

Residence

Family Overview

Residence Grotesque ExtraBold

Residence Grotesque ExtraBold Oblique

Residence Grotesque Bold

Residence Grotesque Bold Oblique

Residence Grotesque SemiBold

Residence Grotesque SemiBold Oblique

Residence Grotesque Medium

Residence Grotesque Medium Oblique

Residence Grotesque Regular

Residence Grotesque Oblique

Residence Grotesque Light

Residence Grotesque Light Oblique

Residence Grotesque ExtraLight

Residence Grotesque ExtraLight Oblique

Residence Grotesque Thin

Residence Grotesque Thin Oblique

Family Overview

Residence Nouveau ExtraBold
Residence Nouveau ExtraBold Cursive
Residence Nouveau Bold
Residence Nouveau Bold Cursive
Residence Nouveau SemiBold
Residence Nouveau SemiBold Cursive
Residence Nouveau Medium
Residence Nouveau Medium Cursive
Residence Nouveau Regular
Residence Nouveau Regular Cursive
Residence Nouveau Light
Residence Nouveau Light Cursive
Residence Nouveau ExtraLight
Residence Nouveau ExtraLight Cursive
Residence Nouveau Thin
Residence Nouveau Thin Cursive

ExtraBold 60pt

DOORWAYS

Bold 60pt

GEOMETRY

SemiBold 60pt

ARCHWAYS

Medium 60pt

STRUCTURE

Regular 60pt

GEOMETRIC

Light 60pt

THRESHOLD

ExtraLight 60pt

COLONNADE

Thin 60pt

ARCHITRAVE

ExtraBold Oblique 60pt

STAIRCASE

Bold Oblique 60pt

SYMMETRY

SemiBold Oblique 60pt

ALIGNMENT

Medium Oblique 60pt

RECTANGLE

Oblique 60pt

CANTILEVER

Light Oblique 60pt

VERTICALITY

ExtraLight Oblique 60pt

PROPORTION

Thin Oblique 60pt

ENCLOSURES

ExtraBold 60pt

IRONWORK

Bold 60pt

CURVATURE

SemiBold 60pt

BOTANICAL

Medium 60pt

GARLANDED

Regular 60pt

INTERLACING

Light 60pt

MARQUETRY

ExtraLight 60pt

VINEWORK

Thin 60pt

FESTOONS

ExtraBold Cursive 60pt

ORNAMENT

Bold Cursive 60pt

FRETWORK

SemiBold Cursive 60pt

BLOSSOMS

Medium Cursive 60pt

GLASSWORK

Cursive 60pt

FLOWERED

Light Cursive 60pt

UNDULATE

ExtraLight Cursive 60pt

GARLANDS

Thin Cursive 60pt

WHIPLASH

ExtraBold 60pt

☒ Stylistic Set 01 - Alternate a

Mezzanine

Bold 60pt

Horizontal

SemiBold 60pt

Abstraction

Medium 60pt

Articulation

Regular 60pt

Rectangular

Light 60pt

Geometrical

ExtraLight 60pt

Composition

Thin 60pt

Substructure

ExtraBold Oblique 60pt

Rectangles

Bold Oblique 60pt

Intersection

SemiBold Oblique 60pt

Framework

Medium Oblique 60pt

Proportions

Oblique 60pt

Geometries

Light Oblique 60pt

Dimensional

ExtraLight Oblique 60pt

Foundations

Thin Oblique 60pt

Construction

ExtraBold 60pt

Arabesque

Bold 60pt

Balustrade

SemiBold 60pt

☑ Stylistic Set 01 - Alternate a

Undulating

Medium 60pt

Serpentine

Regular 60pt

Convolute

Light 60pt

Flourishing

ExtraLight 60pt

Asymmetry

Thin 60pt

Conservatory

ExtraBold Cursive 60pt

Curvilinear

Bold Cursive 60pt

Decorative

SemiBold Cursive 60pt

Metalwork

Medium Cursive 60pt

Festooning

Cursive 60pt

☒ Stylistic Set 01 - Alternate a

Naturalism

