selection of calligraphy, lettering, and other works that could be seen as a typographic or 'typography-adjacent' practice.

# Calligraphy

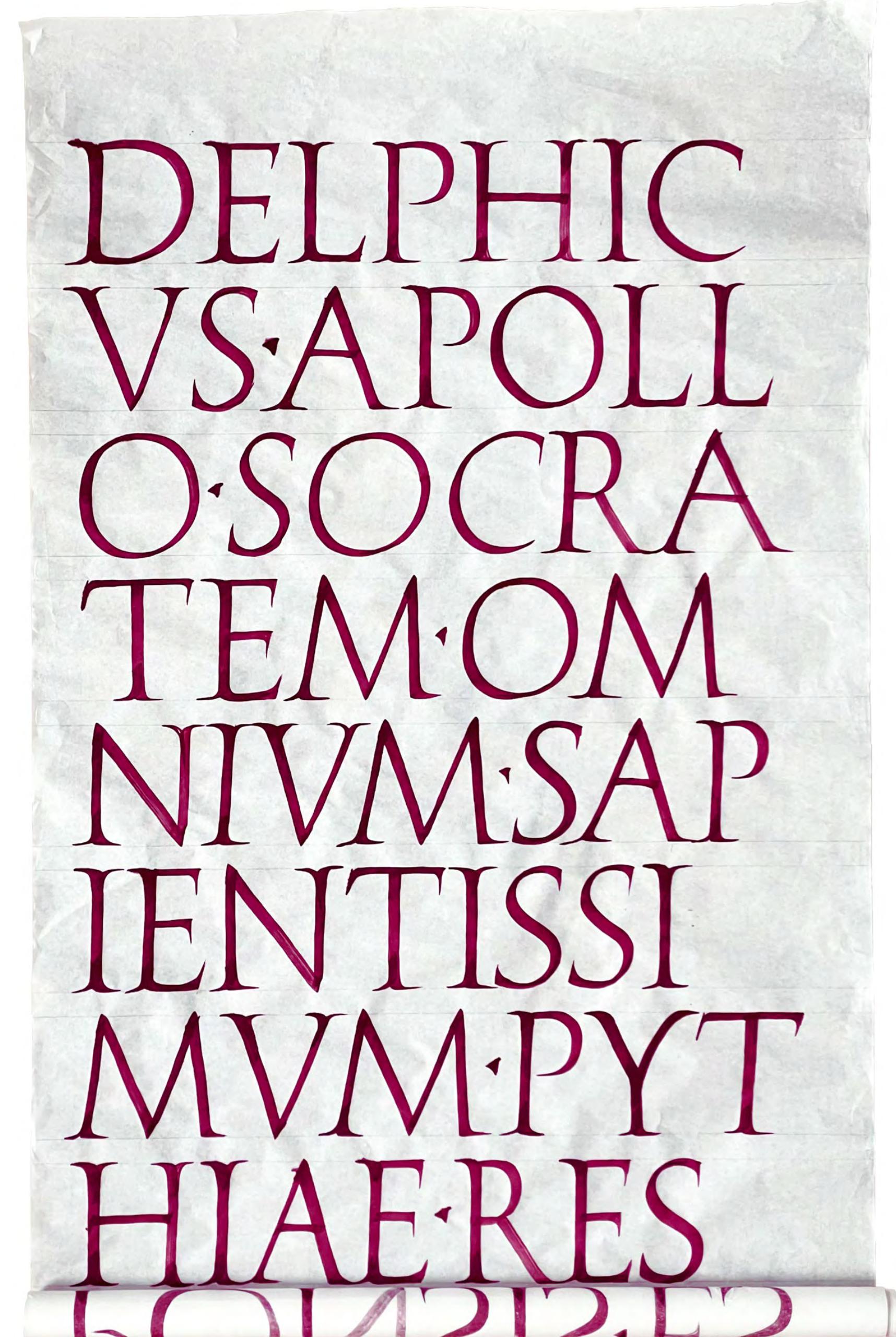
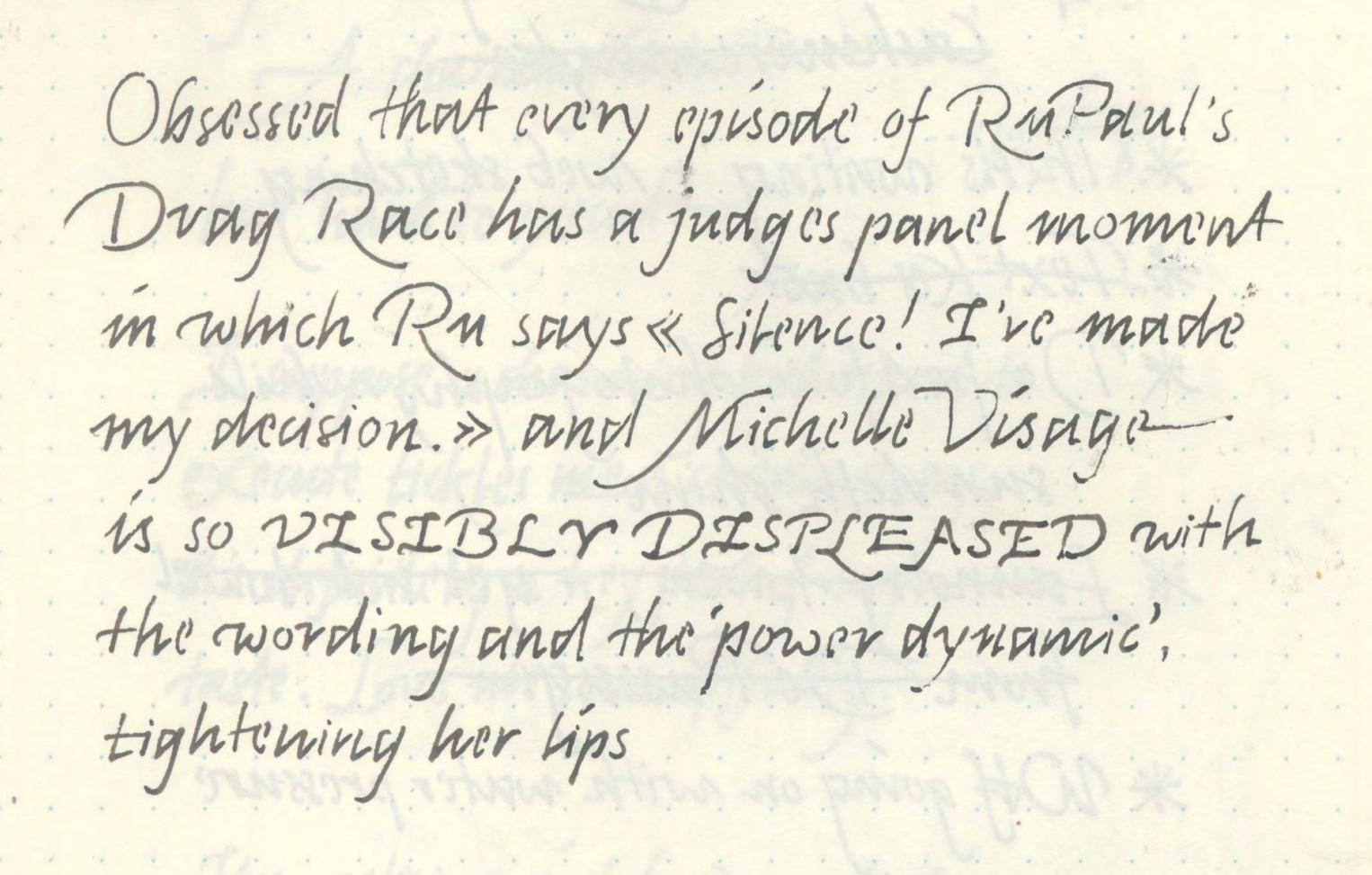
I practice with the brush, broad nib, and pointed nib with my right hand for convenience. The handwriting and lettering (to follow) is left-handed.



← pointed nib practice. I wanted to practice writing at many different angles because I noticed writing strokes in certain directions gave me a lot of trouble. December 2022

↓ slow-ish handwriting. January 2025

→ Catich/roman brush writing practice. Ever since reading The Origin of the Serif, I am obsessed with these shapes. Every now and then I get lucky and write a clean /O or /M. January 2025





*aa abacu  
mund mund  
rememora atí  
cecidít cecidít*

D Deposuit  
Deposuit ae ae  
aleph aleph  
*hamburgefons*

↖ Brush caps with a pretty good /O. December 2024  
← & ↑ Broad nib calligraphy referencing Gerrit Noordzij's  
writing in The Stroke and The Stroke of the Pen.  
December 2025



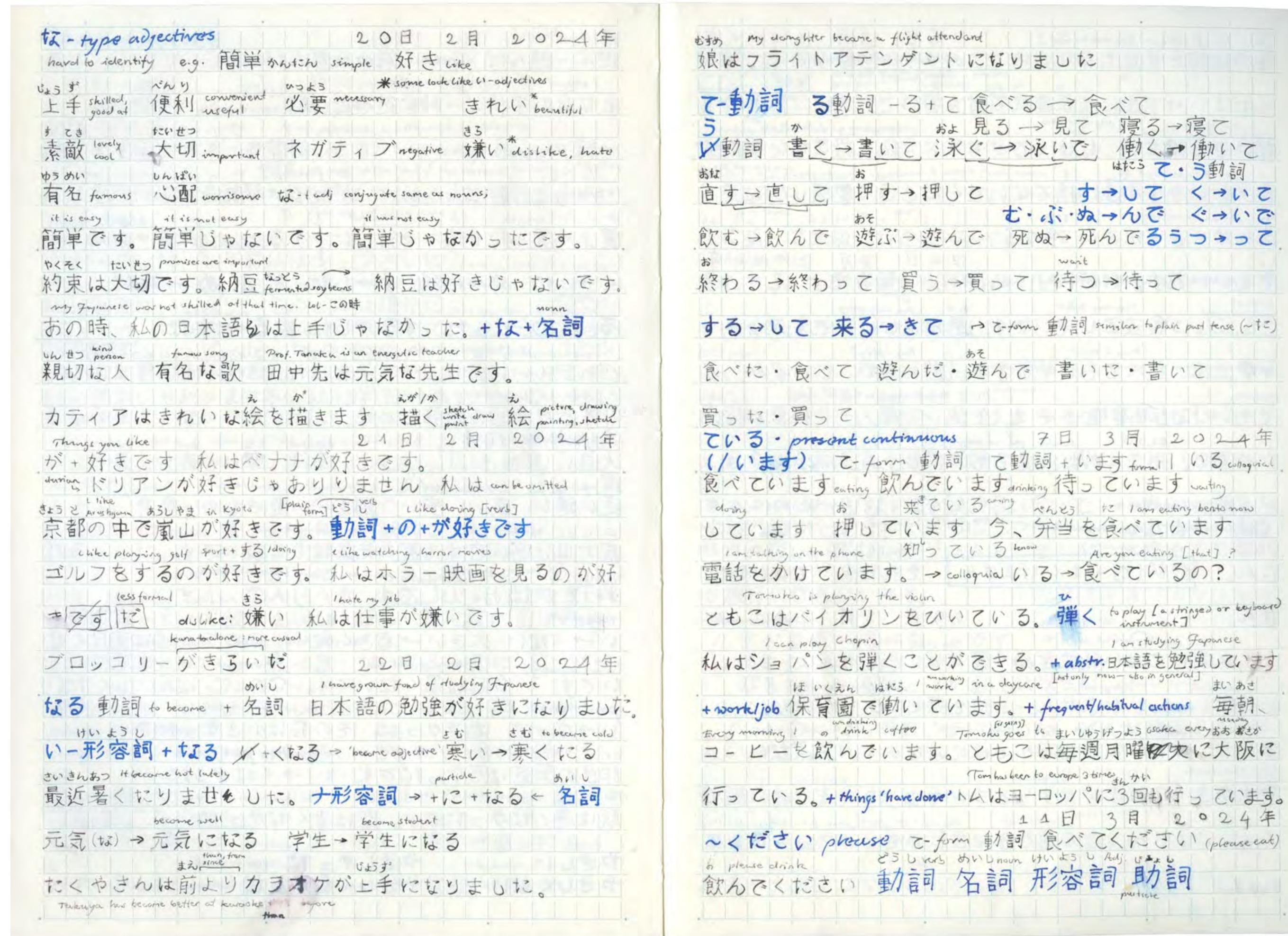
← & ↓ Brush figures. I usually struggle with figures but this semi-Catich-calligraphy, semi-lettering produces shapes I tend to like much more easily. Since discovering this in the spring of 2024, I've fallen in love with loose and 'sloppy' ways of drawing glyphs.  
January 2025



# Miscellaneous lettering and sketching

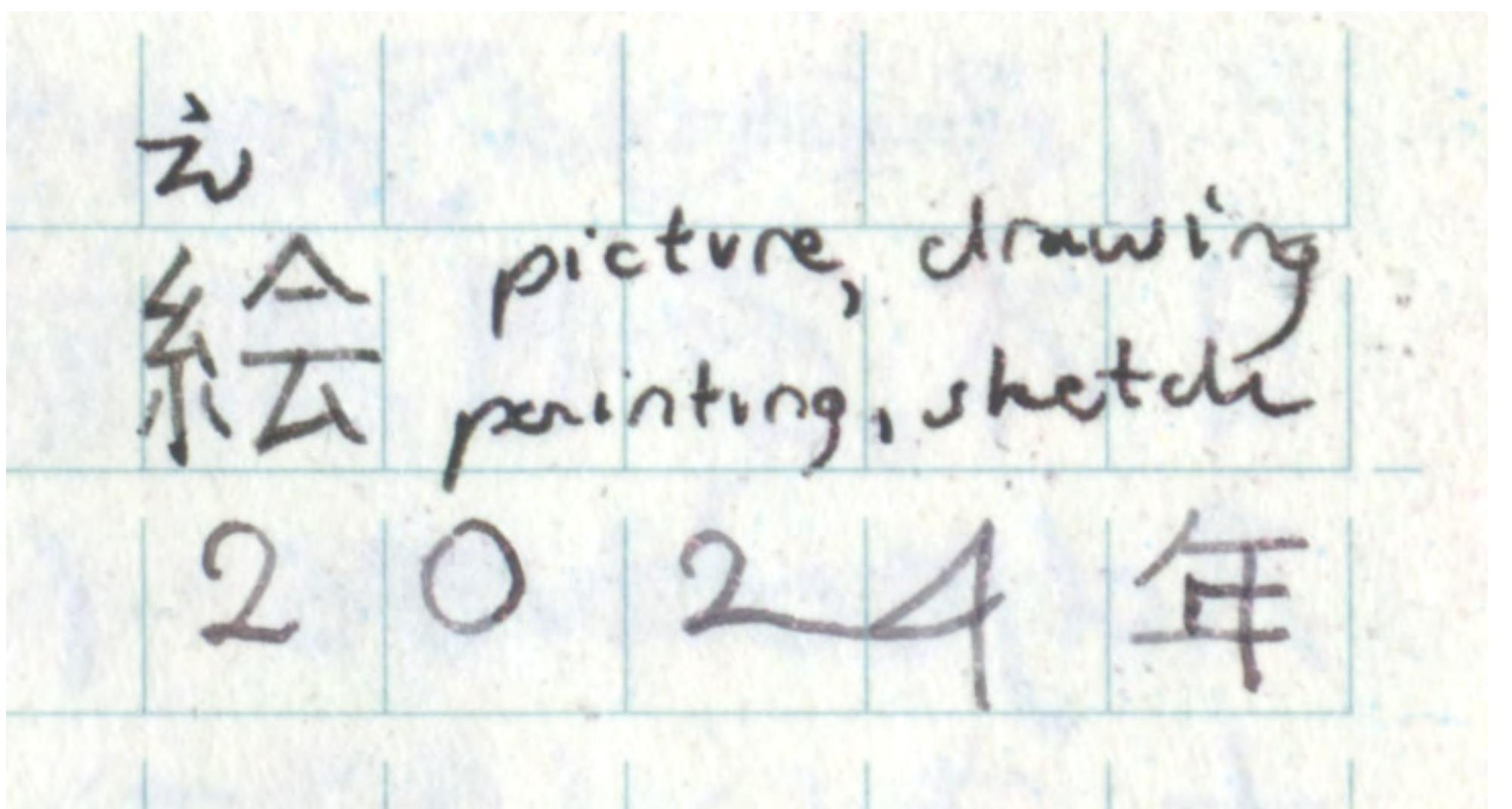
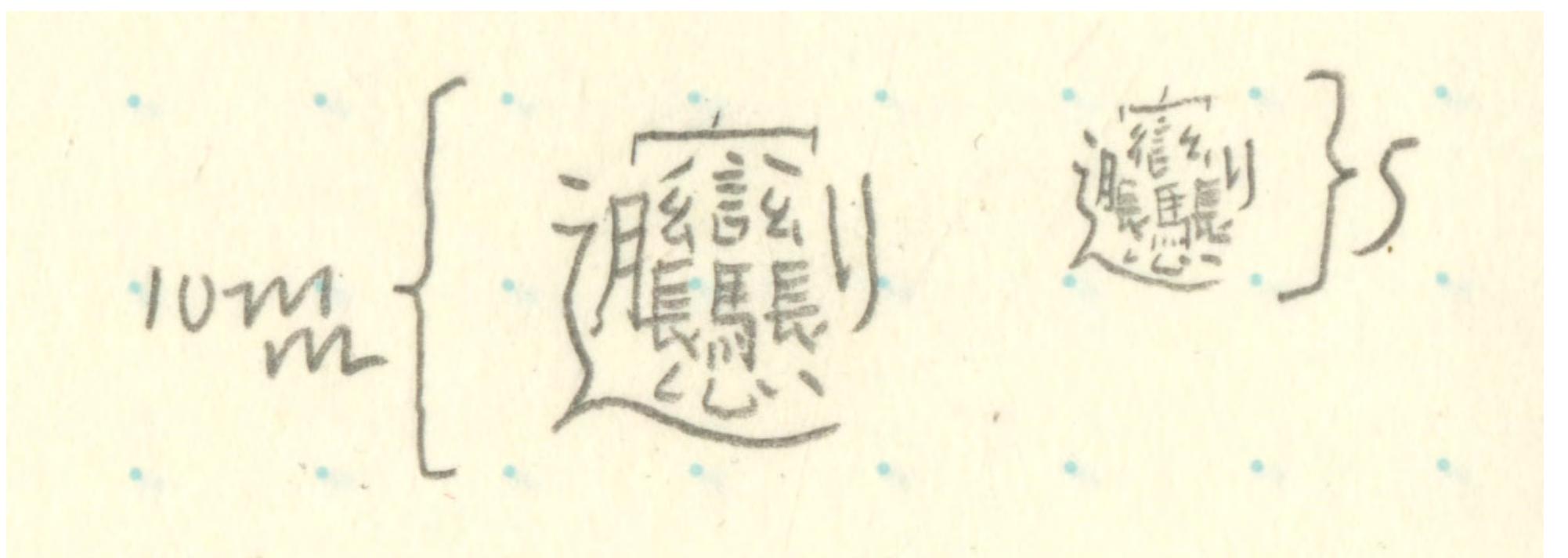
Spring 2024-Winter 2024

