

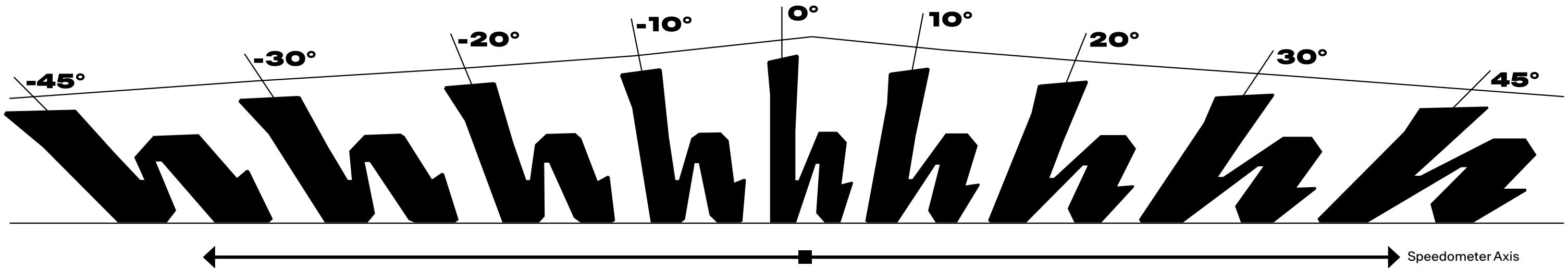
FURYA

This typeface was started in 2021 during the MA TypeMedia at the Royal Academy of Art in The Hague. Furya is a variable font inspired by the lettering on old cars from the Fifties and the Civilité calligraphy model. It contains one axis that affects several parameters at once. Going from 45 to -45 degrees, it is designed with three sources that have several differences in weight, slant, and construction. This variable font is set on, what I called, a "speedometer axis". It goes from a bold and backslanted style, to an upright lighter style in the middle, and up to a slanted and bold style. The name Furya comes from the rapidity and movement of this typeface. Used in the context of velocity, in Italian, "furia" means hurrying and hastening. For the moment, Furya comes only as a variable font, different cuts should be determined. The typeface will be refined and developed with the type foundry Coppers and Brasses, and will be soon available.

FEATURES

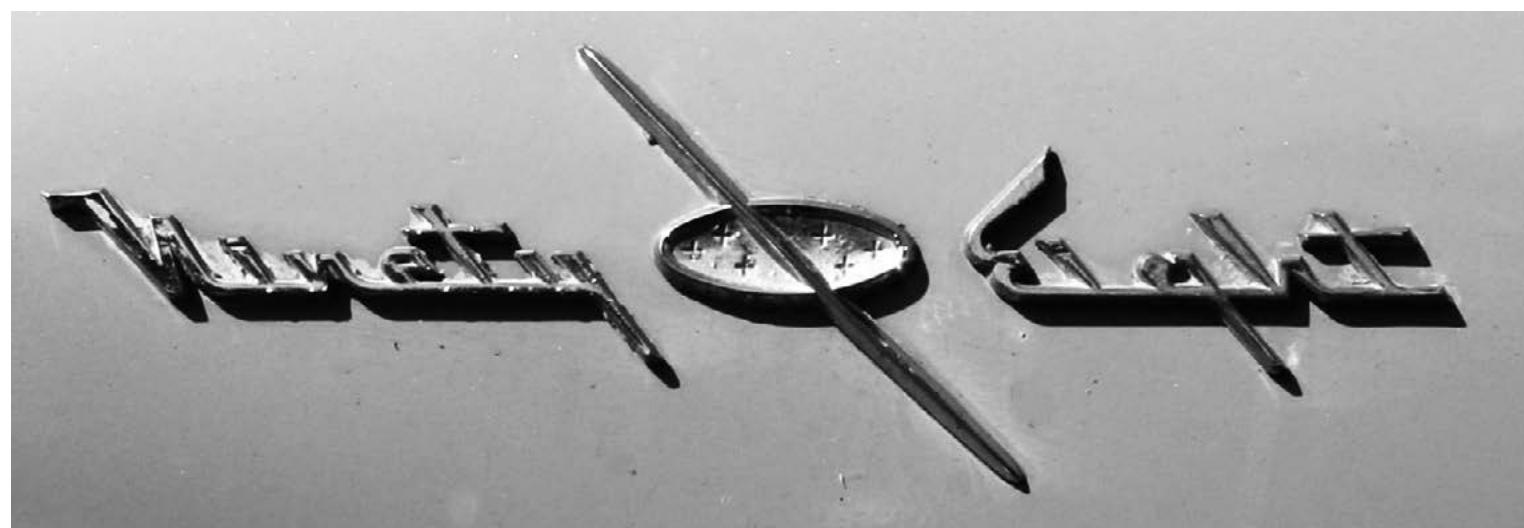
- Variable font on one axis:
- speedometer axis
- (weight, width, and slant axis united)





The image consists of a large, square grid of binary code (0s and 1s) arranged in a 100x100 pattern. The binary digits are represented by small black and white squares. A specific sequence of these binary digits forms the character 'Kanji' (kanji). The character is oriented vertically, with its top horizontal stroke pointing upwards. The rest of the grid contains random binary noise.

0 10 20 30 40 50 60 70 80 90 100 110 120



Oldsmobile Ninety Eight, 1957



Chevrolet Impala, speedometer, 1970

son paget, l'a conduir ici
au soir , lors que tu étoies
la ville. Notre Eaitre
me dit-il (en secret) a
prié grandement d'eran-
si vous fauz un gif

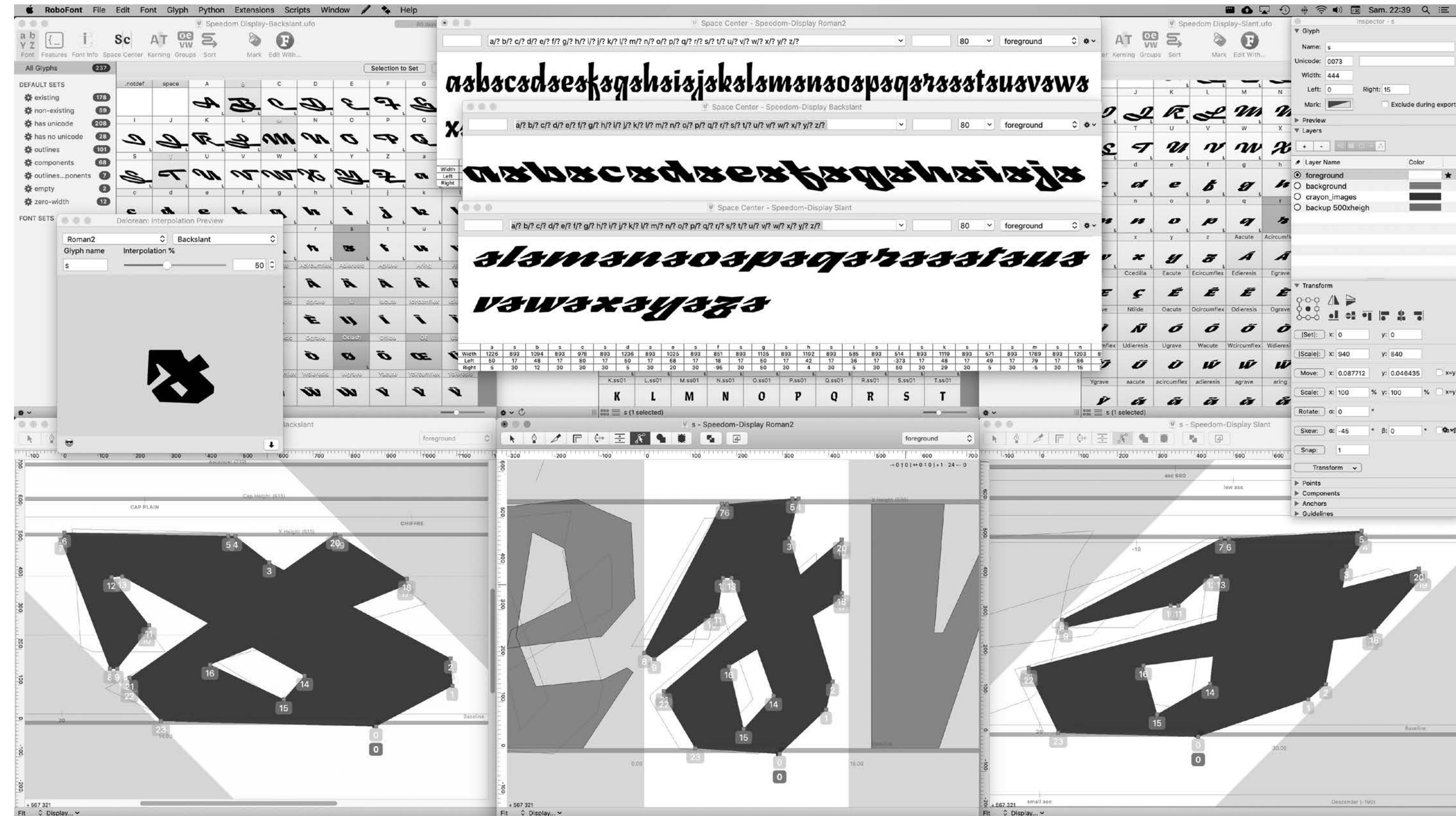
Cursive Françoise, Fournier, Pierre-Simon,
Manuel Typographique, 1766

Cu sais plus trop bien ce qu'il t'a
pris C'était la fin d'après-midi
l'arrêt d'ayant Strasbourg-
Saint-Denis ses cheveux bleus
sur le tarpan, un vent de folie, à
la sortie de train, tu les as suivis
reflets du Miroir

Humber Hawk, Mark I, 1946

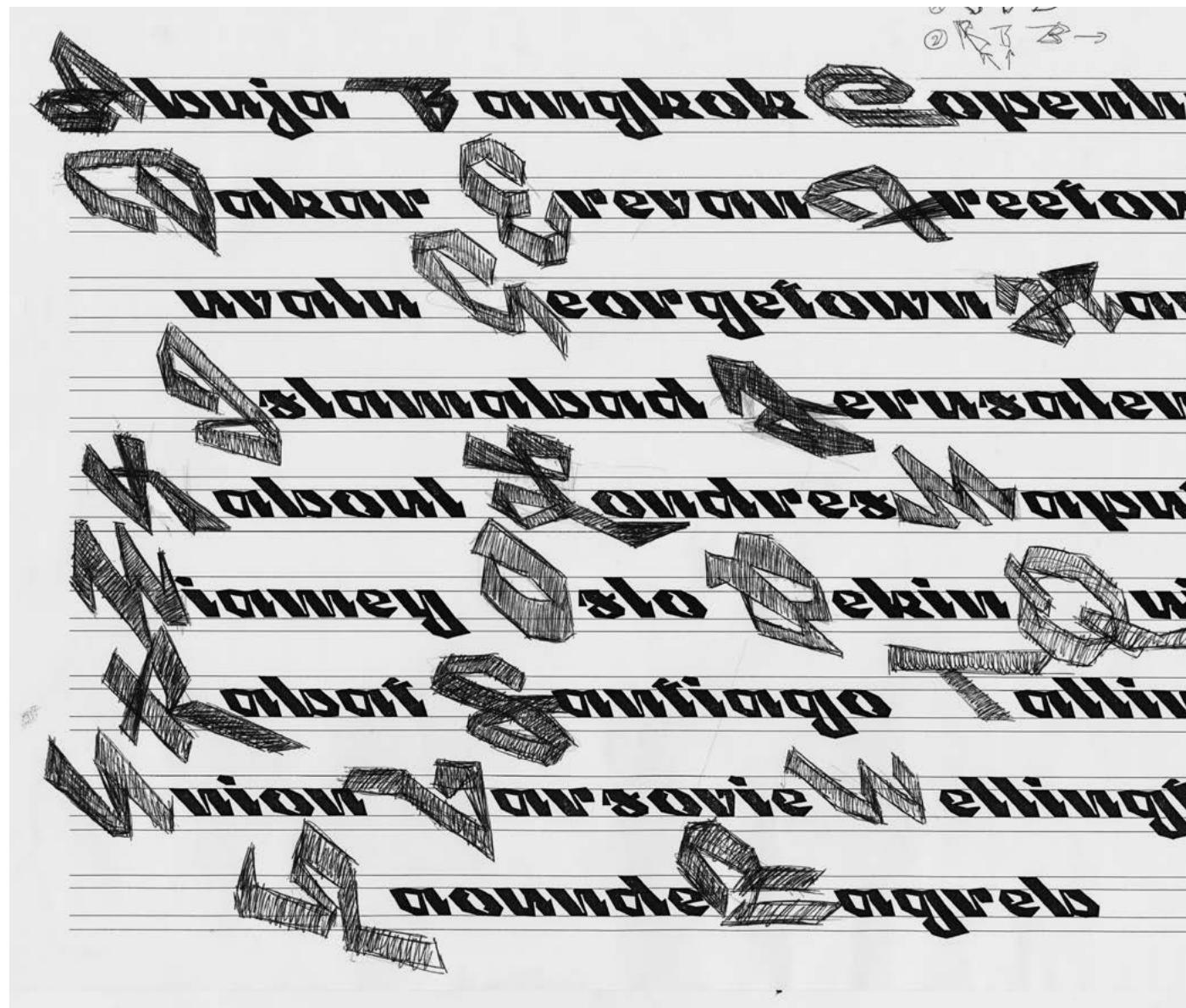
calligraphy by me
model by Maria Strick, Tooneel Der Loflijcke Schrijfpen, Facsimilé, 1617, Delft

FURYA



pignon fixe, rotor guidoline ANANTIVOL gourde clé à rayons 21 bêquille rayon head tube gaine electronic gears-shiftiln pulley coaster bell brake wheel frein antivol rim dérive-chaîne peg cartridge bearing moyeu chainring dérailleur 5 axe pignon cassette peg câble de frein fender mudguards VTT patte de dérailleur fork fixation head badge courroie de calepied hub gear indicator maillon de chaîne sonnette pegs seat tubes cluster pompe wheels crankset chainset eyelet chainset frames dérailleur hangers lumières dynamo

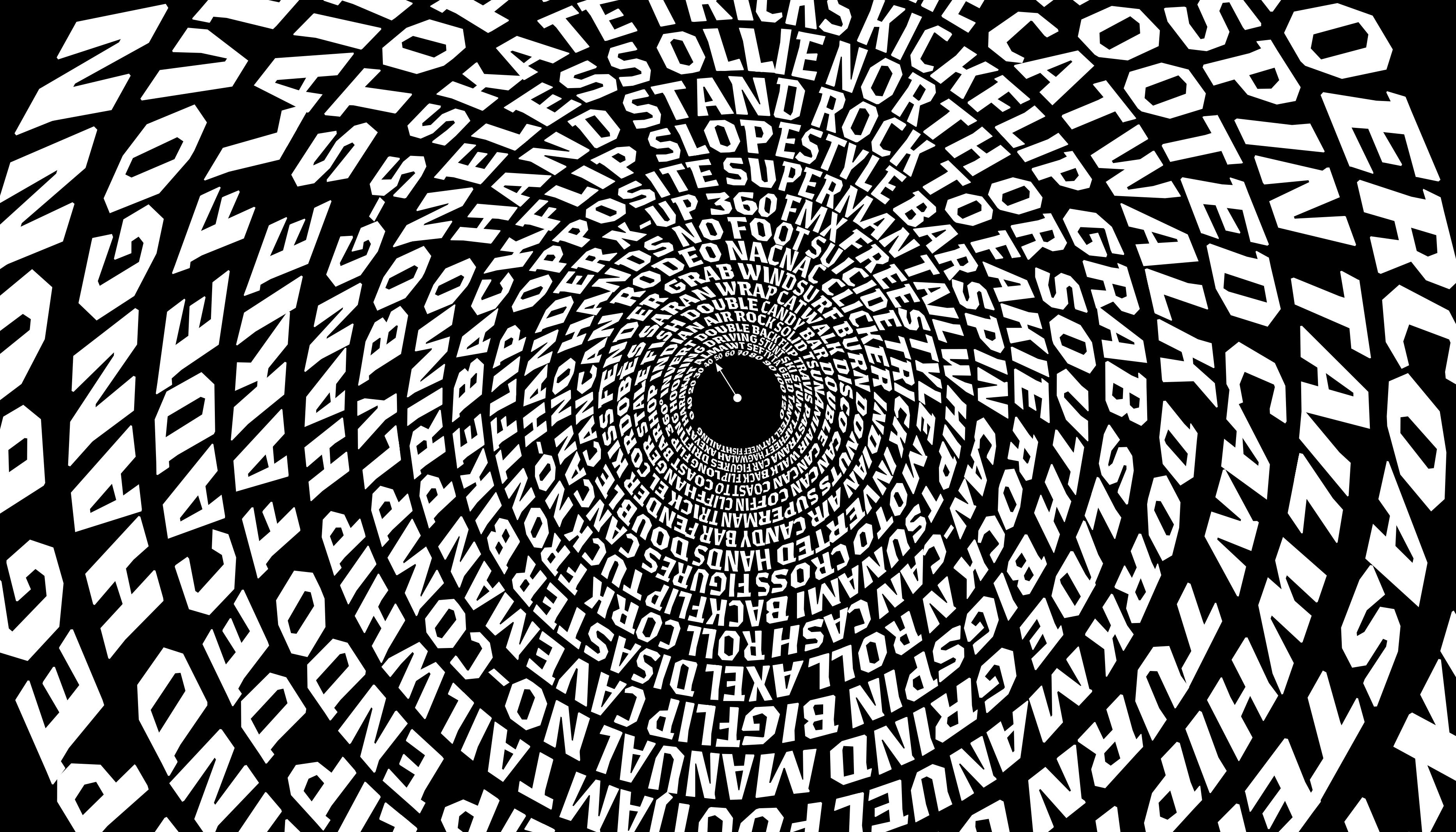
tige de selle brake hoodchainguard 01 3 cotter drive hettlage rondelle éventail plateau seat rail panier patins de frein pédalier hub lockring jeu de direction rallonge de guidon suspension luggage clavette 2 carrier backpedal brake cable headset toe clips 100 down tube chaîne chambre à air cadre basket cargo carrier 19 fourche inner tube casque axe moyeu à vitesses intégrées pédale bearing cartridge écrou/cône shifter bearing bar ends brake rayons kickstand 2 pedals lugs plaquette de frein hanger catadioptre master link câble