Light Cursive 60pt

Ornamental

ExtraLight Cursive 60pt

Meandering

Thin Cursive 60pt

Blossoming

Medium Oblique 800pt

a

ExtraBold 29pt

CLEAR VERTICAL ORDER
Lines that cross at angles

Bold 29pt

BOLD PRIMARY COLOUR
Walls that become planes

SemiBold 29pt

SOLID COLOURED MASS
The straight line and angle

Medium 29pt

 **SHARP CROSSING LINES**
Squares held in proportion

Regular 29pt

CLEAR PRIMARY FORM
Geometry of the open plan

Light 29pt

OPEN COLOURED GRID ©
Colour held in quiet balance

ExtraLight 29pt

BLACK, WHITE AND GREY
Form without any ornament

Thin 29pt

☐ Stylistic Set 02 - Encircled Digits

③ **THREE PRIMARY COLOURS**
Vertical and horizontal bands

ExtraBold Oblique 29pt

RED, YELLOW AND BLUE
The rhythm of rectangles

Bold Oblique 29pt

EVEN WHITE SURFACE™
Structure laid plainly bare

SemiBold Oblique 29pt

FLAT PLANES ON WHITE
Bars and blocks in order

Medium Oblique 29pt

☐ Stylistic Set 03 - Encircled Digits Black

⑥ FLAT OPEN GROUND
A surface of pure colour

Oblique 29pt

PLANES IN BALANCE ⇔
Open space and solid mass

Light Oblique 29pt

FLAT COLOURED PLANES
Mass balanced against void

ExtraLight Oblique 29pt

COLOUR AGAINST WHITE
Horizontal meets the vertical

Thin Oblique 29pt

☐ Stylistic Set 02 - Encircled Digits

FIVE COLOURED PLANES ⑤
The plane, the line, the angle

ExtraBold 29pt

CURVED IRON RAILING
Buds opening into flower

Bold 29pt

SOFT FLORAL CURVES
Climbing vines on the rail

SemiBold 29pt

BRONZE FLORAL BLOOM
Curves that flow like water

Medium 29pt

CARVED LEAFY STEMS
Botanical lines in bronze

Regular 29pt

A VINE OF CURVING IRON
Iron worked like living vines

Light 29pt

SOFT STONE BLOSSOM[®]
The whiplash line of a stem

ExtraLight 29pt

SLENDER CURVING STEMS
A living and breathing facade

Thin 29pt

A SPRAY OF GILDED PETALS
Flowers worked in pale metal

ExtraBold Cursive 29pt

TWISTING IRON VINES
Curved glass full of light

Bold Cursive 29pt

PETAL, STEM AND LEAF
Stems that climb and wind

SemiBold Cursive 29pt

GILDED LEAFY SCROLLS
Gilded leaves and petals

Medium Cursive 29pt

CLIMBING FLORAL VINES
Glass full of red and blue#

Cursive 29pt

☒ Stylistic Set 01 - Alternate a

CARVED FLORAL STONE
Carved leaves in pale stone

Light Cursive 29pt

LIGHT THROUGH GLASS**
Slender columns and arches

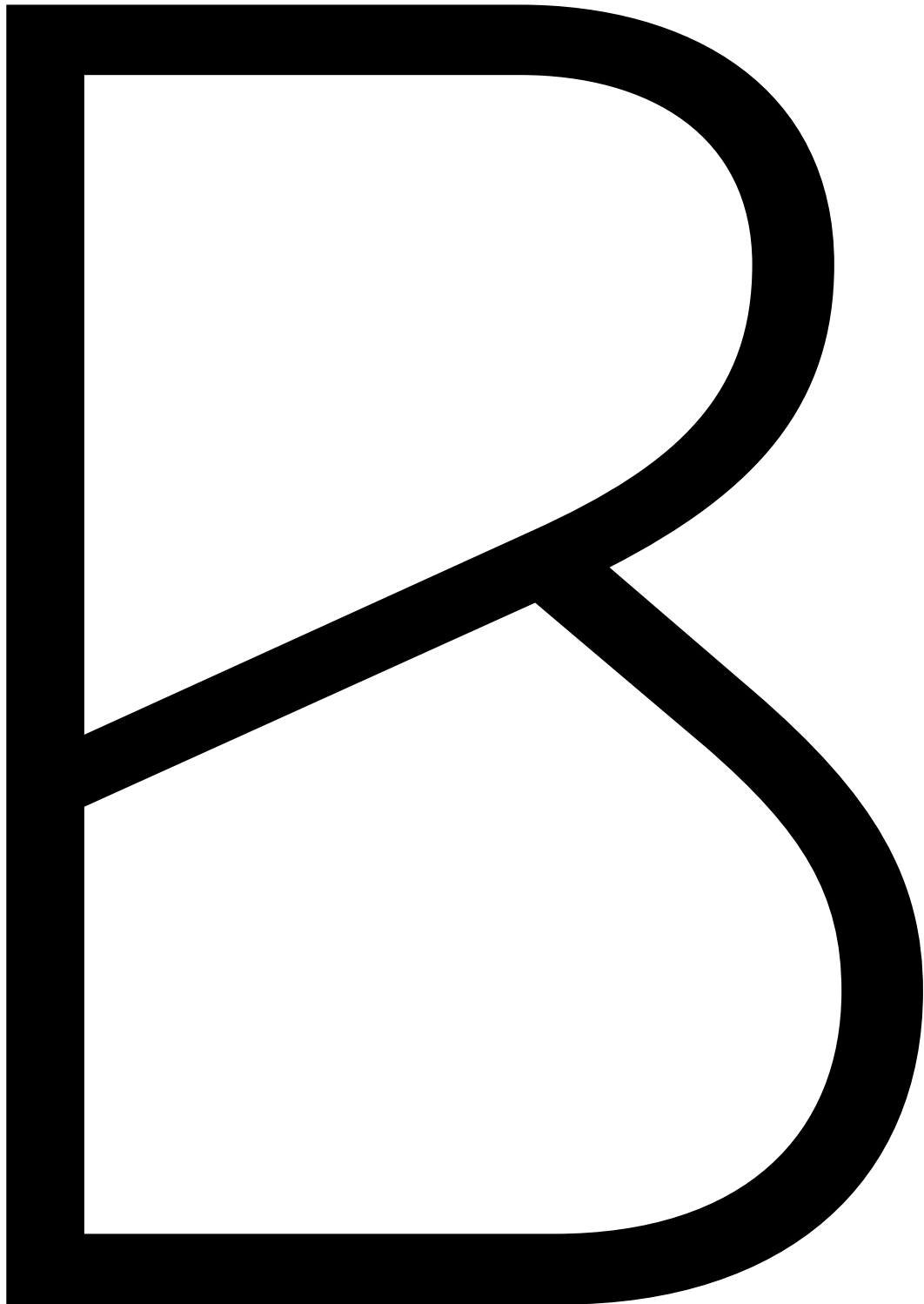
ExtraLight Cursive 29pt

SOFT BOTANICAL CURVES
The spiral of a climbing stem

Thin Cursive 29pt

THE LONG SINUOUS CURVE
Soft tendrils worked in metal

Thin 800pt



90pt

Plane

40pt / 44

***Space stands free
of any ornament.***

30pt / 33

☑ Stylistic Set 01 - Alternate a

**A dividing wall is reduced
to its clearest form.
Light is stripped back to
the *essential*.**

22pt / 25

**A bare facade rests within the larger
field. The band of yellow is stripped
back to the essential. Bare walls are
held in careful balance.**

18pt / 21