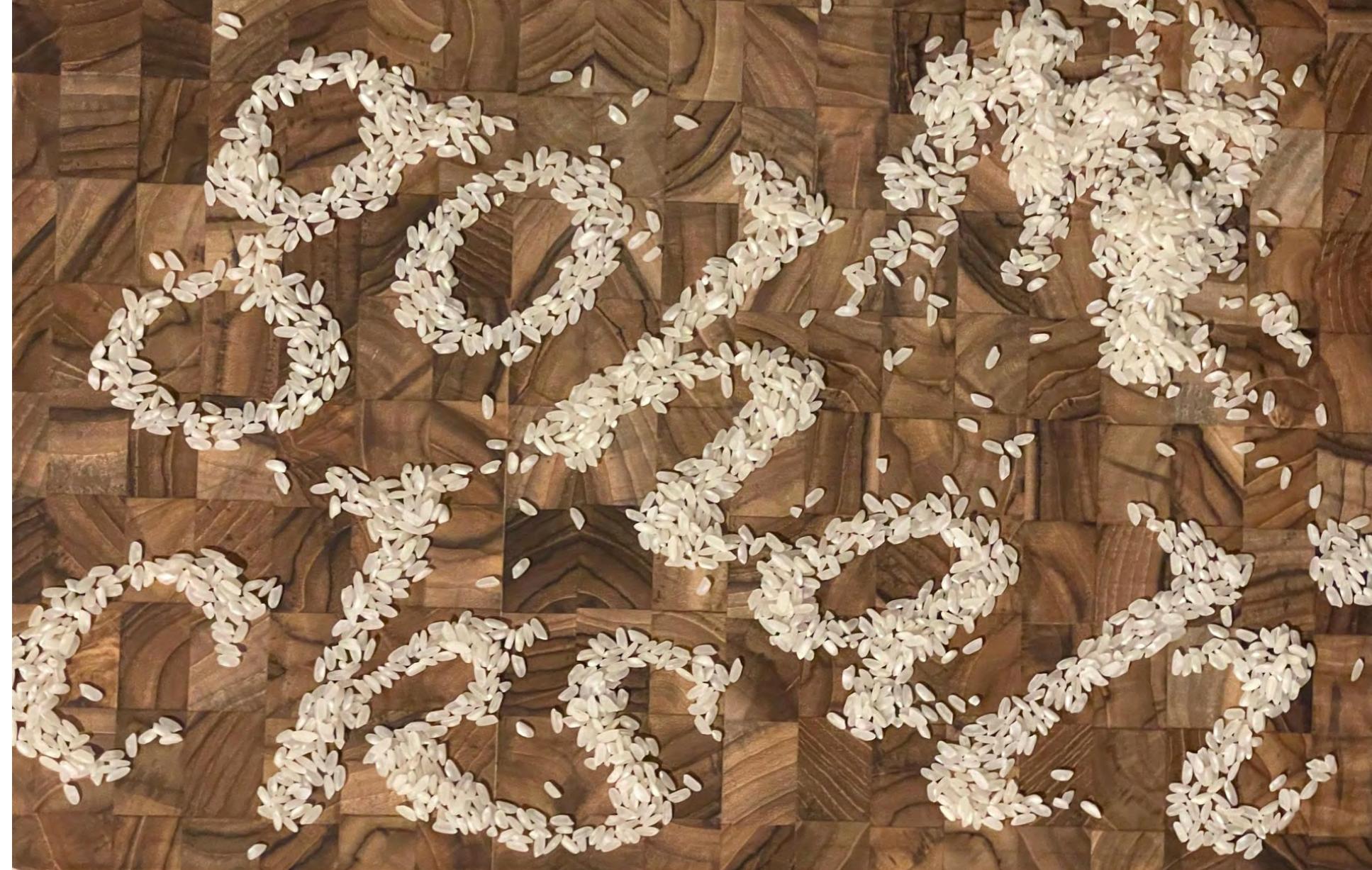
↓ Notebook for learning Japanese, 5mm × 5mm grid. For a few months completing these spreads was my single biggest motivation for continuing to learn the language because I like writing, the paper, and both of the inks I used in it.



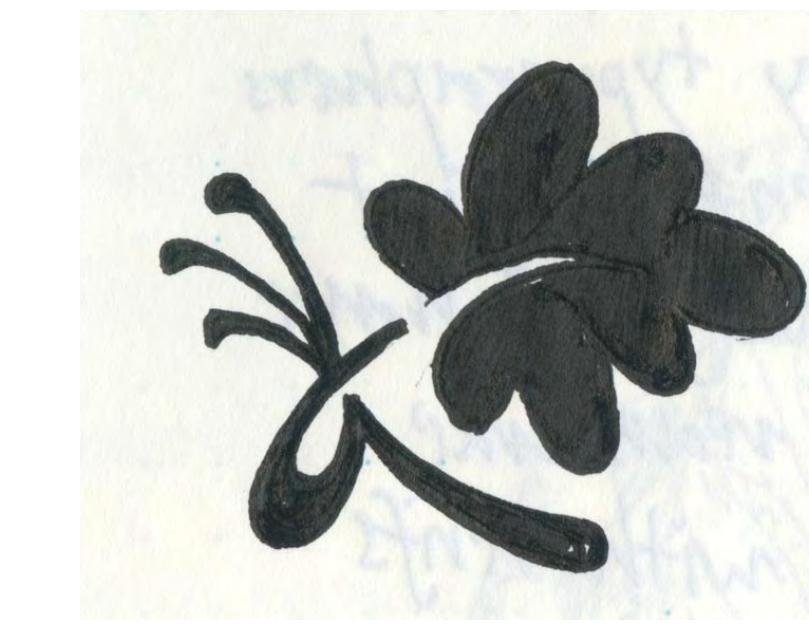
↓ micro-biáng (10mm, 5mm), an instance of ongoing interest in how shapes get distorted when written small

↓↓ Zoom on the notebook scan





- ← Roman sketching based on a CJK calligraphy technique. A failed link but maybe a workable aesthetic direction. October 2024
- ↙ & ↓ Rice 'writing' on cutting board. Working with volume is always a pleasure. Also some poetry in eating my words. December 2024
- ↘ A few ornaments, unrelated to any particular font. I just keep populating my notebooks with gratuitous fleurons. Winter 2024–2025



# Miscellaneous sloppy lettering and calligraphy

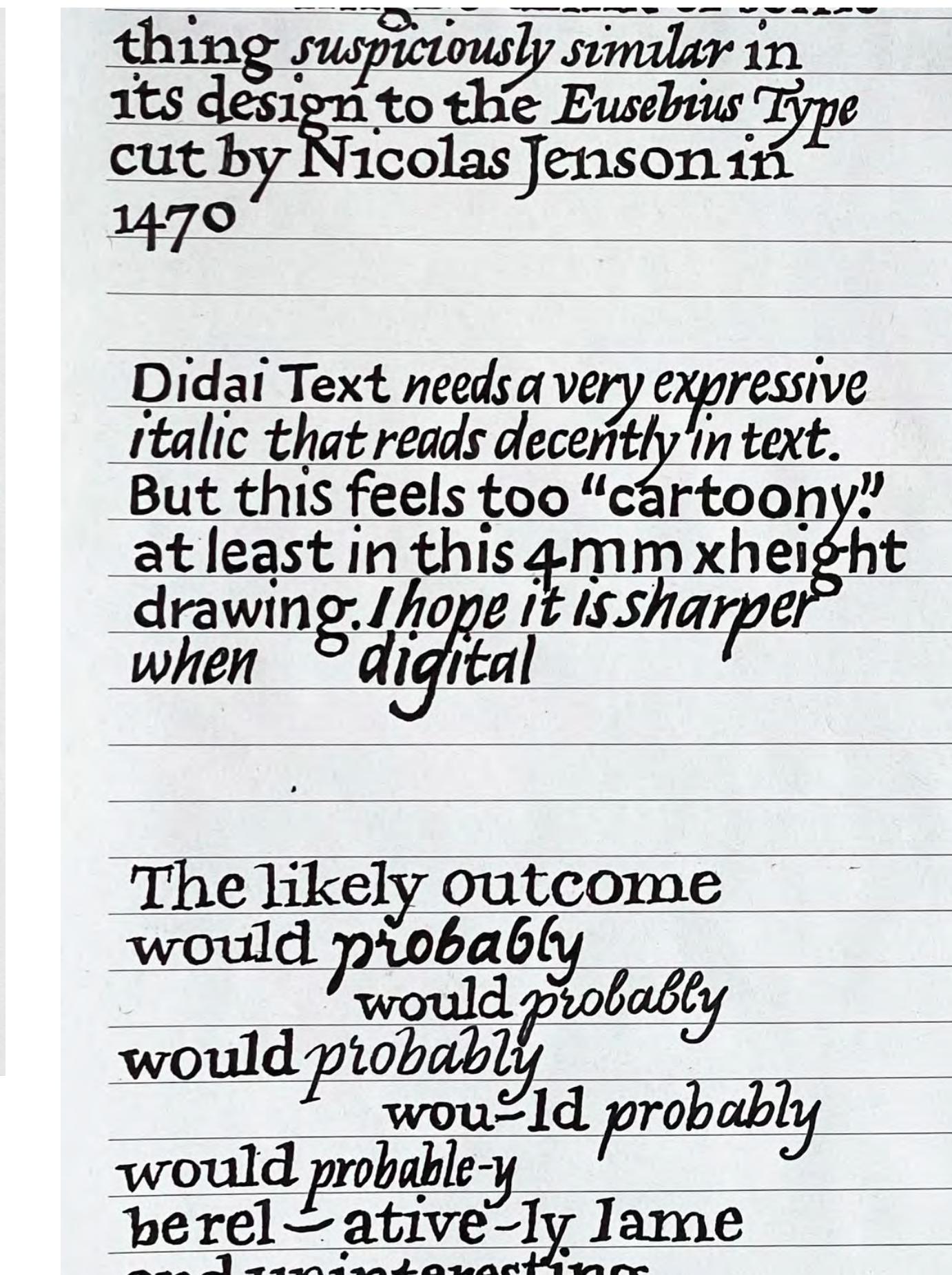
Winter 2024–2025

↓ Lose drawing – I wanted a serif typeface that can interpolate into a true italic so that I can have a website table of contents that highlights text with italics (e.g. when the section is in focus) and isn't clunky.