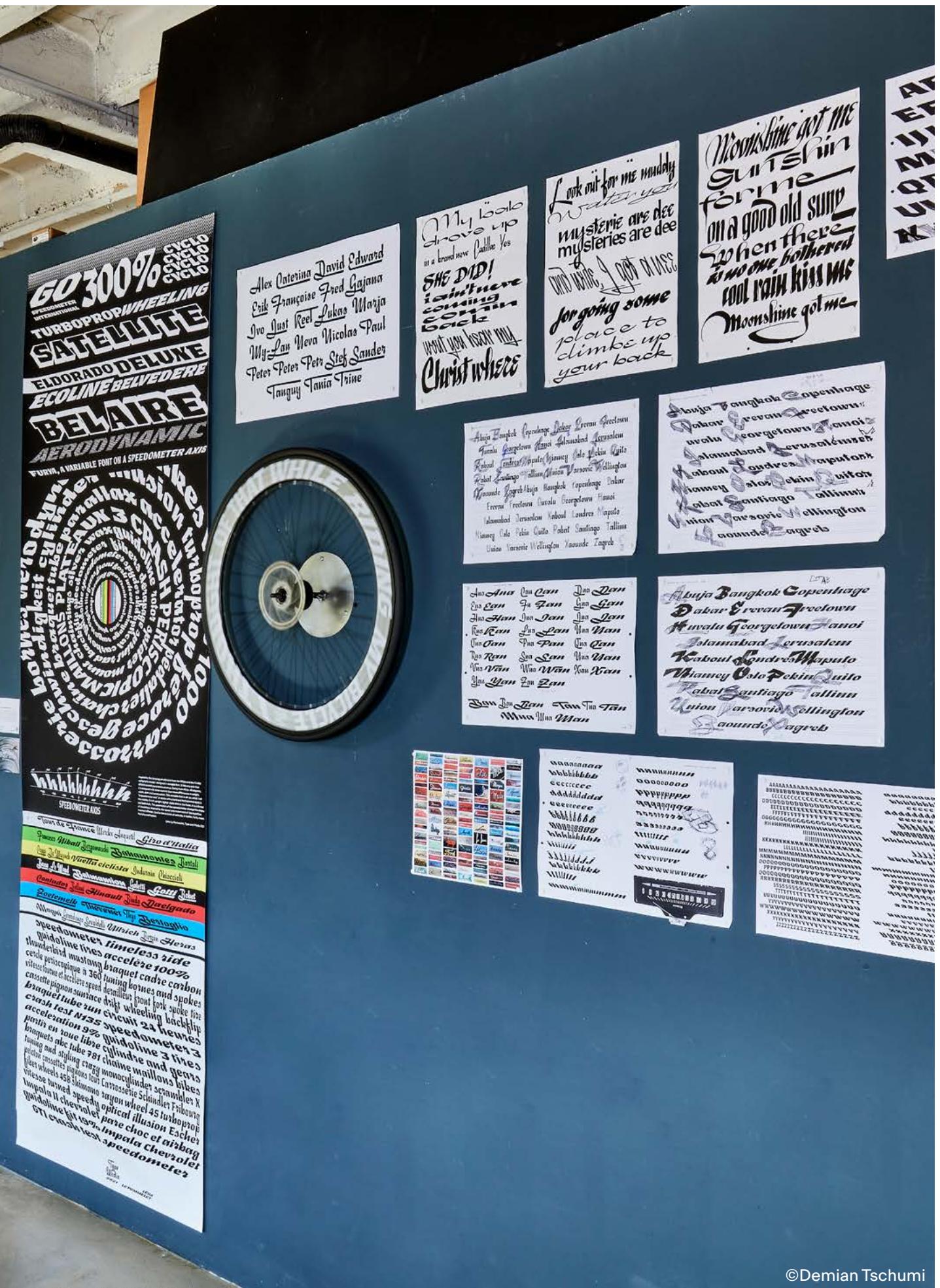




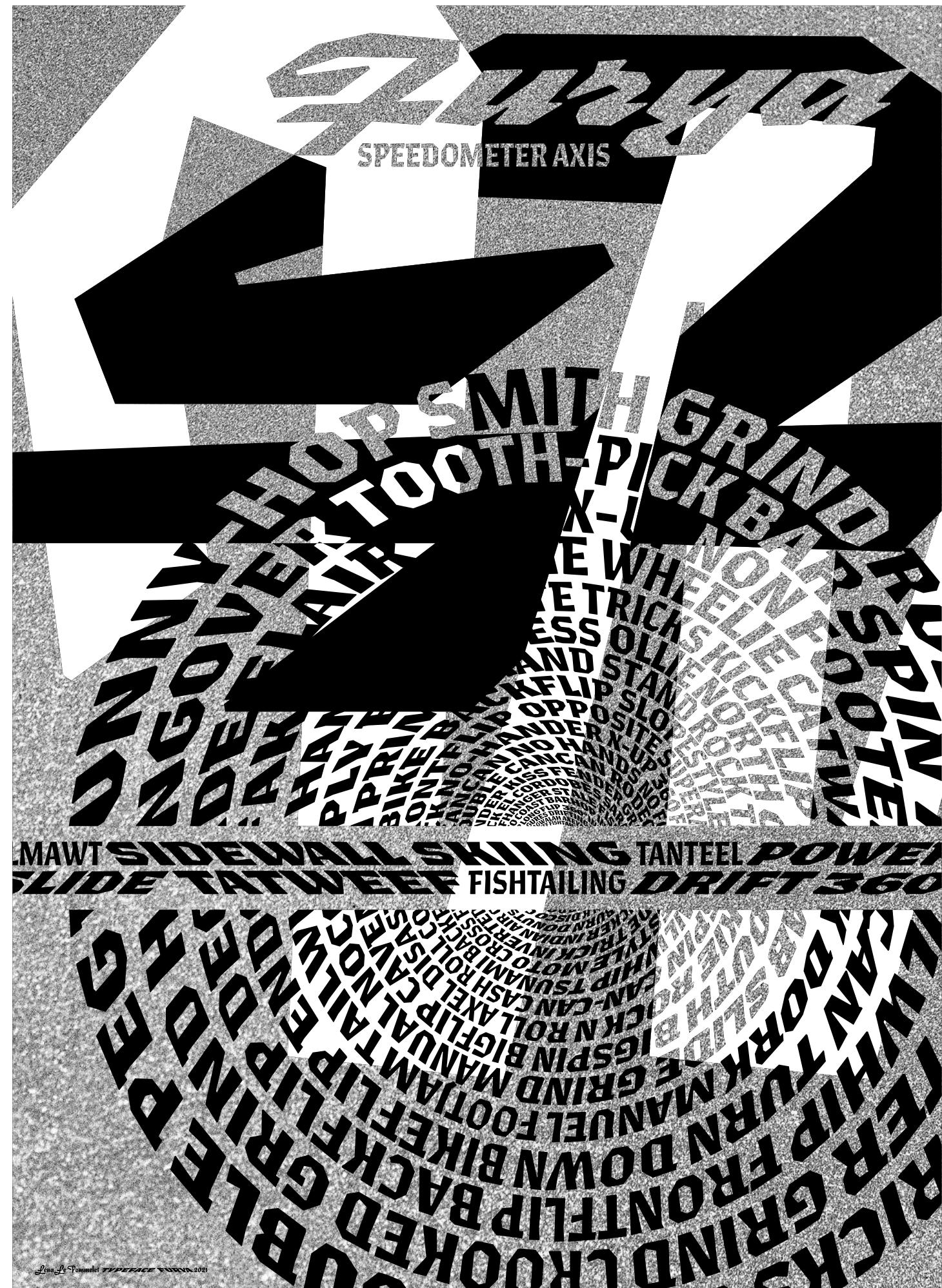
ASTRONG SIDDELEY SAPPHIRE
GRAN SPORT SPORTWAGON
PARKWOOD KINGSWOOD CORVAII
INDSOR CORONET DART DAYTONA
INCER MATADOR MONACO PHOENIX
OLARA CALIFORNIA SPYDER
FACEL VEGA FACELLIA FERGUSON PININFARINA
THUNDERBIRD FALCON FUTURA
GYRON MUSTANG RANCHERO SQUIRE
TARLINER TAUNUS ZEPHYR MARZAL ESP
VETTE JAVELIN JENSEN INTERCEPTOR
JEEP WAGONEER HUMBER HAWK
CHAÏKA INDY MEXICO MISTRAL
QUATTROPORTE SEBRING PAGODA
IGNETTE MERCURY MONTEREY COUPE
IMPEST CATALINA FIREBIRD
GRAND PRIX LEMANS STAR CHIEFTAIN
ARRACUDA FURY ROAD RUNNER SUPERBEE
SHELBY COBRA DAYTONA COUPÉ

FURYA
CARDO
FAIRLANE
GRAN TURISMO
FARGO
2021
SPEEDOMETER AXIS
BELVEDERE
BELAIRE





"From Den Haag to Lausanne" Exhibition — Renens — October 2020



2020
TYPE MEDIA
THE HAGUE

REVIVAL OF MEMPHIS

Memphis follows the source of Rudolf Wolf's Memphis Halbfette drawn between 1939 and 1943 in a family of 14 styles. My Revival captures the robustness and mechanic of the original of this typeface coming from the machine age. My goal was to expended the character set to Latin and Cyrillic extended, under the guidance of Ilya Rudemann for the Cyrillic part.

FEATURES

- full european language support
- Cyrillic
- Cyrillic extended
- proportional lining and tabular figures
- fractions and sup/inf figures
- case sensitive punctuation
- currency
- punctuation
- symbols and arrows



DIGITALISATION

Below are the drawing steps, and on the opposite page, a scale 1 scan faces the composition of the same text with my revival (size: 10.5pt).

bitmap from the scan
prijze

straight lines digitalisation
prijze

first cleaning of the shapes
prijze

harmonization and finalizing the drawing
prijze

32



mans prijzen — en Mietje van de Putte droeg dat puikje dan toch maar weg!

Het huis op den hoek bezat geen tuin, enkel een binnenplaats. Daaraan was, naar den bouwtrant des tijds, een holle, kille keuken gelegen. Gelukkig voor de dienstmaagden van toen, dat de muur tegenover ten minste meteen den Noordenwind keerde. Zon had de keuken, gesteld al dat haar vensters naar gunstiger hemelstreek waren gericht geweest, toch niet genoten, daarvoor was 't huis te hoog en lag dus de binnenplaats naar verhouding te diep. Gelijkvloers waren de ontvangstzalen, de eetkamer, de spreekamer, en op de eerste verdieping woonde het gezin. Ook bevonden zich hier voor een deel de slaapvertrekken, lange, smalle kamers, slechts van één schuifraam voorzien, echte pijpenladden. Men vindt ze nog veel in oude grote huizen. De smalle kamers kwamen alle uit op een portaal, dat tamelijk donker was; over 't geheel viel het boven met 't licht niet mee. Slechts de voorkamers aan den Dreef hadden twee ramen.

Verstoken achter de hoekkamer zat een eigenaardig hokje, te groot voor een kast en te klein voor iets anders. Het was als een eigen woninkje, een opkamertje, met een trapje van een tree of zes. Hier keek men door 't ééne oog van ter zijde de Kolenierstraat in; het langwerpig rond raampje, dat nooit is dichtgemetseld. Er hing een proper gordijntje voor, dat op ingewikkelde wijze verschoven moest worden, wegens het ongewone venstermodel. Alles hier was langwerpig rond. De lichtblauw geverfde planken liepen op zoodanige wijze langs de wanden, dat zich daar tussen een ovale ruimte bevond, nergens was een scherpe hoek te zien. En de kleine zoldering was een tongewelfje.

Waar het opkamertje voor diende? Voor paruikenkamertje. Want 't laat zich toch verstaan dat men deze maar niet te hooi en te gras door de slaapkamer liet zwerven, om van den drager te glijden of in elk geval stoffig te worden. De staatsieparuiken waren hier veilig en wel weggezet. Het leken vroede hoofden zoo, welke, dicht bijeen gestoken, over 's Lands belangen delibereerden. Maar om de paruiken kwam Mietje van de Putte hier niet. Voor haar was het opkamertje het mooiste poppenhuis dat zich liet bedenken.

Zij speelde hier met haar zuster Santje. Doch Santje was een paar jaar ouder, en in dien tijd waren de meisjes gauw groot. Ze wer-

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Pages extracted from the essay who present this project of revival step by step.

Memphis Tennessee 1970 style

ШИНЫ 10
trail Скр
slab road



STEMPEL, LINOTYPE AND MEMPHIS



From 1900 to 1983, D. Stempel AG had an exclusive relationship with the Linotype Company, as one of the producers of matrices for the Linotype machine. After this collaboration, the type design department was bought by Linotype AG. The printing machine had already been on the market for 40 years when *Memphis* was released. Thereby *Memphis* became used on a lot of printed products all around the globe. On the specimens produced by D. Stempel AG, I noticed that words, sentences and false ads were written in a variety of languages: German of course, English, French, Italian or Swedish. This marketing gesture might have helped to sell more of the matrices and spread the use of this slab serif in a lot of countries.

In 1929, when Dr. Rudolf Wolf presented his new creation, he named it *Memphis halbfette*. Through the years he designed several styles of this family and named them with German terms. But not all of them were adapted and released on the new tools for printing or designing. In the 1939 catalogue, Linotype chose not to publish the *Schmalfette* (first condensed) nor the *Licht* and the *Luna* (shadow versions of *Memphis*) and the other names were changed to English. It is a pity because *Memphis Luna* (1937) belongs to the first generation of shadow typeface along with the three sans serifs: *Plastico* (1929), *Gill Sans Shadow* (1932-1936) and *Umbra* (1935)¹⁸. But thanks to its serifs, the result of the shadow casting is very particular: the proportions of the shadow compared to the relief balances the letter well.

date of creation	German name	English name	distribution
1929	Memphis halbfette	Memphis Bold	Linotype
1930	Memphis zarte	Memphis Light	Linotype
1931	Memphis magere	Memphis Medium	Linotype
1932	Memphis licht	Memphis Engraved*	-
1932	Memphis Buchschrift	Memphis Text*	-
1932	Memphis Buchschrift halbfette	Memphis Text Bold*	-
1932	Memphis schmalfette	Memphis Narrow Bold	-
1933	Memphis fetz	Memphis Extra Bold	Linotype
1935	Memphis kursiv mager	Memphis Medium Italic	Linotype
1936	Memphis kursiv halbfette	Memphis Bold Italic	Linotype
1937	Memphis Luna	Memphis Shadow*	-
1938	Memphis-Universal mager	Memphis Medium Condensed	Berthold BO
1939	Memphis-Universal halbfette	Memphis Bold Condensed	Berthold BO
1943	Memphis-Universal fetz	Memphis Extra Condensed	Berthold BO

* names suggested according to today's uses

18 Heidrun Osterer and Philipp Stamm, Adrian Frutiger - Typefaces: The Complete Works, 2014

Konzertabend
Bauwirtschaft
Handelsbank
Die Reklame
KARLSRUHE
Motorenwerk
Photographies
Letra cursiva
MODESALON
Teléfono automático
Schnellbahnbetrieb
Stahlkonstruktion

Memphis-Bedankt!
Die Gedanken und Ideen,
die nicht nur in adwären Zeilen,
sondern auch, wenn alle Bilder jalousie,
sind sie überzeugend beschrieben,
dass sie besonders ungewöhnlich
bedeutend und malende, dass es sehr

Heidrun-Magda-Reckhardt
Die Gedanken und Ideen,
die nicht nur in adwären Zeilen,
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bedeutend und malende, dass es sehr

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DR. RUDOLF WOLF (1895-1942)

Dr. Rudolf Wolf who designed *Memphis* worked as advertising manager for D. Stempel AG in Frankfurt am Main, Germany. From 1922 to 1942 he was responsible for the type design department. He worked on the revival of *Gramond* from 1925 to 1932 and then on *Memphis* from 1939 to 1942. On the first drawing of *Memphis* provided to me by Frank Grießhammer, who originally received them from Rainald Wolf - Rudolf Wolf's son -, we can easily see that *Memphis* was drawn like a geometric, modernist grotesque typeface with geometric serif. Only one year before the first *Memphis* was published by D. Stempel AG, the foundry required the *Elegant-Grotesk* design by Hans Mohring. We can imagine how this new design, freely inspired/copied from *Futura*, was very influential to Rudolf Wolf. Those rectangular, round, and triangle forms are also the main grid for *Memphis*. There is also a prominent resemblance between some details like the shape of the ampersand, the 'g' lower-case, and the rectangular shapes of the dieresis. I like to imagine those two type designers working in the same office influencing each other.

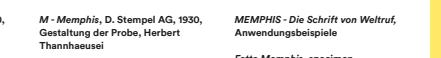
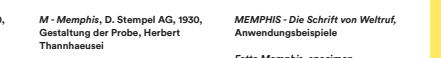
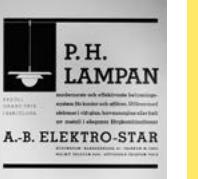
ADVERTISING AND MEMPHIS

Egyptian was treated with the disdain of twentieth-century typographic purists, whose concern was "beauty" rather than business, sank into oblivion until post-war German type designers re-discovered its possibilities in the field of commercial printing.

Frederic A. Horn, Type Tactics: The Egyptians, Commercial Art & Industry, 1936

In the D. Stempel factory, Dr. Rudolf Wolf was not only a typeface designer, he was also employed to work on the marketing production of the foundry. His commercial vision and productions helped the foundry to promote and sell worldwide their typefaces. On pretty much every specimen of *Memphis* I could see, there were always several pages of fake advertising. A large part of them were about cars and tyres (Continental or Goodyear), but there were also ads for pens (Pelikan), Champagne (Moët et Chandon), razor blades, gasoline (Shell or Peugeot), lamps, washing powder or airline companies (Lufthansa). The strong graphic design is very much inspired by the Bauhaus movement. On some ads about architecture, every element illustrates the particular style of this period: the modernist and brutalist architecture, the black and red colours, a maximum of impact with a maximum contrast, and the *Memphis* typeface with those strong lines drawn by the serifs.

at the automobile shows
note that the most
popular..fastest selling..
easiest steering cars are
equipped with steering
GEMMER
MANUFACTURING COMPANY, DETROIT

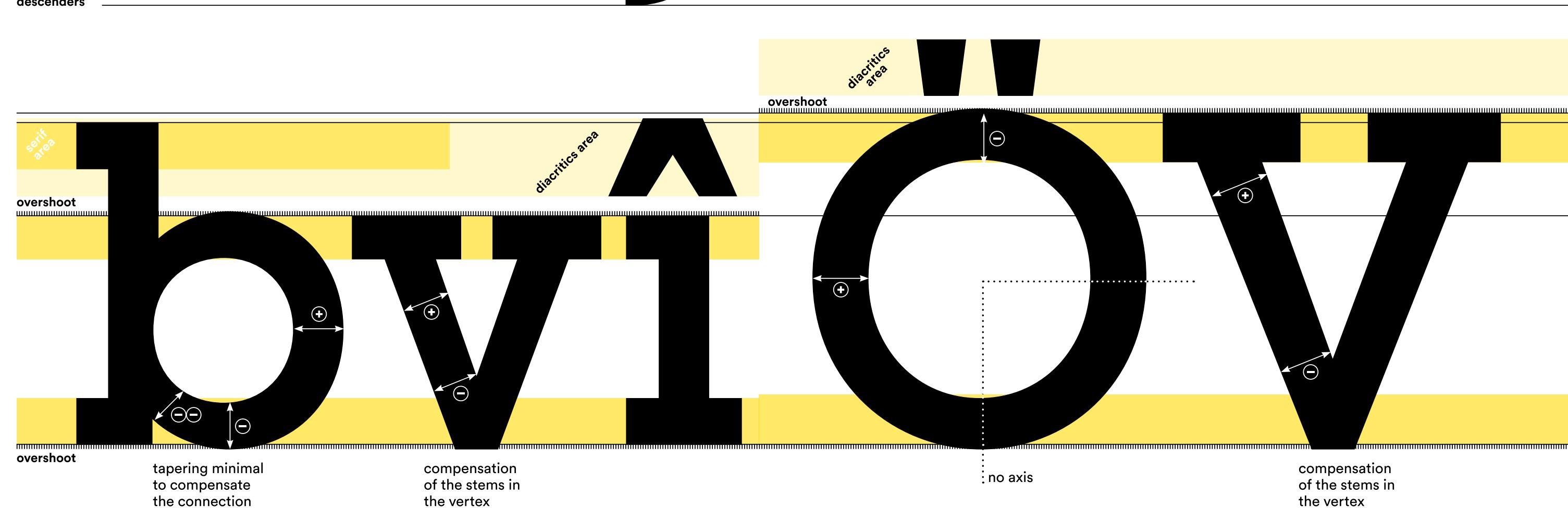
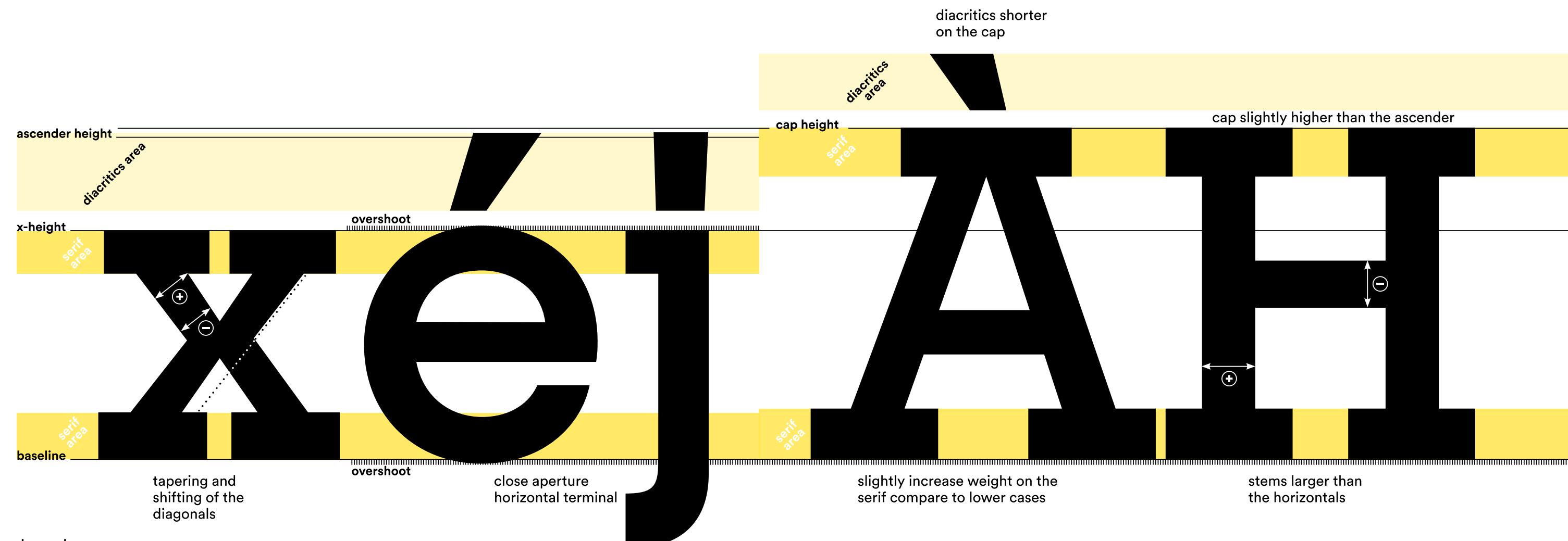


Zarte Memphis, D. Stempel AG, Frankfurt a/Main, 1930

Fette Memphis, specimen advertising, Schriftgiesserei D. Stempel AG

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English

The first patent for what appears to be a standard pneumatic tire appeared in 1847 lodged by Scottish inventor Robert William Thomson. However, this never went into production. The first practical pneumatic tire was made in 1888 on May Street, Belfast, by Scots-born John Boyd Dunlop, owner of one of Ireland's most prosperous veterinary practices.

