



## I Want Sky

**Concept**  
 "I Want Sky" collects prose, poems, and hybrid work celebrating Egyptian activist Sarah Hegazy, and the lives of all LGBTQ+ Arabs and people of the SWANA region and its diaspora.

**Design**  
 Rouba Yammine

**Creative Direction**  
 Wael Morcos\*

**Illustration**  
 Haitham Haddad

**Guest Editor**  
 Mariam Bazeed

**Poetry Editor**  
 George Abraham

**Client**  
 MIZNA

**URL**  
[www.morcoskey.com](http://www.morcoskey.com)

**Instagram**  
 @morcoskey

**Principal Type**  
 Atlas Typewriter, Lyon, Lyon Arabic, Neue Haus Grotesk Display, and Parnaso

**Dimensions**  
 11.5 × 16 in. (29.2 × 50.6 cm)





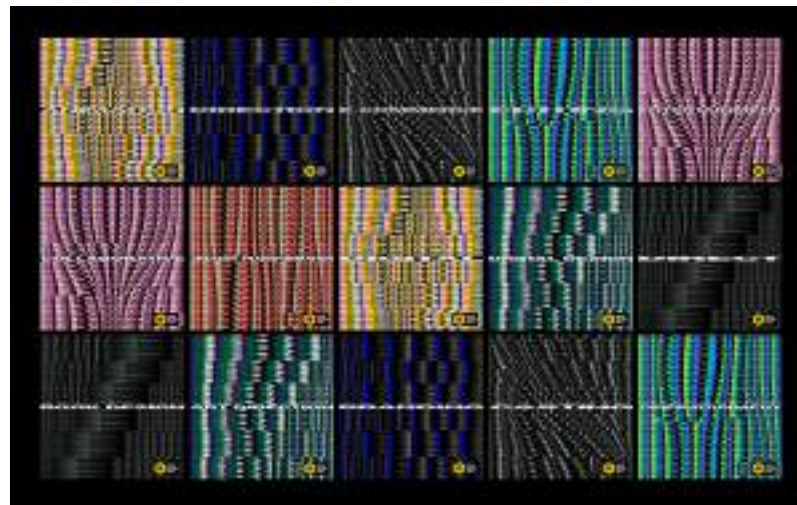
**Why I chose this piece of work...**

A brief coming from a design organization is a double-edged sword. On one hand, it's an opportunity to do something wild that pushes the limits of your craft – but it's also wide-open territory, with the walk into the wilderness it involves. This entry manages to shepherd us confidently to what a design community means in 2023, in the age of generative AI and code-driven typography.

It develops a visual and motion language that entrances its viewer and keeps its (probably) diminished attention span engaged to the campaign, the organization, and its mission. Referencing coding aesthetic, ASCII art and op-art, all pieces in the campaign manage to acquire both a unique feel yet connect with one of another. Making type out of other type, stretching and thinning, all while using Franklin Gothic, may seem like a recipe for disaster, yet the crazy here exudes the primacy of the creative urge, one of iteration, experimentation, and fun. And I want to be part of it.



Lauren Hom is a designer, letterer, and educator. A self-proclaimed "artist with a business brain," she picked up hand lettering as a hobby while studying advertising in college. That hobby grew into a passion, and over the next few years, she leveraged a few clever passion projects into a thriving design business thanks to the power of the internet. When she's not running her business, you can find her cooking an elaborate vegetarian meal at home or finally making her way through the niche craft supplies she bought last year. In 2023, Lauren is attending culinary school in NYC to expand her creative skill set and explore the intersection of the graphic arts and culinary arts.



**D&AD: Be Part of More**

**Concept**

We reverted to ITC Franklin Gothic; instantly recognizable as D&AD's primary typeface. From there we introduced the keystone of our motion-led identity: a static tagline seen in isolation, before expanding and multiplying to reveal a myriad of energetic letterforms, all in motion. As the timeline progressed, the dynamic, mantra-like repetition of the identity evolved: from theatrical, gradient-rich visuals for the ceremonies, to the relatively quieter, more spacious layouts of the online annual.

**Design Studio**

StudioDumbar/DEPT\*  
Rotterdam, The Netherlands

**Client**

D&AD  
London

**URL**

dandad.org/annual/2022/  
home/professional

**Principal Type**

ITC Franklin Gothic

**Instagram**

@D\_and\_AD





**Why I chose this piece of work...**

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Suspendisse a nulla nec orci tempor eleifend vel sed ipsum. Aliquam rhoncus accumsan efficitur. Nunc id faucibus lacus. Sed ut sapien vel ipsum efficitur tempus laoreet laoreet lacus. Quisque tortor ipsum, iaculis sed pharetra sit amet, blandit sit amet libero. Fusce sollicitudin arcu diam, at pellentesque eros malesuada nec. Quisque magna lorem, congue eget arcu sed, posuere dignissim leo. Curabitur quam risus, sodales quis fringilla non, egestas eu enim. Cras ac tellus congue, accumsan ex at, porta urna. Sed quis tristique dui, id vehicula ante. Sed feugiat auctor libero, eget dignissim metus dictum at. Maecenas vitae orci purus. Etiam vel condimentum neque, eu imperdiet lacus. Sed a ante ornare, aliquet dui maximus, consectetur nisi.

Aliquam sagittis mauris in elit ornare, at fringilla tellus imperdiet. Proin dictum facilisis tincidunt. Pellentesque quis nisi et sem pulvinar molestie nec vel erat. Suspendisse potenti. Sed velit odio, elementum sed malesuada sed, pulvinar ultricies nunc. Cras ut eleifend erat, quis egestas lorem. Cras fermentum venenatis enim, in euismod odio ornare non. Cras fermentum elementum ligula vel suscipit. Curabitur vulputate purus et luctus aliquam. Vivamus sapien elit, porttitor vel lacus in, sollicitudin luctus arcu.

Donec mi velit, interdum eget placerat nec, semper sed leo. Fusce semper, arcu eget condimentum porta, magna turpis tempor ex, et egestas turpis purus eget nulla. Nullam maximus semper tristique. Fusce tempus leo ac dignissim cursus. Sed rhoncus euismod mauris a rhoncus. In vulputate eu magna nec iaculis. Donec rhoncus eleifend urna a porttitor.



Lauren Hom is a designer, letterer, and educator. A self-proclaimed "artist with a business brain," she picked up hand lettering as a hobby while studying advertising in college. That hobby grew into a passion, and over the next few years, she leveraged a few clever passion projects into a thriving design business thanks to the power of the internet. When she's not running her business, you can find her cooking an elaborate vegetarian meal at home or finally making her way through the niche craft supplies she bought last year. In 2023, Lauren is attending culinary school in NYC to expand her creative skill set and explore the intersection of the graphic arts and culinary arts.

**Lynda Lucas**  
URLs  
stephenbrayda.com  
harpercollins.com



**Degrees of Love in Arabic Language**

**Concept**  
In this body of work, I explore the complexities of emotion and type in the Arabic Language by zooming in on the meanings of the word "Love". According to Dr. Fatima Mernissi, sociologist, writer and one of the most prominent Islamic feminists, there are over 50 words for Love in Arabic. Using design as a departure point, I explore in this work the tension between meaning, weaving and touch by producing these previously 2D words into intimate carpets that adorn the feet of visitors inside domestic spaces.

**Design**  
Zena Adhami  
Dubai

**Photography**  
Mahra Almhain

**Instagram**  
zadhami



## Bismut Logotype

### Concept

Bismut is a close-knit and daring industrial studio. It works with architecture, furniture, ceramics, electronics, 3D printing, and a whole lot more. We wanted to design an identity that highlights Bismut's mad array of activities and compacted its experimental nature, variety of materials, and numerous collaborations into an experimental logo. The logo is arranged as though it was constructed from random individual blocks that slot together in both vertical and horizontal format.

### Design

Anastasiia Shcherban

### Creative Direction

Kate Jacuszek and Anastasiia Shcherban

### URL

[booring.design/bismut](http://booring.design/bismut)

### Instagram

[@perfectlyboringstudio](https://www.instagram.com/perfectlyboringstudio)

### Design Studio

perfectly boring studio

### Client

Bismut Design Lab

### Principal Type

Custom

### Dimensions

10 × 13 in. (25.4 × 33 cm)



## Typescapes

### Concept

Typescapes is a series of typographic explorations inspired by architectural landscapes, plans, elevations, grids, light, and shadow. Grounded in architecture, each study was developed into a typeface that embodied the formal qualities of a specific building. © Daniel Frumhoff

### Design

Daniel Frumhoff

### URL

[danielfrumhoff.com/projects/typescapes-thesis-exhibition](http://danielfrumhoff.com/projects/typescapes-thesis-exhibition)

### Instagram

[@dfrumhoff](https://www.instagram.com/dfrumhoff)

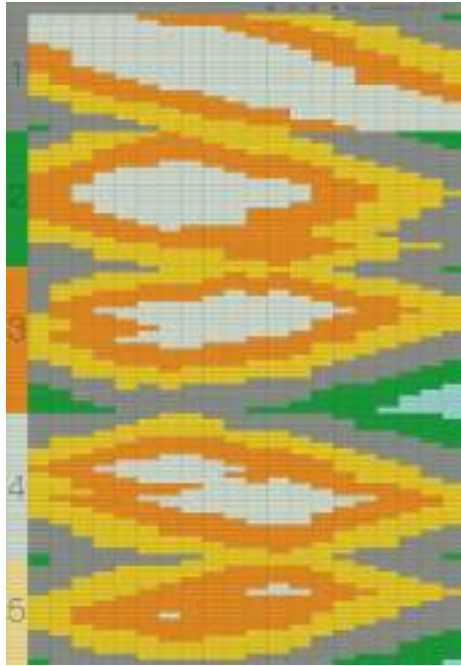
### Design Firm

Daniel Frumhoff Design

### Principal Type

Brickbauer, Embassy, Fire Station, Le Corbusier, Meuron, Notre Dame Display, and Ronchamp Sans





## The Landforms of a City

**Concept**  
Changsha is a city in central China. The Changsha subway has a total of 5 lines and these 5 lines cover the whole city. We recorded all the fares of the subway from one station to another. These 5 posters are naturally formed based on the fare arrangement of the subway. The different colors represent different fares, from 2 RMB to 7 RMB. The composition of color and form is also full of serendipity. And this group of posters represent a route respectively. The composition is the city's landscape

**Design and Creative Direction**  
Cai-yidong  
Changsha

**URL**  
<https://caiyidong.com/projects/landforms/>

**Instagram**  
@ldong\_cai

**Dimensions**  
276 × 9.4 in. (70 × 100 cm)



## Klingspor Type Archive

**Concept**  
At Klingspor Type Archive the holdings of the former type foundry Gebr. Klingspor in Offenbach, Germany, are made available digitally. The catalogue provides interested parties with extended access and further contextualizes the historical material through short articles and the addition of contemporary design and research projects. The website is clearly designed for visual experience. Therefore, the interface is complemented by a font family + icons exclusively created for the digital archive.