↓↓ Digital vF proof of concept sketch – the <a> glyph using 7 total masters

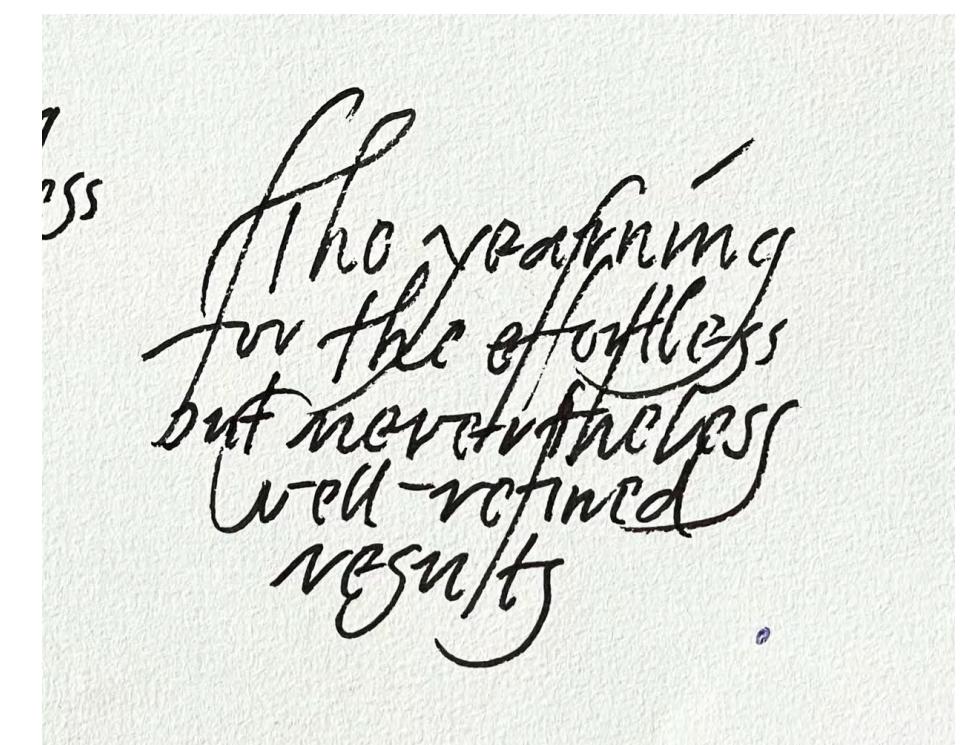


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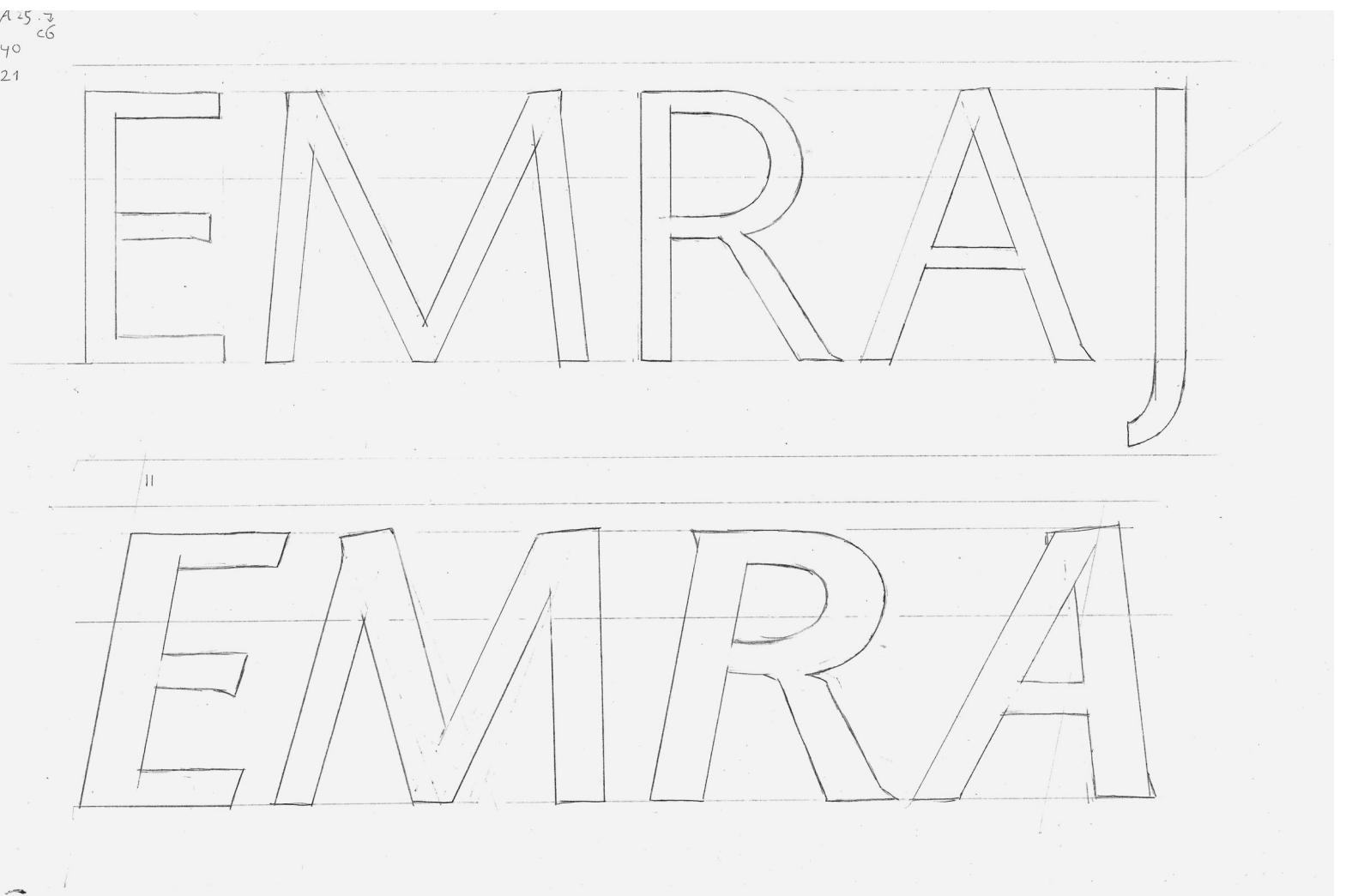
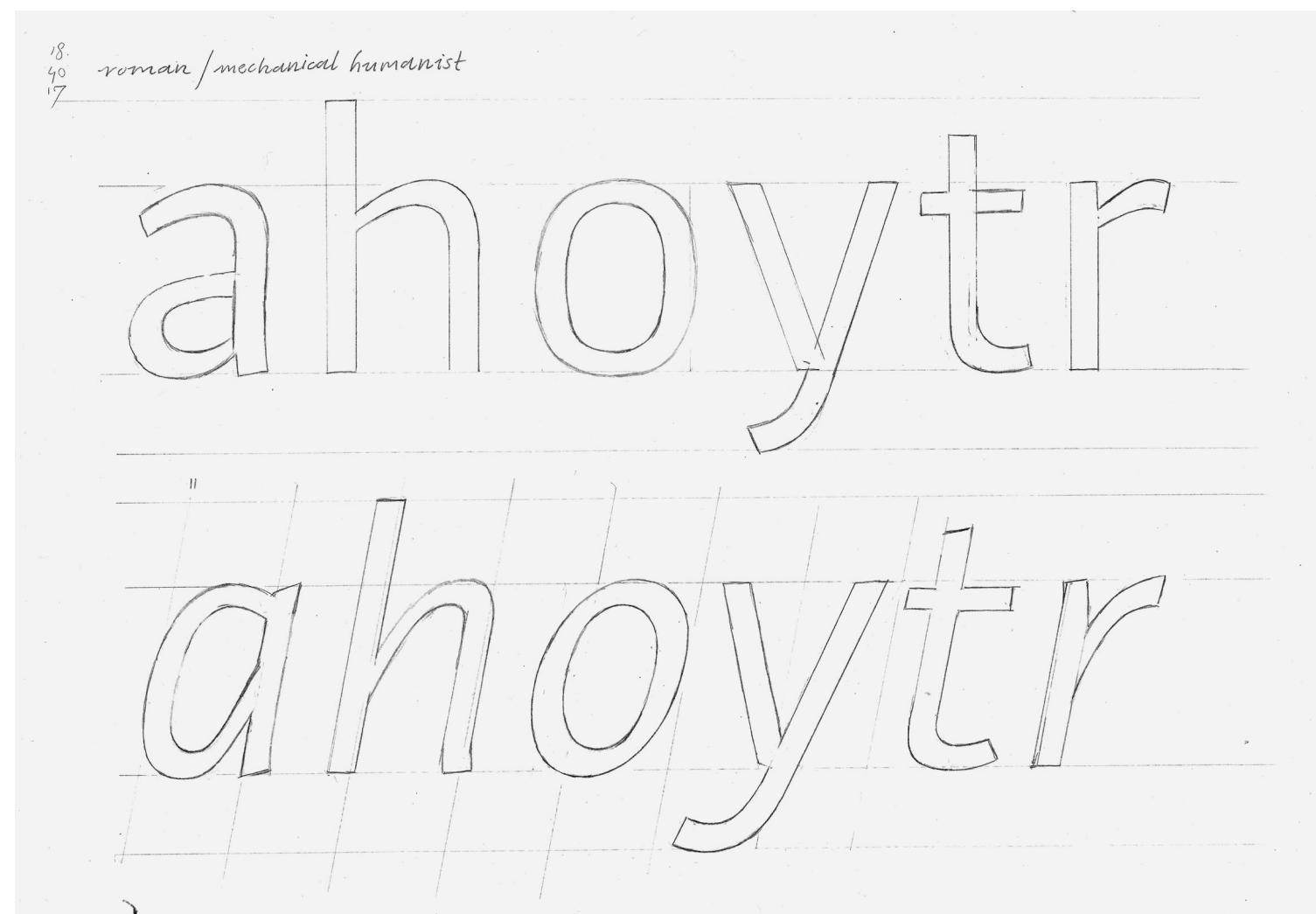
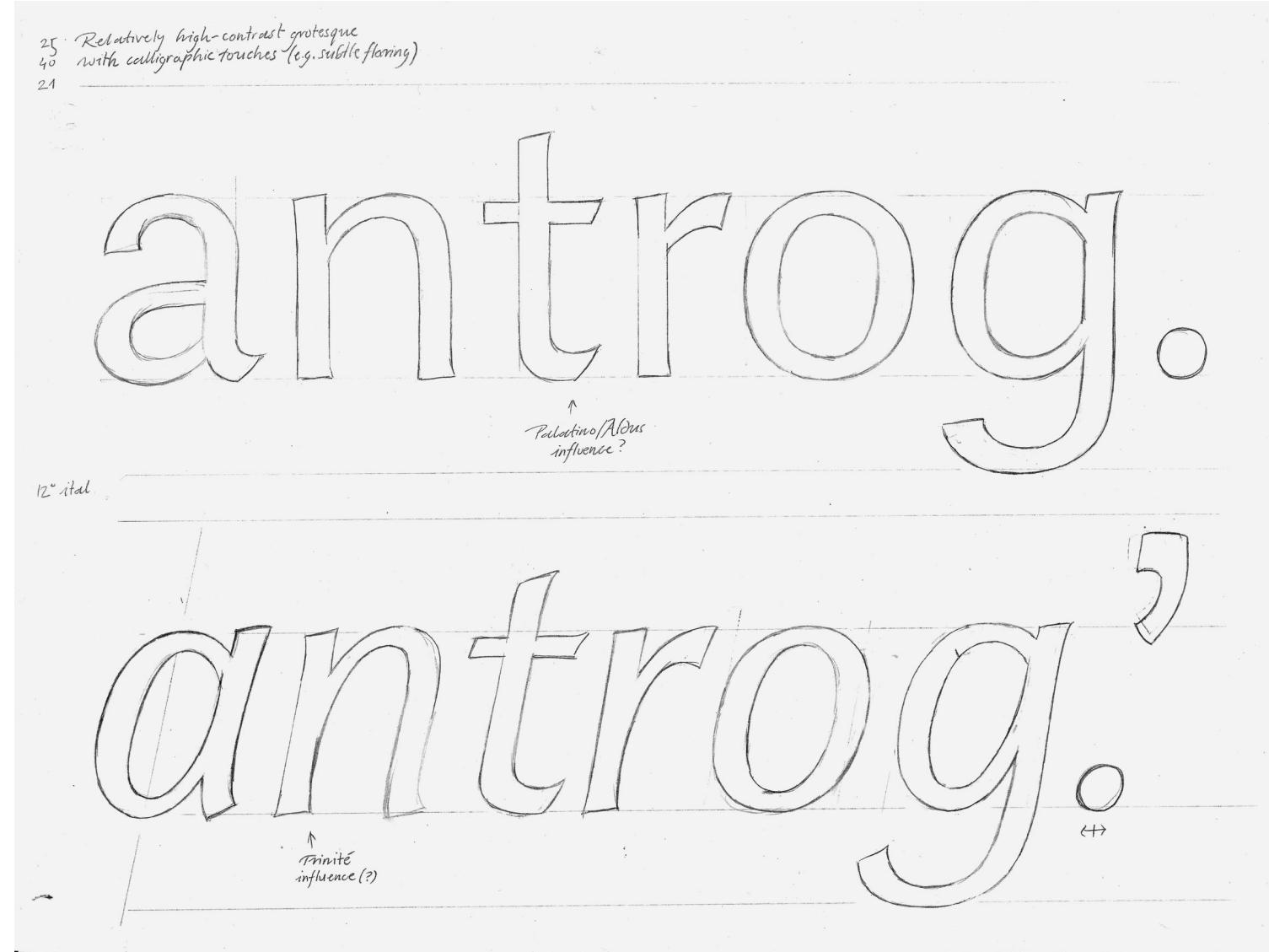
← Tiny lettering to try out possibilities and ideas

↓ Sloppy calligraphy with a sign pen



# Miscellaneous pencil lettering

Summer 2024

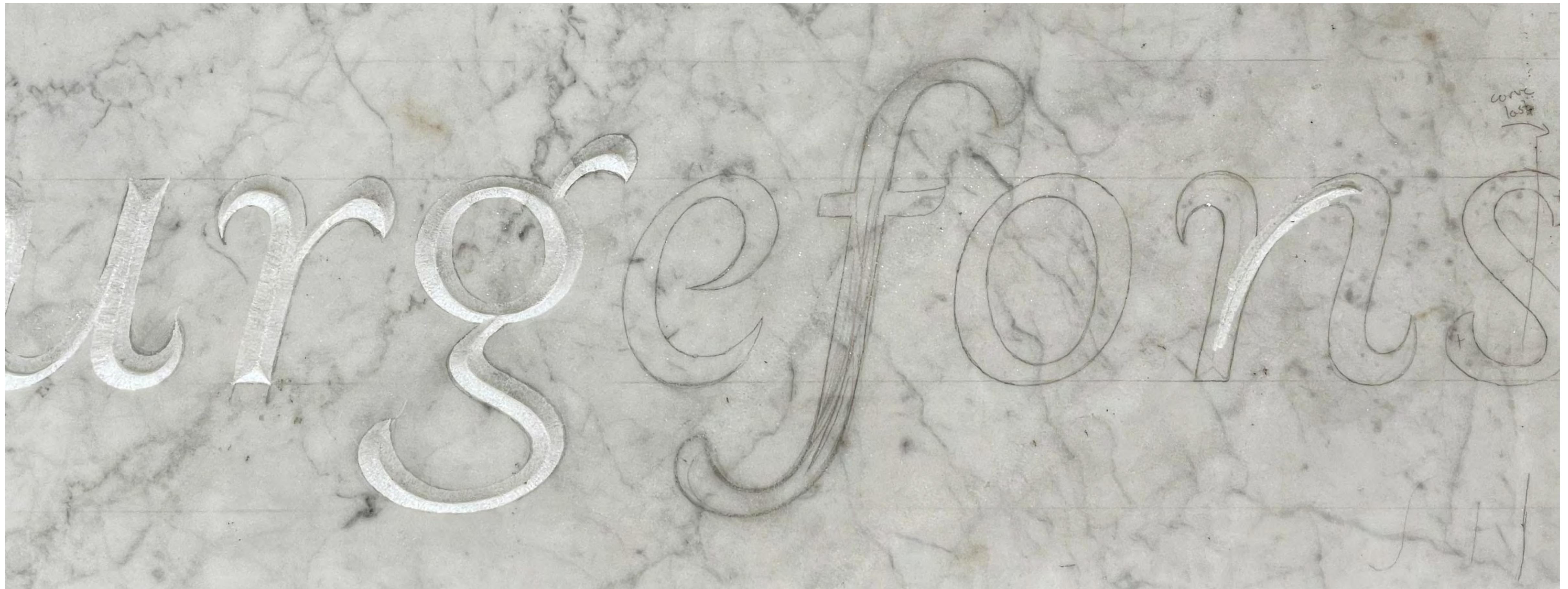


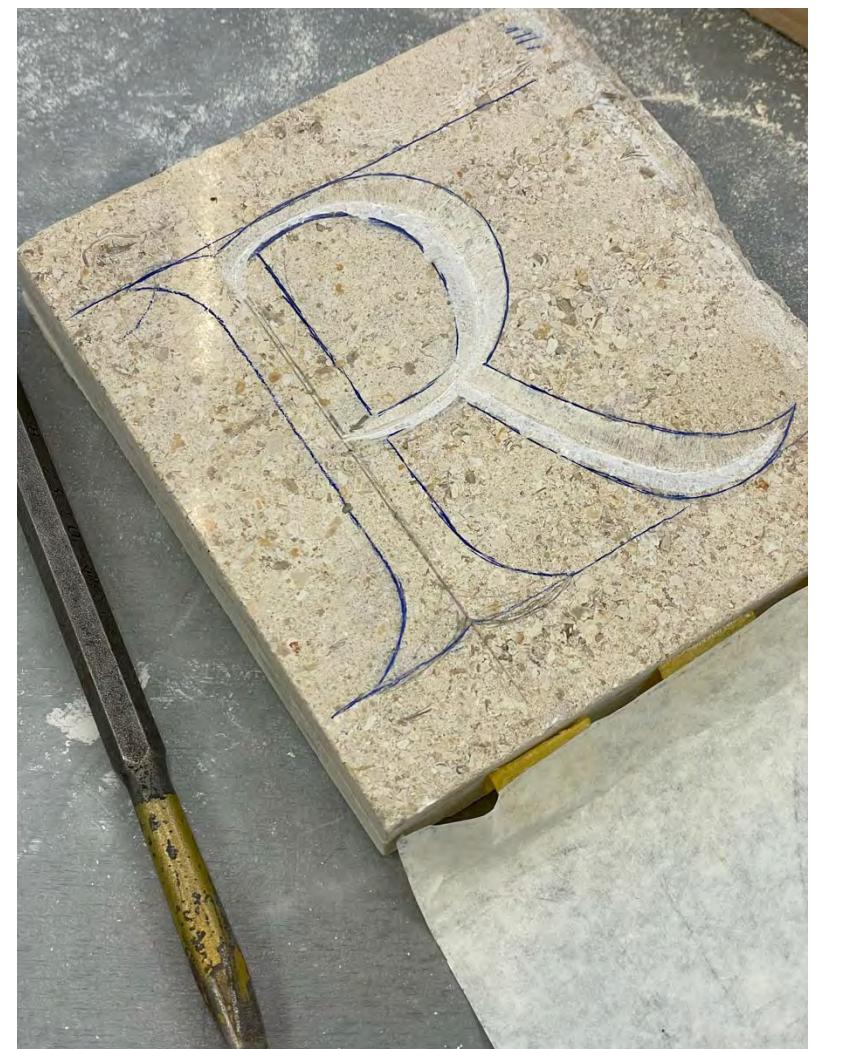
# Letter-carving (as a guest) in a class of Françoise Berserik

Winter 2023–2024

Joining the 2023–2024 TypeMedia group for Françoise's class was one of my favourite experiences. Something about working methodically draws me in; slow pace, slow regard, the repetitive movement and technique that creates a range of results.

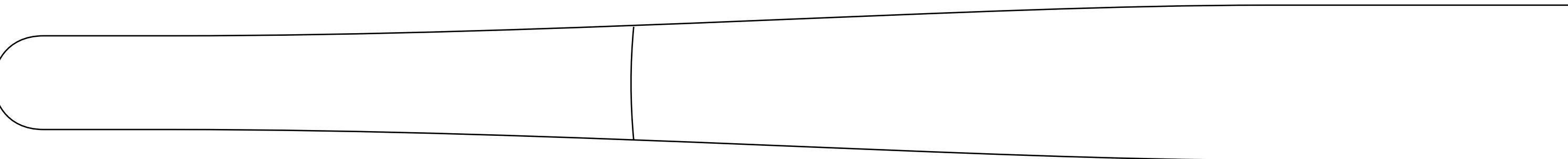
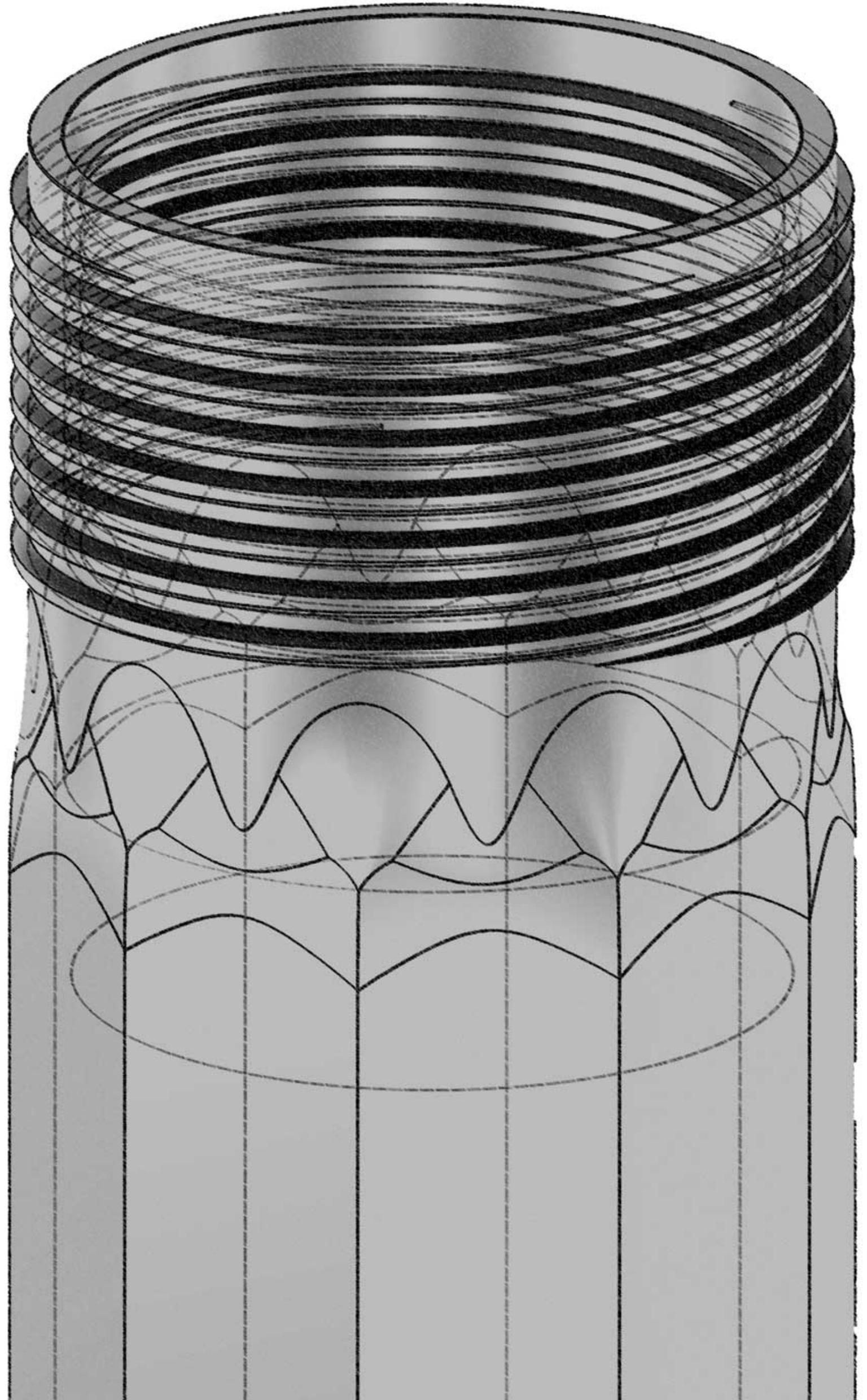
↓ A close-up of a wIP <Hamburgefonstiv> in marble.