IT WAS AN EFFORT TO PREVENT THE HEADACHES OF HIS 10-YEAR-OLD SON JOHNNIE, WHILE RIDING HIS TRICYCLE ON ROUGH PAVEMENTS. HIS DOCTOR, JOHN LATER SIR JOHN FAGAN, HAD PRESCRIBED CYCLING AS AN EXERCISE FOR THE BOY, AND WAS A REGULAR VISITOR. FAGAN PARTICIPATED IN DESIGNING

Polish

Po opatentowaniu opony pneumatycznej z zaworem, John Boyd Dunlop, z wykształcenia weterynarz, założył swoją pierwszą fabrykę opon w 1889 roku. Rowery mogą więc jeździć na oponach, które są gumowymi piłeczkami napełnionymi powietrzem i otocznymi metalową obręczą. Jeśli poprawia się komfort, to w przypadku przebicia opony zmiany

OPONY TO DŁUGA I DELIKATNA OPERACJA. ÉDOUARD MICHELIN SPOTKAŁY ANGIELSKIEGO ROWERZYSTĘ PROSZĄCEGO O NAPRAWĘ PODCZAS JAZDY W CLERMONT-FERRAND. TEN ROWERZYSTA DAŁBY MU POMYSŁ NA DĘTKĘ. ÉDOUARD I JEGO BRA苍 ANDRÉ MICHELIN WYNALEŻLI NOWY SYSTEM OPON Z DĘTKĄ,

French
Après avoir fait breveter un pneu à air avec valve, John Boyd Dunlop, vétérinaire de formation fonde en 1889 sa première manufacture de pneumatiques. Les vélos peuvent ainsi rouler sur des pneus qui sont des boudins de caoutchouc gonflés d'air et entourant une jante métallique. Si le confort est amélioré, en cas de crevaison, changer de pneu.

UNE OPÉRATION LONGU
DÉLICATE. ÉDOUARD
AURAIT RENCONTRE
CLISTE ANGLAIS
UNE RÉPARATION
PASSAGE À CHA
RAND. CE CY
DONNÉ L'ID
À AIR. ÉDO
ANDRÉ MI

Portuguese

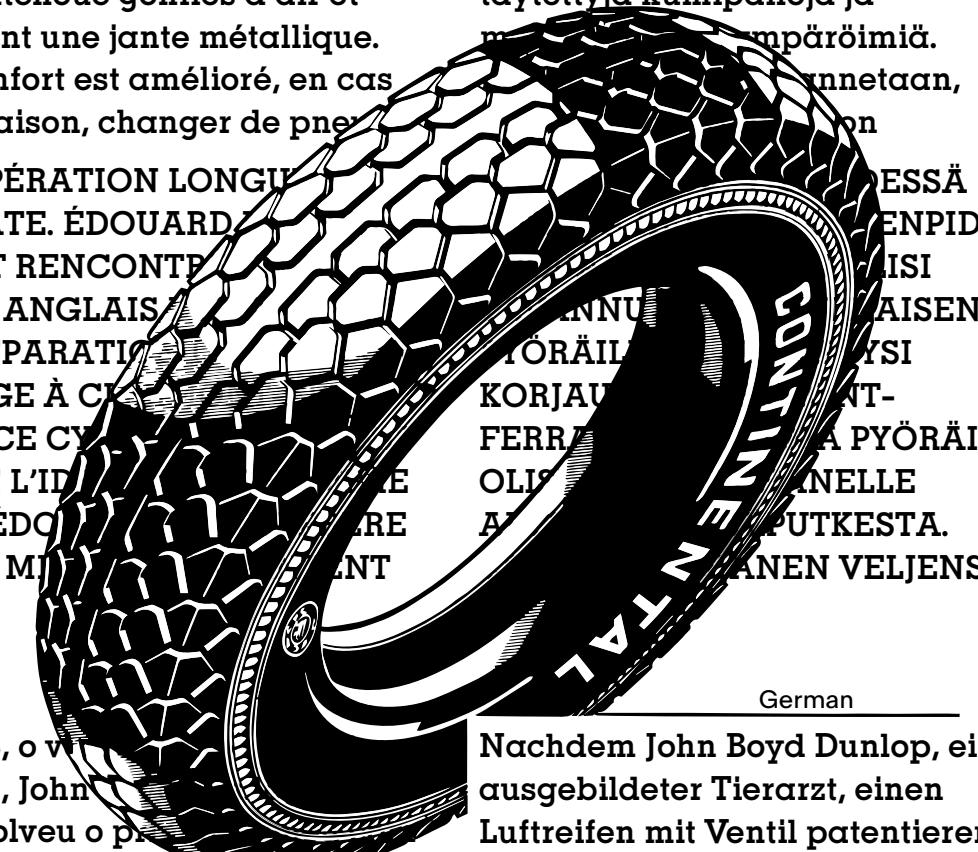
Em 1888, o escocês, John Dunlop desenvolveu o pneu de câmara de ar para um velocípede de seu filho de nove anos de idade, antes disso, as rodas eram de madeira, ferro, ou materiais compostos, o que prejudicava a condução e conforto, esse triciclo era utilizado para ir à escola pelas ruas esburacadas de Belfast.

PARA RESOLVER O PROBLEMA
TREPIDAÇÃO, DUNLOP INFLOU
ALGUNS TUBOS DE MANGUEIRA
DE LÁTEX, UTILIZADOS EM ME-
DICINA, ATRAVÉS DE UMA BOM-
BA DE AR DE INFLAR BOLAS. DI-
POIS, ENVOLVEU OS TUBOS CO-
UMA MANTA DE LONA PARA
PROTEGER E COLOCOU EM VO-
TA DA RODA DO TRICICLO. ATÉ

Finnish
Patentoidessaan venttiilillä varustetun ilmarenkaan John Boyd Dunlop, koulutukseltaan eläinlääkäri, perusti ensimmäisen rengastehtaan vuonna 1889. Polkupyörät voivat siis ajaa renkaille, jotka ovat ilmalla täytettyjä kumipalloja ja m...mpäröimiä. Tunnetaan, on

Nachdem John Boyd Dunlop, ein ausgebildeter Tierarzt, einen Luftreifen mit Ventil patentieren ließ, gründete er 1889 seine erste Reifenfabrik. Fahrräder können daher auf Reifen fahren, bei denen es sich um mit Luft aufgeblasene Gummibälle handelt, die von einer Metallfelge umgeben sind. Werden der Komfort verbessert wird, ist das Wechseln des

E RIEFENS IM FALLE EINER REIFENPANNE EIN LANGER UND HEIKLER VORGANG. ÉDOUARD MICHELIN HÄTTE WÄHREND SEINER ÜBERFAHR IN CLERMONT-FERRAND EINE ENGLISCHEN RADFAHRER GETROFFEN, DER UM EINE REPARATUR BAT. Dieser RADFAHRER HÄTTE IHM DIE I



Danish

Efter at have patenteret et pneumatiske dæk med en ventil, grundlagde John Boyd Dunlop, en dyrlæge ved uddannelse, sin første dækfabrik i 1889. Cykler kan derfor køre på dæk, der er gummirugler oppustet med luft og omgivet af en metalfælg. Hvis komforten forbedres i tilfælde af punktering, er det lang og delikat at skifte dæk. Édouard

MICHELIN VILLE HAVE MØDT
EN ENGELSK CYKLIST, DER BAI
OM EN REPARATION UNDER SI
PASSAGE I CLERMONT-FERRA
DENNE CYKLIST VILLE HAVE
GIVET HAM IDEEN OM SLANG
JÄ ÉDOUARD OG HANS BROR AN-
DRÉ MICHELIN OPFANDT ET N
DÆKSYSTEM MED ET INDRÉ R
DER BLEV PATENTERET I 1891.

Icelandic
Fyrstu hjólbarðarnir voru ræmur af leðri, síðan járni (enn síðar stó sem sett voru á viðarhjól, á vögnum. Menntaður vinnumað létt hjólbarðann þenjast út með því að setja það í eldsmiðju, setti það yfir felguna og þvingaði það saman, sem olli því að málmurin herptist aftur saman í sína upphaflegu stærð, svo það passo þétt utanum felguna.

FYRSTA EINKALEYFIÐ FYRIR
EINFALDAN UPPBLÁSANLEGAN
HJÓLBARDÁ VAR GEFIÐ
ÚT 1847, SKRÁÐ Á SKOSKA
UPPFINNINGAMANNINN ROBERT
WILLIAM THOMSON. HINSVEG
FÓR ÞESSI HJÓLBARÐI ALDREI
FRAMLEIÐSLU. FYRSTA HAGNÝ
UPPBLÁSANLEGI HJÓLBARÐINI
VAR BÚIÐ TIL 1888 Á MAY STREET

Russian

Первый патент на стандартную пневматическую шину был получен в 1847 году шотландским изобретателем Робертом Уильямом Томсоном. Однако это так и не было запущено в производство. Первая практическая пневматическая шина была изготовлена в 1888 году на Мей-стрит в Белфасте шотландцем Джоном Бойдом

ДАНЛОПОМ, ВЛАДЕЛЬЦЕМ
ОДНОЙ ИЗ САМЫХ
ПРОЦВЕТАЮЩИХ
ВЕТЕРИНАРНЫХ КЛИНИК
ИРЛАНДИИ. ЭТО БЫЛА
ПОПЫТКА ПРЕДОТВРАТИТЬ
ГОЛОВНЫЕ БОЛИ У ЕГО
10-ЛЕТНЕГО СЫНА ДЖОННИ,
КОГДА ОН ЕХАЛ НА СВОЕМ
ТРЕХКОЛЕСНОМ ВЕЛОСИПЕДЕ

България
Първият патент за това,
което изглежда като
стандартна пневматична
гума, се появява през 1847 г.,
подаден от шотландския
изобретател Робърт Уилям
Томсън. Това обаче така и не
влезе в производство. Първата
практична пневматична гума
е произведена през 1888 г. на Main
Street, Белфаст, от родения в

ШОТЛАНДИЯ ДЖОН БОЙД
ДЪНЛОП, СОБСТВЕНИК НА ЕДИ-
ОТ НАЙ-ПРОСПЕРИРАЩИТЕ
ВЕТЕРИНАРНИ ПРАКТИКИ
В ИРЛАНДИЯ. ТОВА БЕШЕ
УСИЛИЕ ДА ПРЕДОТВРАТИ
ГЛАВОБОЛИЕТО НА
10-ГОДИШНИЯ МУ СИН ДЖОНИ
ДОКАТО КАРАШЕ ТРИКОЛКАТА
СИ ПО НЕРАВНИ НАСТИЛКИ.

2017
UNITED NATIONS
GENEVA

UN ARIANA

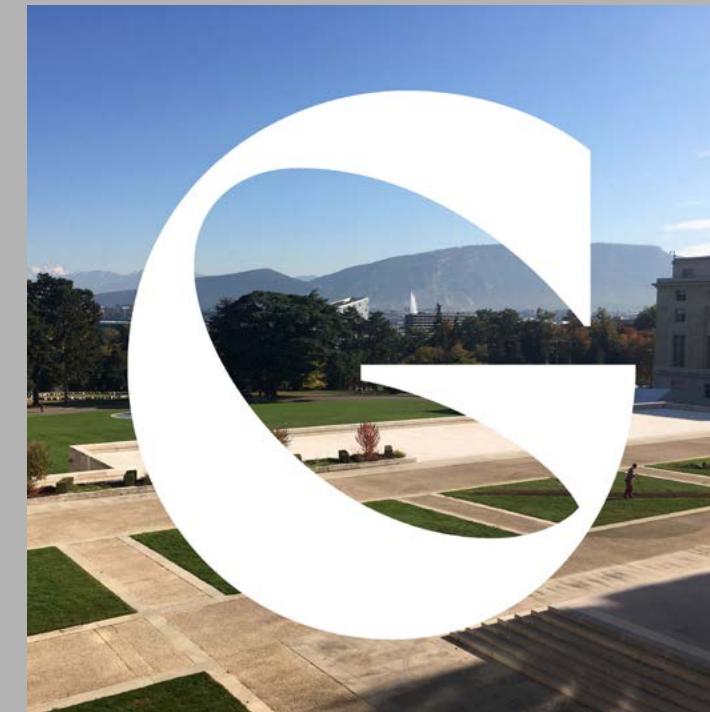
Creation of an exclusive display typeface for the UN Printing Section in Geneva.

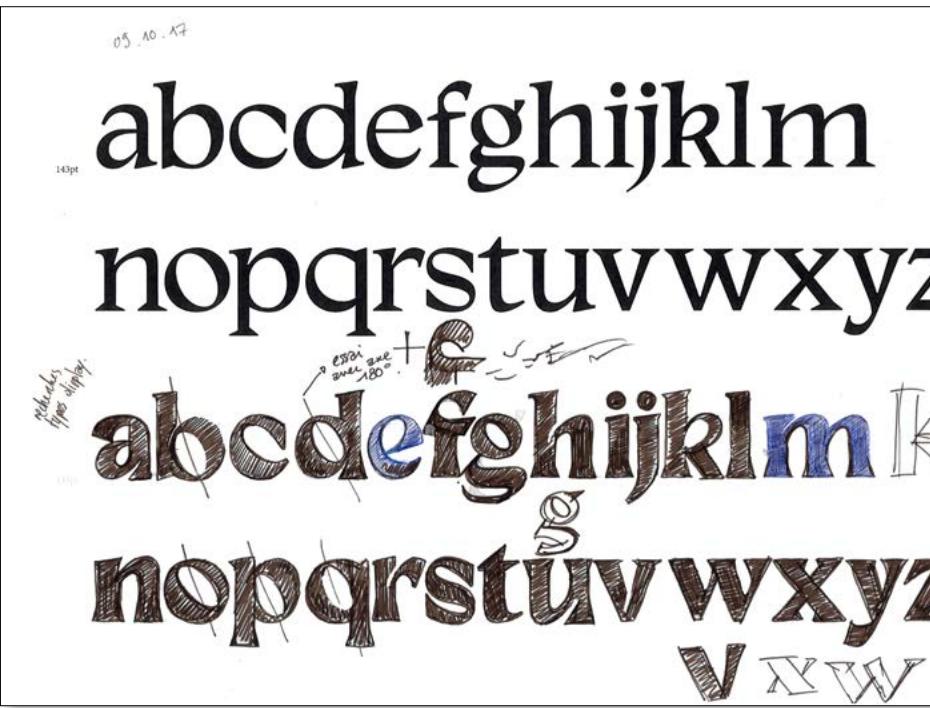
I worked with the archivists in the office in Geneva to find original printed documents dating from the early days of the League of Nations. I combined some design elements from these to create a typeface that reflect the history of multilateralism in Geneva. The typeface was named « UN Ariana » after the location of the League at the Palais des Nations in the Ariana park.