**Design, Type Design, and Creative Direction**  
Laura Brunner and Leonie Martin  
Offenbach

**Studio**  
turbo type

**URL**  
[klingspor-type-archive.de/turbo-type.com](https://klingspor-type-archive.de/turbo-type.com)

**Instagram**  
turbo\_type

**Client**  
Klingspor Museum  
Offenbach

**Principal Type**  
Custom



## Calendário, Ltda. 2023

### Concept

Calendário, Ltda. 2023 is part of a studio tradition in which annually a poster reimagines the counting of time and becomes a pretext for graphic experimentation. The days, weeks and months are organized in a tabular assembly, where each cell also shows up and down counts of the days of the year. The typeface, Triz (Typeóca), was chosen for its readability and a certain "concretista" charm. Cutouts from the numbers 0, 2 and 3 are placed at the top, adding color and complexity to the design.

**Design Studio**  
Polar, Ltda.

**URL**  
[polar.ltda/](http://polar.ltda/)

**Instagram**  
[@polar.ltda](https://www.instagram.com/polar.ltda/)

**Principal Type**  
Triz

**Dimensions**  
165 x 23.4 in.  
(42 x 59.4 cm)



## Gracemoon Scented Tea Series

### Concept

The promotional packaging of Gracemoon's series of scented tea boxes are hoped to convey the natural, pure and sweet feelings of its high quality tea by using simple, unsophisticated and vigorous handwritten words as visual expression after drinking and feeling each flavors. Relatively differentiated typography makes this product stand out from the homogeneous tea boxes on supermarket shelves and e-commerce home pages to attract the attention of consumers..

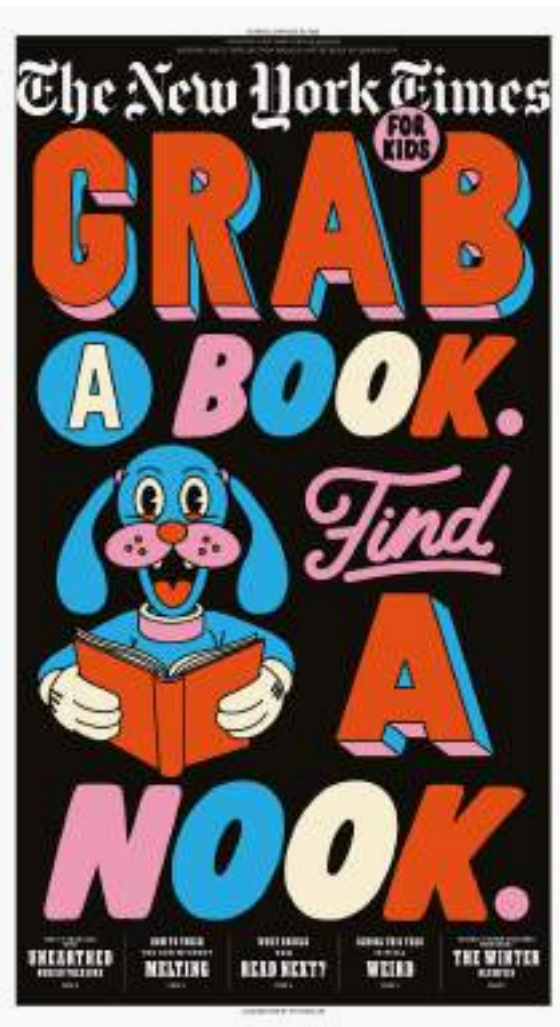
**Design**  
YiFei Hu

**Instagram**  
[designrynan\\_92](https://www.instagram.com/designrynan_92/)

**Client**  
Muchuan Gracemoon  
Tea Industry Co, Ltd.

**Principal Type**  
Chinese calligraphic  
characters





## Grab a book. Find a nook.

### Concept

For this cover we went bold and graphic using the illustrator's custom typography and unique style. The centerspread is a detailed infographic complete with gorgeous book spines also by the cover artist.

**Design Direction**  
Deb Bishop

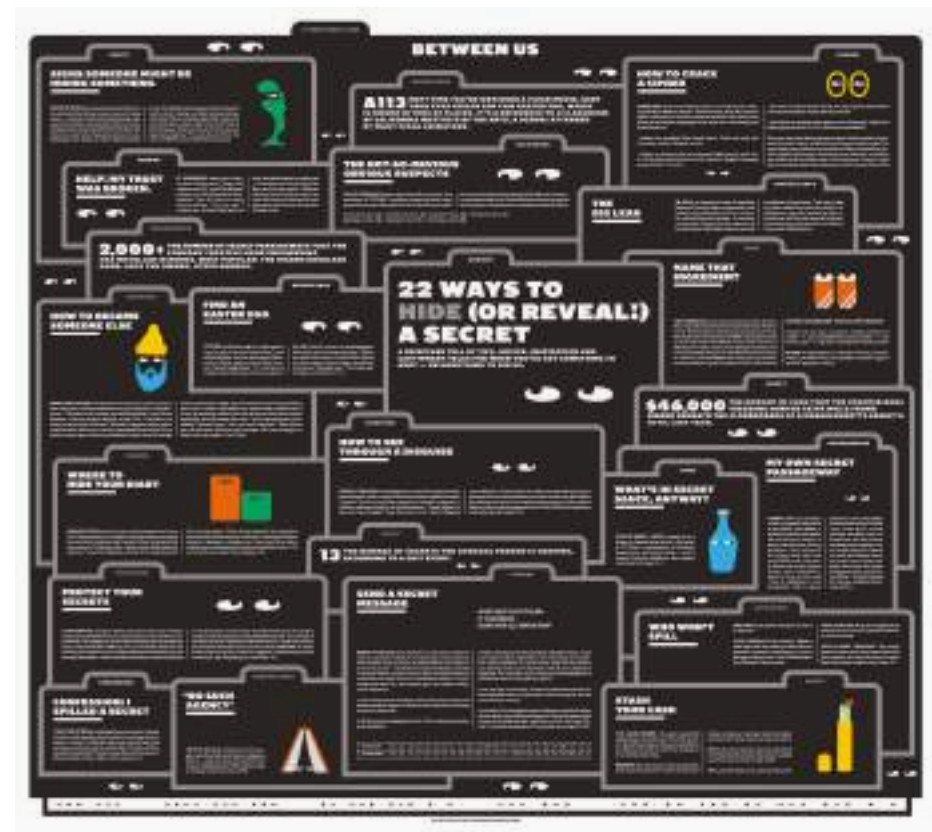
**Illustration**  
Yeye Weller

**Principal Type**  
Hand drawn

**Dimensions**  
12 × 22 in. (47 × 87 cm)

**Contributing Art Direction**  
Ken DeLago

**Publication**  
*The New York Times Magazine*



## The Secrets Issue

### Concept

For the 'Secrets' issue we implemented a new design system by constructing each page as layered file folders. Through our illustration choices and an unusual color palette we created a special issue that evokes a 'classified' kind of mood but isn't cliché. A coloring page was added as a slip sheet in the middle to color and reveals a secret.

**Design Direction**  
Deb Bishop

**Instagram**  
[instagram.com/p/CbF0WghY9Z/](https://www.instagram.com/p/CbF0WghY9Z/)

**Illustration**  
Andreas Samuelsson

**Publication**  
*The New York Times Magazine*  
New York

**Principal Type**  
NYT Mag Sans

**Dimensions**  
12 × 22 in. (47 × 87 cm)  
24 × 22 in. (94 × 87 cm)



## Typodarium Calendar 2023

### Concept

The most exciting typefaces will find their way into the Typodarium each year. On the front side the weekday and the date. On the back typeface samples, designer and source of supply on a coloured background. The cuddly calendar sets the pace for the typographic year and is a desideratum for courageous designers who know about the power of type. The green box serves to collect the favorite typefaces, professionals keep the boxes from the previous years to sort into sans serif, serif and display.

**Design**  
Jonas Rose

**Art Direction**  
Lars Harmsen, Jonas Rose,  
and Raban Ruddigkeit,

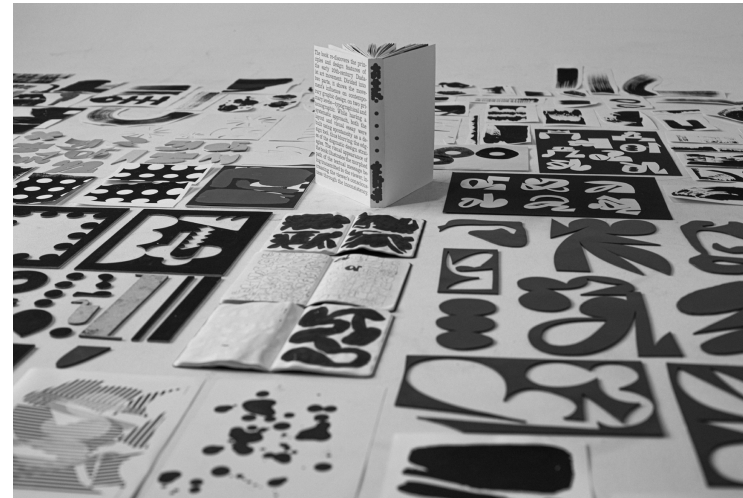
**Creative Direction**  
Lars Harmsen,  
Jonas Rose,  
Raban Ruddigkeit, and  
Bertram Schmidt-Friderichs\*

**URL**  
[www.typografie.de](http://www.typografie.de)  
<https://ruddigkeit.de>  
<https://larsharmen.de>  
<https://jonas-rose.de>

**Publisher**  
Verlag Hermann Schmidt  
Mainz, Germany

**Principal Type**  
Various

**Dimensions**  
216 × 305 in. (8.5 × 12 cm)



## Da-nyet-yes no

### Concept

This book uncovers the principles and design features of the early 20th-century Dadaist art movement and its impact on contemporary graphic design in typography and iconography. It uses spontaneity as a design tool to blur the edges of dogmatic design strategies, resulting in a thought-provoking read. The visual appearance of the book illustrates the transformed path of the textual message, increasing the viewer's consciousness through inconsistency.