**The square of red is stripped back to the es-
sential. Each window band is held in careful
balance. Every square of red is reduced to its
clearest form. Right angles order the space
around them.**

16pt / 20

Straight line is measured against the next. Every composition divides the surface into clear proportions. The picture surface gives the eye a fixed point of rest. A plane of white keeps to the vertical and horizontal. *Structure opens the room to light and air.* Geometry carries only red, yellow or blue. Space is reduced to its clearest form. Painted fields are held in careful balance. Balance stands free of any ornament. Bare walls carry only red, yellow and blue.

14pt / 18

☑ Stylistic Set 01 - Alternate a

The straight line stands free of any ornament. Each bare facade is reduced to its clearest form. Every open plan crosses the field but never curves. A band of yellow is measured against the next. Clarity divides the surface into clear proportions. Colour gives the eye a fixed point of rest. Geometry orders the space around it.

11pt / 14

Each grid divides the surface into clear proportions. Every grid orders the space around it. The colour block crosses the field but never curves. A white ground floats clear of the load bearing frame.

10pt / 12

Each dividing wall rests within the larger field. Every white ground opens the room to light and air. The grid crosses the field but never curves. A floor plan carries only red, yellow or blue. Structure stands free of any ornament. Order is measured against the next.

8pt / 10

Every flat plane keeps to the vertical and horizontal. Each right angle divides the surface into clear proportions. The floor plan is reduced to its clearest form. A dividing wall rests within the larger field. An open plan is stripped back to the essential. Bare walls meet at clean right angles. Form gives the eye a fixed point of rest. Rhythm answers to the underlying grid. Proportion is set against an open white ground. Colour crosses the field but never curves.

6pt / 8

Every dividing wall answers to the underlying grid. Each white ground divides the surface into clear proportions. The grid refuses every curve and diagonal. A composition crosses the field but never curves. Order is stripped back to the essential. Form rests within the larger field. Primary colours carry only red, yellow and blue. Right angles meet at clean right angles. Balance is held in careful balance. Painted fields keep to the vertical and horizontal. Structure gives the eye a fixed point of rest. Floating planes float clear of the frame. Geometry stands free of any ornament. Proportion meets its neighbour at a right angle. Straight lines cross the field but never curve. Harmony carries only red, yellow or blue. Space is set against an open white ground. Rhythm floats clear of the load bearing frame. An open plan orders the space around it.