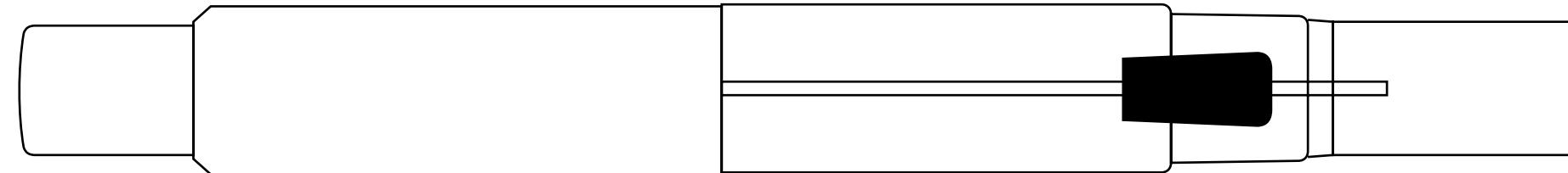


# 3D CAD – Resin-printed pen body for the Parallel Pen

Winter, late 2023



- ↗ Original body, produced by Pilot, too small for;
- CON-70 (1ml) ink converter, produced by Pilot
- My pen body
- ← Geometry in Fusion
- ↓ Final resin prints



## ② Type work

A selection of type projects:

Fundamenta

Type design, lettering

Didai Text

Type design, lettering

Doppio

Type design, lettering

Solera

Type design, lettering

The Ornament as Tool of Self-Love

Book typography

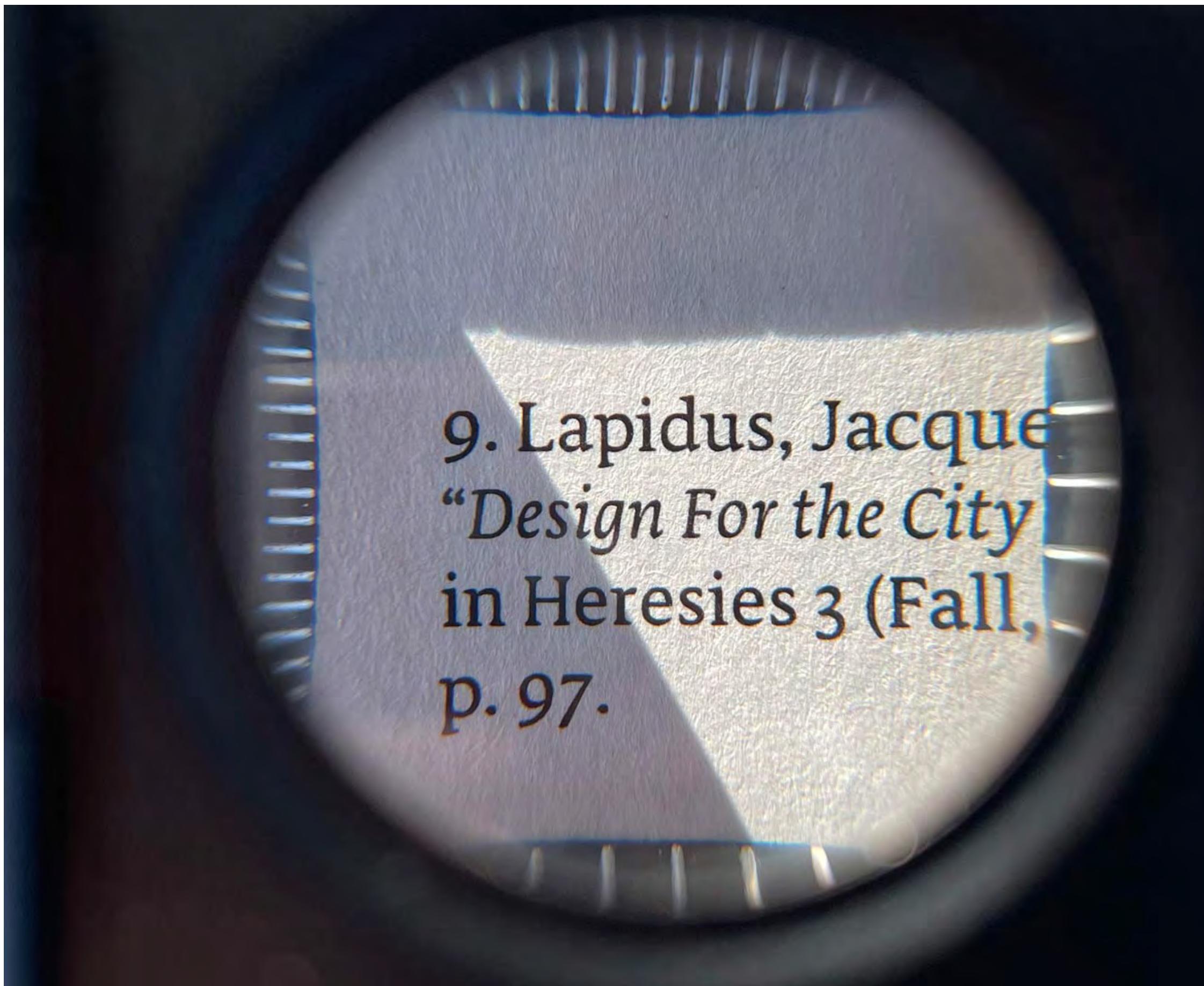
Frozen Human Workhours

Book typography

# Type design – Fundamenta

Winter, late 2023

Four-week LetterStudio project turned KABK Graphic Design open day newspaper typeface, influenced by Lexicon and Romanée. The italic then took another four tumultuous weeks. In the end the output is specific; I tend to like seeing it printed, but on a computer it's too sharp for my taste.



*Karen Brodine—Politics of Women Writing*

In writing, I'm always aware of the fluidity of definitions, and how a word changes in a matter of months, gaining new connotations. Thus the term "radical" applied to feminists means something very different in current usage than it did ten years ago. It is important to define the term now, since so many of our writers and spokes-women call themselves "radical feminists". I see a radical feminist as someone who believes that men are the source of sexism (patriarchy), and who tends to minimize or deny the role of economics in the oppression of women. She may not call herself a separatist, for a separatist is generally a more militant radical feminist, who refuses to work at all with men.

Despite the misnomer "radical", the radical feminist has some of the same illusions as the liberal reformist:

*"the radical feminist (a liberal in disguise)... tries to build an island on which she and her sisters can be 'free'... But what is an egalitarian island in a sea of capitalist contradictions, but something doomed, as it were, to sinking?..."*

(Joan Braderman, from *Heresies*)<sup>7</sup>

I believe that radical feminism is particularly dangerous in stressing our conditioned weaknesses, "trying to build a women's revolution by not associating with men and by negating all that is 'male' inside us, i.e., aggressiveness, strength, leadership, effective organization, and power... under cover of their

7. Braderman, Joan, *Juggling Contradictions: Feminism, the Individual and What's Left*, in *Heresies*, Vol. 1, No. 1 (January, 1977), p. 91.

4

8. Gipple, Cindy, "A Victory for Socialist-Feminism," in *The Organizer's Report* (Freedom Socialist Party Press, Seattle: 1969), p. v.

*Part I: Partisan and alive*

real revolution rhetoric, radical feminists reject socialism, the labor movement, any confrontation with men who hold the power, and adapt readily to the system,... and an opportunist pursuit of personal careerism and comfort." (Cindy Gipple)<sup>8</sup>

With predictable imagery, radical feminists concoct their utopias. In "Design for the City of Women", Jacqueline Lapidus imagines that:

*"The women are developing a new language, fully aware that although they have become a people capable of reproducing themselves, they can not consider themselves a nation unless they share a mother tongue. They expect this to take several centuries.... "We live," says Catherine, "in the crevices, the hollows, the spaces, the secret places, we live on the edge of the wave... let us leave the drones to build the cities, let us play with each other like ribbons of light..."*<sup>9</sup>

I can only assume that while these women are off eating seafood in their city without walls, someone, "the drones" (the slaves?) will be manufacturing shoes and canned goods for when the weather turns chilly and clams go out of season.

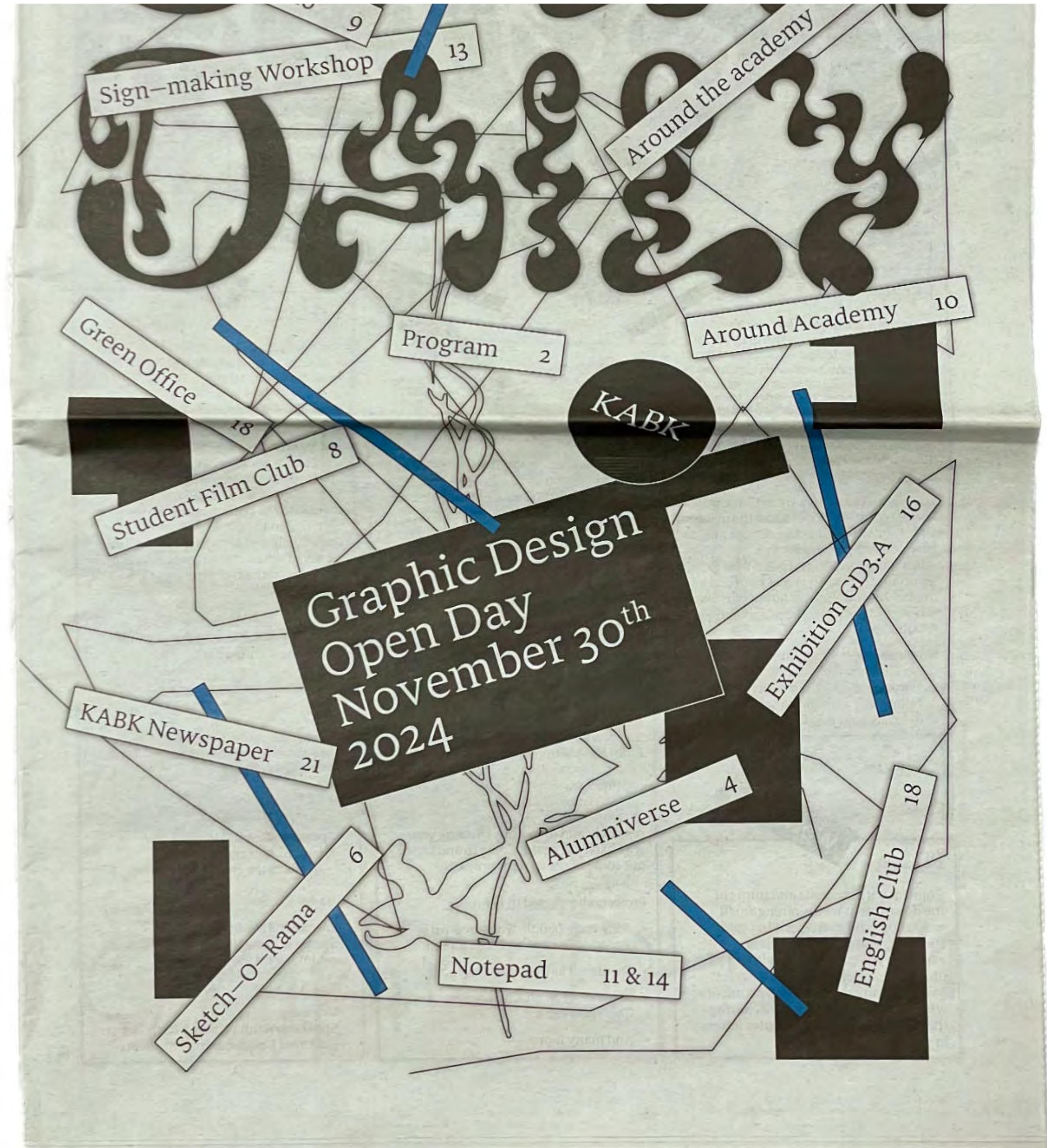
It comes down again to the question—who is the enemy, and what are our methods of struggle? Absently, Adrienne Rich writes:

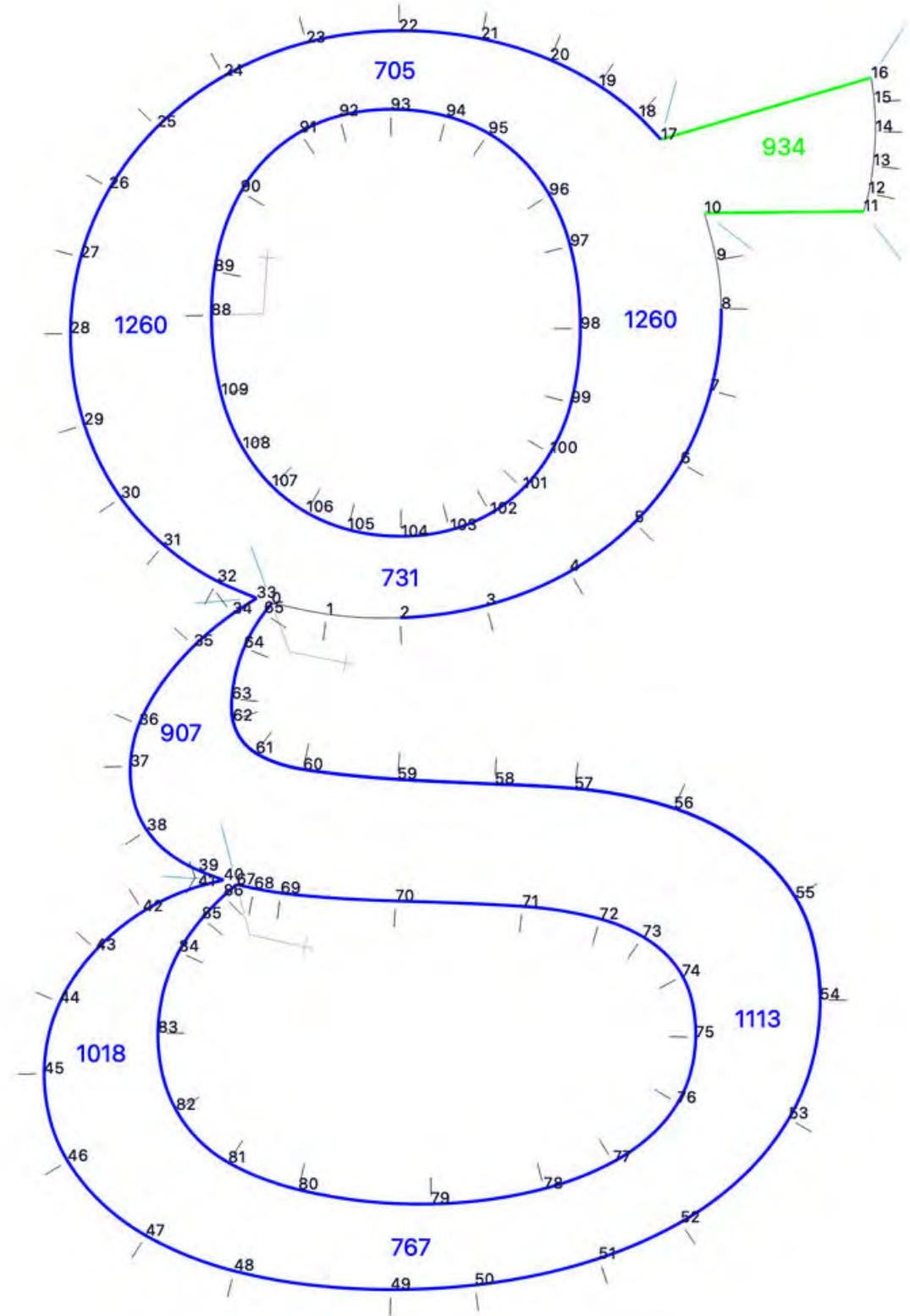
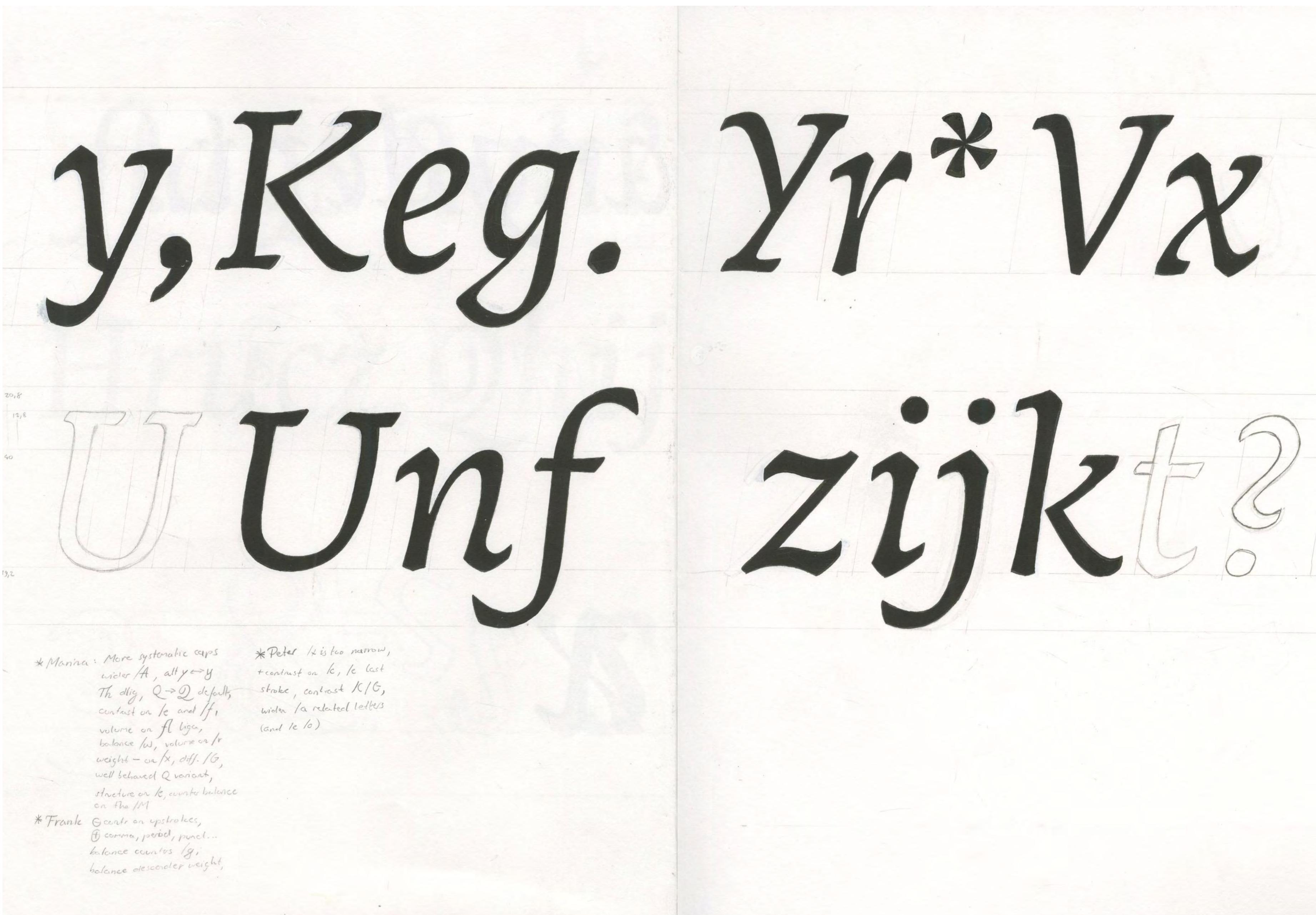
*"the interviewer asked, "a world of men?" (He thought he was joking) "If so, then a world where men are absent?"*

5

↑ Sample typesetting of Karen Brodine's 'Politics of Women Writing'

→ 2024 KABK Graphic Design open day newspaper, designed by Martina Dabbicco, Khulan Erdenepurev, Vici Feger, Jiyun Nam, Omid Nemalhabib, & Cliff Vonk





← First italic draft  
 ↑ Correcting details via Ikarus splines using DTL FoundryMaster.  
 I seem to enjoy anachronistic methods of making type, the approaches that are older than me have a sort of 'arcane' appeal that I appreciate.