FEATURES

- 2 styles display regular and bold
- 58 languages
- standard ligatures
- currencies
- mathematical signs
- denominators and numerators
- lining, old style,
- proportional and tabular figures
- uppercase accented characters





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long forme *ferme*

BLANC OK *ONIR OK*

nopqrstuvwxyz

+ ferme *+ long* *+ gras.* *aplatisir* *aplatisir* *+ ferme* *aplatisir*

long forme *ferme*

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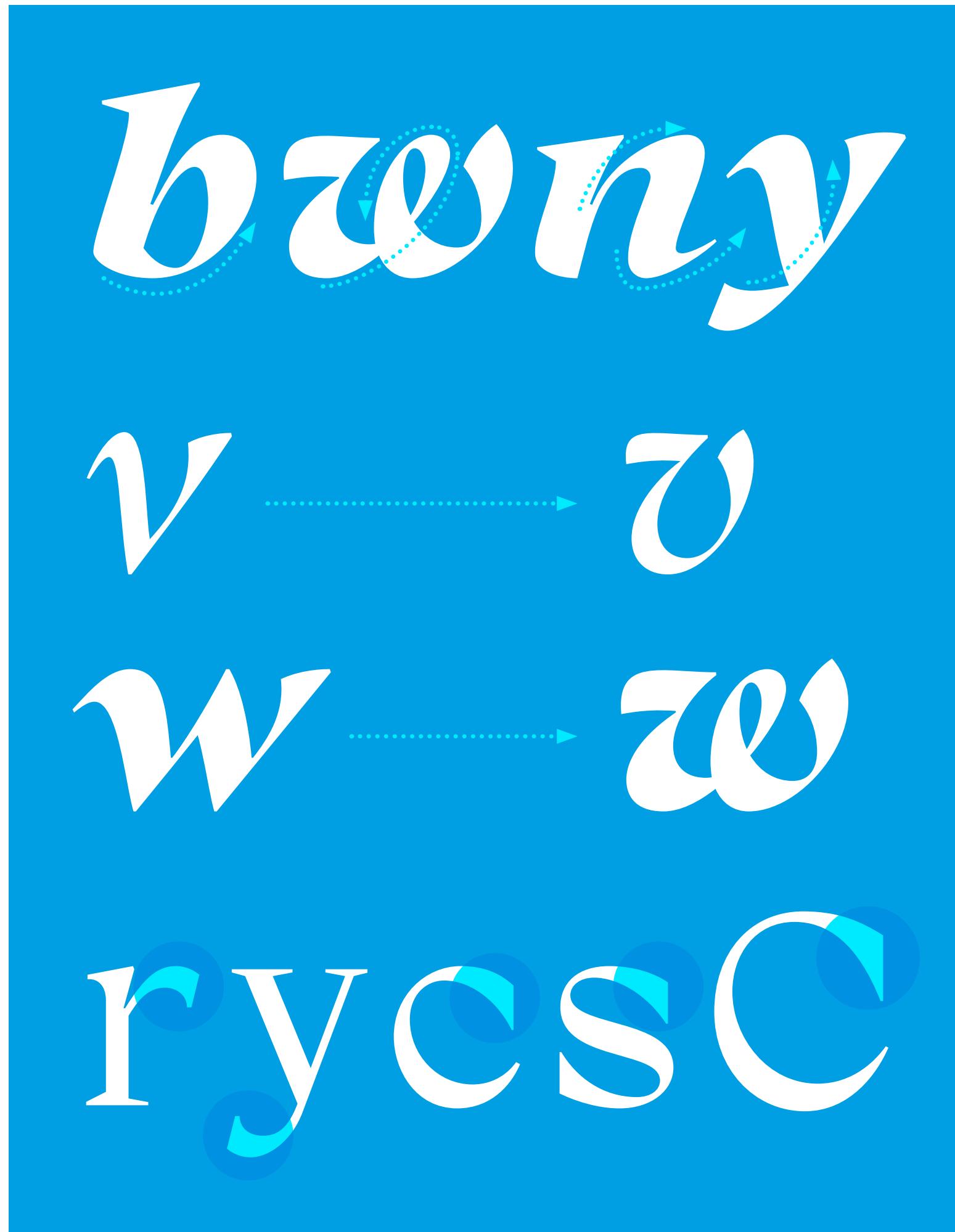
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Black
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Office des Nations Unies
MICHAEL MØLLER
Charte de San Francisco 1945
Palais des Nations
Tatiana Valovaya

DCM Division of Conference Management

Directeur général

Office des Nations Unies

Genève

PARC DE L'ARIANA

38th session of the Human Rights Council

António Guterres

Bangkok, Beyrouth, Nairobi, Santiago & Vienne diplomatie internationale

2017
KEEL CHAN

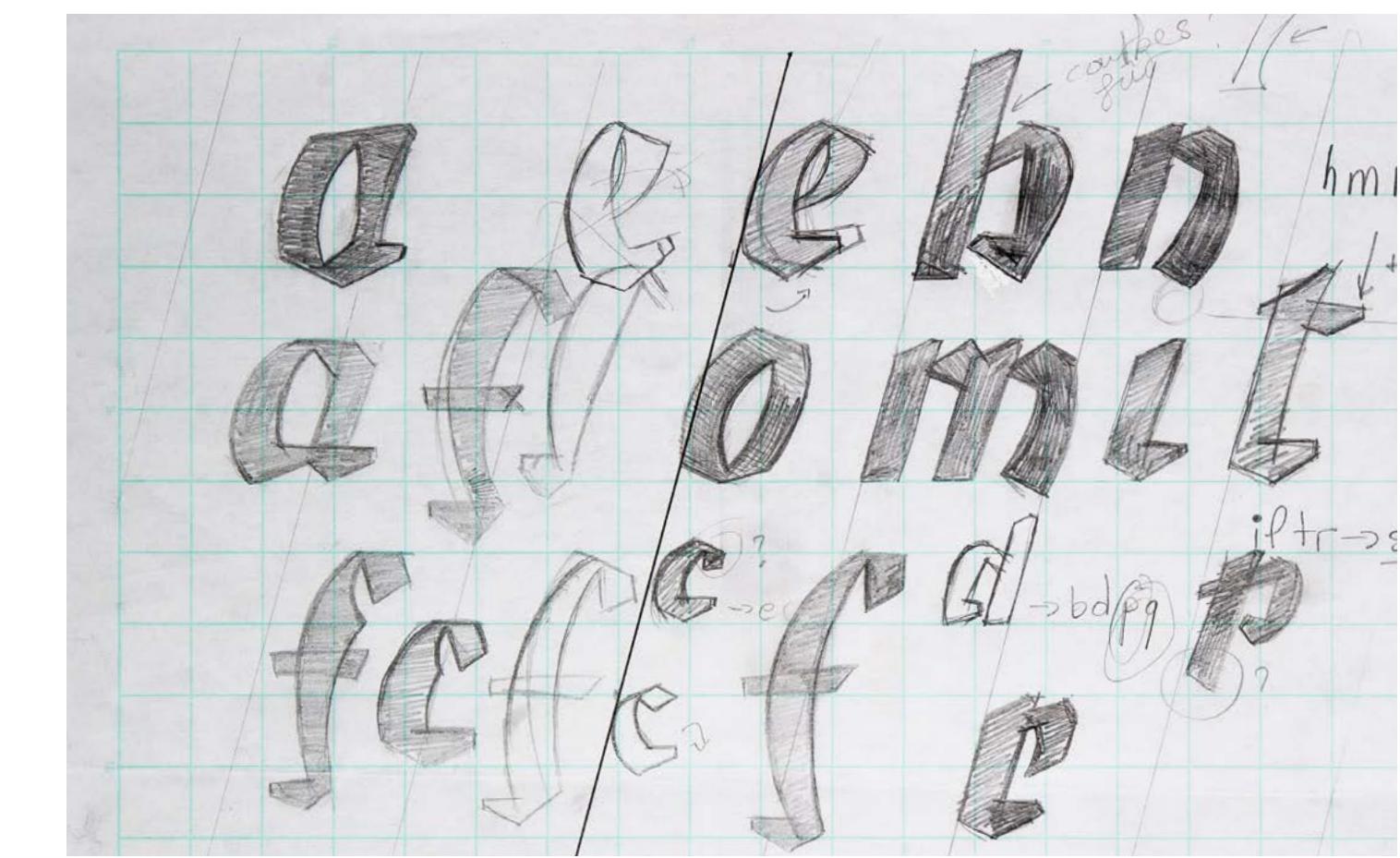
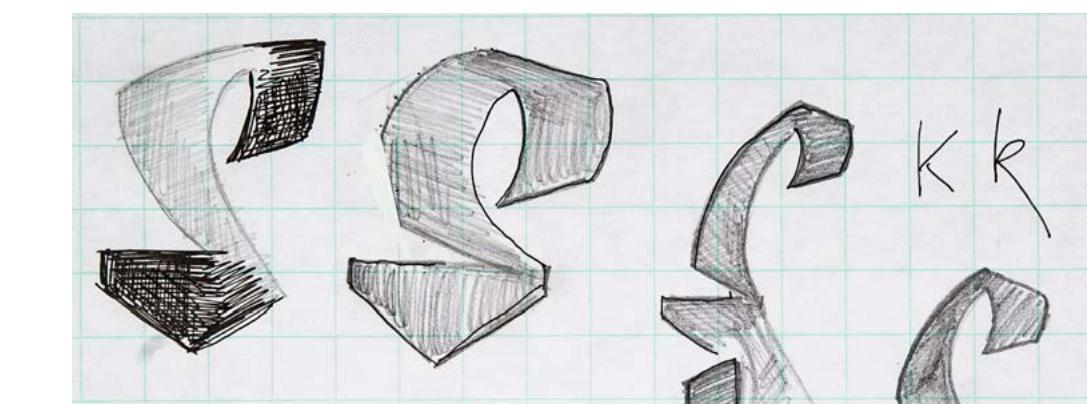
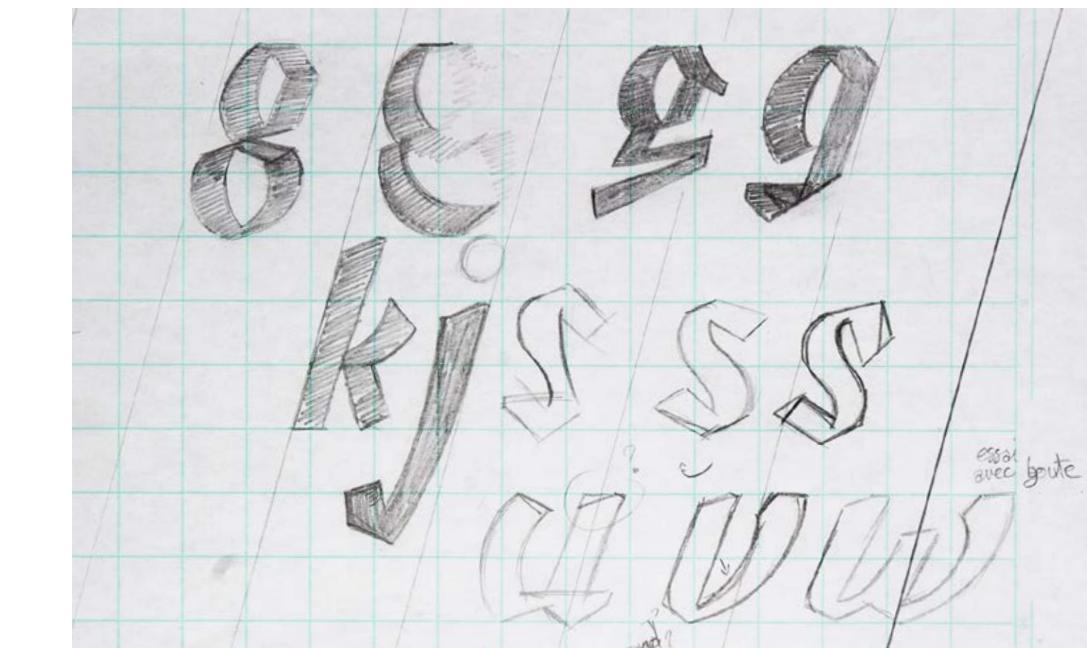
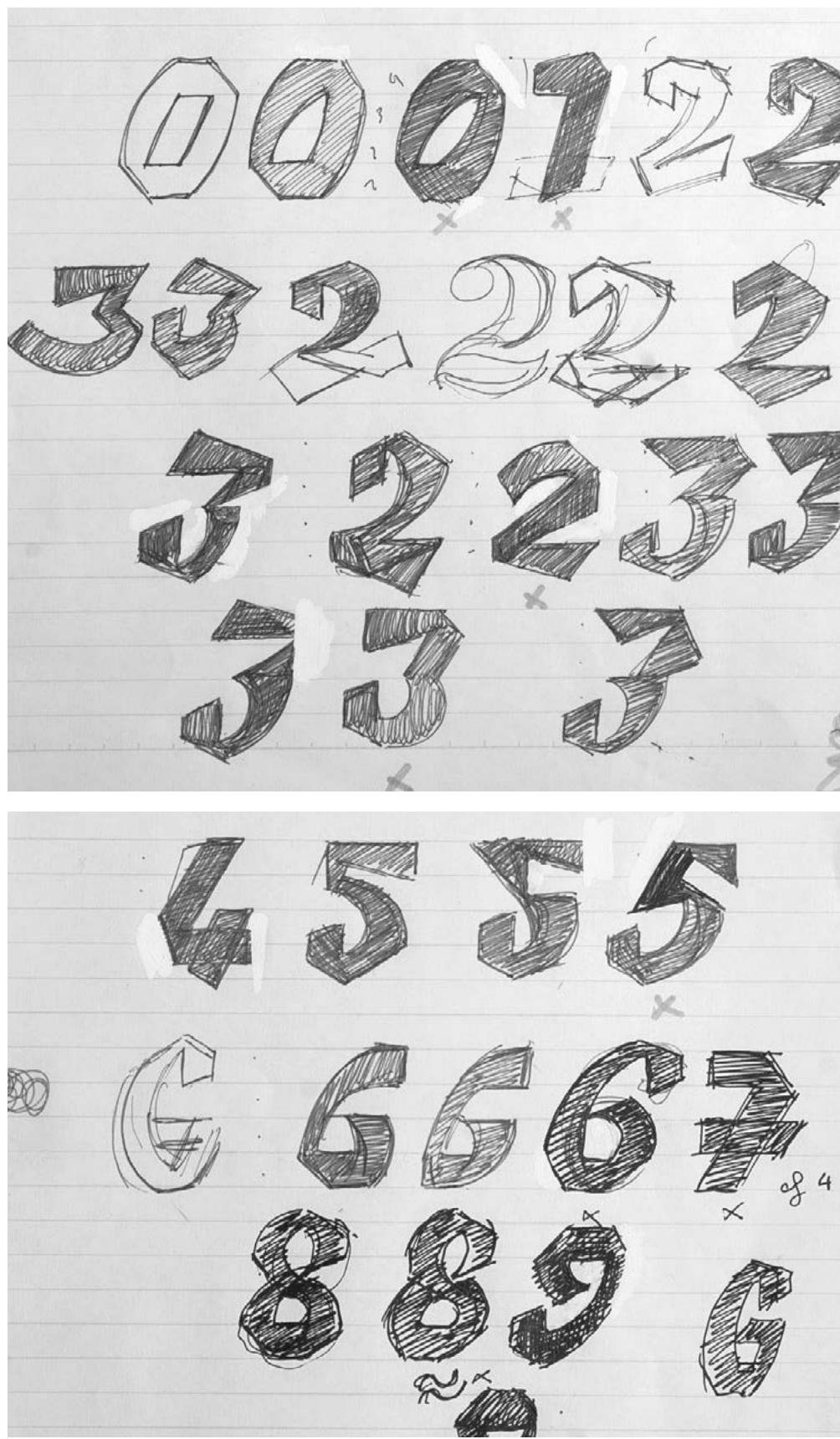
NOK NOK NOK

Creation of an exclusive typeface for a collective. Inspired by the sharpness and cut of the Mercurius typeface by the wood engraver Imre Reiner, Nok Nok is playing with curves stopped by angular breaks.

FEATURES

- 2 Styles Bold and Black
- Uppercase
- Lowercase
- Numerals
- Currency
- Punctuation
- Symbols





NOK
NOK
NOK

AGE MAKI
SHIKORO

*Yoshi kabuto
Namban kabuto
Suji-bachi
Kawari kabuto
Hinero-nari*

bashū

maeda

NOK
NOK
NOK

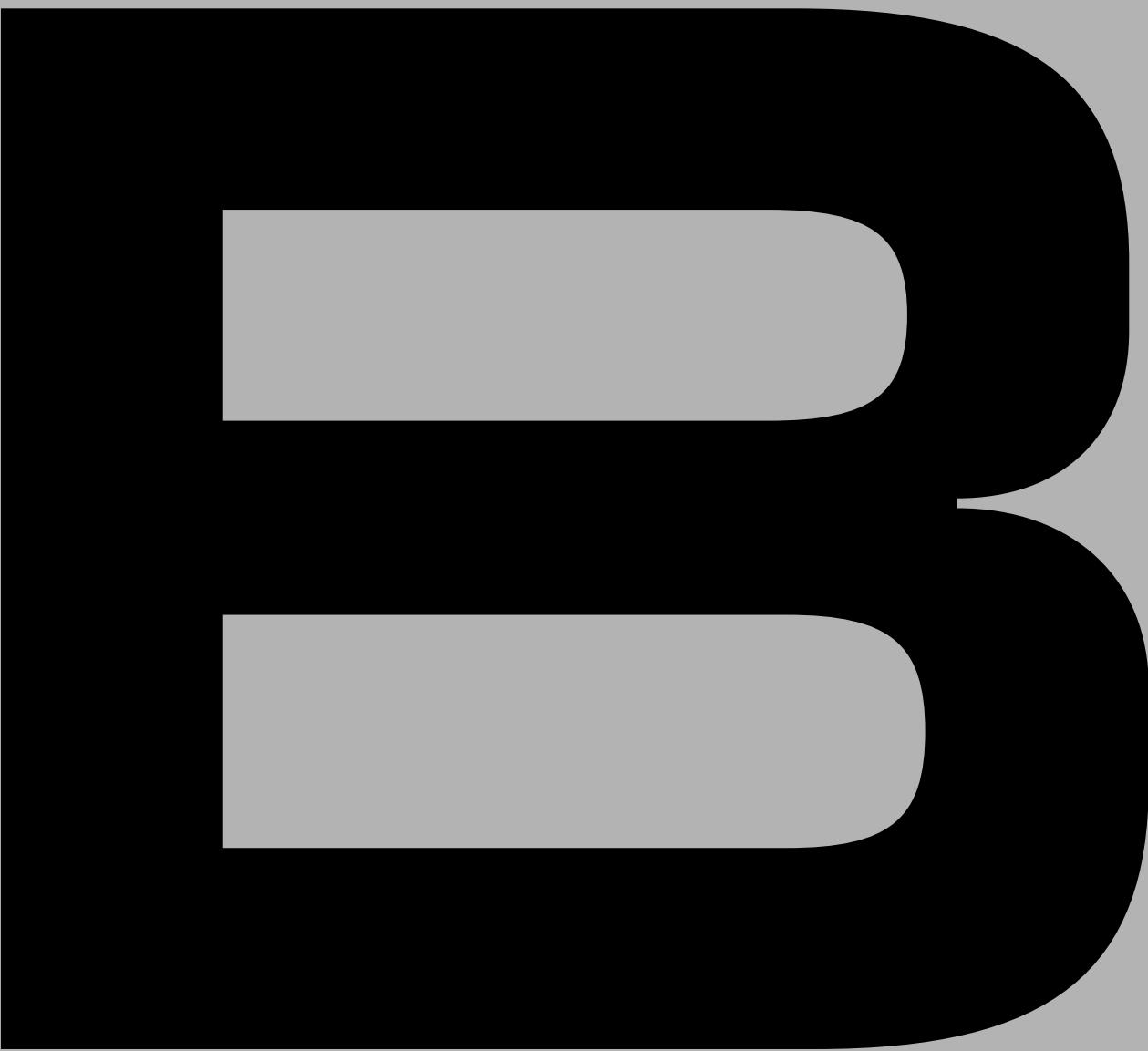
abcde
AZÉ

345

KODAK

CHAVANNES

Creation of a typeface from the 1970's signage made on the front of the building. Application on the Menu, for a stone carving and another signage.