**Design, Art Direction and Typography**  
Olena Smetanina  
Berlin

**URL**  
<https://behance.net/olenasmetanina>

**Instagram**  
<https://instagram.com/olensmetanka/hi=en>

**Dimensions**  
8.3 × 11 in. (21 × 28 cm)





## Essence – Stars of the Rhön

### Concept

This book is dedicated to the beauty of the Rhön, a low mountain range in the border area of three German states. The protagonists are butchers, brewers, ice cream makers, master roasters and a star chef. They are all associated with the four elements of fire, water, earth and air. The cover material underscores the rough character of this region.

### Creative Direction

Davide Duranti,  
Helen Hauer,  
and Barbara Stehle

### URL

<https://www.studiocollect.de>

### Instagram

@studiocollect.de

### Agency

collect  
Stuttgart

**Client, Photography,  
and Publisher**  
Frank Kayser

**Principal Type**  
Lausanne and  
Scotch Modern

### Dimensions

91 × 10.6 in. (23 × 27 cm)



## 那么，如果刮风了呢——在瞬间电影节

### Concept

We printed and overlapped the posters of the same image with different sections of paper, from bottom to top, to describe the layering of the waves. We seek the dynamic effect of "wind" blowing over "sea" by blowing it with different strength and distance. Different typography in seemingly the same position, because of the force of the blowing, creates different layers of the image.

### Art Direction'

BY-ENJOY设计

### URL

[www.by-enjoy.com](http://www.by-enjoy.com)

### Instagram

By\_enjoy\_design

### Principal Type

排版：印刷/海报系列

### Dimensions

276 × 38.4 in. (70 × 100 cm)



## All Good Things

**Concept**  
Theater Ansbach is the youngest Bavarian theatre. It was launched in 2007. The design of the current season guide cover plays with the season motto «All good things». It shows a big «3», because «all good things» are known to be «3». The cover is printed on dyed-through paper and foil-embossed.

**Creative Direction**  
Davide Durante,  
Helen Hauer,  
and Barbara Stehle

**URL**  
<https://www.studiocollect.de>

**Instagram**  
[@studiocollect.de](https://www.instagram.com/studiocollect.de)

**Agency**  
collect  
Stuttgart

**Client**  
Theater Ansbach

**Principal Type**  
Lausanne

**Dimensions**  
5.6 × 7.9 in. (141 × 20 cm)



## The Painting Biography of the Mustard Seed Garden

**Concept**  
The Painting Biography of the Mustard Seed Garden is named after the garden residence and is presented in three volumes, which includes the painting techniques of the Ming and Qing Dynasties. The copy by carving, the five-color overprint and the stylized deconstruction of painting make the books an excellent introductory guide to painting. The design language is consistent with symbolic pattern.

**Design**  
Qianqian Guo

**Creative Direction**  
Zhiyu Tian

**Principal Type**  
Fang Zheng Biaoyasong,  
Fang Zheng Ninansong,  
Fang Zheng  
Songkebenxiukai, and Fang  
Zheng Zhongyasong

**Dimensions**  
6.7 × 10.2 in. (17 × 26 cm)





## Identity for Oslo's Natural History Museum

### Concept

With a vast collection, it was key to make a system where the visuals easily could adapt to the content. Much like all things biological adapts to their surroundings, the logo itself relates to the message. The logo allows the content completing it to be gesticulated in multiple ways: illustrated, painted, animated or photographed. This gives the museum a wide range of possibilities for tailoring its exhibitions and events.

### Design

Halvor Nordrum

### Creative Direction

Svein Haakon Lia

### Project Management

Elisabeth Hilde and Marie Louise Steen

### Strategy

Christoffer Nøkleby

### Design Studio

Bleed Design Studio

### Client

Natur Historisk Museum

### URL

<https://bleed.com/work/naturhistorisk-museum>

### Instagram

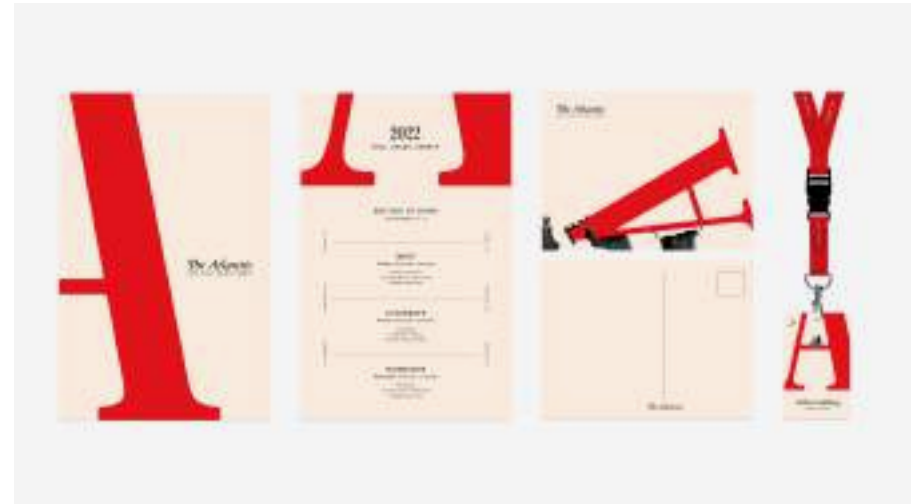
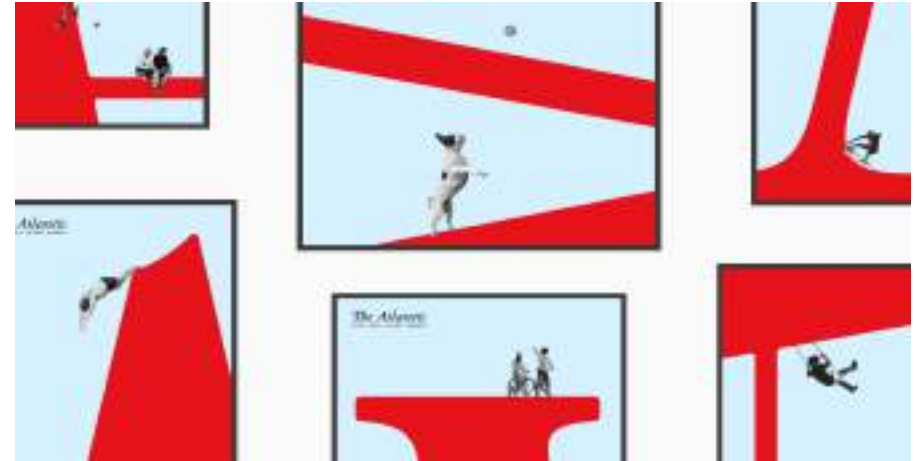
@bleed\_studio

### Principal Type

ABC Whyte

### Dimensions

Various



## The Big A: The Atlantic 2022 Fall Sales Summit

### Concept

In the fall of 2022 *The Atlantic* hosted its first in-person Business and Tech Sales Summit in NYC. For an audience of exclusively employees we knew that the event materials should feel familiar for the brand, but also unveil new possibilities. We highlighted the visual metaphors possible within the iconic "A" and created personified elements of the glyph that gave a clever nod to the session's content through scale and collage work reminiscent of *The Atlantic's* hallmark illustration style.

### Design

Paige Twombly

### Creative Direction

Drew Campbell and Laura Scofield

### In-House Agency

Atlantic Re:think

### Client

*The Atlantic*

### Principal Type

Custom

### Dimensions

Various



## INDEX—2 “Free”

### Concept

INDEX is a print publication made by a continual remix from a shared repository of writing, photography, and drawings—our own and from the public domain. Our process encourages chance operations; each designer may modify and reuse elements from each other's work. After three edits, the result is published print-on-demand, inviting further variations. Issue #2 explores what we observe as enabling, inhibiting, using, and defining the idea of 'free' and related qualities of living today.

### Design, Art and Creative Direction, Illustration, and Photography

Andrew Chee  
and Virgilio Santos

### Writing and Research

Andrew Chee,  
Virgilio Santos,  
and Stella Santos  
(Guest Contributor)

### Production

Andrew Chee

### Printing

Rote Press

### URL

[index.works](http://index.works)  
[rote.press](http://rote.press)  
[andrewchee.com](http://andrewchee.com)

### Instagram

[@index.works](https://www.instagram.com/index.works)  
[@rotepress](https://www.instagram.com/rotepress)  
[@andrewchee](https://www.instagram.com/andrewchee)

### Principal Type

Akzidenz Grotesk

### Dimensions

Various



## Nature Loves to Hide

### Concept

The cover is a staggered layout of English and Chinese themes, with randomly selected strokes that are visible in good light. The cover is a staggered layout of the book title in English and Chinese, with some of the strokes randomly intercepted so that the entire text can be seen in a better light, expressing the feelings and qualities of the artist and his work; while the inside pages are "a piece of paper is a painting", which can exist separately as a poster, and the size of each inside page is set to the scale of the work itself.

### Design and Art Direction

Shihong Chen  
Beijing

### Copywriting and Management

Ziming Lin

### Photography

Shilu Wang

### URL

<https://www.behance.net/siwangchan>

### Instagram

[@siwangcccc/](https://www.instagram.com/siwangcccc/)

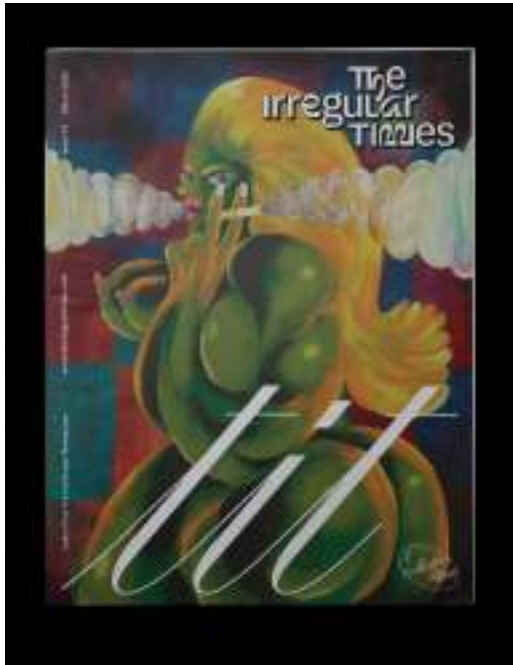
### Principal Type

Aktiv Grotesk, Leitura News,  
and Source Han Sans

### Dimensions

101 × 81 in. (25.6 × 20.5 cm)





## The Irregular Times

### Concept

The *Irregular Times* is an art and design bi-annual newspaper based out of New Delhi, India. Issue 03 aims to create novel and fresh perspectives from women, and women identifying artists as they explore the intersection of art, design, culture and contemporary living experiences. With a focus on prioritising creative expression, the newspaper encourages interactive, yet personal narratives to emerge; while bringing back the handmade and the handheld into the public domain.