# Type design, lettering – Didai Text

# Spring 2023 – Now

My first take on the humanist sans, my favourite genre of sans-serifs. It's intended for text and caption sizes, bases capitals on Roman antiquity and romans on the renaissance, and supports many characters in the IPA.

The process of making this font was turbulent; over the 2 years of making and changing it, I learnt to identify so many features that bothered me in text which previously I did see as an issue, but could not name.

## Letter, Latin

A Crow was sitting on a branch of a tree with a piece of cheese in her beak when a Fox observed her and set his wits to work to discover some way of getting the cheese. Coming and standing under the tree he looked up and said, "*What a noble bird I see above me! Her beauty is without equal, the hue of her plumage exquisite. If only her voice is as sweet as her looks are fair, she ought without doubt to be Queen of the Birds.*" The Crow was hugely flattered by this, and just to show the Fox that she could sing she gave a loud

A CROW WAS SITTING ON A BRANCH OF A TREE WITH A PIECE OF CHEESE IN HER BEAK WHEN A FOX OBSERVED HER AND SET HIS WITS TO WORK TO DIS-COVER SOME WAY OF GETTING THE CHEESE. COMING AND STANDING UNDER THE TREE HE LOOKED UP AND SAID, "WHAT A NOBLE BIRD I SEE ABOVE ME! HER BEAUTY IS WITHOUT EQUAL, THE HUE OF HER PLUMAGE EXQUISITE. IF ONLY HER VOICE IS AS SWEET AS HER LOOKS ARE FAIR, SHE OUGHT WITHOUT DOUBT TO BE QUEEN OF THE BIRDS." THE CROW WAS HUGELY FLATTERED BY

VOX

Mondriaan

3394360@kabk.nl

{BRINGHURST} [vexillologists]

(Quantity) €520 \$45 €10

AN & AND AN &

Exclaims lean right!

Whenever?

«less is», <more>

Voices\*, Sounds†, & Waves‡,  
why not a triple dagger§.

¥5000 or 5000円

(^\_ ^)\_/

Quintessential

Quota Quickly Passed

INCLUDES A [fən'εrɪk 'ælfəb,et]

γamma with γamma

Paßacaglia

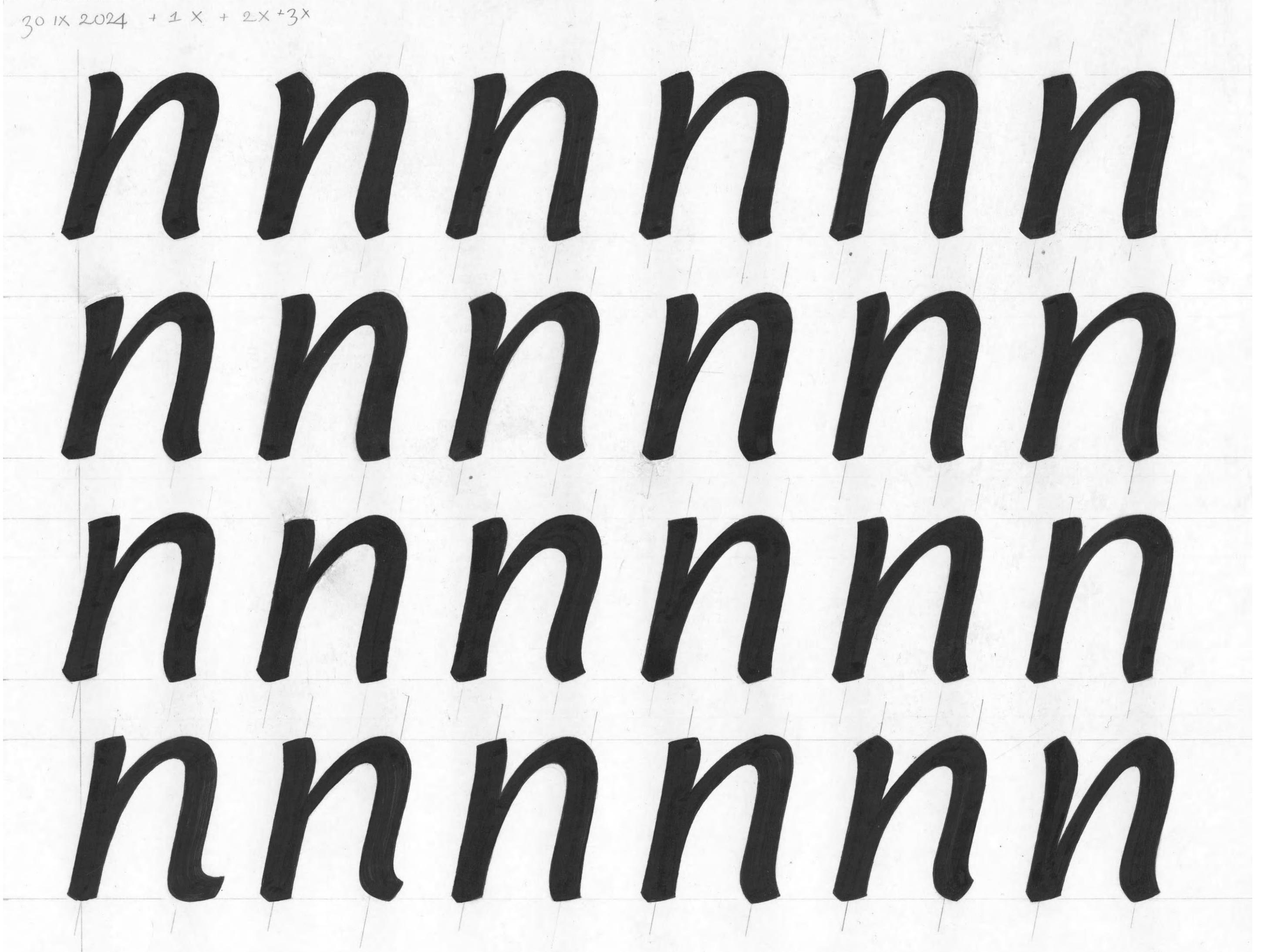
"A"



Didai Text has a name so clever, nobody will ever get it, which no doubt is one of the greatest poetic tragedies in history of mankind. It is essentially a portmanteau of the word 'didascaliae' – which originally refers to production notes for some Ancient Roman stage works and is the Polish word for stage directions in all texts – and the Japanese word 'jidai', meaning 'era' or 'epoch'. The word does have a kanji, but in kana spelling, it uses the 'ta' (ta chi tsu te to) cluster with dakuon (da-ji-zu-de-do) to achieve the 'ji' sound, making 'di' a technically acceptable transcription in some latinisations of Japanese. Therefore, a reference to its intended use – in captions and text – and a reference to its wide-spanning influences from antiquity, through renaissance, and several works from the 20th and 21st centuries, are all embedded in simple 5 letters (or 3 letters with repeats). It's just a pity that it doesn't quite roll off the tongue.

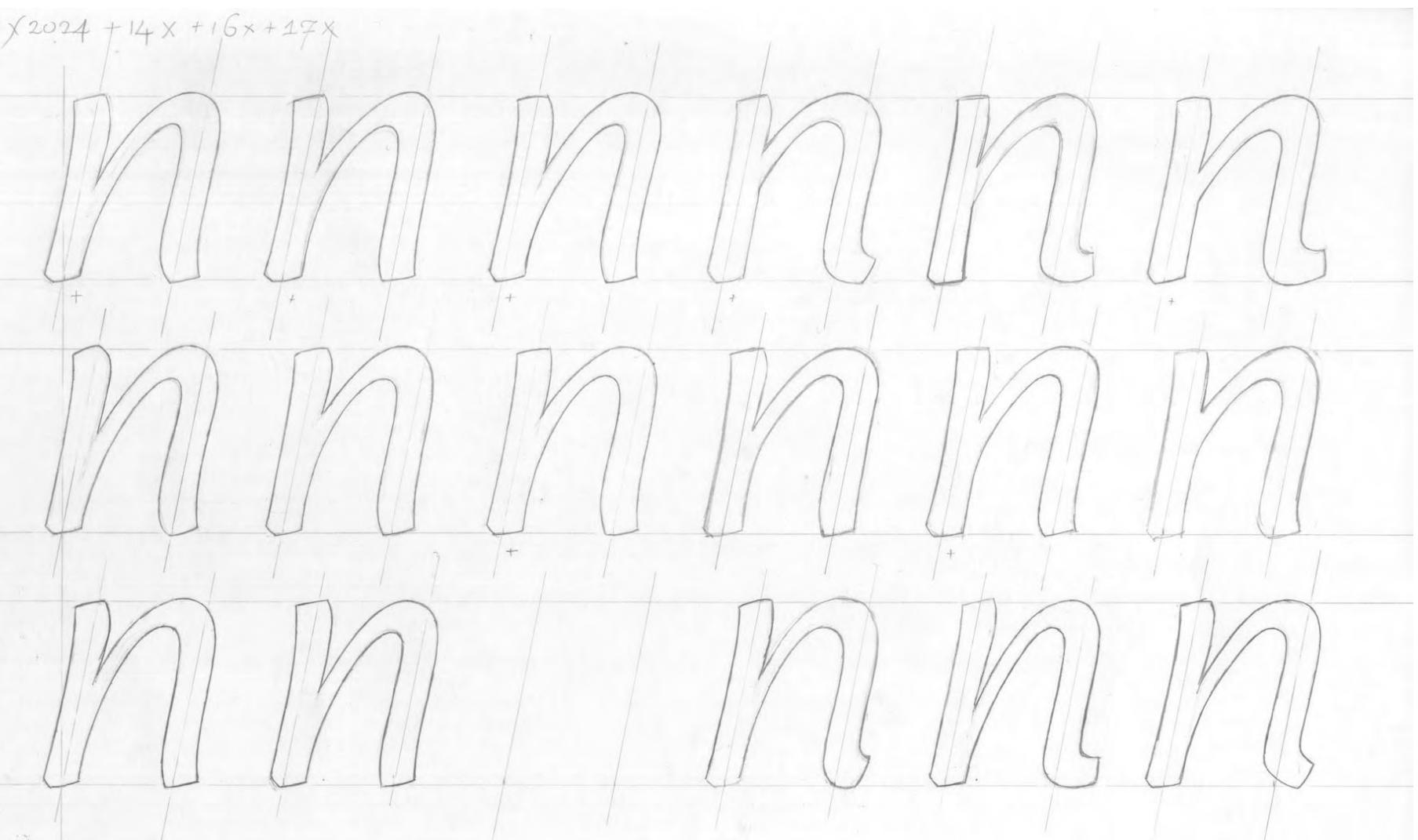
The typeface is in part built on the technical challenge of introducing functional swing to a sans-serif design (sometimes arguably dysfunctional swing) and therefore is quite complex in structure and system for its simple appearance.

30 IX 2024 + 1x + 2x + 3x



← Drawing of 24 variations on the italic /n, made to try out-curvature. I made these because I consistently feel unsatisfied with the way sans-serif italics relate to the roman; they always seem either too 'wobbly' or so stable, they don't stand out enough from the roman in text for my taste. I couldn't nail the right balance trying out things digitally.

↓ Pencil sketches for further 17 variations



26 XII 2024 + 27 XII + 28 XII + 29 XII + 31 2025 + 2 I

*adhesionfv*  
*adhesionuf*  
*adhesiofnv*

← More detailed try-out drawings for the italic. I selected 3 n's from the drawings on the previous page and extended them to 'adhesionfv'.

← this one is so noodly

OFF  
ON

1 2 3 108 59-63,2 1.2 2-3 1.1,2-1.1,34-3  
① ② ③ ⑩⑧ ⑤⑨-⑥③,② ①.② ②-③ ①.①,②-①.①,③4-③

Didai.glyphs Didai Text

Font Masters Exports Features Other Notes

active  Generate feature automatically

Default  Circled numbers Spec +

```
8
9 lookup LAST {
10   sub [@LeftCircled @MiddleCircled] @Circled' by @RightCircled;
11 } LAST;
12
13 lookup MIDDLE {
14   sub [@Circled @LeftCircled @MiddleCircled] @Circled' by @MiddleCircled;
15   sub [@Circled @LeftCircled @MiddleCircled] @LeftCircled' by @MiddleCircled;
16 } MIDDLE;
17
18 lookup PUNCT {
19 ## PURE SOPHISTRY / RAISE EM-DASH + HYPHEN between sets of circled figures
20 sub [@RightCircled @LeftCircled @MiddleCircled @Circled] [hyphen emdash]' [@RightCircled @LeftCircled @MiddleCircled @Circled] by [hyphen.alt emdash.alt1];
21 sub [@RightCircled @LeftCircled @MiddleCircled @Circled] @Spaces [hyphen emdash]' @Spaces [@RightCircled @LeftCircled @MiddleCircled @Circled] by [hyphen.alt emdash.alt1];
22 sub [@RightCircled @LeftCircled @MiddleCircled @Circled] @Spaces [hyphen emdash]' [@RightCircled @LeftCircled @MiddleCircled @Circled] by [hyphen.alt emdash.alt1];
23 sub [@RightCircled @LeftCircled @MiddleCircled @Circled] [hyphen emdash]' @Spaces [@RightCircled @LeftCircled @MiddleCircled @Circled] by [hyphen.alt emdash.alt1];
24
25 ## ESSENTIAL
26 sub [@RightCircled @LeftCircled @Circled] [period comma endash]' [@LeftCircled @RightCircled @Circled] by [period.circled comma.circled endash.circled];
27 } PUNCT;
```

- Update Compile

↑ Neat feature I wrote in 2023 for combining circled figures

→ Ongoing work on redrawing figures. I consider all current figures in the typeface to be problematic; achieving a good balance, placement, and amount of contrast in these was a challenge for me. I made new drawings on paper because I found myself losing track of my goal when making these 'small' (yet highly structural) contrast adjustments digitally.

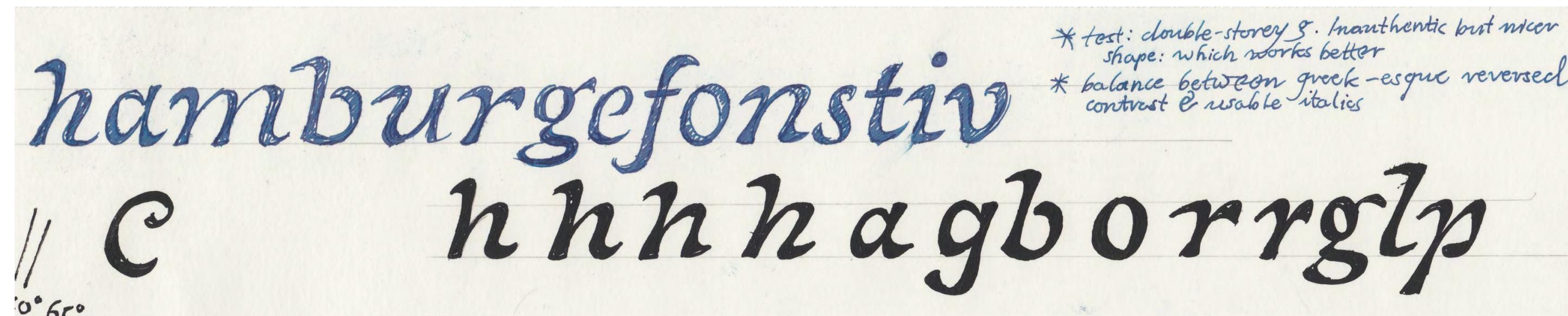


# Type design, lettering – Doppio

Spring 2024

An exploration of turning Chopin's handwriting into an italic by tracing the pen outlines loosely with two looping strokes. This was done as part of LetterStudio and this kind of sloppy drawing is one of my favourite things to make.