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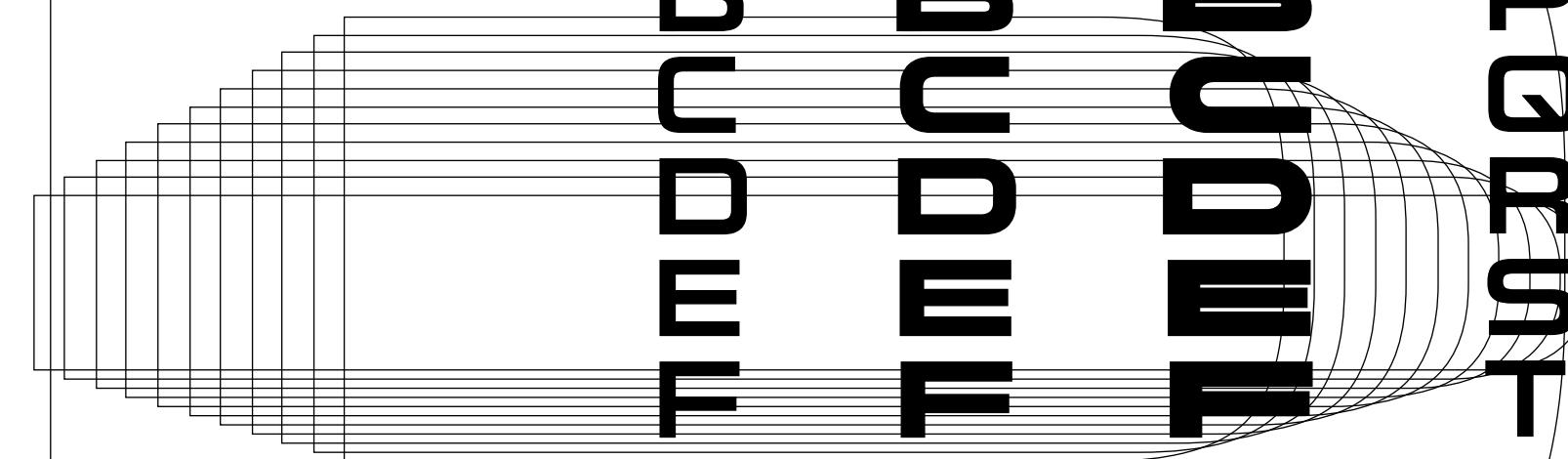
CHAVANNES

CAFE DE CHAVANNES



in-situ photos, painting from the seventies





2020
TYPE MEDIA
THE HAGUE

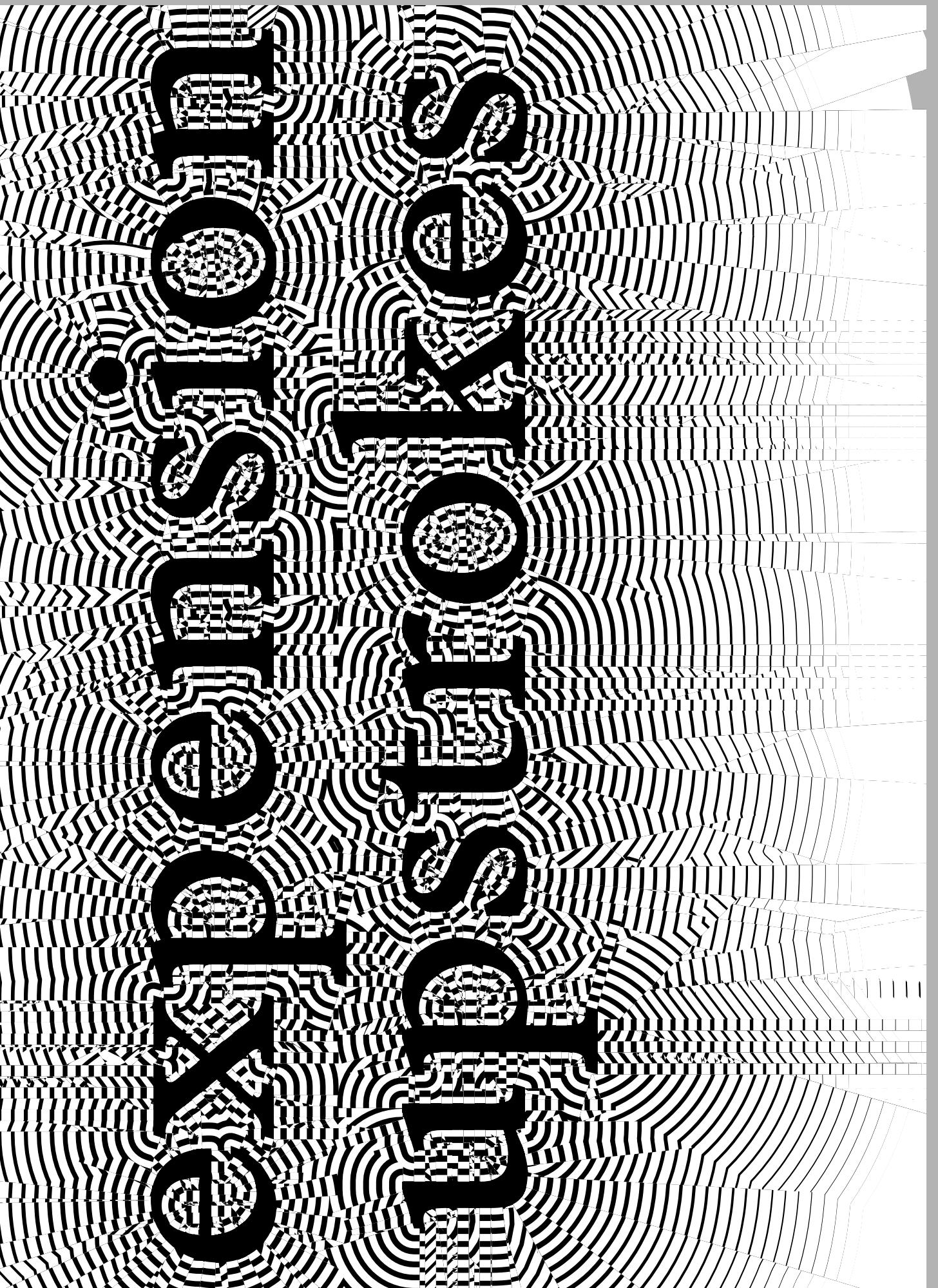
FAMILLE

An exploration of broad nib contrast through the design of a type family designed for text usages.

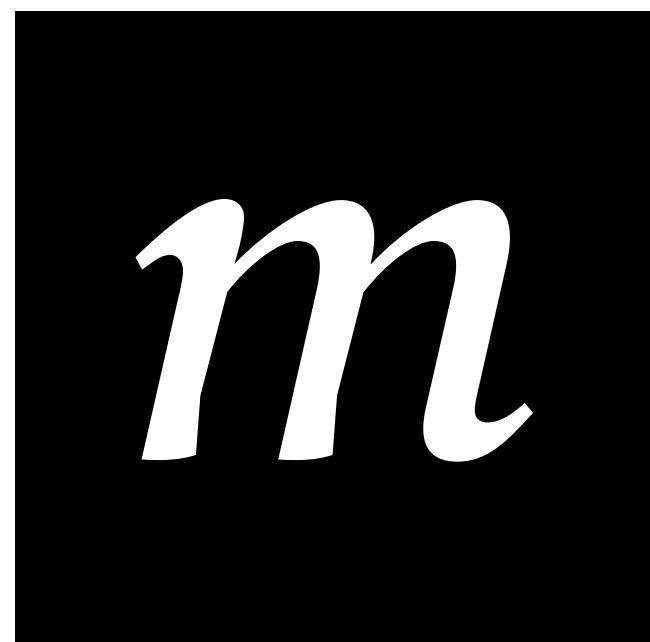
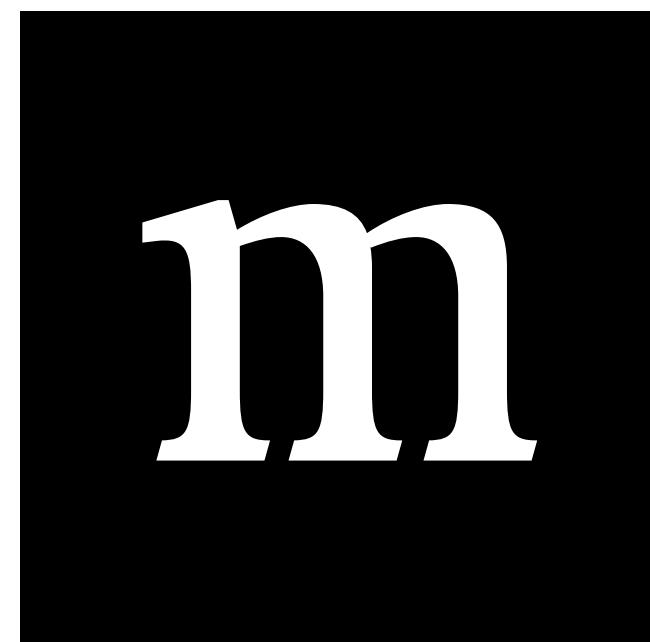
FEATURES

- 3 Styles Regular Medium Bold
- European language support
- Cyrillic
- Oldstyle Figures
- Currency
- Punctuation
- Symbols

Handglovesmurf for reversed contrast, low contrast, condensed and italic



abcdefghijklmнопqrstuvwxyz
xyz·ABCDEFGHIJKLMNO
PQRSTUVWXYZ·*adefglmn*
orsuvH·**abcdefghijklmno**
pqrstuvwxyz·**abcdefghijklj**
klmnopqrstuvwxyzABC
ABCDEFGHIJKLMNOPQRS
TUVWXYZ·**ABCDEFGHI**
IJKLMNOPQRSTUVWXYZUW
XZ·*adefglmnorsuv H*·*ade*
fglmnorsuvH·*adefglmnorsuv*



AARDVARK ABLUTION ACRIMONIC
AFRICA AGAMEMNON AHOY AILERON
AMERICA ANECDOTE AORTA APTITUDE
ASPARTAME ATTRITION AURELIUS
MINSTER AYERS AZURE BANISHMENT
BIBLICAL BJORN BLANCMANGE BOU
BWANA BYZANTIUM CABBALA CETUS
CICERO CLAMOROUS CNIDARIAN CTE
CTENOID CULLED CYNOSURE CZARIN
DHURRIE DINNER DJINN DOCUMENTAR
AK DWINDLE DYNAMO EAMES EBULLI
EFTSOONS EGRESS EHRLICH EIND
ZE VIR EMINENCE ENNOBLE EOCEAN
ERSTWHILE ESTIENNE ETIQUETTE
EWEN EXETER EYELET EZEKIEL FA
ESTINIOG FINICKY FJORD FLANDE
NITURE FYLFOT GARRULOUS GENE
GLORIOUS GNOMON GOLFER GRIZZLY
DOLYN GYMKHANA HARROW HEIF
HSI HUBRIS HYBRID IAMBIC IBARR
IEVGENY IFRIT IGNITE IHRE IKON
TION IOLANTHE IPANEMA IRASCIBLE
IWIS IXTAPA IYAR IZZARD JANACEK
JR. JUNGIAN KAISER KENILWORTH
KNOWLEDGE KOHLRABI KRAKEN J
KYRIE LABRADOR LENT LHASA LIN
LUDDITE LYCEUM MANDARIN MBA
MENDACIOUS MFG. MG MILLINERY
MORIBUND MR. MS. MTN. MUNITIC
NEFARIOUS NGUYEN NILE NKOSO
NUNNERY NYACK OARSMAN OBLATE
PUS OFTEN OGRE OHMS OILERS OKE
ONEROUS OOGAMOUS OPINE ORN
OUBLIETTE OVENS OWLISH OXEN
RISIAN PB PD. PENROSE PFENNIG P
PLEISTOCENE PNEUMATIC PORRID
TERY PTARMIGAN PUNDIT PYRRHIC
QUILL RANSOM RB. RD. RENFIELD R
RON SARD RP. RTE. RUNCIBLE RWAI

Aardvark Ablution Acrimonious
emnon Ahoy Aileron Ajax Akim
Aptitude Aquarium Arcade Asper
Awning Axminster Ayers Azur
Biblical Bjorn Blanmange Bolt
Cabbala Cetacean Charlemagne
Crustacean Ctenoid Culled Cypr
rie Dinner Djinn Document Dr
Eames Ebullient Echo Edify Ee
Eject Ekistics Elzevir Eminence
tor Erstwhile Estienne Etiquette
Eyelet Ezekiel Fanfare Ferocious
Forestry Frills Furniture Fylfot
Glorious Gnomon Golfer Grizzly
Harrow Heifer Hindemith Hor
Ichthyology Identity Ievgeny I
Innovation Iolanthe Ipanema I
Iyar Izzard Janacek Jenson Jitte
Khaki Kindred Klondike Know
Kwacha Kyrie Labrador Lent L
Lyceum Mandarin Mbandaka I
Millinery Mlle. Mme. Mnemonic
Myra Narragansett Nefarious N
Nr. Nunnery Nyack Oarsman O
Ogre Ohms Oilers Okra Olfactory
Opine Ornate Ossified Othello
Ozymandias Parisian Pb Pd. Pe
Pleistocene Pneumatic Porridge
dit Pyrrhic Qaid Qed Qibris Qo
matic Ringlet Rm. Ronsard Rp.
Sbeitla Scherzo Serpentine Sfor
Smelting Snipe Sorbonne Spar
Svelte Swarthy Sykes Szentendre
Thaumaturge Tincture Tlaloc T
Twine Tyrolean Tzara Ubiquitous
Uitlander Ukulele Ulster Umber
ous Utrecht Uvula Uxorius Uz
Voracious Vrillier Vs. Vt. Vuln
Wharf Window Wm. Worth W

Emirats arabes unis Abou Dhabi
turkmenistan achgabat ethiopia
Algerie Alger Niue Alofi Jordanie
amsterdam andorre andorre la
Madagascar Antananarivo Samoa
asmara paraguay asuncion greece
avarua Irak Bagdad Azerbaidjan
mali **bamako bandar seri begawan**
republique centrafricaine Bangui
Saint **christophe nieves basseterre**
Belmopan Allemagne Berlin Suisse
kirghizistan bichkek guinee bissau
Sud Bloemfontein Colombie Bogota
bratislava republique du congo
Barbade Bridgetown Belgique Bruxelles
Hongrie budapest argentine buenos
Caire Australie Canberra Afrique du Sud
Sainte Lucie Castries Moldavie Chypre
Lanka Sri Jayawardenapura Kotte
Danemark Copenhague Senegal Dakar
Marshall Delap Uliga Darrit Banjul
oriental Dili Djibouti Djibouti Soudan
Tanzanie Dodoma Qatar Doha Tacloban
Irlande Dublin Armenie Erevan
Tuvalu Funafuti Botswana Gaborone
Burundi Gitega Guatemala Guater
Zimbabwe Harare Cuba La Havane
Salomon Honiara Pakistan Islamabad
Israel Jerusalem Palestine Afghani
Kampala Nepal Katmandou Soudan
Ukraine Kiev Rwanda Kigali
Saint Vincent et les Grenadines Kingstown
democratique du Congo Kinshasa
Koweit Malaisie Kuala Lumpur Gombak
Lilongwe Perou Lima Portugal Lisboa
Tunisie Tunis Liechtenstein Vaduz Malte La

Emirats arabes unis Abou Dhabi Nigeria Abuja Ghana Accra Turkmenistan
Ethiopie Addis Abeba Algerie Alger Niue Alofi Jordanie Amman
Andorre Andorre la Vieille Turquie Ankara Madagascar Antananarivo
Apia Erythree Asmara Paraguay Asuncion Grece Athenes Iles Caimanes
Bagdad Azerbaidjan Bakou Drapeau du Mali Mali Bamako Bandiagara
Thailande Bangkok Republique centrafricaine Bangui Gambie Kigali
Christophe Nieves Basseterre Serbie Belgrade Belize Belmopan
Suisse Berne Liban Beyrouth Kirghizistan Bichkek Guinee Bissau
Sud Bloemfontein Colombie Bogota Bresil Brasilia Slovaquie Bratislava
du Congo Brazzaville Barbade Bridgetown Belgique Bruxelles Royal
Hongrie Budapest Argentine Buenos Aires Egypte Le Caire Australia
Afrique du Sud Le Cap Caracas Sainte Lucie Castries Moldavie Chypre
Sri Lanka Sri Jayawardenapura Kotte Guinee Conakry Danemarke
Senegal Dakar Syrie Damas les Marshall Delap Uliga Darrit Banjul
Timor oriental Dili Djibouti Djibouti Soudan du Sud Djoubanote
Qatar Doha Tadjikistan Douchanbe Irlande Dublin Armenie Erevan
Freetown Tuvalu Funafuti Botswana Gaborone Guyana Georgetown
Guatemala Guatemala Viet Nam Hanoi Zimbabwe Harare Cuba
Helsinki Salomon Honiara Pakistan Islamabad Indonesie Jakarta
Palestine Afghanistan Kaboul Ouganda Kampala Nepal Katmandou
Soudan Khartoum Ukraine Kiev Rwanda Kigali Jamaique Kings
et les Grenadines Kingstown Republique democratique du Congo
Melekeok Koweit Koweit Malaisie Kuala Lumpur Gabon Libreville
Perou Lima Portugal Lisbonne Slovenie Ljubljana Togo Lome Republic
Angola Luanda Zambie Lusaka Luxembourg Luxembourgs Espagne
equatoriale Malabo Maldives Male Nicaragua Managua Bahrein
Manille Mozambique Maputo Oman Mascate Lesotho Maseru Eswatini
Mbabane Mexique Mexico Bielorussie Minsk Somalie Mogadiscio
Liberia Monrovia Uruguay Montevideo Comores Moroni Russie
Nairobi Bahamas Nassau Birmanie Myanmar Naypyidaw Thaïlande
New Delhi Niger Niamey Chypre Nicosie Mauritanie Nouakchott
Noursoultan Tonga Nuku alofa Norvege Oslo Canada Ottawa
Ouagadougou Mongolie Oulan Bator Etats federes de Michel
Panama Panama Suriname Paramaribo France Paris Bolivie
Pekin Cambodge Phnom Penh Montenegro Podgorica Papouasie
Guinee Port Moresby Haiti Port au Prince Tobago Port d'Espagne
Port Louis Benin Porto Novo Vanuatu Port Vila Republique
Cap Vert Praia Afrique du Sud Pretoria Malaisie Putrajaya
Pyongyang Equateur Quito Maroc Rabat Islande Reykjavik
Arabie saoudite Riyad Italie Rome Dominique Roseau Antilles
Saint John's Republique dominicaine Saint Domingue Gr
Saint Marin Saint Marin Costa Rica San Jose Salvador San Jose
Sanaa Chili Santiago Sao Tome et Principe São Tome Bosnie
Sarajevo Coree du Sud Seoul Singapour Singapour Macedonia
Skopje Bulgarie Sofia Suede Stockholm Bolivie Sucre Fidji
Tachkent Estonie Tallinn Kiribati Tarawa Georgie Tbilissi
Tegucigalpa Iran Teheran Bhoutan Thimphou Albanie Tirana
Libye Tripoli Tunisie Tunis Liechtenstein Vaduz Malte Luxembourg

^{16pt} Matrifocal family A matrifocal family consists of a mother and her children Generally these children are her biological offspring although adoption of children is a practice in nearly every society This kind of family occurs commonly where women have the resources to rear their children by themselves or where men are more mobile than women. As a definition a family or domestic group is matrifocal when it is centred on a woman and her children In this case the fathers of these children are intermittently present in the life of the group and occupy a secondary place The childrens mother is not necessarily the wife of one of the childrens fathers Extended family A family from Basankusu Democratic Republic of the Congo The term extended family is also common especially in the United States.

This term has two distinct meanings. It serves as a synonym of consanguinal family consanguine means of the same blood In societies dominated by the conjugal family it refers to kindred an egocentric network of relatives that extends beyond the domestic group who do not belong to the conjugal family These types refer to ideal or normative structures found in particular societies Any society will exhibit some variation in the actual composition and conception of families Family of choice The term family of choice also sometimes referred to as chosen family or found family is common within the LGBT community veterans individuals

10pt medical educational or governmental institutions fail to recognize their legitimacy If members of the chosen family have been disowned by their family of origin they may experience surrogate grief displacing anger loss or anxious attachment onto their new family Blended family The term blended family or stepfamily describes families with mixed parents one or both parents remarried bringing children of the former family into the new family Also in sociology particularly in the works of social psychologist Michael Lamb traditional family refers to a middle class family with a bread winning father and a stay at home mother married to each other and raising their biological children and nontraditional to exceptions to this rule Most of the US households are now non traditional under this definition Critics of the term traditional family point out that in most cultures and at most times the extended family model has been most common not the nuclear family though it has had a longer tradition in England than in other parts of Europe and Asia which contributed large numbers of immigrants to the Americas The nuclear family became the most common form in the US in the s and s In terms of communication patterns in families there are a certain set of beliefs within the family that reflect how its members should communicate and interact These family communication patterns arise from two underlying sets of beliefs One being conversation orientation the degree to which the importance of communication is valued and two conformity orientation the degree to which families should emphasize similarities or differences regarding attitudes beliefs and values

who have suffered abuse and those who have no contact with biological parents It refers to the group of people in an individuals life that satisfies the typical role of family as a support system The term differentiates between the family of origin the biological family or that in which people are raised and those that actively assume that ideal role The family of choice may or may not include some or all of the members of the family of origin This terminology stems from the fact that many LGBT individuals upon coming out face rejection or shame from the families they were raised in. The term family of choice is also used by individuals in the step communities who create close knit family ties through the recovery process As a family system families of choice face unique issues Without legal safeguards families of choice may struggle when

2014

ULLA

Started as a school project, in a calligraphy and brush lettering lesson,
and edited by Fontyou.