### Design

Nandini Negi

### Design Director

Pradhumn Kag

### Managing Editor

Tarini Sethi

### Features Editor

Vasudhaa Narayanan

### Publisher

Anat Ahuja

### URL

theirregulartimes.com  
irregularalliance.com

### Instagram

@theirregulartimes  
@irregularalliance

### Design Studio

Irregulars Alliance

### Principal Type

Britney, Canora, Chikki, Circular, Kass, Typefesse, and Vesper

### Dimensions

11.4 x 18.9 in. (28.9 x 48 cm)



## Year of Language - Language Explosions

### Concept

Typographic design of multiple spatial installations using quotes of classical authors and poets in public space and museums in Weimar, Germany. The project was part of the Year of Language 2022 at the Klassikstiftung Weimar - a foundation that hosts classical literature and art in Weimar, home to German poets and thinkers of the last centuries like Goethe, Schiller or Nietzsche. The writings were selected regarding their relevance to contemporary matters, human sensitivities and politics.

### Design and Typography

Ariane Spanier

### 3D Design and Project Management

Vera Franke and Frank Steinert

### URL

arianespanier.com

### Instagram

@arianespanier

### Client

Klassikstiftung Weimar

### Principal Type

Walbaum Pro

### Dimensions

Various



## NIO EP9 Art Car

### Concept

Artist and designer Ornamental Conifer, aka Nicolai Sclater, visually transformed this NIO EP9 hypercar with hand-painted livery using the House Industries "Benguiat Buffalo" font and "Sign Painter" font collection. The NIO EP9 is an all carbon fiber, all wheel drive, all electric supercar with 1360 hp. This rare art car was donated to The Petersen Automotive Museum by NIO and was the largest auction item ever offered for sale at a Petersen fundraiser.

### Design

**Nicolai Sclater**

**Type Foundry**  
House Industries

### URL

racesservice.la  
houseindustries.com  
petersen.org

### Instagram

@ornamentalconifer  
@houseindustries  
@petersenmuseum

### Studio

Ornamental Conifer

### Agency

Race Service

### Client

Petersen Automotive  
Museum  
Los Angeles

### Principal Type

Benguiat Buffalo  
and Sign Painter



## Redaction

### Concept

Redaction surveys a collaborative series of screen prints by artist Titus Kaphar and poet Reginald Dwayne Betts that confronts the abuses of the criminal justice system. With black cloth, black and white foil stamping, multiple paper stocks, and special inks, the result is a mass-produced artist's book. A core idea was to reproduce the artworks with a process that mirrored the originals, printing white and metallic ink on black paper, rather than regular CMYK four-colour printing.

### Design

Amanda Barrow

**Creative Direction**  
James Goggin  
and Forest Young

### URL

practise.co.uk

### Instagram

Amanda Barrow:  
<https://www.instagram.com/art.mandee/>  
James Goggin: <https://www.instagram.com/practisetheory/>  
Forest Young: <https://www.instagram.com/emcray/>

**Design Studio**  
Practise

**Client**  
Dwayne Betts  
and Titus Kaphar

**Publisher**  
W.W.Norton & Company

**Principal Type**  
Redaction

**Dimensions**  
97 × 12.3 in.  
(24.6 × 31.2 cm)



## Bift Graduation Works BA, Class Of 2022

### Concept

Themed by "becoming", this series of books collects the works of more than nine hundred 2022-grade undergraduates from seven schools. Becoming is derived from the methods and approaches of computer digital manufacturing, wherefrom the book design draws inspiration. Parameters and rules of the becoming of students' graduation works are revealed by taking these works and students' personal growth as the results.

### Design

Zhu Chao, Sun He, and Pan Yuchen  
Beijing

### Art Direction

Zhu Chao

### Creative Direction

Zhu Chao and Li Huangao

### URL

[mintbrand.cn](http://mintbrand.cn)

### Design Studio

Mint Brand Design

### Client

BIFT

### Principal Type

HanyiQihei and Neue Haas Grotesk Display

### Dimensions

6.3 × 9.4 × 3.7 in.  
(16 × 24 × 9.5 cm)



## RISD Identity

### Concept

An art and design education is never complete. Designers, artists and scholars make the invisible visible through a constant iterative dialogue with their peers and with culture at large. This core visual concept of "Complete/Incomplete" translates into a set of open, flexible tools and frameworks for the talented RISD community to use and evolve. A custom superfamily of typefaces that expresses the tension between complete and incomplete was drawn by RISD alum, Ryan Bugden (GD 14)

### Design

Lea Leo, Dylan Mulvaney, and A.A. Trabucco-Campos

### Creative Direction

Ryan Moore and A.A. Trabucco-Campos

### Type Design

Ryan Bugden

### Project Management

Kerry Griner

### Strategy

Kasia Galla Barrett and Tarik Fontenelle

### Design Studio

Gretel

### Client

Rhode Island School of Design

### URL

[gretelny.com](http://gretelny.com)  
[ryanbugden.com](http://ryanbugden.com)  
[onroad](http://onroad)

### Instagram

@gretelny  
@ryanbugden  
@onroad

### Principal Type

RISD Sans and RISD Serif

### Dimensions

Various





## Next Step 22

### Concept

We delivered a visual brand every bit as forward-thinking as the innovations celebrated at Next Step. With a focus on contemporary design, the bold type steps forward by adding an angled effect mimicking moving into the future. In motion, the wordmark transforms into a symbol, revolving and exploding to reveal screen-like surfaces. Selected for maximum impact and clarity, the black, red and white colour palette distinguishes Next Step from the neutral tones employed by other software events.

### Design Studio

Studio Dumbar/DEPT\*  
Rotterdam, The Netherlands

### URL

[outsystems.com/nextstep](http://outsystems.com/nextstep)

### Instagram

[@lifeatoutsystems](https://www.instagram.com/lifeatoutsystems)

### Client

OutSystems  
Boston

### Principal Type

KTF Rublena Solid



## DEMO 2022

### Concept

The strong image created for the inaugural DEMO remained, its bold, distinctive spirit providing a suitable framework for the variety of work on show. The color palette shifted from dark blue and vivid orange/red, to dark blue and acid yellow/green – a unique hue that truly stands out from the crowd. Motion continued to play a key role, and as part of our collaboration with Cavalry we began using a custom coding tool, which opened up more possibilities to experiment with motion design.

### Design Studio

StudioDumbar/DEPT\*  
Rotterdam, The Netherlands

### URL

[demo.festival.com](http://demo.festival.com)

### Instagram

[@demo.festival](https://www.instagram.com/demo.festival)

### Principal Type

Graphik Wide



## Typespace

### Concept

An exploration of what designing a font for augmented reality (AR) could mean. The output was as functional as it was experimental - Typespace is a native AR font adaptable to any environment in real-time. It uses an environment-first approach as every space has different factors that affect legibility which can make it challenging to predetermine designs. It was made using cubes to reduce the computational burden on the device while giving it the flexibility to be variable in all axes.

### Typography

Rajshree Saraf  
Brooklyn, New York

### URL

[typespaceapp.com](http://typespaceapp.com)

### Instagram

@rajshreesaraf  
@typespceapp

### Principal Type

Typespace

## Serviceplan House of Communication Signage

### Concept

When one of Europe's biggest owner-managed ad agencies moves into new premises, the signage system has to be (you guessed it) super-creative. So here we have not just a bespoke typeface but also a suspended block of illuminated text – a flying carpet! – set in this unique font. The 130-metre long, 6-metre wide light installation runs through all three buildings that form the campus, linking them together and making a bold statement: heads up, creatives at work!

### Photography

Mark Seelen

### Type Design

In collaboration with  
Gabriel Richter

### URL

[uebele.com](http://uebele.com)

### Instagram

@buerouebele  
@serviceplan  
@niccetotype

### Design Studio

büto uebele visuelle  
kommunikation  
München

### Client

Serviceplan

### Principal Type

Service

### Dimensions

130 x 6 m





## The Ukrainian: Life and Culture

### Concept

The Ukrainian: Life And Culture is a quarterly print magazine for an English readership in the US and worldwide who are interested in modern Ukraine. For each article, a different typographic style was found, ranging from Ukrainian modernism to the avant-garde, including calligraphy, collage and ornaments. Not only through texts, but also through aesthetics, this magazine tried to tell readers about Ukrainian achievements, personalities and events in the field of art and culture.

**Art Direction and Typography**  
Oleksii Chekal

**Copywriting**  
Inna Golovakha  
and Katia Klim

**Design Studio**  
PanicDesign  
Kharkiv

**Printing**  
A4PLUS

**URL**  
chekal.art

**Instagram**  
@oleksiy\_chekal

**Principal Type**  
Bandera

**Dimensions**  
79 × 10.9 in. (20 × 276 cm)



## BİRARADA 9 | TOGETHER 9

### Concept

The poster design is designed for the Exhibition of Research Assistants within the Fine Arts Institute of Mimar Sinan University and conveys the message as a spatial arrangement of the exhibition and the experience of the three-dimensional display of the exhibited works in a physical area, through the typographic structure applied in the poster.

**Design, Typography and Animation**  
Ruslan Abaso

**URL**  
ruslanabasov.com  
behance.net/ruslanabasov

**Instagram**  
@ruslanabasov

**Principal Type**  
Le Murmure

**Dimensions**  
197 × 276 in.  
(50 × 70 cm)





## WePlayDesign

### Concept

The visual identity of festival Filmar en América Latina 2022 explores typographic work that animates popular posters from Buenos Aires to Medellín, passing through São Paulo and Valparaiso. Inspired by the graffiti that conveys political or social demands, advertisements of all kinds, and posters announcing the next cumbia concert, the poster reflects a popular means of expression. The lettering work, entirely custom-made, takes on new forms on each communication medium.