The italic does not in the slightest resemble Chopin's handwriting.



Hamburgefonstiv.

Interstellar,  
Orbital

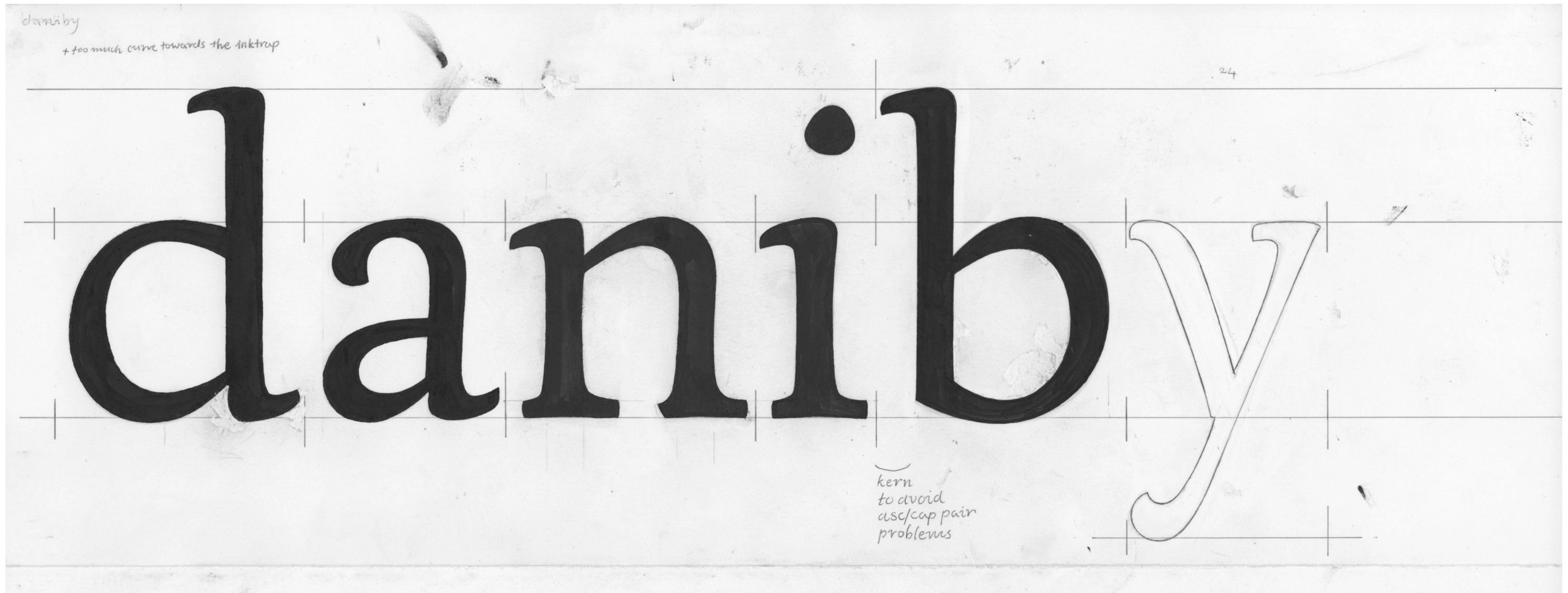
Hints

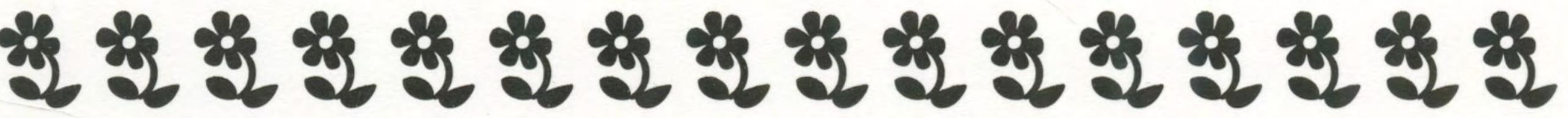
# Type design, lettering – Solera

Spring 2024 – Now

My attempt at a soft-natured, warm text face. I wanted to make one because I felt like I only had access to sharp text faces or 'fake inky' ones. It started out as LetterStudio project drawn under the supervision of Frank Blokland. All the letters are built on a 'cadence' grid.

The initial project was very mechanical so, taking a swing in the opposite direction, I drew out the entire lowercase in a maximally non-computer-esque way, resulting in these shapes which I liken to water balloons or bones and a very bouncy, soft texture.

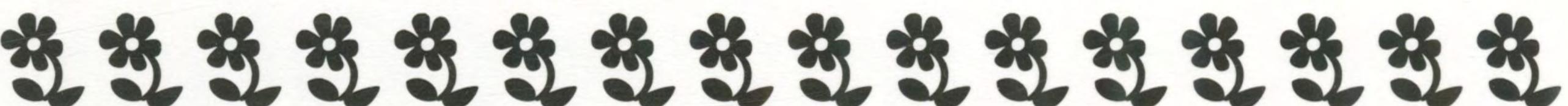


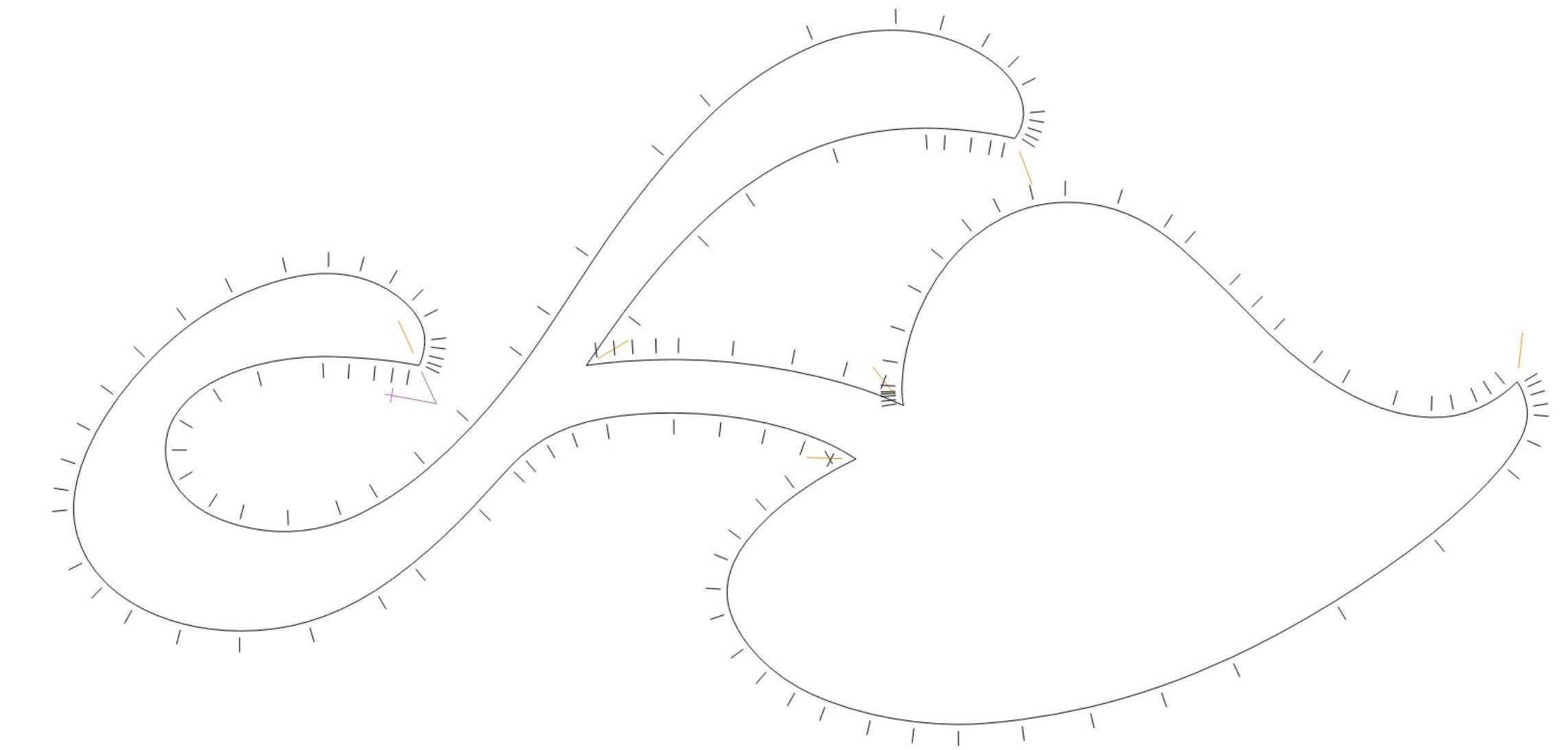
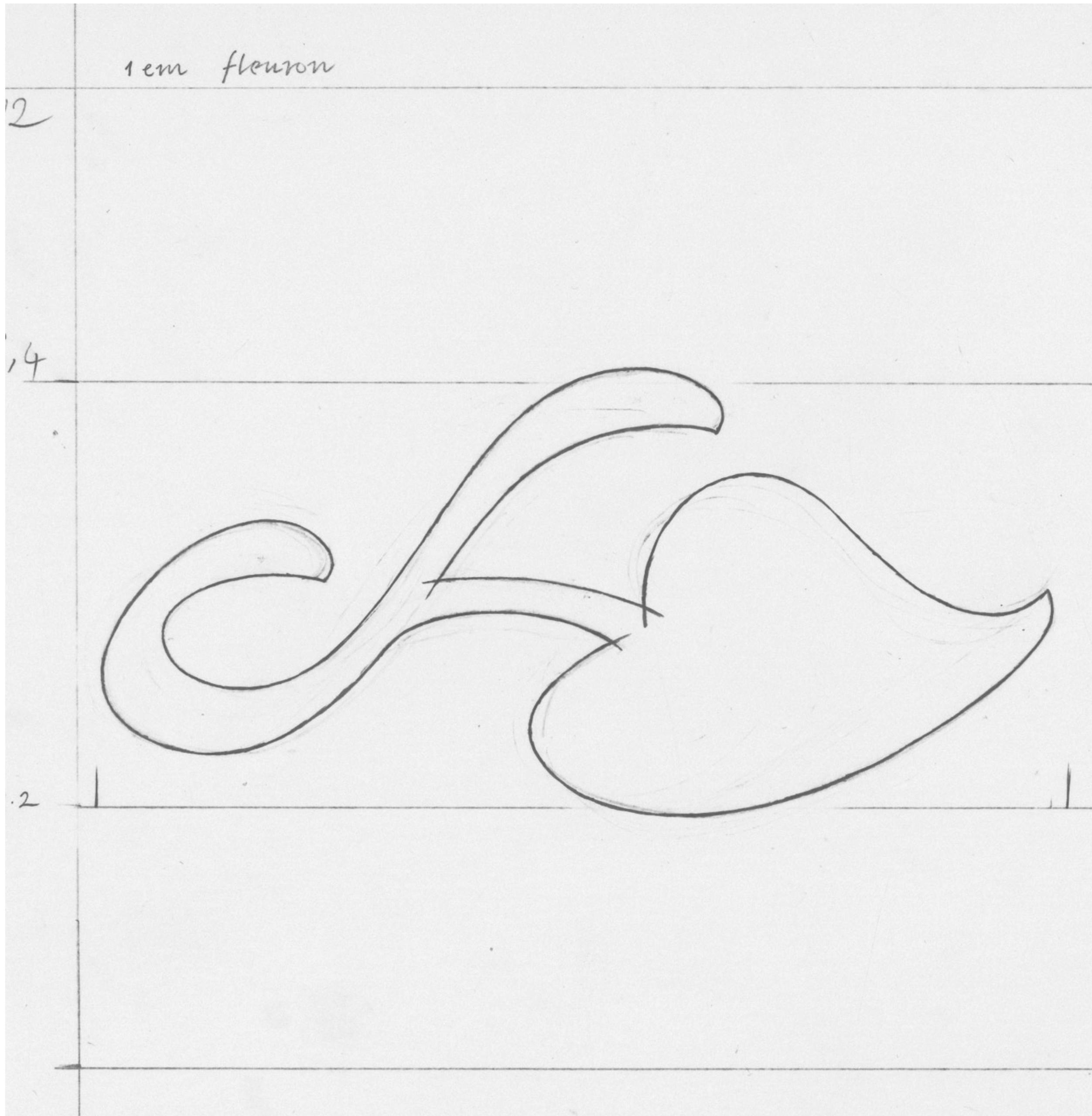


“Optimism is the stubbornness  
of maintaining that everything is  
best when it is worst”



A real Voltaire quote, also translated as “Optimism is the madness of insisting that all is well when we are miserable.” The former version however is funnier, and thus more in line with the spirit of his “Candide”.