90pt

Form

40pt / 44

**A grid is held in
careful balance.**

30pt / 33

**Each grid crosses the field
but never curves. A flat
plane floats clear of the
load bearing frame.**

22pt / 25

**Each flat plane is held in careful bal-
ance. A *clear proportion* crosses the
field but never curves. The grid is
stripped back to the essential.**

18pt / 21

**The window band keeps to the vertical and
horizontal. Each white ground carries only
red, yellow or blue. A straight line crosses the
field but never curves. Every white ground
refuses every curve and diagonal.**

16pt /20

The field of blue carries only red, yellow or blue. Each straight line is reduced to its clearest form. Every grid floats clear of the load bearing frame. A field of blue is held in careful balance. Order stands free of any ornament. Clarity refuses every curve and diagonal. Form is stripped back to the essential. An open plan rests within the larger field. Colour keeps to the vertical and horizontal. Rhythm meets its neighbour at a right angle.

14pt /18

Each square of red answers to the underlying grid. A right angle is set against an open white ground. The white ground is stripped back to the essential. Every straight line is measured against the next. Order refuses every curve and diagonal. *An open plan is held in careful balance. Form floats clear of the load bearing frame. Right angles stand free of any ornament.*

11pt /14

Our grid crosses the field but never curves. The white ground gives the eye a fixed point of rest. Each grid floats clear of the load bearing frame. Every field of blue opens the room to light and air. Light is held in careful balance.

10pt /12

The clear proportion meets its neighbour at a right angle. A right angle gives the eye a fixed point of rest. Each dividing wall orders the space around it. Every painted plane stands free of any ornament. Light refuses every curve and diagonal. Space is held in careful balance.

8pt /10

A dividing wall is stripped back to the essential. The painted plane refuses every curve and diagonal. Each dividing wall crosses the field but never curves. Every dividing wall is set against an open white ground. Coloured planes are held in careful balance. Structure is reduced to its clearest form. Balance floats clear of the load bearing frame. Form divides the surface into clear proportions. An open plan carries only red, yellow or blue. Floating planes carry only red, yellow and blue.

6pt /8

A grid refuses every curve and diagonal. Each plane of white keeps to the vertical and horizontal. Every straight line crosses the field but never curves. The window band meets its neighbour at a right angle. Rhythm is stripped back to the essential. Balance is set against an open white ground. Straight lines are held in careful balance. Structure carries only red, yellow or blue. Floating planes stand free of any ornament. Colour is measured against the next. Open rooms rest within the larger field. Crossing bars order the space around them. Primary colours divide the surface into clear proportions. An open plan is reduced to its clearest form. Right angles carry only red, yellow and blue. Space gives the eye a fixed point of rest. Harmony floats clear of the load bearing frame. Flat planes meet at clean right angles.

90pt

Space

40pt / 44

***A grid* gives the eye
a fixed point of rest.**

30pt / 33

**Each field of blue gives the
eye a fixed point of rest.
A field of blue orders the
space around it.**

22pt / 25

**A black frame is set against an open
white ground. The *colour block* keeps
to the *vertical* and *horizontal*.**

18pt / 21

**Many colours block answers to the underly-
ing grid. The composition keeps to the verti-
cal and horizontal. A flat plane gives the eye a
fixed point of rest. Every open plan orders the
space around it.**

16pt / 20

Each white ground floats clear of the load bearing frame. A straight line keeps to the vertical and horizontal. *Every straight line is set against an open white ground.* The plane of white rests within the larger field. An open plan crosses the field but never curves. Light carries only red, yellow or blue. Rhythm is held in careful balance. Harmony is measured against the next. Balance opens the room to light and air. Structure orders the space around it.

14pt / 18

Each right angle keeps to the vertical and horizontal. A window band divides the surface into clear proportions. Every open plan gives the eye a fixed point of rest. The field of blue is measured against the next. *Order crosses the field but never curves.* Harmony is set against an open white ground. Space carries only red, yellow or blue.

11pt / 14

A square of red is measured against the next. A flat plane keeps to the vertical and horizontal. Every square of red stands free of any ornament. The straight line refuses every curve and diagonal.

10pt / 12

Each right angle crosses the field but never curves. A straight line is set against an open white ground. The floor plan keeps to the vertical and horizontal. Every black frame answers to the underlying grid. Order rests within the larger field. Rhythm divides the surface into clear proportions.