### Design, Lettering and Animation

Cédric Rossel and Sophie Rubin

### Design Studio

WePlayDesign  
Lausanne

### URL

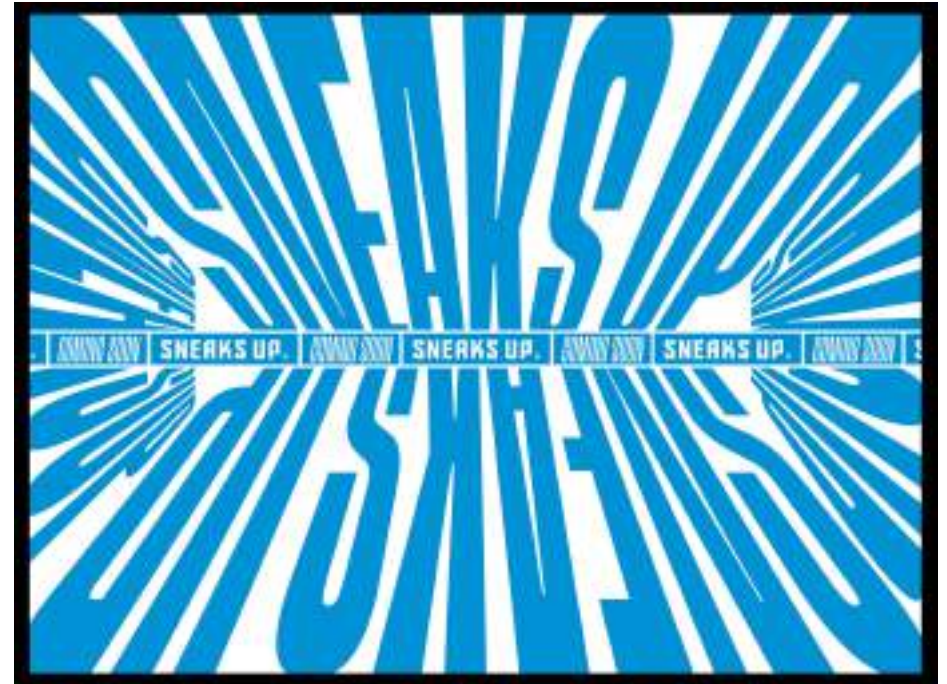
[weplaydesign.ch](http://weplaydesign.ch)  
[vimeo.com/manage/videos/799975418](https://vimeo.com/manage/videos/799975418)  
[vimeo.com/manage/videos/791685433](https://vimeo.com/manage/videos/791685433)

### Instagram

[@weplaydesign/](https://www.instagram.com/weplaydesign/)

### Principal Type

Custom lettering



## Sneaks Up / Coming Soon

### Concept

Typographic Composition for Sneaks Up store opening announcement. Sneaks Up: "We break the mundane rules and oppose the expectations of traditional retail approach by exploring, innovating and experimenting with the power of basketball that truly rooted in our DNA."

### Design and Typography

Erman Yilmaz

**Design Studio**  
INFORMAL PROJECT  
Istanbul

### URL

[informalproject.co](http://informalproject.co)

### Instagram

[@informalproject.co](https://www.instagram.com/informalproject.co)

### Client

Sneaks Up

### Principal Type

Custom

### Dimensions

Various



## @

**Concept**  
The project aims to explore the development of @ as a universal symbol in the world, as well as to explore the themes of social attributes, identity definition, group identity, and privacy that it exhibits. Outputs cover publications and experimental installation posters.

**Design**  
Jiawei Zhu  
Guangdong, China

**Professor**  
Rui He

**Educational Institution**  
Guangdong University  
of Technology

**Principal Type**  
Helvetica Now Yar, Nostalgic  
Memories Italic, and Ubuntu

**Dimensions**  
Various



## ᏌᏌ- "Kamama"- Weavable Cherokee Syllabary Typeface

**Concept**  
Cherokee syllabary typeface called ᏌᏌ- "Kamama," inspired by and designed for use in Cherokee rivercane basket and mat weaving, as well as digitally. ᏌᏌ- includes "weavable" storytelling glyphs from our traditional stories. Features woven Sketchbook of ii (vv), or yes, for motivation to keep sketching. This typeface aims to keep our Cherokee language alive through our traditional crafts. "Kamama" means both butterfly and elephant in Cherokee. From Butterflies to Elephants, 8-bit to Baskets.

**Type Design**  
Monique Ortman  
Harrah, USA

**Cherokee Language Reference Guidance**  
Cherokee Nation Language  
Department: Zach Barnes,  
Roy Boney, and Jeff Edwards

**Feedback/Critiques**  
VCFM MFA Design  
Department

**URL**  
monique.design  
**Instagram**  
@unique.monique.87

**Principal Type**  
ᏌᏌ- "Kamama"



## Festival international de Jardins 2022 | Reford Garden Festival 2022

### Concept

The 2022 edition had the theme "Adaptation". The Jardins de Métis is known for its playful installation within the gardens. Their visuals have always been colorful and full between illustration and type. This year, we played with the idea of type as an illustration. The bold and colorful lettering expands, adapts, and scales itself to different applications within the campaign, which gives the public a chance to discover the illustration before the word itself through various playful layouts.

### Design

Éloïse Carrier

### Creative Direction

Bryan-K. Lamonde

### Account Director

Mathieu Cournoyer

### Project Manager

Marie-Hélène Rodrigue

### URL

[principal.studio/en](http://principal.studio/en)

### Instagram

[@principal.studio](https://www.instagram.com/principal.studio)

### Studio

Principal  
Montréal

### Client

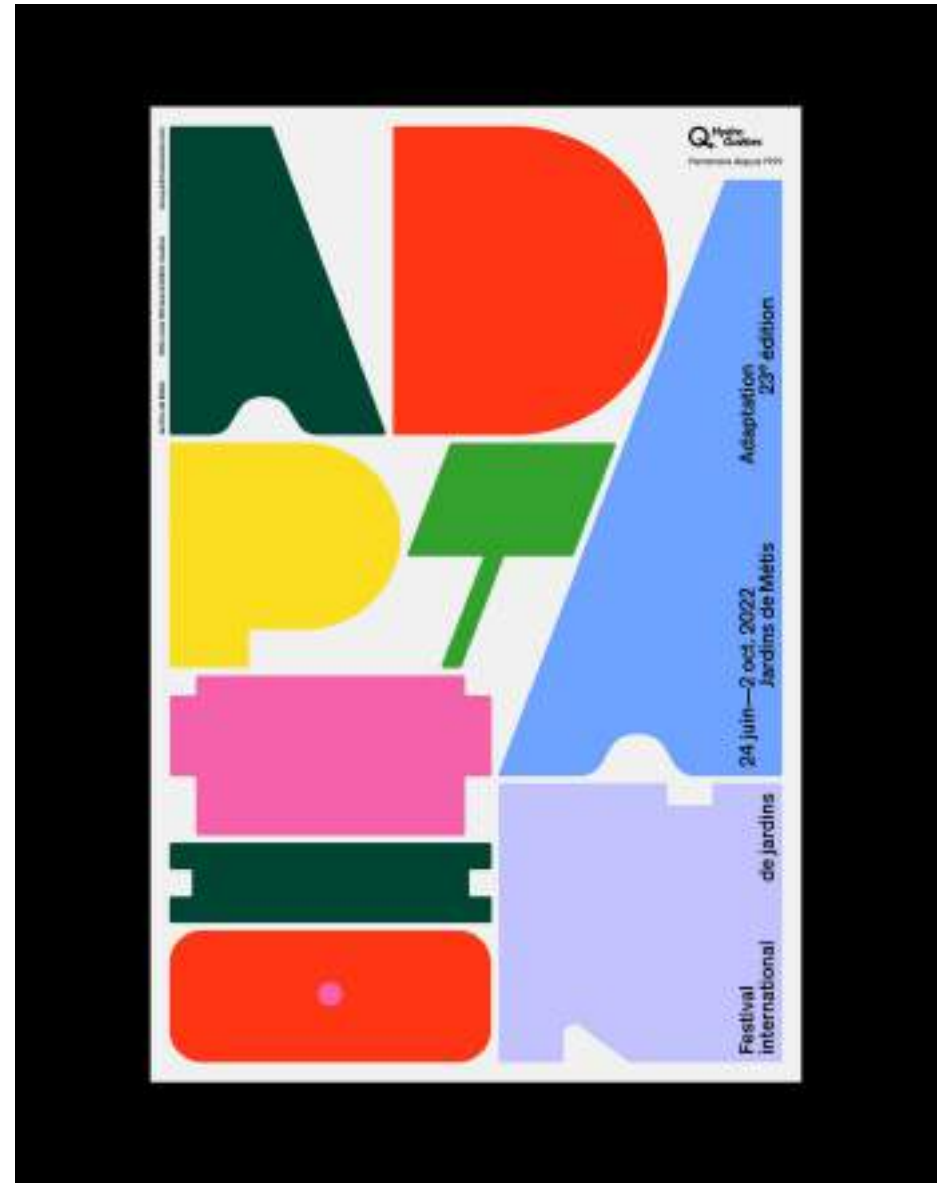
Jardins de Métis /  
Grand-Métis

### Principal Type

Söhne Kräftig

### Dimensions

24 × 36 in. (61 × 91.4 cm)







**Why I chose this piece of work...**

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Suspendisse a nulla nec orci tempor eleifend vel sed ipsum. Aliquam rhoncus accumsan efficitur. Nunc id faucibus lacus. Sed ut sapien vel ipsum efficitur tempus laoreet laoreet lacus. Quisque tortor ipsum, iaculis sed pharetra sit amet, blandit sit amet libero. Fusce sollicitudin arcu diam, at pellentesque eros malesuada nec. Quisque magna lorem, congue eget arcu sed, posuere dignissim leo. Curabitur quam risus, sodales quis fringilla non, egestas eu enim. Cras ac tellus congue, accumsan ex at, porta urna. Sed quis tristique dui, id vehicula ante. Sed feugiat auctor libero, eget dignissim metus dictum at. Maecenas vitae orci purus. Etiam vel condimentum neque, eu imperdiet lacus. Sed a ante ornare, aliquet dui maximus, consectetur nisi.

Aliquam sagittis mauris in elit ornare, at fringilla tellus imperdiet. Proin dictum facilisis tincidunt. Pellentesque quis nisi et sem pulvinar molestie nec vel erat. Suspendisse potenti. Sed velit odio, elementum sed malesuada sed, pulvinar ultricies nunc. Cras ut eleifend erat, quis egestas lorem. Cras fermentum venenatis enim, in euismod odio ornare non. Cras fermentum elementum ligula vel suscipit. Curabitur vulputate purus et luctus aliquam. Vivamus sapien elit, porttitor vel lacus in, sollicitudin luctus arcu.

Donec mi velit, interdum eget placerat nec, semper sed leo. Fusce semper, arcu eget condimentum porta, magna turpis tempor ex, et egestas turpis purus eget nulla. Nullam maximus semper tristique. Fusce tempus leo ac dignissim cursus. Sed rhoncus euismod mauris a rhoncus. In vulputate eu magna nec iaculis. Donec rhoncus eleifend urna a porttitor.