b u g

S ch y z

i n v

Z , d k

54.56 c 5.42 h 6.725 y 5.42

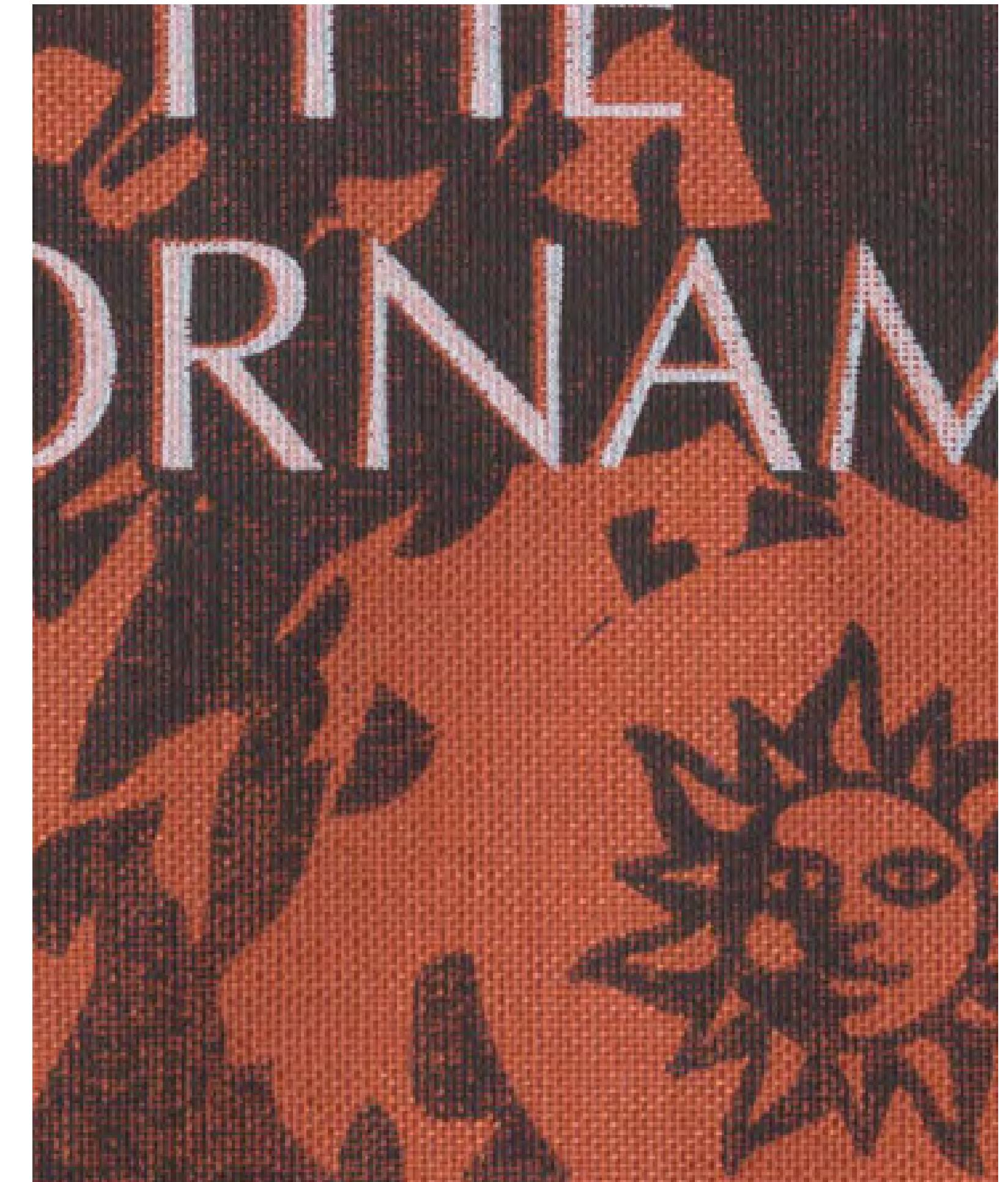
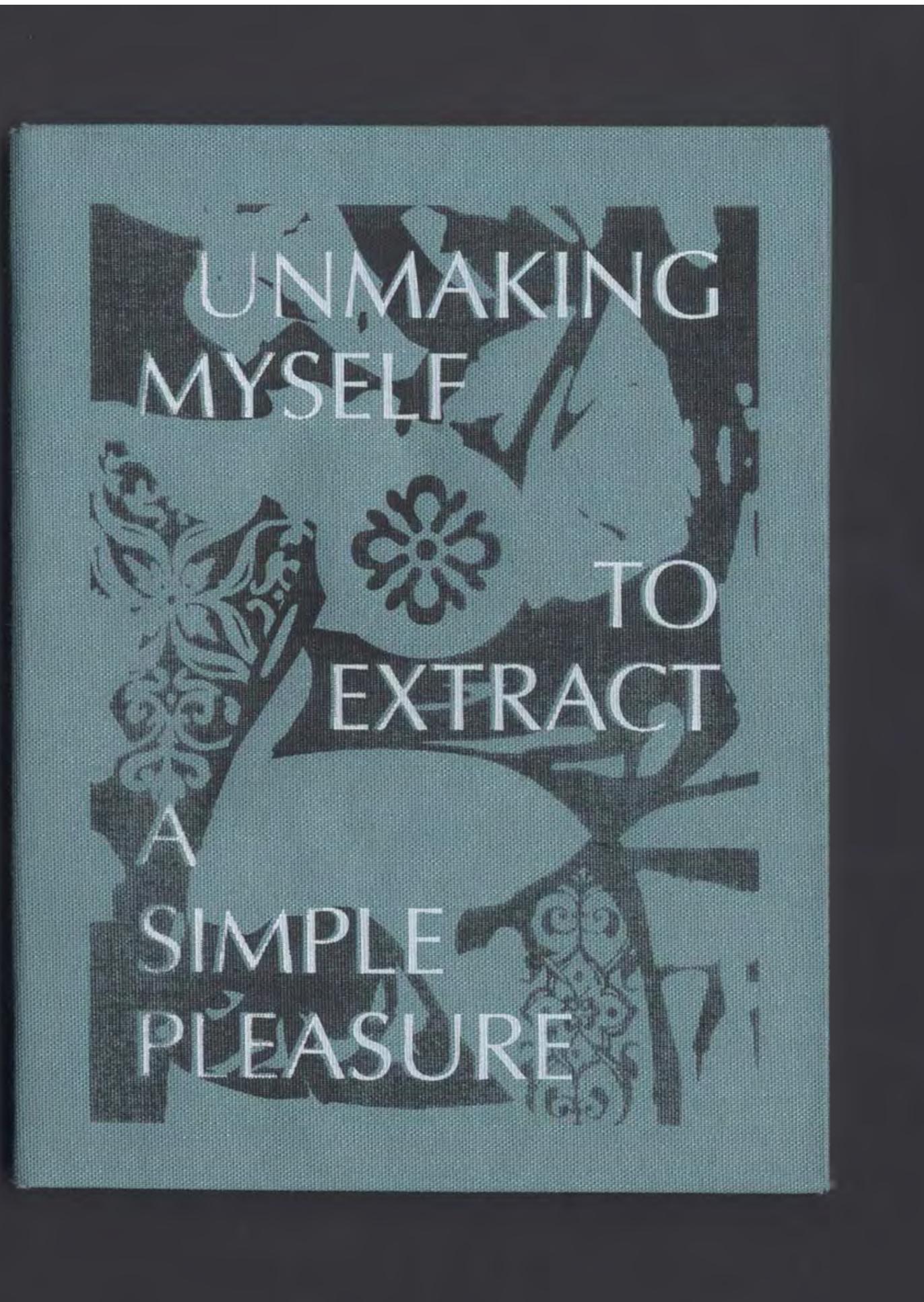
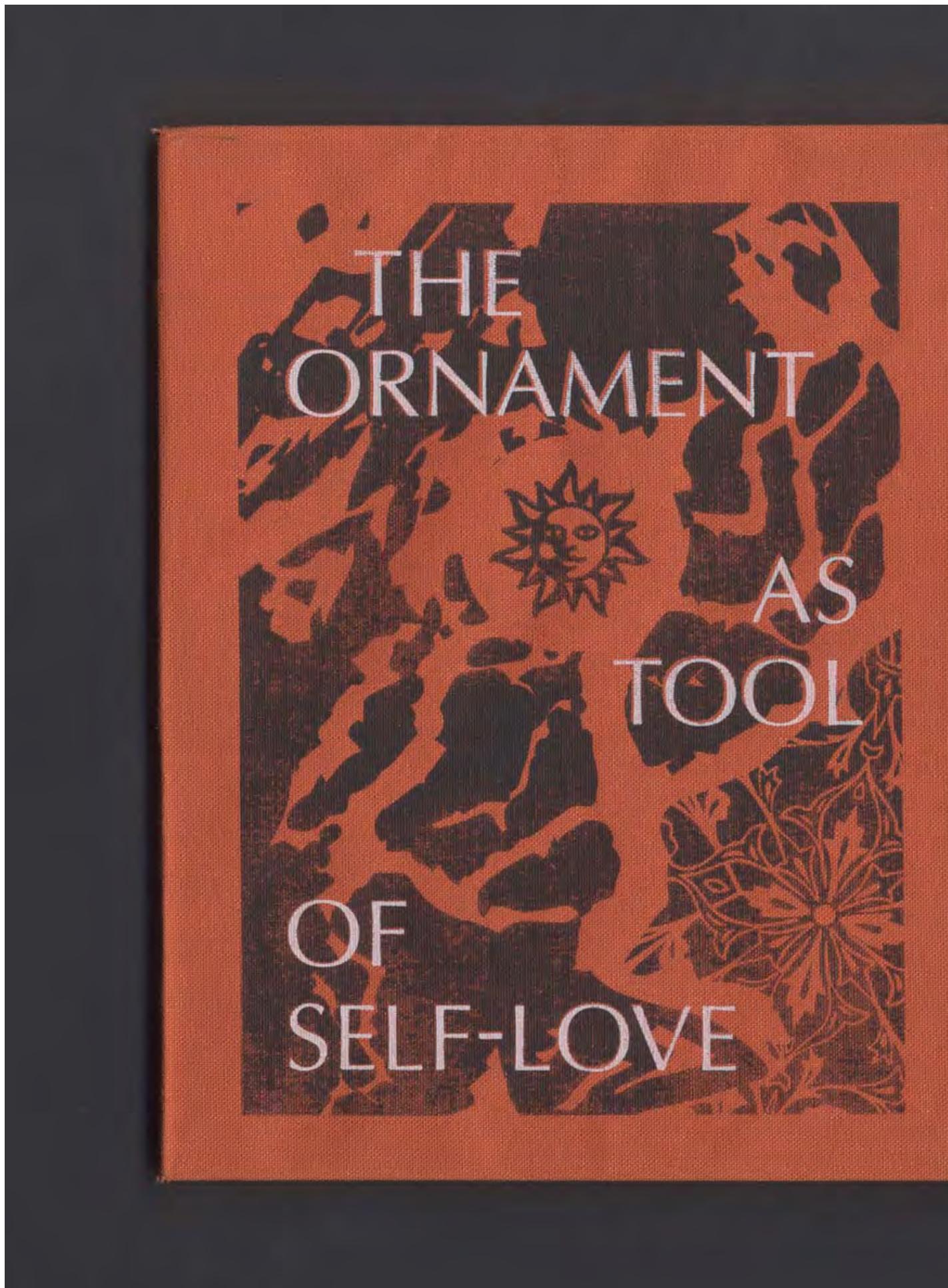
41° 25+2 26" d 6.725 k<sup>27"</sup> 5.86

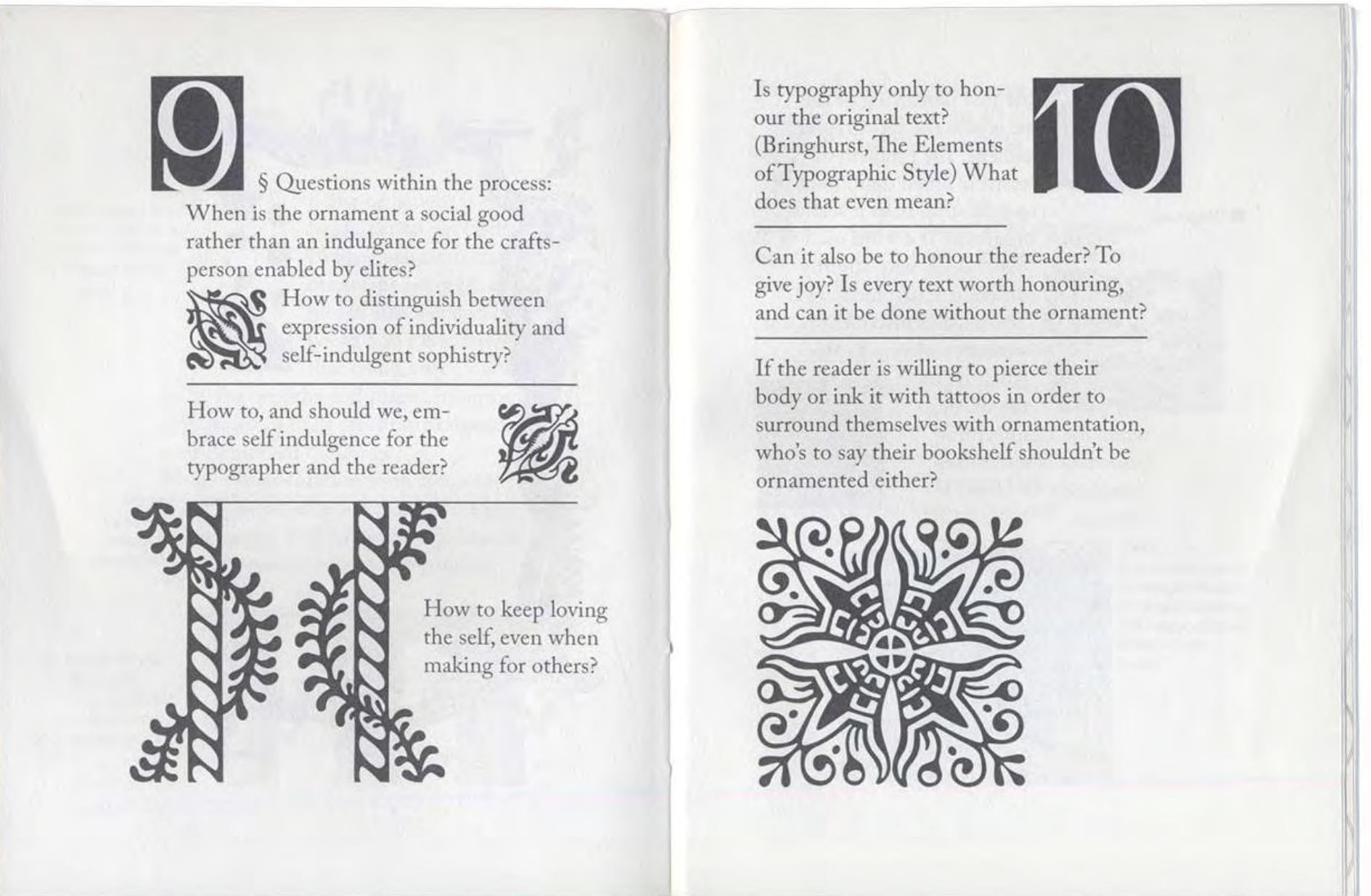
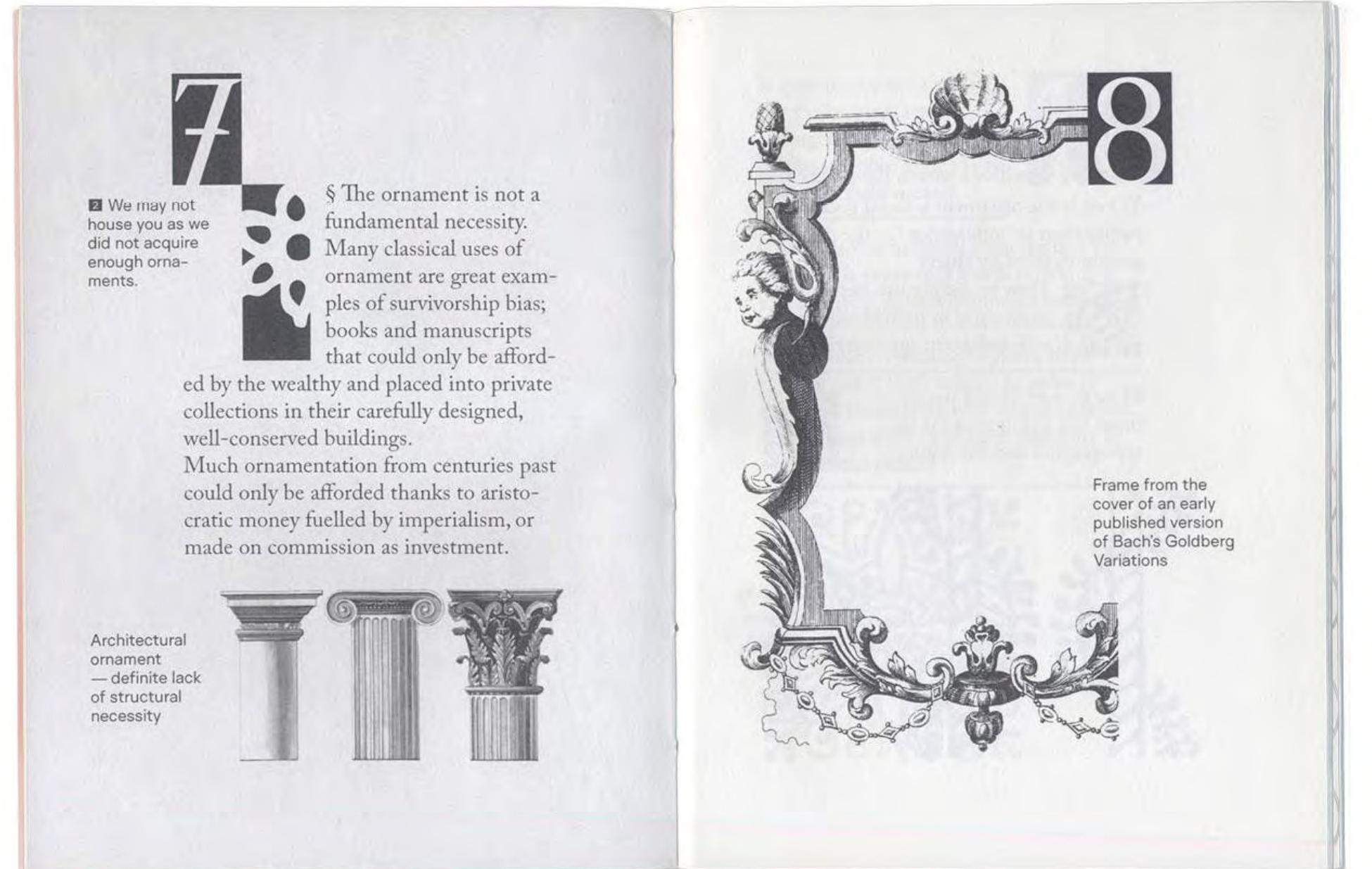
# Book typography – The Ornament as Tool of Self-Love

Spring 2023

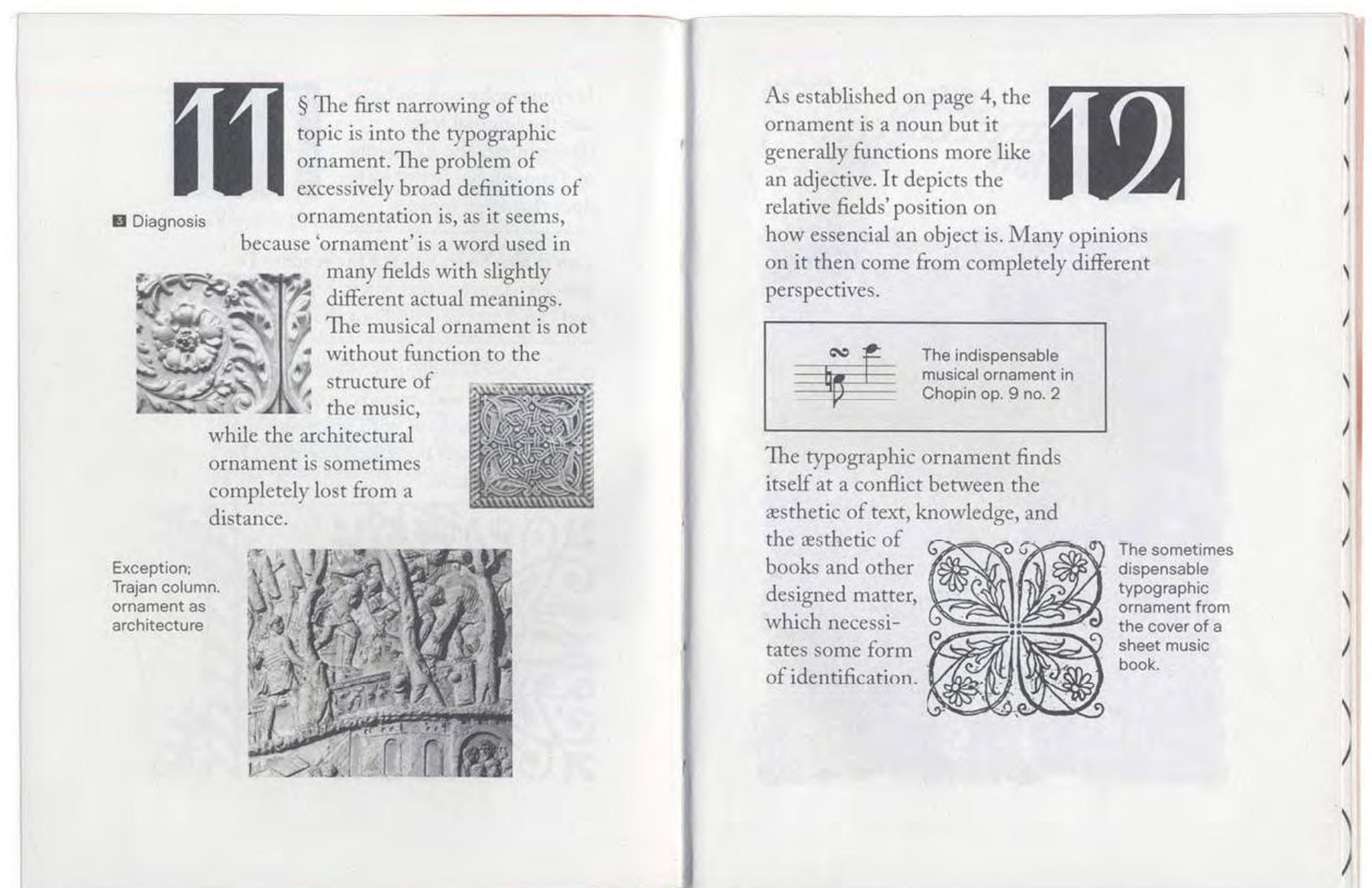
Books on ornament with particularly chaotic typesetting. Typeset in Adobe Caslon Pro, with Optima, BLZT Surt, and BLZT Apoc. Perhaps 'booklets' is a better term – both of these are 48 pages throughout which

I ruminate on my conception of the (mostly typographic) ornament as an object of unique personal honesty of the maker precisely because it cannot be rationalised as a practical choice.