ULLA

CHARACTER MAP

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original score by
Claire Boucher aka
Grimes

edited by
Laverne Cox



ARABIC

Workshop led by Kristyan Sarkis



في بداية المقطع ظهر بشخصيته المطلية وشاربه الأبدى ، رافعا ستار الحديدى لمتجره الشهير ، وأضاء الأنوار قبل إدخال كاسيت في عازف عجوز. مثل قصة عودة يتوق إليها أولئك الذين يحنون إلى العصر الذهبي للرأي.

كان شخصية بارزة في المشهد الموسيقى الجزائري حتى أواخر التسعينيات ، وظهر بوعلام بنها في أحد أغنية لـ " لهذا العنوان تكريما لأصوله الجزائرية ، استعار الفنان

البربر



في العالم اسمه وطباعته من الفرنسي الأكثر استماعا شركة وهران الموسيقية ، التي هزت أغانيها الخالدة طفولته اكتشاف كشاف المواهب ، بوعلام بن هوا ، الملقب بـ "بوعلام ديسكو المغاربي" ، منذ أوائل الثمانينيات مجموعة من الفنانين أصحاب الأصوات الساحرة بحثا عن التقدير. هذا هو ميلاد الجيل الذهبي للرأي. "جيل الشبان": الشاب مامي والشاب حسني وخاصة الشاب خالد الذي اخترع دون علم باسم شركة الإنتاج والمحل ، الذي يقع في ظل فندق تيمقاد في قلب وهران

كما في الاستوديو التسجيل. كان عليه أن يبدأ باقتباس اسم دار" النشر ، كما نفعل عادة. لكن بدلا من أن يقول موسيقى مغاربية [اسم الأعمال الأولى لبوعلام بنهاوة] ، تشعب لسانه وقال "ديسكو المغرب العربي". منذ ذلك الحين ، ظل الاسم "، يتذكر الملك وصانع الملكة ، الذي كان ضيف الشرف في حفل الحفلة الذي نظمه في يوم السبت لكن على مدار عشرين عاماً، لم تصدر ديسكو المغرب العربي ، التي كانت ذات يوم غزيرة الإنتاج ، شيئاً جديداً. إلقاء اللوم على القرصنة

وهران



HANGEUL

Workshop led by Minjoo Ham



CHARACTER MAP

개 고 넝 낙 달 통 디
람 마 맘 머 멍 뼈 멜
모 위 미 밤 바 빛 에
쥐 짐 젯 키 타 틀 파
포 햇 헌

개고녕넉다동디람
마말머멸페멜모뭐
밀바빛에쥐짐젯퀴
타틀파포햇현미개
고녕넉다동디람마
말머멸페멜모뭐밀
바빛에쥐짐젯퀴타
틀파포햇현미개고
녕넉다동디람마말
머멸페멜모뭐밀바
빛에쥐짐젯퀴타틀
파포햇현미개고녕
넉다동디람마말머
멸페멜모뭐밀바빛
에쥐짐젯퀴타틀파
포햇현미개고녕넉
다동디람마말머멸
페멜모뭐밀바빛에
쥐짐젯퀴타틀파포
햇현미개고녕넉다
동디람마말머멸페
멜모뭐밀바빛에쥐
짐젯퀴타틀파포햇
현미개고녕넉다동
디람마말머멸페
멜모뭐밀바빛에쥐
짐젯퀴타틀파포햇
미개고녕넉다동
디람마말머멸페
멜모뭐밀바빛에쥐
짐젯퀴타틀파포햇
개고녕넉다동디람
마말머멸페멜모뭐
밀바빛에쥐짐젯퀴
타틀파포햇현미개
고녕넉다동디람마
말머멸페멜모뭐밀
바빛에쥐짐젯퀴타
틀파포햇현미개고



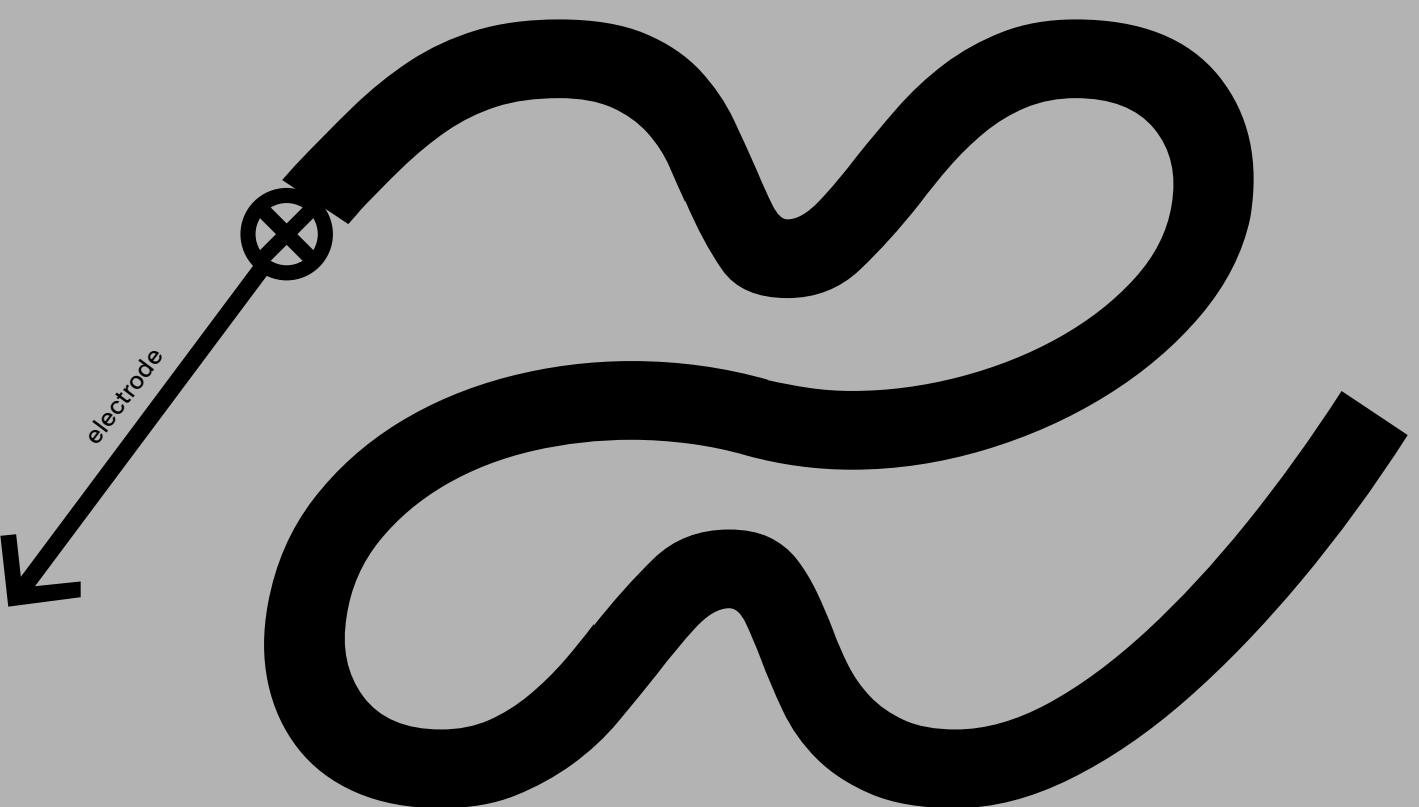
개고녕넉다동디람
마말머멸페멜모뭐
밀바빛에쥐짐젯퀴
타틀파포햇현미개
고녕넉다동디람마
말머멸페멜모뭐밀
바빛에쥐짐젯퀴타
틀파포햇현미개고
녕넉다동디람마말
머멸페멜모뭐밀바
빛에쥐짐젯퀴타틀
파포햇현미개고녕
넉다동디람마말머
멸페멜모뭐밀바빛
에쥐짐젯퀴타틀파
포햇현미개고녕넉
다동디람마말머멸
페멜모뭐밀바빛에
쥐짐젯퀴타틀파포
햇현미개고녕넉다
동디람마말머멸페
멜모뭐밀바빛에쥐
짐젯퀴타틀파포햇
미개고녕넉다동
디람마말머멸페
멜모뭐밀바빛에쥐
짐젯퀴타틀파포햇
개고녕넉다동디
람마말머멸페
멜모뭐밀바빛에
쥐짐젯퀴타틀파
포햇현미개고
녕넉다동디람마
말머멸페멜모뭐밀
바빛에쥐짐젯퀴타
틀파포햇현미개고

2014

NÉON

Diploma project Estienne - Paris

The Néon typeface was created to be used as a model of type for neon blowers. This typography takes into account the constraints of the monolinear neon tube and the possible angles achievable with this material. No tube can cross, and an electrode must start a word and end it, in order to do so, many discretionary and contextual alternates were created.



CHARACTER MAP

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

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

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

a c d e f g h i
j k l m n o p q r
s t u z 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 Z Y Z
à á è ë ò ò ð ð ù ù ÿ

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

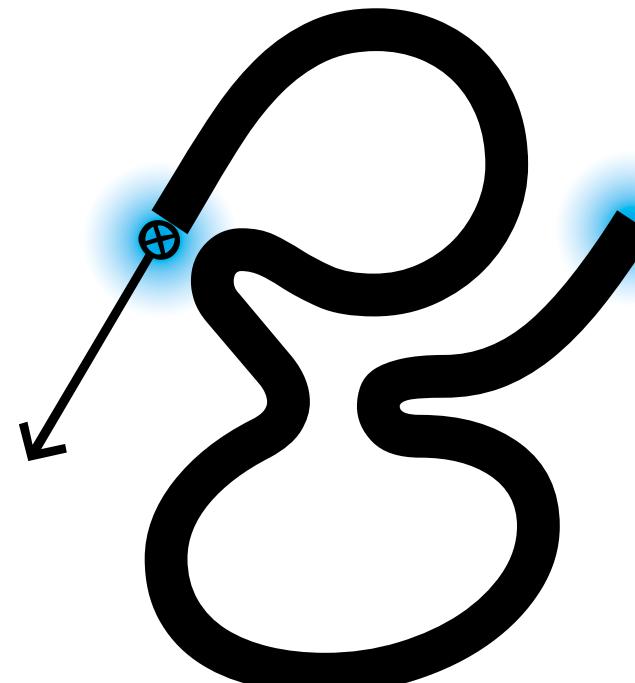
a b c d e f g h i j
k l m n o p q r
s t u v w z y z

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

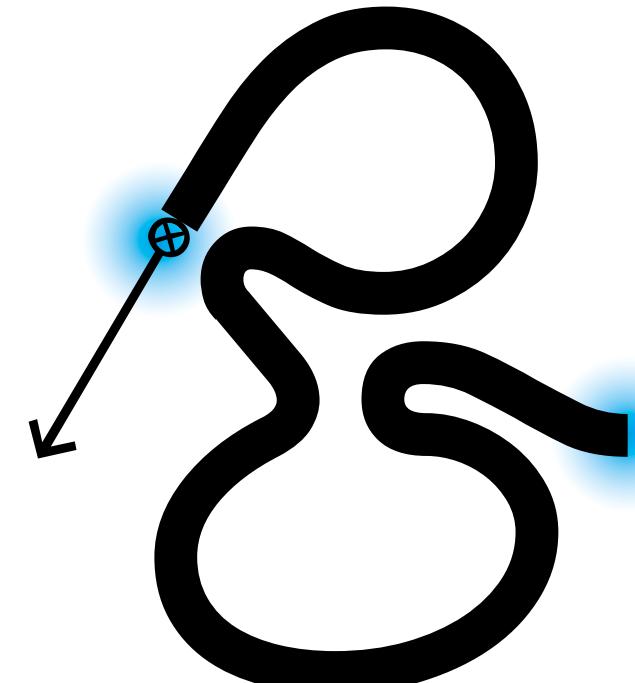
a c d e f g h
i j k l m n p
q r s t u z y