Lauren Hom is a designer, letterer, and educator. A self-proclaimed "artist with a business brain," she picked up hand lettering as a hobby while studying advertising in college. That hobby grew into a passion, and over the next few years, she leveraged a few clever passion projects into a thriving design business thanks to the power of the internet. When she's not running her business, you can find her cooking an elaborate vegetarian meal at home or finally making her way through the niche craft supplies she bought last year. In 2023, Lauren is attending culinary school in NYC to expand her creative skill set and explore the intersection of the graphic arts and culinary arts.

**Kris Andrew Small**  
URLs  
stephenbrayda.com  
harpercollins.com



**Coral Typography Tool**

**Concept**

Coral Type draws inspiration from coral reefs, adapting their forms and textures. I modelled these letters in zBrush and 3d printed them to become a physically arrangeable typography tool. This tool kit provides three variations per letter and has three base forms. In addition, coral extensions of four lengths are also provided to allow for more composition possibilities. This 3d Coral Type also has a 2d version for further usage..

**Design, Lettering and Typography**

Shiya Yuan  
Melbourne and Shanghai

**Art Direction**

Tao Lin

**URL**

coco-yuan.com

**Instagram**

@allthewindowsareopen

**Principal Type**

Coral Type

**Dimensions**

Various



## MasterChef Italy

### Concept

MasterChef is one of the most famous cooking shows in the world, but also in Italy. The judges' mottos are indeed so iconic that already entered into the common Italian language. So Sky Creative Agency Italia have chosen to launch the new season of MasterChef Italy using the strongest and most relevant words they have: the shows' catchphrases. And they asked me to draw them with a three-dimensional style, integrating them around the judges.

### Art Direction

Bertoletti Marco

### Letterer

Davide Pagliardini  
Milano and San Marino, Italy

### Photography

Paolo Cecchin

### Copywriter

Francesca Marra

### Project Management

Mario Esposito and  
Domenico Montemurro

### URL

davidepagliardini.com/  
masterchef-italy  
behance.net/  
gallery/143086119/  
MasterChef-Italy

### Instagram

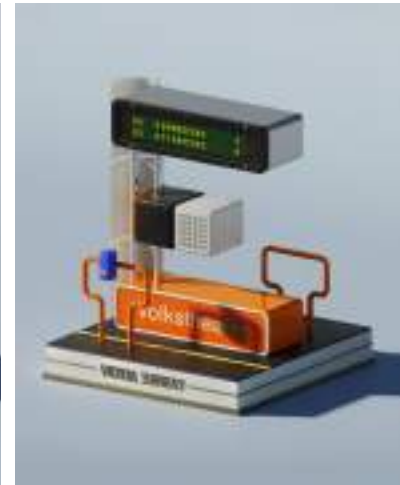
@davidepagliardini

### Client

Sky Creative Agency Italia

### Principal Type

Custom



## Vienna Typeface

### Concept

There is an unexplained fascination with small things. Don't you think? There's perhaps something of that here. "Vienna Typeface" is a three-dimensional portrait of the city of Vienna in twenty-six letters. It's an attempt to capture the core essence of the city in the Latin alphabet.

### Type Design

Ricardo Gantschnigg

### Design Studio

ricardodesign

### URL

ricardodesign.at  
behance.net/ricardoportfolio

### Instagram

@studio\_ricardodesign



## AC Typographic Art Collection

**Concept**  
Woven textiles, wooden typographic sculptures, wallpapers, and serigraph designs utilizing the PLINC Aztek font. Collection featured in Antonio Colombo Arte Contemporanea's 'Now & Ever' exhibition in Milano, Italy.

**Design and Creative Direction**  
Andy Cruz

**Printing**  
David Dodde

**Manufacturing**  
Mark Wiegiers

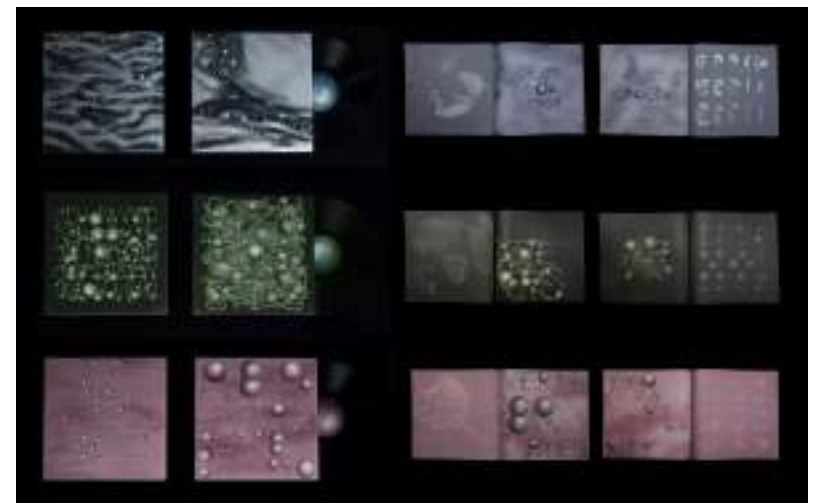
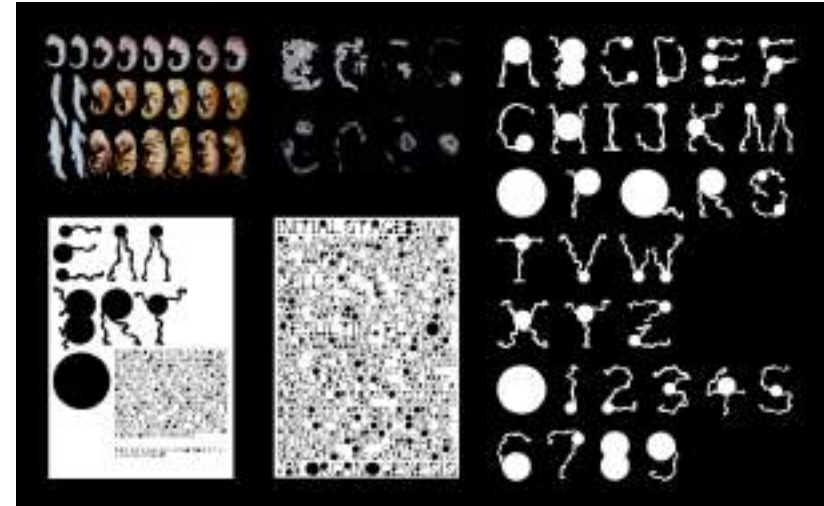
**Type Foundry**  
House Industries

**URL**  
[houseindustries.com](http://houseindustries.com)  
[colomboarte.com](http://colomboarte.com)

**Instagram**  
[@houseindustries](https://www.instagram.com/houseindustries)  
[@antonio Colombogallery](https://www.instagram.com/antonio Colombogallery)

**Client**  
Antonio Colombo Arte Contemporanea  
Milan

**Principal Type**  
Photo-Lettering Aztek



## Embryo

**Concept**  
Based on the electronic experimental music "Embryo" reflects the mysterious nature of the origin of the creature. According to the Abnormal Embryo, Strange Cradle Land, and Synthesis chapters, the three forms of embryonic cells - formation, dispersion and polymerization - are transferred to three patterns of graphic arrangement and three colors as differentiation. Built-in picture album to illustrate the core of music works.

**Design**  
Zuheng Zhang

**Art Direction**  
Tao Lin

**Instagram**  
[@zannnnneeeeee](https://www.instagram.com/zannnnneeeeee)

**Professor**  
Tao Lin

**Educational Institution**  
Class Tao  
Xiangtan, China

**Principal Type**  
Embryo

**Dimensions**  
12 × 12 in. (4.7 × 4.7 cm)





## Flying Apple Identity

**Concept**  
Identity for an independent vintage store based in Los Angeles. The identity system features a custom-lettered logo, an accompanying shorthand, and a graphic shape system that feels tactile, akin to cut-paper magazine collages. The identity system and art direction mixes the same whimsy, romance, and expression as the curation of the clothing.

**Design**  
Michelle Ando

**Design firm**  
R&M  
Brooklyn, New York

**URL**  
r-and-m.co

**Instagram**  
@r-and-m.co  
@michelleando

**Client**  
Flying Apple



## 9 and the Numbers -Teacher Daisy / Spectacle

**Concept**  
Teacher Daisy / Spectacle is a cassette tape made by the band 9 and the Numbers for a limited sale at their year-end concert. Unlike their usual full-length albums, it was made for their fans and contained music they made with enjoyment and a playful attitude. Inspirations of these songs include rock and folk music bands in 1970-1990s Korea. I also designed it through delightful Korean lettering with retro vibes.

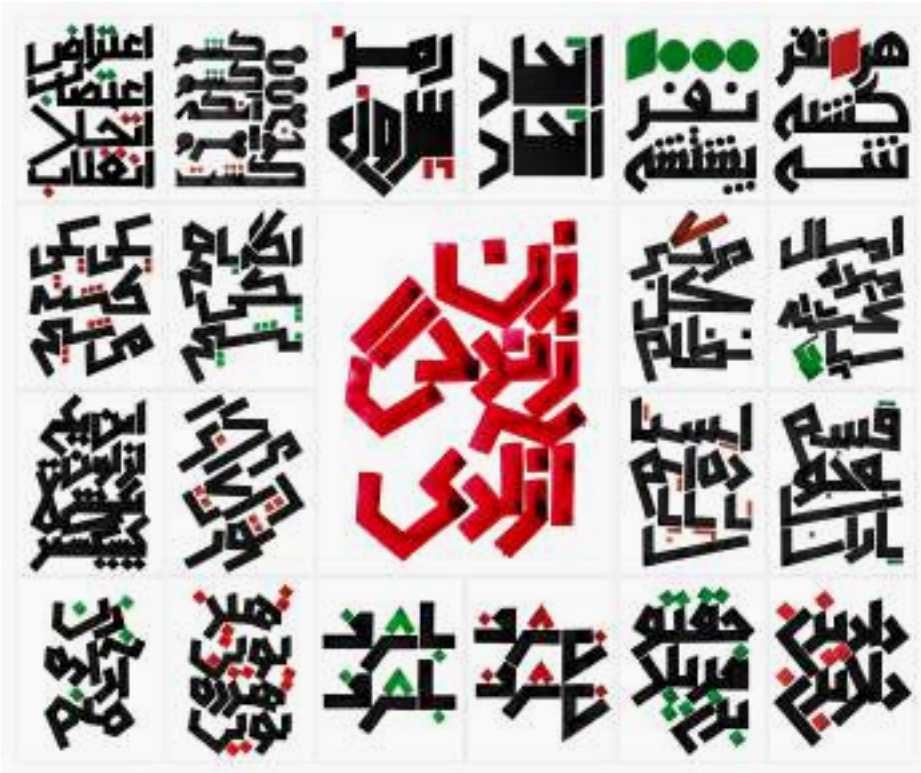
**Design and Art Direction**  
Jaemin Lee  
Seoul

**URL**  
leejaemin.net

**Instagram**  
@round.midnight

**Client**  
9 and the Numbers

**Dimensions**  
177 x 279 x 41 in.  
(7 x 11 x 1.6 cm)



## Woman, Life, Freedom: A Typographic Documentation of Revolution Slogans

### Concept

This project started in response to Iran's nationwide protests after Mahsa Amini's death in custody in Sept. 2022. Documenting events and ideas hasn't been a historical focus for Eastern societies. Thus, I created typographic documentation of the revolution's slogans, applying Farsi/Arabic features. The series is inspired by real protesters' slogans and placards, featuring rough letter shapes, simplicity, and typographic hierarchy. My objective is to raise awareness in Western societies.