I think the printed work is too chaotic to expect a reasonable person to read, but I do like the feeling of flipping through the spreads because they are all so particularly composed.

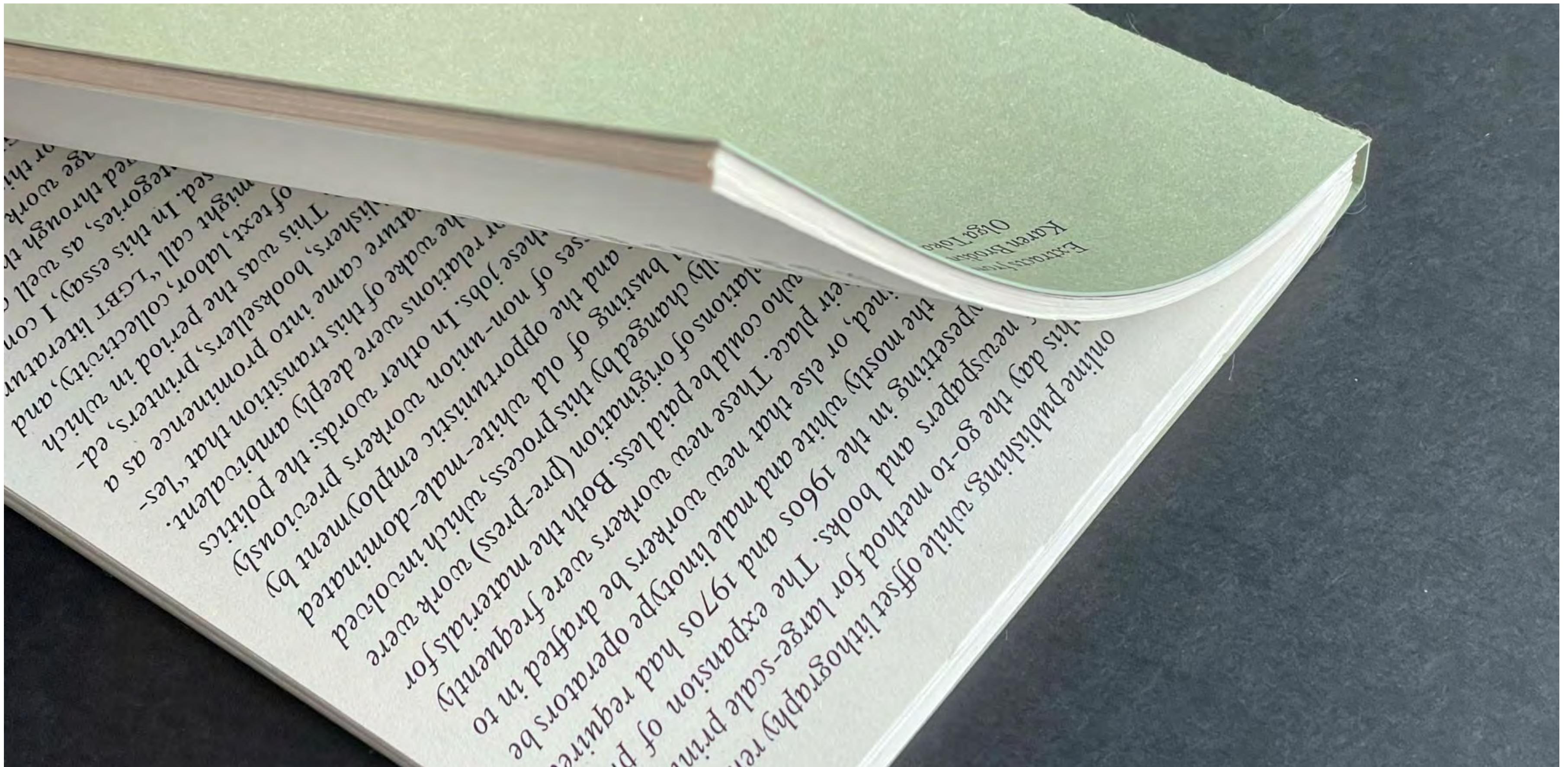
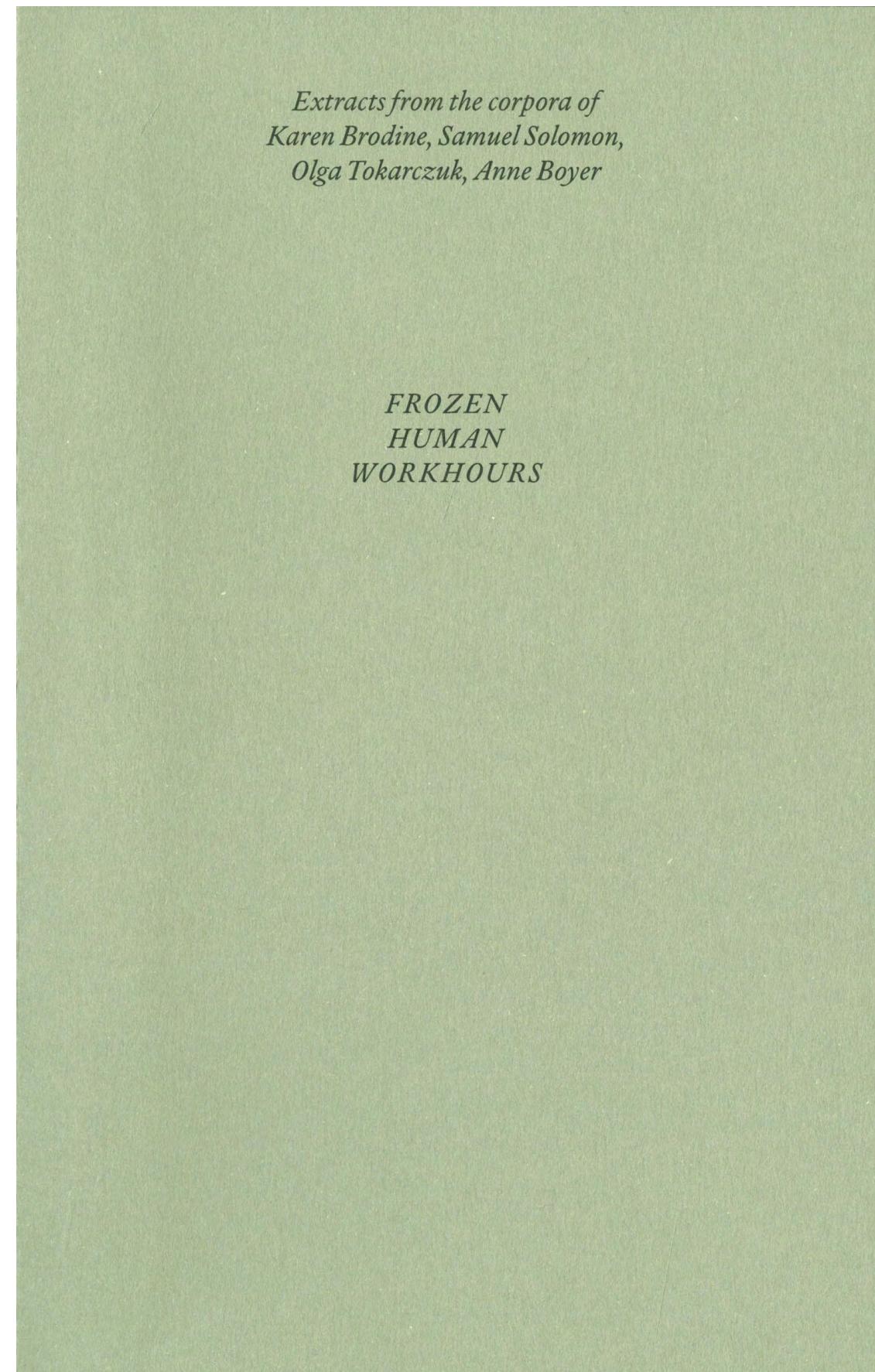


# Book typography – Frozen Human Workhours

Spring and Summer 2024

Poetry and prose typesetting, extracts of works of Karen Brodine, Olga Tokarczuk, Anne Boyer, and Samuel Solomon. Typeset in ReType Guyot. What I find most exciting about this project is the inside-out typesetting process for dealing with poetry; arranging book dimensions and margins

based on the longest line of text, then figuring out how to place the other 3 very distinctive texts into the same system. A rather simple object in the end, but as typesetting often goes, many InDesign backflips came together to make it look straightforward.



the period show this clearly, as do Brodine's writings (think, for example, of my opening epigraph) as well as other literary texts more widely recognized to be central to the canon of LGBT literature. Leslie Feinberg's path-breaking *Stone Butch Blues*, for example, includes in its closing pages a common historical narrative about Bertram Powers' industrial strategy as president of ITU Local 6 in New York City:

I told him I'd stopped taking hormones and moved to New York City and now I was a typesetter.

"Nonunion?" he asked.

I nodded. "Yeah. When the computers came on the scene, the owners could see first how it was going to transform the old heat-lead industry. So they hired all the people the old craft union didn't realize were important to organize. That's how they broke the back of Local 6.

(Feinberg 1993: 298)<sup>9</sup>

While Cockburn focuses on the experiences of men who were losing craft control of labor relations, Brodine's poetry sets out from the position of already feminized and "deskilled" workers. This feminization of typesetting labor took place in an era when the waged workplace tacitly facilitated some expressions of same-sex desire following a brief retrenchment of employment opportunities for many women immediately after the Second World War.<sup>10</sup> The fact that phototypesetting could form an important basis for the development of queer print cultures was not a reflection of the technology itself; rather, this was in part because of the flexibility of the labor relations and management styles that the technology facilitated in a period of deindustrialization. There

were more and less busy times of year, for example, enabling artists and activists to work intensely for a few months and then to take longer chunks of time off for artistic and political projects. Phototypesetting was somewhere between blue, white and pink-collar work—it was sometimes, although not always, done in an office environment, but was shift-work all the same, and it did not always require the consistent affective labor (or white femininity) of, for example, much corporate secretarial work.

The "visibility" that some versions of lesbianism would achieve in the 1980s and 1990s, largely through the growth of the "professional managerial class" and of feminist and lesbian women's inclusion in it, then, does not explain the working-class lesbian lives that are elaborated in the work of Brodine. Nor does phototypesetting work quite line up with what various theorists and historians have called the "gay economy," or the "queer work," of "camp labor," insofar as phototypesetting did not necessarily mark one as queer.<sup>11</sup>

Phototypesetting and related jobs were, rather, attainable skillsets for people with good enough vision, typing know-how, and the capacity to learn new skills and adjust to technological changes.<sup>12</sup> This was appealing for many artists and writers who needed to make a living but who wanted to have flexible wage-work schedules. Of course, such flexibility was also often part and parcel of feminized jobs. As Brodine writes at the end of her long essay-poem "Money and Land":

My mother always said, "A woman has to have some independent means of income, independent of marriage, I mean, Karen..." In the back of my mind, a practical little hand taps out, 'she can type,

39

What I like most about this result is that it's bizarre. It reads well, but the eye moves in a zig-zag pattern that is unexpected. The tetris-esque arrangement of sidenotes and block quotes is a kind of explicit typographic puzzle.

My modus operandi is essentially 'formal but also something else'. Here the 'something else' is just multiple formal practices that aren't normally combined; asymmetrical margins, recto only pagination, sidenotes, italic body text (such that the quoted, outdented poetry can be typeset more faithfully to its original typesetting).

labor time, including the writing of "poetry" and the sharing of private intimacy.

Alongside this reduction of duration to the calculation of labor time, Work Week investigates the relations among women in feminized workplaces that require or encourage feminine self-presentation. The book's third poem, for example, is titled "The receptionist is by definition" and closes as follows:

## 2. the receptionist is by definition underpaid to lie

remember the receptionist with the lovely smile, with the green eyes, the cropped hair, big feet, small knees, with the wrinkled hands, the large breasts, with the husky voice, the strong chin?

She takes her breaks  
In the washroom, grimacing, waving her fists  
At the blurred reflection of her dress.

(Brodine 1977: 11)

This receptionist is marked by stereotypical feminine descriptors ("the lovely/smile") but the poem pushes past this, presenting a much more detailed physical description, followed by the acknowledgement of her time off the clock: time that is stolen away from capital's demands for feminized self-presentation. The description points to the tacit forms of attention that women pay each other, and the book as a whole features tentative relationships between women that might be described as part of what Adrienne Rich called the "lesbian continuum" (Rich 1980). The first section of Work Week, "On the Job," opens with an untitled poem that reads in its entirety:

new to this office, we watch the faces of the other women for clues, to discover which tribe, we watch their soft faces for the quick glance, the laugh of recognition, what we call the understanding  
(ibid.: 9)

In this office, women work together for low wages and communicate through coded looks and silences. Work Week presents itself, as well as the dreams that it narrates, as an alternative or escape. The possibility of relationships between women at work is presented as a puzzle or challenge, as in the following excerpt from the opening of "Jigsaw Riddle":

who's that woman avalanching down the street?

setting the margins  
doesn't justify, but  
I can frame her face  
with my hands, what  
we both dreamt, a jig-  
saw puzzle of planes,  
welded cold steel  
in a sky that would  
not rain  
(ibid.: 22)

the word  
floats down through  
the memory

Women's faces are sources of fascination here, and they are framed by the timeline of the workweek (as in the case of the receptionist) and by the restrictions of the typeset page. But "setting the margins" and justifying the lines can't frame this relationship in the same

Nu Zajac (preferred name) – any pronouns, they/them preferred

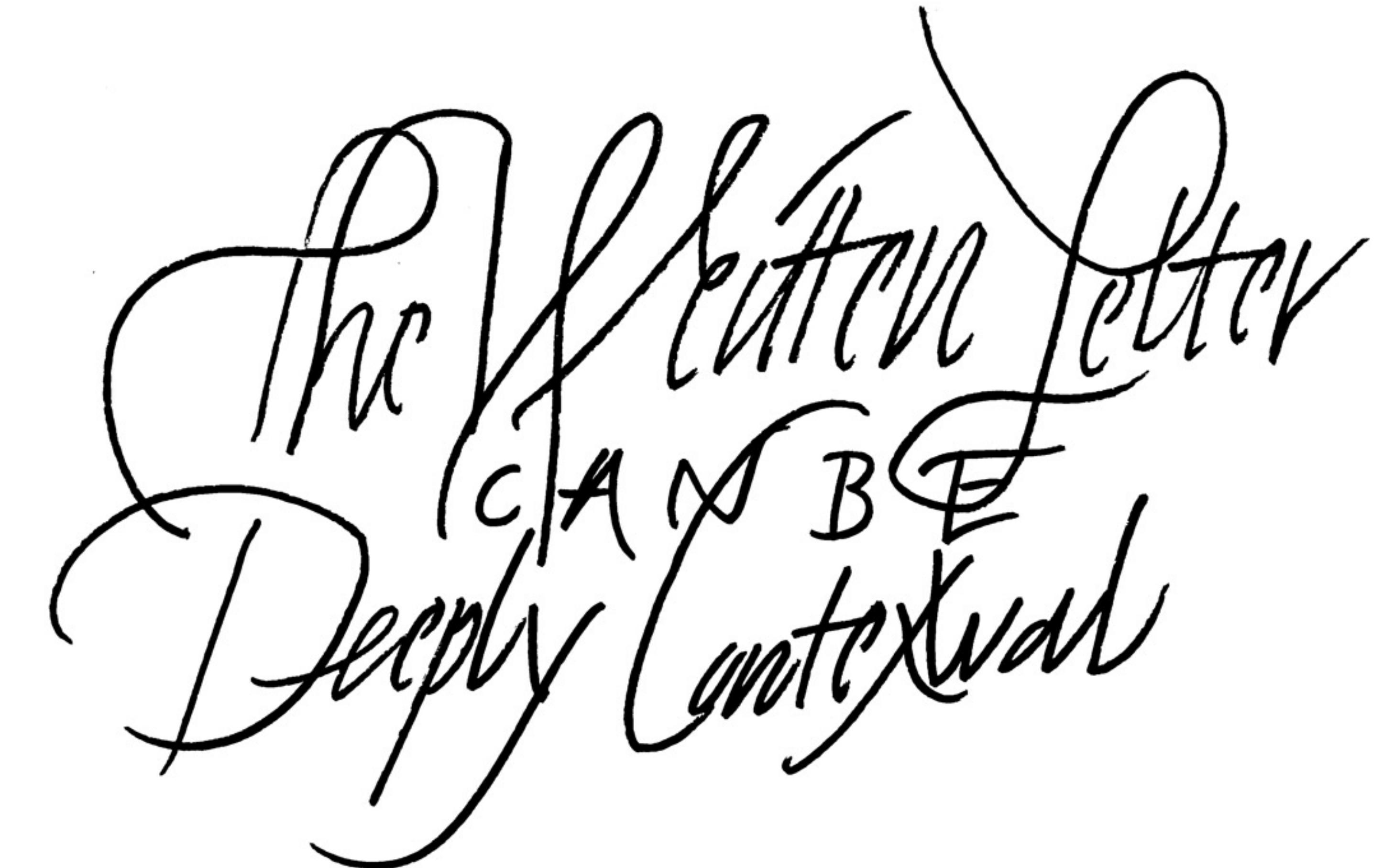
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→ sign pen 'sloppy calligraphy' inspired by

Elmo van Slingerland, Autumn 2024