NÉON

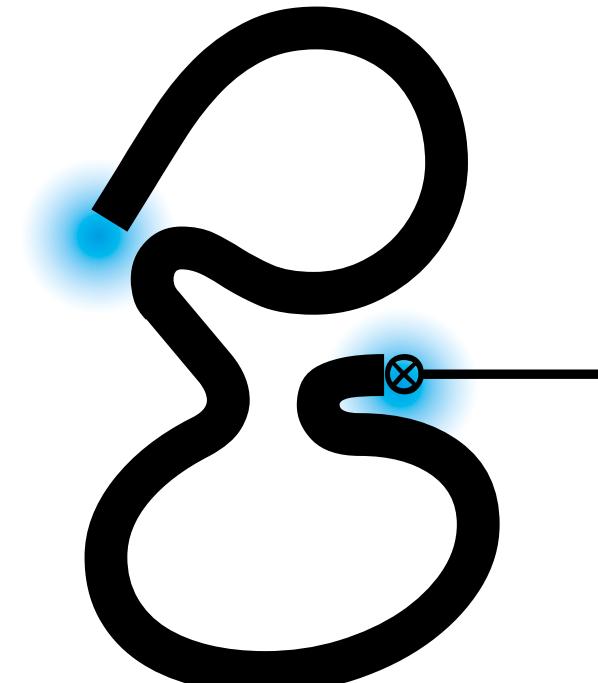
entry: electrode exit: up



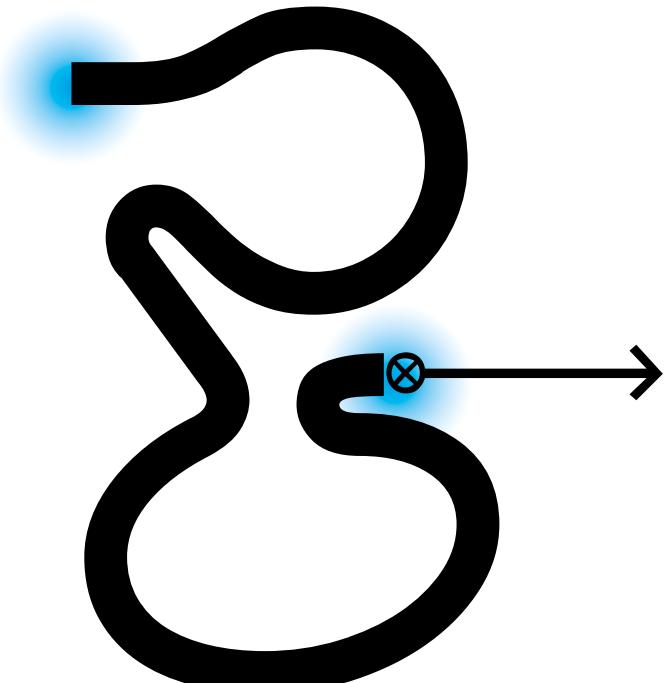
entry: electrode exit: down



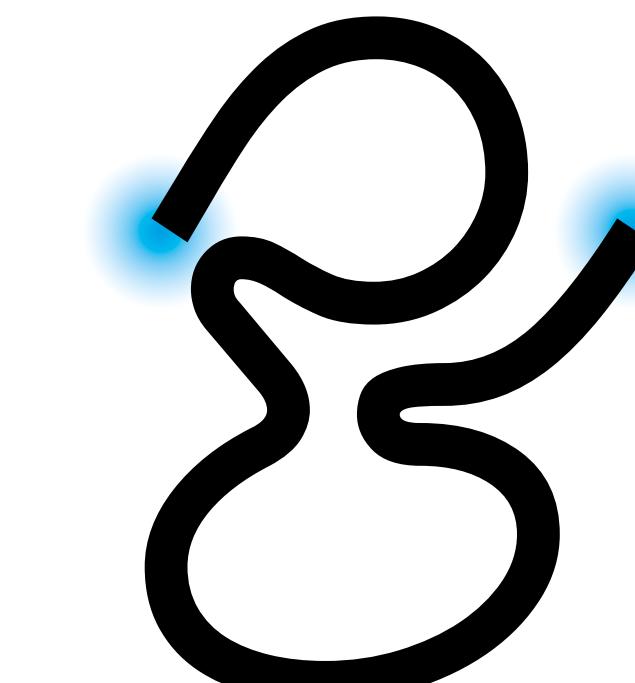
entry: down exit: electrode



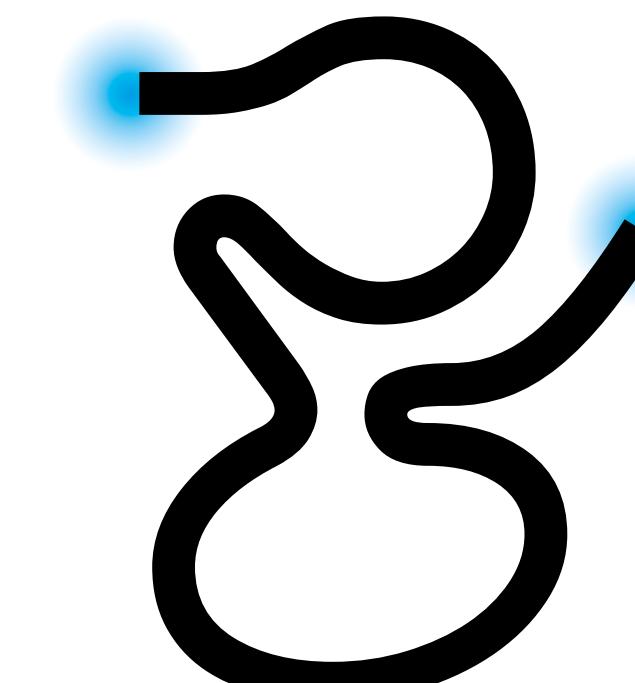
entry: up exit: electrode



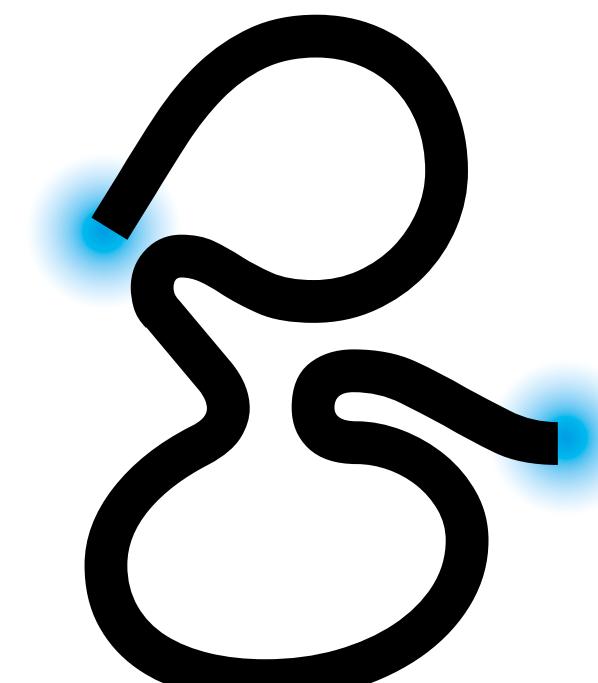
entry: down exit: up



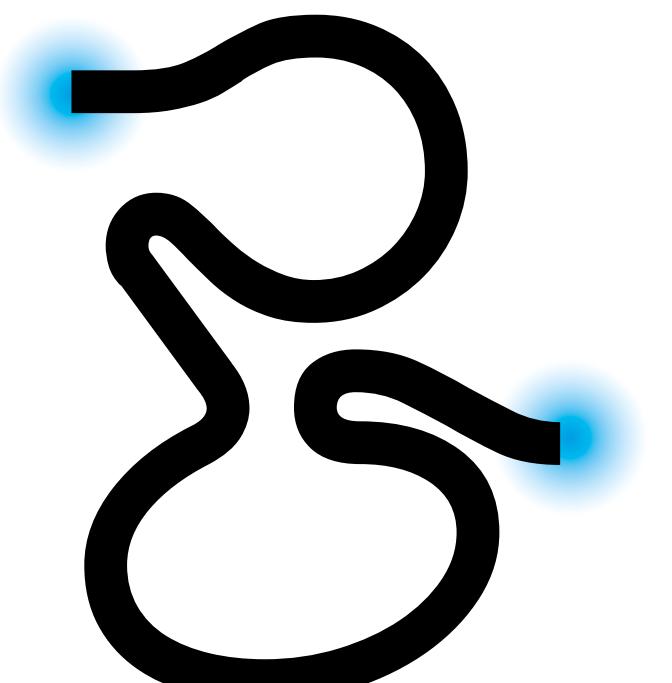
entry: up exit: up



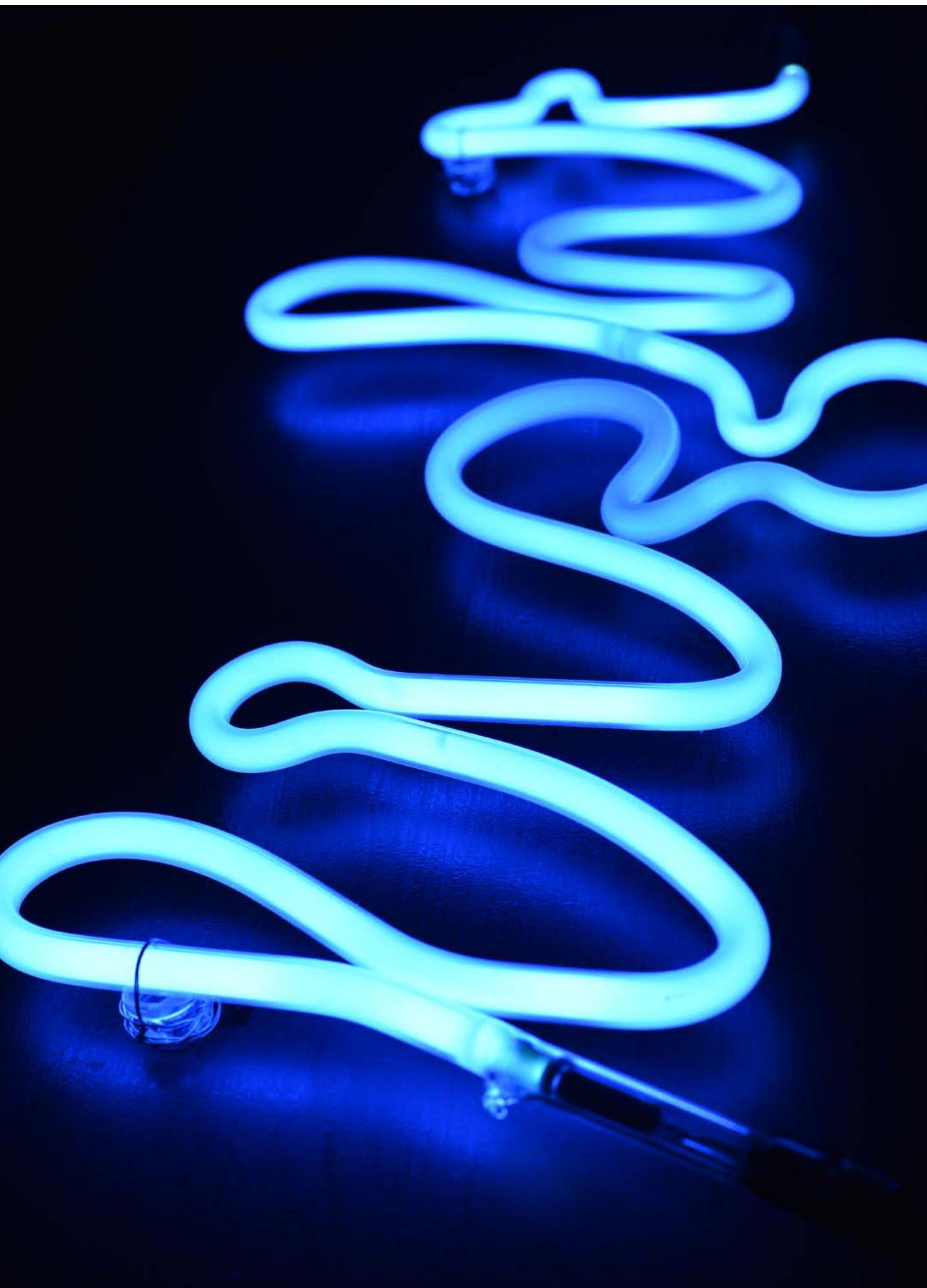
entry: down exit: down



entry: up exit: down



Artificielle Brillant
Crepuscule
Drunne Electrique
Fee Gressiller Heliophore
Ullumine Four
Rallimera Lumiere Mystique
Nyctalope
Oprique Poudre Quiescent
Rhodopsine Souffleur
Typographie Urbain Verre
Watt Zylophage
Yewz Zigzag



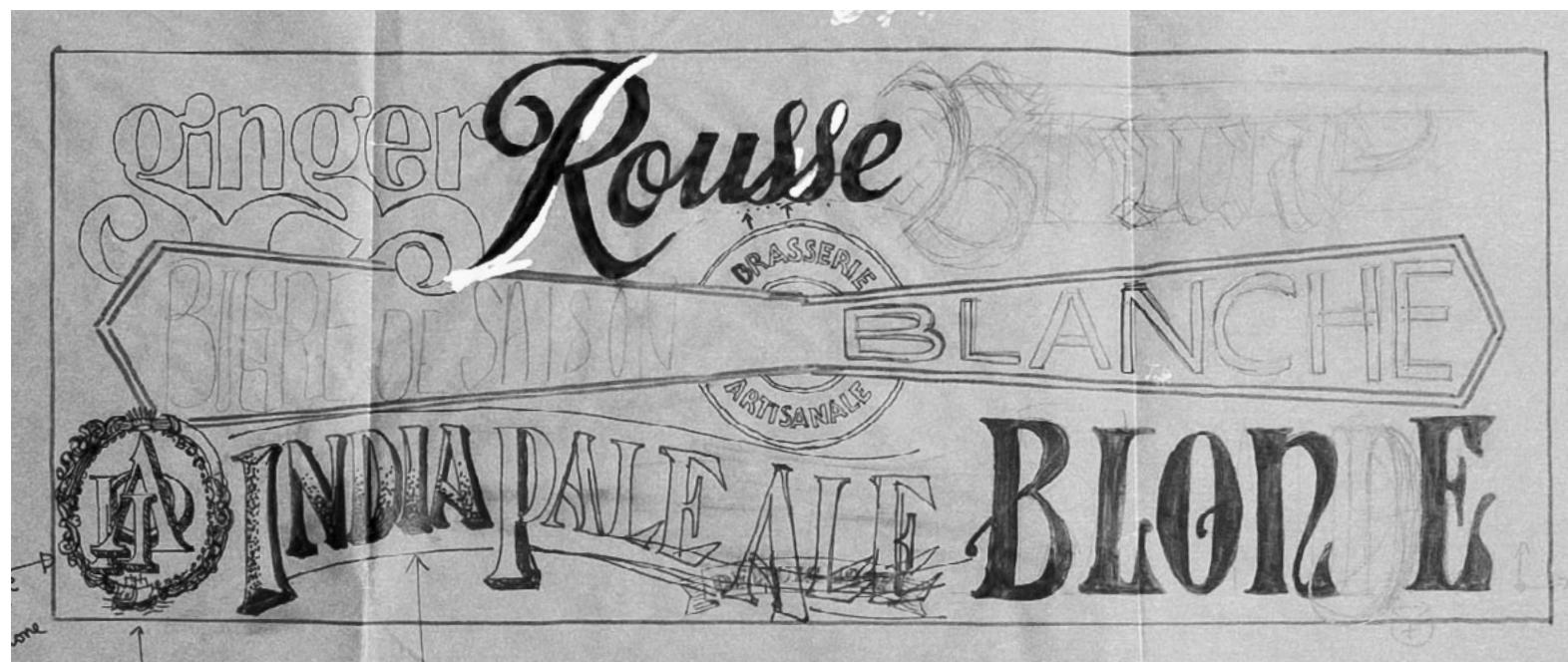
SIGN PAINTING

Self-taught sign painting for restaurants, shop and bars
in the Lausanne-Geneva region.

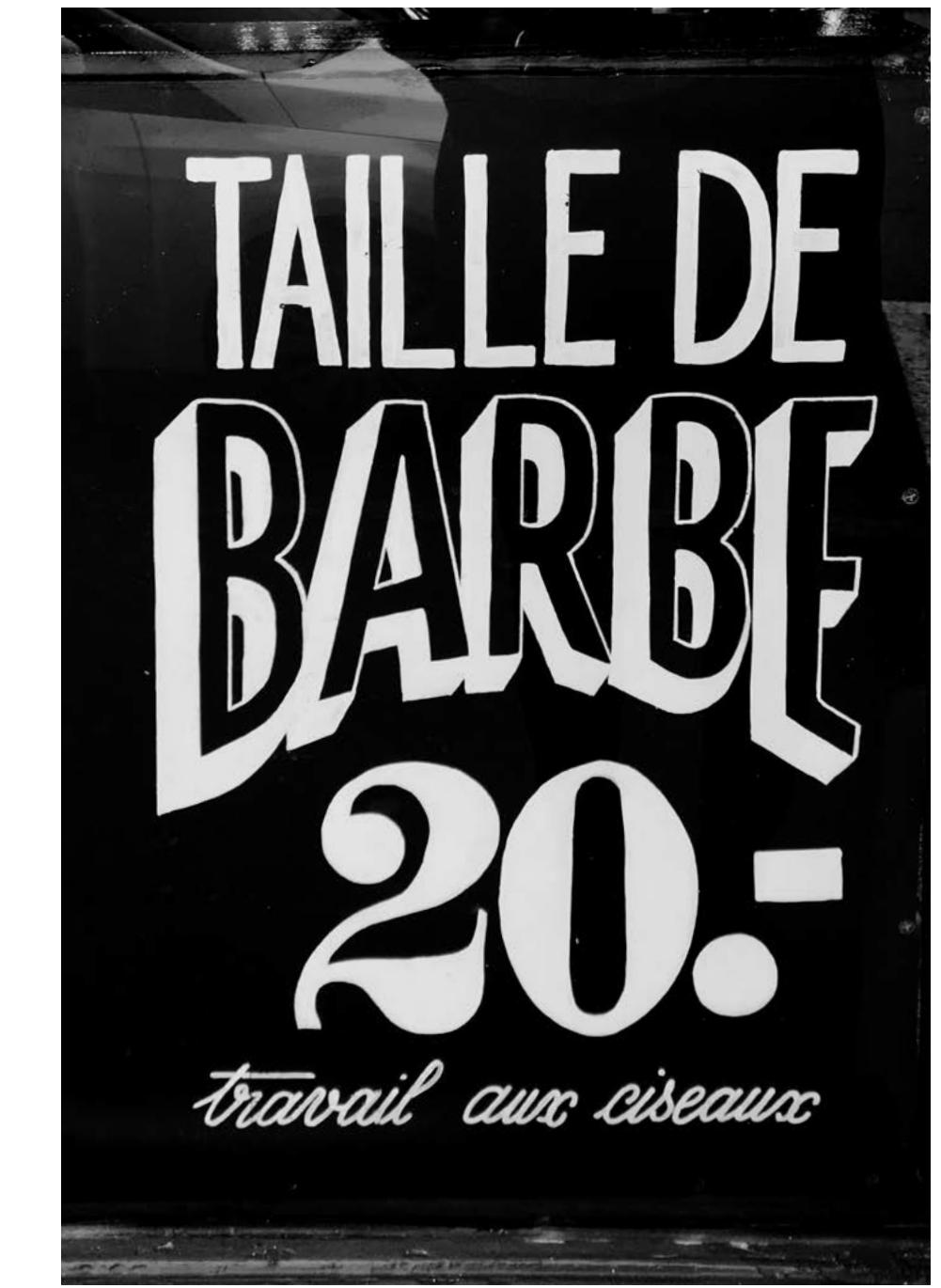
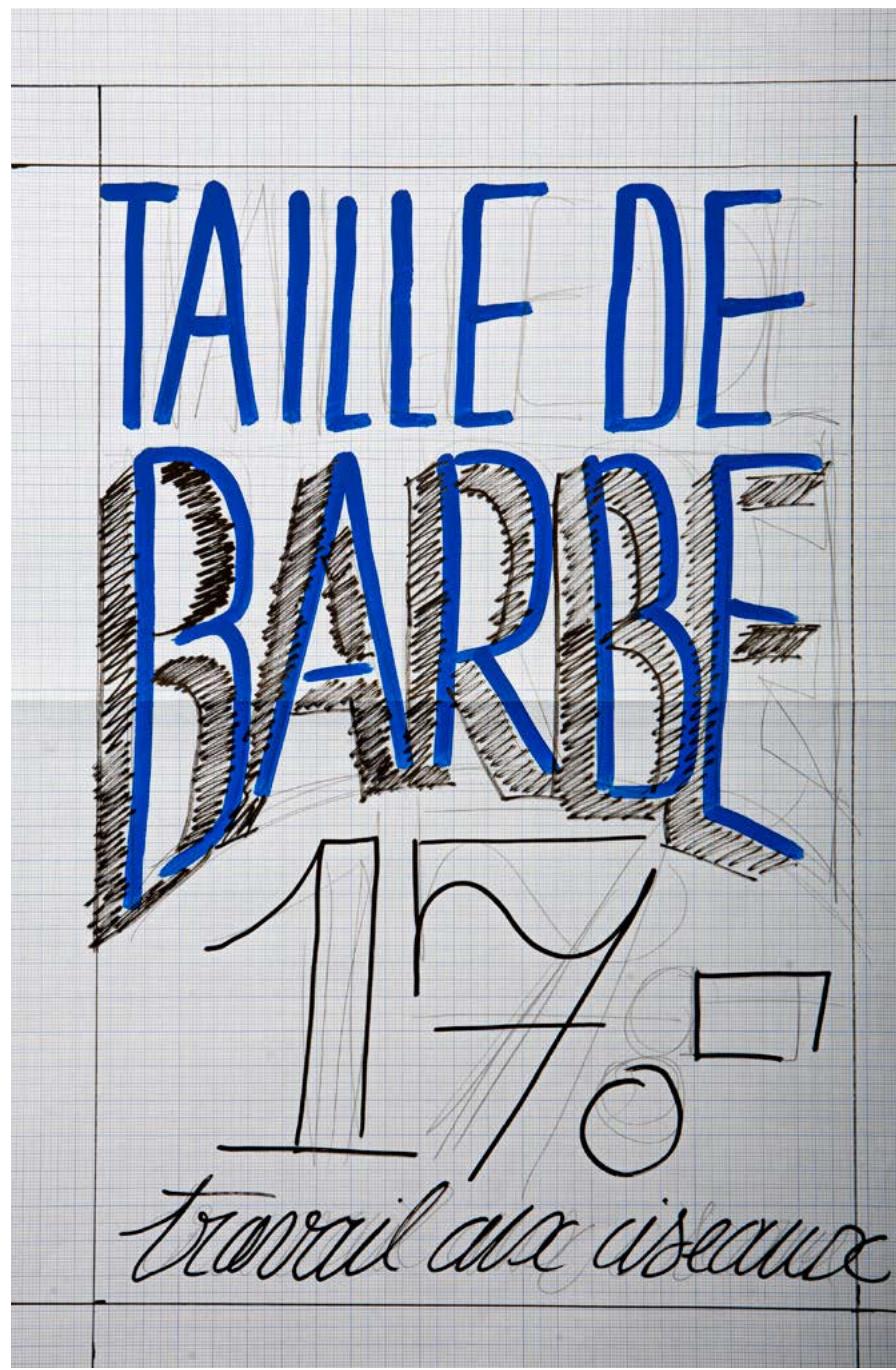
Restaurants
Bars
Barber shop
Boat
Garden party
Bike Repair Shop