### Art and Creative Direction, and Lettering

Saber Javanmardi

### Studio

Studio Saber  
The Hague

### URL

[behance.net/StudioSaber](https://behance.net/StudioSaber)

### Instagram

[@studio.saber](https://www.instagram.com/studio.saber)

### Principal Type

Custom

### Dimensions

9.4 × 12.6 in. (24 × 32 cm)



## Ec(h)o

### Concept

Ec(h)o is a robotically seeded living interface for collective music making. The interface is grown from robotically planted seeds in computationally generated planting patterns. The living matter – the plants and soil – acts as a sensor network. Touching a zone of the living interface will play a sample from a sound palette of environmental recordings. People can touch, feel, listen to, and experience Ec(h)o while they appreciate the beauty of typography and nature.

### Design

Brendan Harmon  
Baton Rouge, Louisiana

### Creative Direction

Hye Yeon Nam

### Programming

Ka Hei Cheng

### URL

[hynam.org/HY/ech.html](https://hynam.org/HY/ech.html)

### Instagram

[@hye.yeon.nam](https://www.instagram.com/hye.yeon.nam)





#### Why I chose this piece of work...

There is something about cut-out designs that I never get tired of looking at. The seemingly archaic forms might look naive, but they have a merciless strength to them. I enjoy the graphical quality of the single letter that then disappears in the total of a running text.

Along the historical lines of Vojtěch Preissig and Oldřich Menhart, accompanied by many contemporaries like Cyrus Highsmith or Trine Rask, Rezak joins this choir of typefaces with its own distinct take. A typeface family razor-blade cut yet rooted in a strong calligraphic understanding.

Its mix of rough linocut forms with technical precision creates a very warm yet sharp atmosphere. Brave, brutal, jolly, and sympathetic at the same time. The lively treatment of the stems, which seem to lean in all kinds of directions, equips the text weights with a lot of movement and a slight slant. In the Italic the forms fall a bit more at ease and into a steady rhythm.

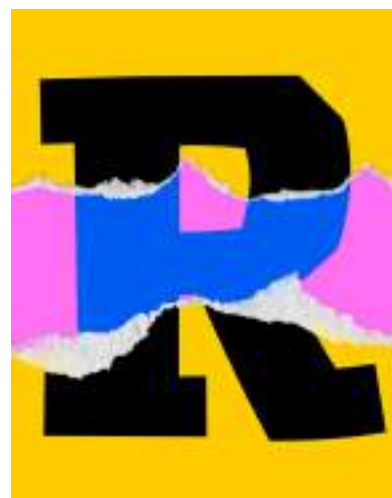
But Rezak really got me with the Incised version. In the Black Display weight it gets rid of the serifs to create more solid surfaces, the canvas for the cuts on the inside. I was impressed by the steadiness and precision, the evenness, and the quality of execution throughout the whole character set. As if Preissig and Menhart had learned how to code, combining handcrafted forms with mathematical precision.

The very organic family setup seems to have grown over time, and the set of icons reminds me of springtime celebrations to scare the winter away. A Bold restart, something we all could use this spring!



Lauren Hom is a designer, letterer, and educator. A self-proclaimed "artist with a business brain," she picked up hand lettering as a hobby while studying advertising in college. That hobby grew into a passion, and over the next few years, she leveraged a few clever passion projects into a thriving design business thanks to the power of the internet. When she's not running her business, you can find her cooking an elaborate vegetarian meal at home or finally making her way through the niche craft supplies she bought last year. In 2023, Lauren is attending culinary school in NYC to expand her creative skill set and explore the intersection of the graphic arts and culinary arts.

**Linda Hintz**  
URLs  
stephenbrayda.com  
harpercollins.com



## Rezak

#### Concept

Rezak is a tribute to substance and dynamism, with display, text, and incised styles undergirding each other. Its distinct tone and rhythmic aesthetic allows it to function as something naive or emotional, but always invigorating. Rezak is not a type family directly from the digital world, but was inspired by the stout presence of cutting letters out of tangible material: paper, stone, and wood. With only a few cuts, the shapes remain dark and simple.

#### Lead Type Design

Anya Danilov

#### Supervision

Veronika Burian  
and José Scaglione

#### Type Foundry

TypeTogether  
Den Hague and Prague

#### URL

type-together.com/  
rezak-font

#### Instagram

@sikeiros  
@type-together



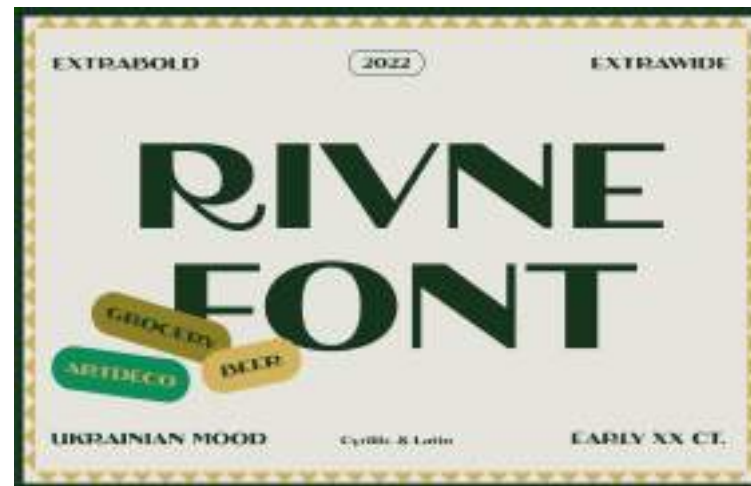


Why I chose this piece of work...  
 How many Ukrainian designers do you know?  
 How many Ukrainian type designers do you know?



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Kateryna Korolevtseva  
 URLs  
[stephenbrayda.com](http://stephenbrayda.com)  
[harpercollins.com](http://harpercollins.com)



## Rivne Font

### Concept

Rivne font is inspired by Ukrainian grocery signs and lettering and labels from the beer factory Bergloss, which was standing in the early XX century in the west of Ukraine. Depending on time, all the signs and labels were changing, but some of them were kept and inspired me to create some rhyme of Ukrainian Art Deco. Ultrabold and ultrawide Rivne font is perfect for working with big titles and posters but also has a very saturated low character letters charisma.

### Design

Oleksandra  
 Krchevska-Tsekhosh  
 Rivne, Ukraine

### Instagram

@alexkorchevski



#### Why I chose this piece of work...

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Suspendisse a nulla nec orci tempor eleifend vel sed ipsum. Aliquam rhoncus accumsan efficitur. Nunc id faucibus lacus. Sed ut sapien vel ipsum efficitur tempus laoreet laoreet lacus. Quisque tortor ipsum, iaculis sed pharetra sit amet, blandit sit amet libero. Fusce sollicitudin arcu diam, at pellentesque eros malesuada nec. Quisque magna lorem, congue eget arcu sed, posuere dignissim leo. Curabitur quam risus, sodales quis fringilla non, egestas eu enim. Cras ac tellus congue, accumsan ex at, porta urna. Sed quis tristique dui, id vehicula ante. Sed feugiat auctor libero, eget dignissim metus dictum at. Maecenas vitae orci purus. Etiam vel condimentum neque, eu imperdiet lacus. Sed a ante ornare, aliquet dui maximus, consectetur nisi.

Aliquam sagittis mauris in elit ornare, at fringilla tellus imperdiet. Proin dictum facilisis tincidunt. Pellentesque quis nisi et sem pulvinar molestie nec vel erat. Suspendisse potenti. Sed velit odio, elementum sed malesuada sed, pulvinar ultricies nunc. Cras ut eleifend erat, quis egestas lorem. Cras fermentum venenatis enim, in euismod odio ornare non. Cras fermentum elementum ligula vel suscipit. Curabitur vulputate purus et luctus aliquam. Vivamus sapien elit, porttitor vel lacus in, sollicitudin luctus arcu.

Donec mi velit, interdum eget placerat nec, semper sed leo. Fusce semper, arcu eget condimentum porta, magna turpis tempor ex, et egestas turpis purus eget nulla. Nullam maximus semper tristique. Fusce tempus leo ac dignissim cursus. Sed rhoncus euismod mauris a rhoncus. In vulputate eu magna nec iaculis. Donec rhoncus eleifend urna a porttitor.



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Anuthin Wongsunkakon  
URLs  
stephenbrayda.com  
harpercollins.com

# Spinat

Zwetschggen-Dampfnudeln

# Dough

# Honigkuchenpferd

# Udon

## JAF Cupidus

### Concept

The distinct feature of Cupidus is a combination of an extremely tall x-height and evenly distributed counter spaces. It strikes a good balance between being friendly and rational. While Cupidus works brilliantly for display purposes, Cupidus Text is adjusted for continuous reading in small sizes; it has looser letter and word spacing, and a somewhat reduced x-height.

### Design

Tim Ahrens and  
Shoko Mugikura  
Garching, Germany

### Type Foundry

Just Another Foundry

### URL

[justanotherfoundry.com/  
cupidus](https://justanotherfoundry.com/cupidus)

### Instagram

@justanotherfoundry

**ELLA**  
The Roman Model **CALLIGRAPHY**  
The Uncial Part **Dens and Béziers**  
 Aesthetics The Rustic Model  
**BRUTAL** The Brutalist Model  
The Brutalist Model **Texture and color**  
**STYLE** The Rustic Model  
The Roman Model **TYPE DESIGN**  
**Inspiration** The Roman Model

ELLA designed by Laura Meseguer

### ELLA. A Synthesis of Stencil Type and Calligraphy

#### Concept

"Ella" is a typeface family with four styles available in two weights. The aim of "Ella" is to showcase how traditional calligraphy models can be adapted into stencil-style fonts, creating a modern digital typeface. The Roman, Uncial, and Rustic styles feature distinct capital styles that trace the evolution of the Roman script, while sharing a unique lowercase set. The fourth style, "Brutalist," is unapologetic and explores the extreme level of plasticity, pushing the limits of expressivity.

#### Type Design

Laura Meseguer

#### Type Foundry

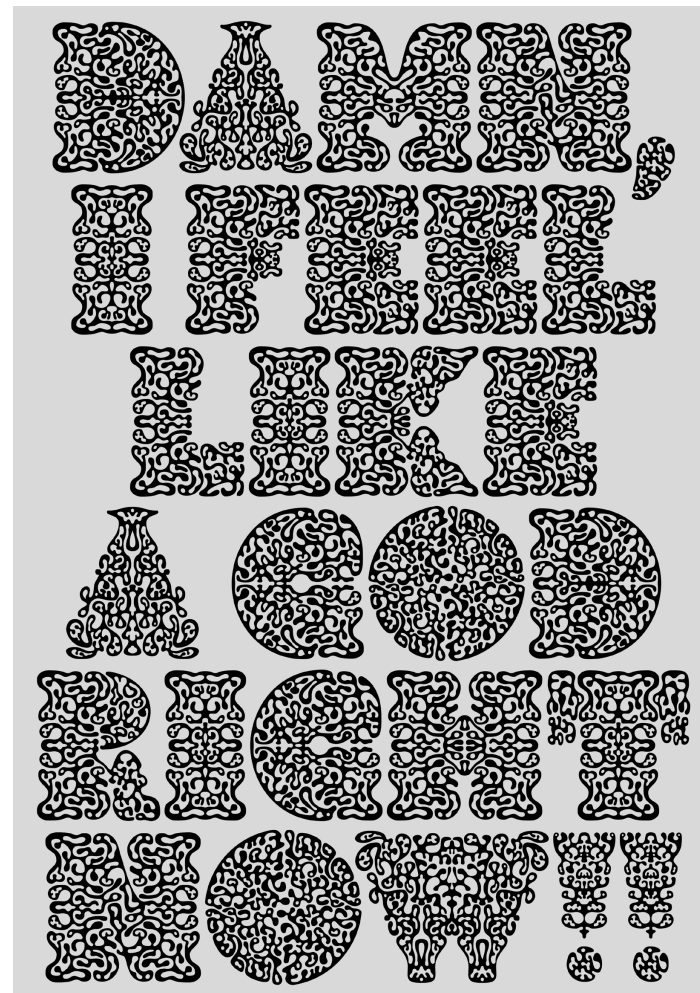
Type-O-Tones

#### URL

[laurameseguer.com](http://laurameseguer.com)  
[typeotones.com](http://typeotones.com)

#### Specimen Design

Laura Meseguer  
 and Gerard Joan



### Lithops Display

#### Concept

Lithops is a display, very unique, complex, open source font. It was originally drawn in Procreate. Lithops started in February 2021 as a spontaneous letterform exploration, and was released in 2022 on Velvetyne Type Foundry. Though it may not be easy to use and is difficult to categorise, Lithops serves as an exploration of the future of type design, begging the question: how complex can a font be, all while staying cohesive, legible and aesthetically pleasing, and most importantly, fun?

#### Type Design

Anne-Dauphine Borione  
 Paris

#### Design Firm

Daytona Mess

#### Type Foundry

Velvetyne Type Foundry

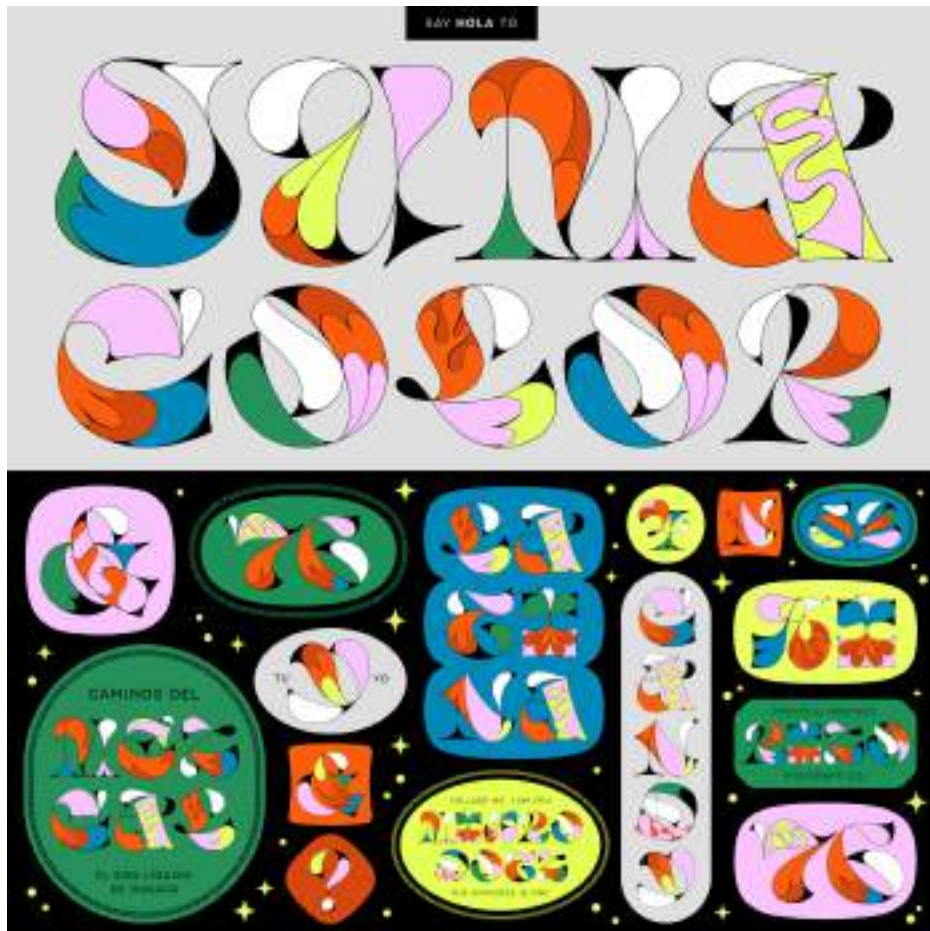
#### URL

[daytonamess.com](http://daytonamess.com)  
[behance.net/daytonamess](https://behance.net/daytonamess)  
[twitter.com/DaytonaMess](https://twitter.com/DaytonaMess)

#### Instagram

[@daytinamess.otf](https://www.instagram.com/daytinamess.otf)





## Juma Color Font

**Concept**  
Juma is a super display color font made to be used HUGE. Its shapes and colors remind us of natural beauties like tropical birds or a slab of marble, with its hypnotic twists and turns. Juma can work as a beautiful drop cap, a striking headline, or in abstract compositions or patterns, but off the page into the physical world, each letter has a sculptural quality that invites us to imagine it as an object. Juma is playful, daring, and to add versatility it also comes in a monochrome version.

**Type Design, Art Direction, and Original Concept**  
Cyla Costa

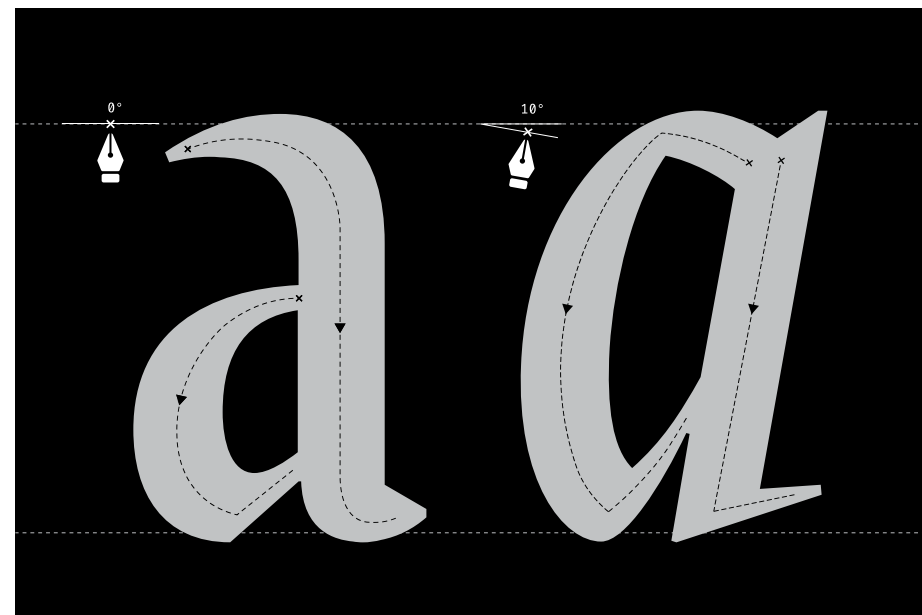
**Font Production**  
Felipe Casaprima  
and Álvaro Franco'

**Artwork Clean-up**  
Aline Kaori

**Type Foundry**  
Naïpe  
Perth Australia, Barcelona,  
Spain, and Curitiba, Brazil

**URL**  
[store.naïpe.xyz/fonts/juma](http://store.naïpe.xyz/fonts/juma)  
[cylacosta.com](http://cylacosta.com)

**Instagram**  
[@cylacosta](https://www.instagram.com/cylacosta)  
[@naïpe.xyz](https://www.instagram.com/naïpe.xyz)



## PF Expo

**Concept**  
Eschewing ornamentation, PF Expo's design is nobly rooted in simple, rational, and absolutely functional Roman forms. It takes its cues from several condensed typefaces of the late 19th century, and conveys a sharp elegance that creates a cohesive family with solid and provocative quality. The italic version alters dramatically the texture and rhythm with razor-sharp terminals that transform from dual-sided serifs to triangular upstrokes.

**Type Design**  
Panos Vassiliou  
Athens

**Type Foundry**  
Parachute Typography

**URL**  
[parachutefonts.com](http://parachutefonts.com)  
[parachutefonts.com/typeface/Expo](http://parachutefonts.com/typeface/Expo)

**Instagram**  
[@parachutetypefoundry](https://www.instagram.com/parachutetypefoundry)