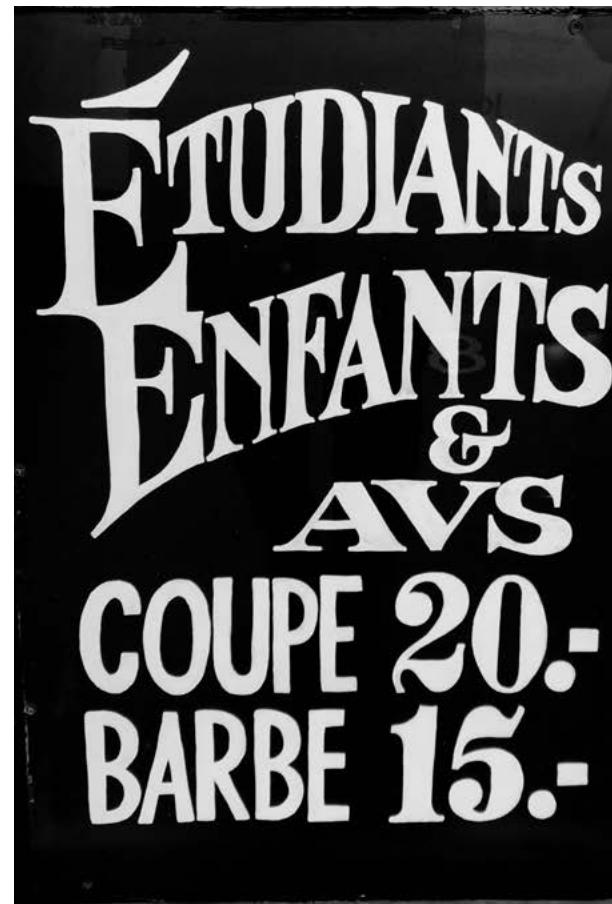








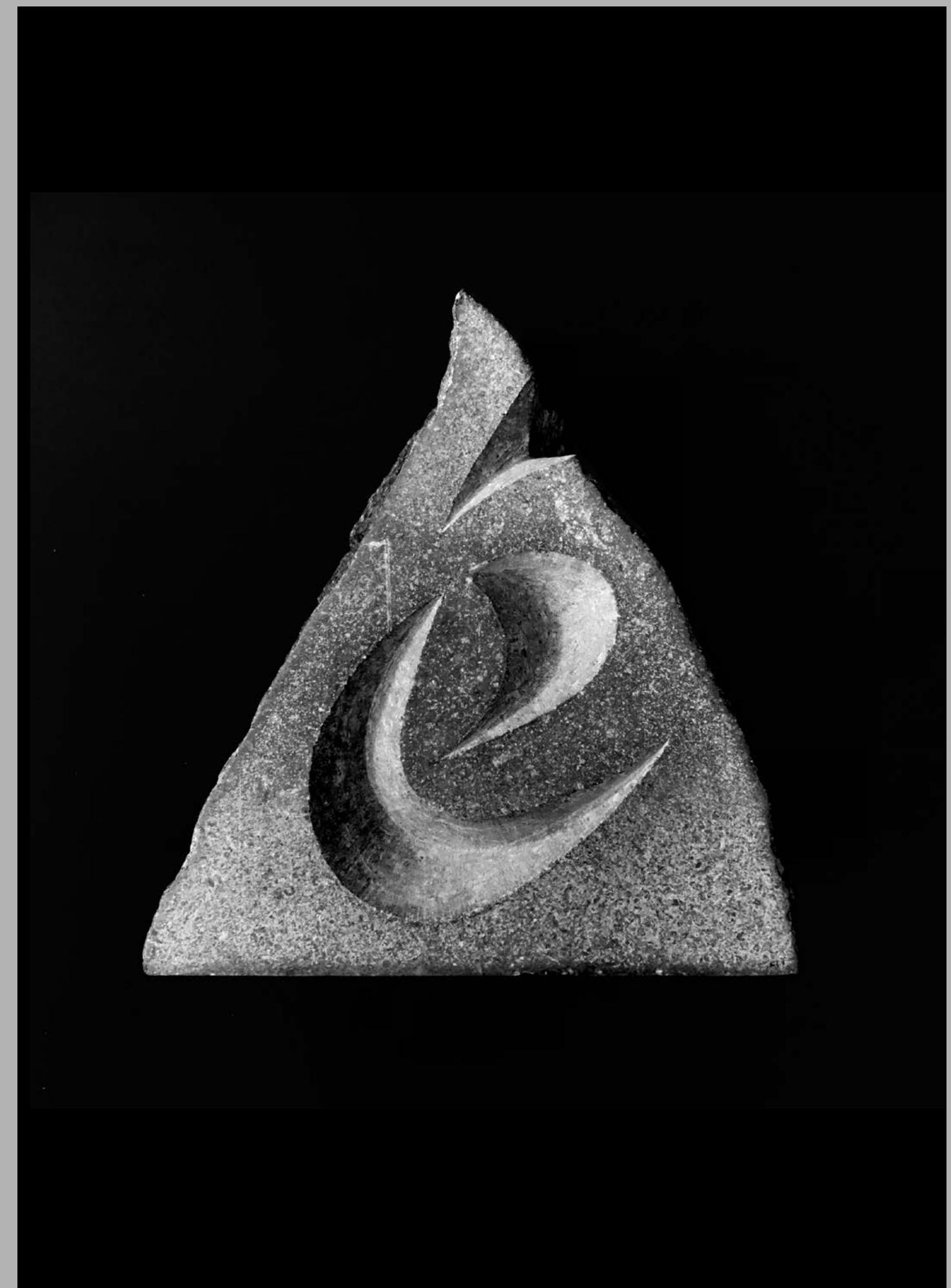




2020 — TODAY

STONE CARVING

trained in stone engraving
by Françoise Berserik

















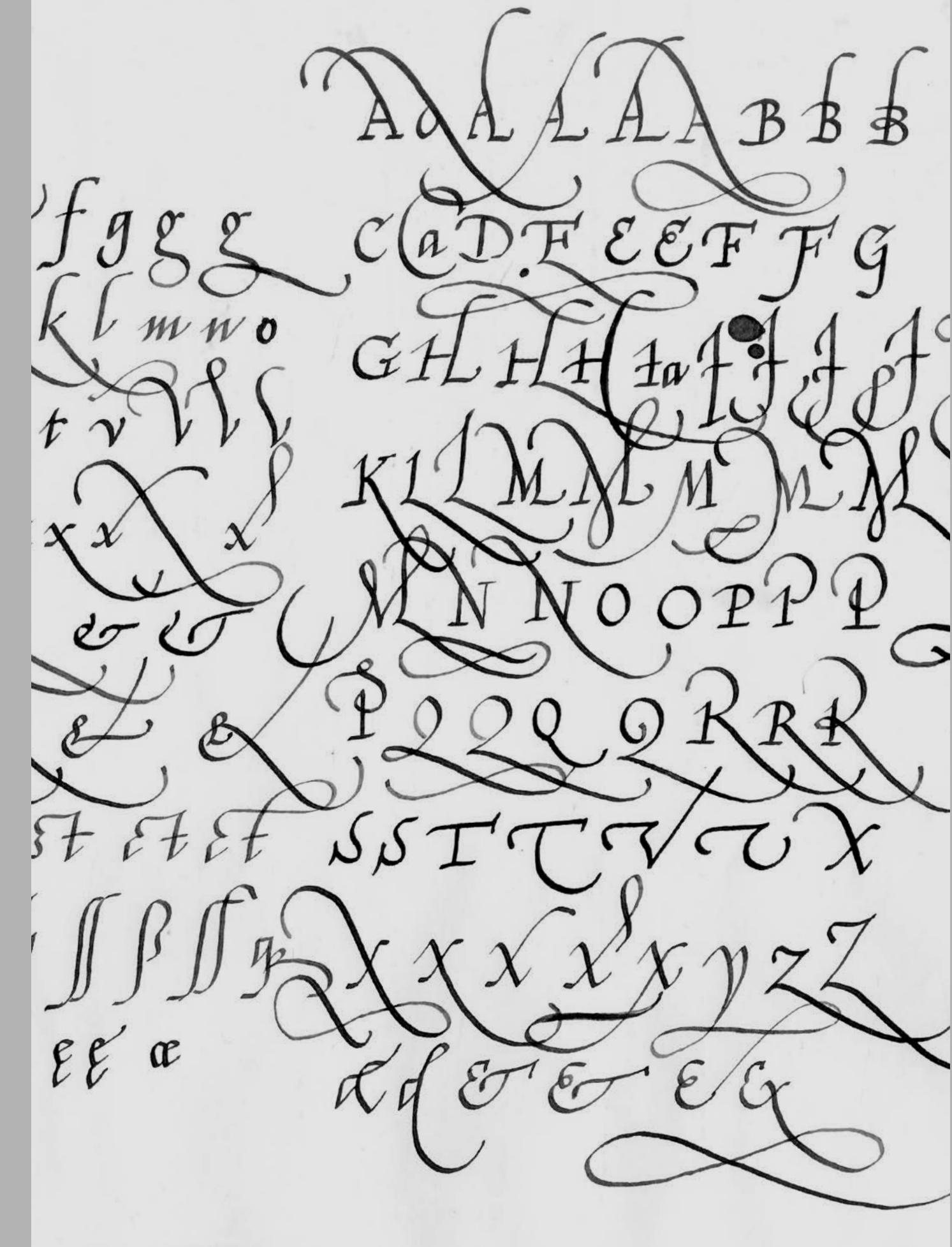
2014 — TODAY

CALLIGRAPHY

Self initiated practice

research
experimentation

Carnet Numéro
Ordre des Avocats Vaudois
Banque Landolt & Cie
Chic Cham



normal rotation jour états unis d'amérique robot font proximité cuisine copies même les livres en parlé tristesse avoir 20 ans en 2020 c'est parlé pas marant... chanceli

Isac Isaac Newton est un mathématicien, physicien, philosophe, alchimiste, astronome, et théologien anglais, puis britannique. Figure emblématique des sciences, il en est surtout reconnu pour...

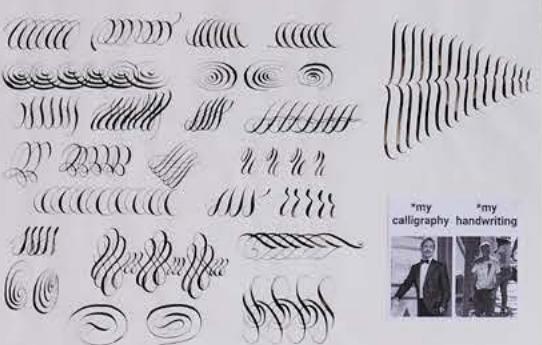
abcdeftghijklmnopqrstuvwxyz
wxyzABCDEFHIJKLMNOPQRSTUVWXYZ
OPQRSSTUVWXYZ
abcdeftghijklmnopqrstuvwxyz
ABCDEFHIJKLMNOPQRSTUVWXYZ
Comment ça va ? Lundi, Mardi, Mercredi, Jeudi, Vendredi, Bien dormi ? Le week-end bien passé, t'as standé, la famille, les enfants amis t'as que ça va, tu me caches quelque chose, un divorce, un cancer, ta belle mère morale est-il bon, comme un méchant. Et chaque semaine quand la rengaine, demain sera mieux on va faire et combat certains problèmes

A pseudonyme to fool him, She couldn't have made a worse move and how she was when she beautiful. She signed the letter All yours, Babooska. She wanted to take it further so she arranged a place to go to see if he would fall for her incognito. He shouted out, I'm Babooska - ya ya

WXYZABCDEFGHIJKLMNPQRSTUVWXYZ
HIJKLMNOPQRSTUVWXYZ
RSTUVWXYZABCD
CDEFGHIJKLMNOPQRSTUVWXYZ
PQRSTUVWXYZ
ABCDEFGHIJKLMNPQRSTUVWXYZ
LIMNOOPQRSTUVWXYZ
UVWXYZ

I'm not your friend or anything, damn. You think that you're the man I think therefore I am. Stop, what the hell are talking about, get my name out of your mouth, we are not the same with or without don't talk about me

On sort en trombe, en nombre, on se déverse en plaine en centaine, en million on n'a plus 20 ans mais on en aura jamais 60 car on bouffe du biséfond à l'heure d'une planète suffante. On fait de nous des enfants pour nous...



hamburgefonstivehambu
hamburgefonstivehamburgefonstive
hamburgefonstivehamburg
hamburgefonstivehamburgefonstive
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hamburgefonstivehamburgefonstive
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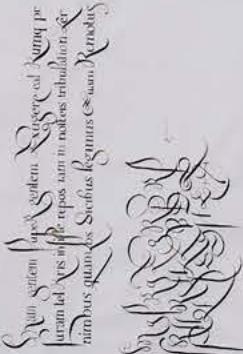
JOUR D'ÉTÉ BRILLANT AVEC DES OISEAUX DANS LE CIEL IMAGINONT UN POÈME, OÙ QUELQUUN POURRAIT SE CACHER. PHILIPPE POTRIÉ RUDOLPHE BERGER ONOMA

pds de calmant

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

1234567890
1234567890

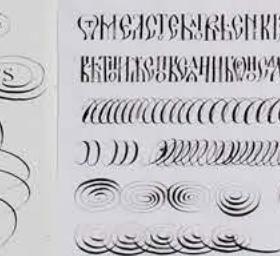
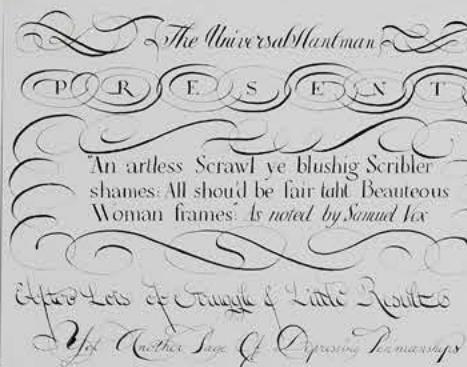
ABCDEFGHIJKLM
NOPQRSTUVWXYZ



past the bridge past the mills past the stacks on a gathering storm comes a tall handsome man in a dusty black coat with a red right hand.

NICK CAVE & THE BAD SEEDS

MA FILLE MAIS T'AS PLUS HUIT ANS EN ATTENDANT Y'A LE TEMPS QUI FILE DEMAIN TU AURAS 30 ANS. JOUER TU VAIS À PIRE OU FAIS, TU SAIS LES REGRETS SI FAUT FAIRE COMME DES CHEVEUX BLAUS.



1234567890013496
3678960104308970955
23568904568900239
4679012368098423569
12589034670923388
2355



cargo roule bounce
saignee ecioccas' ne systeme life prix denoncement
sistre six pieds sous terre dans les yeux
eeee fucking ironclad j'espere que tu es
derrière cette vitrine comme ditte faire
triste le dunkirk le dunkirk le dunkirk le

Calligraphie

©Demian Tschumi

overlapping overlapping

sssardie. pinceau pinceau pinceauxx

pinceaux

Pinceau

pinceau

ceoinmapq

rssstuvyy vvwvwuii

Juge blond

©Demian Tschumi

The Universal Slantman

P O R E S E N T S

"An artless Scrawl ye blushing Scribler
shames: All shou'd be fair taht Beauteous
Woman frames: As noted by Samuel Vox

After Lots of Struggle & Little Results

Get Another Page Of Depressing Penmanship

Decorative
Fopperies

THE WORK CONSIST of
set of Ornamental Capitals
Business Capitals, Cards
Writing, Poetry, Flourishing
all written in a style that
as never been excelled

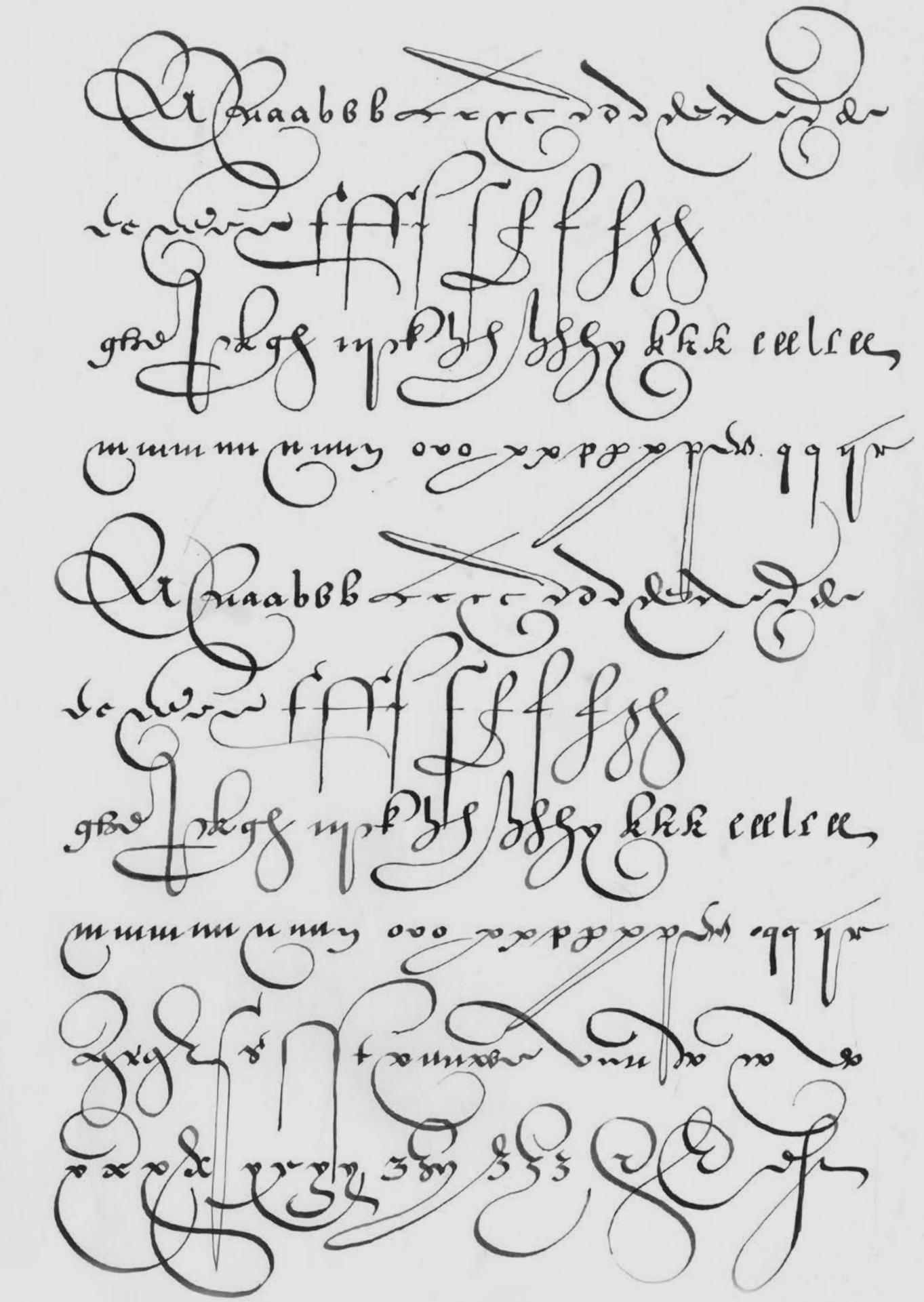


Anjo da
Guarda
Minha
Companhia
Guarda a
Minha Alma
de Noite
& de Dia



Very handsome common
script written with a good
quill pen and used for
official documents and petit
the pen never leaves the pa-
per during the execution
of the numerous flouris

Nobody gonna take my car I'm
gonna race it to the ground
It's gonna break the speed of
sound. Oh it's a killing machine
It's got everything like a driving
power big fat tires and



LOGOTYPES

2014 — TODAY

PJ GAMES

Youth Parliament games - Lausanne — 2014

West Moto Shop

moto junk dealer — 2021

GARAGE DE CARROUGE

AUBERT & GLOOR SA

car repair shop — 2018

Le Temps

publication — 2020

Sébastien Lavielle

luthier — 2018

laradical

publication — 2019

selectíó

Swiss designer online store — 2021



**WORK EXPERIENCE**

2014-2020
 self employment
 Atelier Le Sapin — RENENS

February 2019 - December 2019
 graphic designer (print)
 United Nations — GENEVA

August 2018 - January 2019
 graphic designer (web)
 HUMAN RIGHTS OFFICE — GENEVA

September 2017 - January 2018
 typeface designer
 United Nations — GENEVA

COLLABORATOR

TypeTr
Coppers and Brasses

UNITED NATIONS
OHCHR
UNCTAD
UNECE
UNEP

Selectio.ch
Carnet Numéro
Café de Chavannes
Novembre Magazine
Ramon + Pedro

Landolt & Cie Bank - Geneva
Vaud Cantonal Order of Lawyer
Youth Parliament - Lausanne
Renens' township office

Poga Barber Shop - Lausanne
Sébastien Lavielle
Silk Restaurant - Verbier
La Brasserie du Château - Lausanne
La Nébuleuse - Geneva
Johnnie Walker

EDUCATION

2020-2021
 Master Type Design
 Master Award
 Royal Academy of Art - Den Haag

2019
 IT TRAINING ACADEMY
 Expert Tools & Techniques
 for InDesign

2012-2014
 postgraduate degree Typographic Design
 Estienne — Paris

2014
 English toeic level C1

2011-2012
 first year of postgraduate degree
 communication & multimedia
 ENSAAMA Olivier De Serres — Paris

2009-2011
 post a-level in Graphic Communication
 & Printing Industry
 ESAIG Estienne — Paris

2006-2009
 secondary school a-level
 french baccalaureate in Applied Arts
 Lycée Léonard de Vinci

LANGUAGES

French — mother tongue
 English — fluent

MISCELLANEOUS

international politics
 economy
 journalism and media
 travel (Australia, Taiwan, Martinique,
 Andalusia, Italy, Germany, Cuba,
 England, Greece, Morocco, Portugal)
 theater and dance shows
 exhibitions & conferences

COMPUTER SKILLS

Robofont
 Glyphs
 Adobe:
 Indesign
 Illustrator
 Photoshop
 Premiere pro
 Office 365
 Procreate
 Drawbot

TALKS

2022
 Typostammtisch BERLIN

2021
 Typostammtisch ZURICH
 TypeLab Typographics Europe

INTERNSHIP / WORKSHOP

2021
 FROM FLAT BRUSH TO LETTERING
 Gen Ramirez - calligraphy

2020
 Hangeul — Ma TypeMedia
 Minjoo Ham - type design
 Arabic — Ma TypeMedia
 Kristyan Sarkis - type design
 Cyrillic — Ma TypeMedia
 Ilya Ruderman - type design
 PROCREATE BOOTCAMP — online
 Stefan Kunz - lettering

2018
 ALL EYES ON TYPE — Rotterdam
 High on type - calligraphy

2013
 IDPURE Magazine — Morges
 graphic & typographic design, editing

2013
 CENTRE POMPIDOU — Paris
 Book Machine Press - editing
 Centre Pompidou's new festival

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 LE POMMELET**

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