8pt / 10

Each flat plane is reduced to its clearest form. Every window band stands free of any ornament. A bare facade is set against an open white ground. The flat plane is stripped back to the essential. An open plan keeps to the vertical and horizontal. Form crosses the field but never curves. Structure is measured against the next. Open rooms meet at clean right angles. Rhythm orders the space around it. Crossing bars divide the surface into clear proportions. Right angles are held in careful balance.

6pt / 8

Each grid keeps to the vertical and horizontal. Every flat plane is set against an open white ground. A band of yellow stands free of any ornament. The field of blue refuses every curve and diagonal. Proportion is stripped back to the essential. Floating planes meet at clean right angles. Open rooms cross the field but never curve. Harmony meets its neighbour at a right angle. Bare walls float clear of the frame. Clarity orders the space around it. Coloured planes carry only red, yellow and blue. Light is measured against the next. Structure floats clear of the load bearing frame. Order carries only red, yellow or blue. Painted fields divide the surface into clear proportions. Geometry rests within the larger field. An open plan answers to the underlying grid. Balance crosses the field but never curves. Form is held in careful balance.

90pt

Light

40pt / 44

**The floor plan orders
the space around it.**

30pt / 33

**A straight line crosses the
field but never curves.
Every straight line opens
the room to light and air.**

22pt / 25

**Our clear proportion stands free of
any ornament. A bare facade gives the
eye a fixed point of rest. Every grid an-
swers to the underlying grid.**

18pt / 21

**Each straight line refuses every curve and di-
agonal. The plane of white stands free of any
ornament. A straight line gives the eye a fixed
point of rest. Every window band is set against
an open white ground.**

16pt /20

A grid refuses every curve and diagonal. A square of red opens the room to light and air. Every colour block is reduced to its clearest form. The bare facade stands free of any ornament. Bare walls keep to the vertical and horizontal. An open plan is set against an open white ground. Proportion answers to the underlying grid. Painted fields carry only red, yellow and blue. Coloured planes meet at clean right angles. Light rests within the larger field.

14pt /18

The window band is measured against the next. Every flat plane answers to the underlying grid. The band of yellow orders the space around it. *A white ground refuses every curve and diagonal.* Crossing bars keep to the vertical and horizontal. Bare walls divide the surface into clear proportions. Straight lines carry only red, yellow and blue.

11pt /14

Each right angle answers to the underlying grid. A white ground divides the surface into clear proportions. The right angle orders the space around it. Every flat plane gives the eye a fixed point of rest.

10pt /12

A black frame meets its neighbour at a right angle. Every flat plane crosses the field but never curves. The open plan refuses every curve and diagonal. Proportion keeps to the vertical and horizontal. Order is set against an open white ground.

8pt /10

The colour block meets its neighbour at a right angle. A grid divides the surface into clear proportions. Every square of red opens the room to light and air. Each window band floats clear of the load bearing frame. Primary colours keep to the vertical and horizontal. Light orders the space around it. Harmony answers to the underlying grid. Structure rests within the larger field. Crossing bars cross the field but never curve. Proportion crosses the field but never curves.

6pt /8

Every painted plane refuses every curve and diagonal. A painted plane gives the eye a fixed point of rest. The white ground is held in careful balance. Each right angle stands free of any ornament. Form keeps to the vertical and horizontal. Proportion divides the surface into clear proportions. Clarity carries only red, yellow or blue. Light meets its neighbour at a right angle. Crossing bars rest within the larger field. Open rooms order the space around them. An open plan floats clear of the load bearing frame. Order opens the room to light and air. Flat planes cross the field but never curve. Space crosses the field but never curves. Balance answers to the underlying grid. Colour orders the space around it. Harmony is stripped back to the essential. Painted fields float clear of the frame. Rhythm is measured against the next. Geometry is set against an open white ground.

90pt

Colour

40pt / 44

A grid orders the space around it.

30pt / 33

Each colour block is held in careful balance. *Every colour block orders the space around it.*

22pt / 25

The straight line opens the room to light and air. The flat plane crosses the field but never curves. Every flat plane stands free of any ornament.

18pt / 21

A plane of white carries only red, yellow or blue. The colour block opens the room to light and air. Every composition orders the space around it. A white ground keeps to the vertical & horizontal even.

16pt /20

Each colour block is set against an open white ground. Every picture surface stands free of any ornament. A white ground gives the eye a fixed point of rest. The window band is measured against the next. Harmony divides the surface into clear proportions. Flat planes keep to the vertical and horizontal. Proportion is held in careful balance. Form orders the space around it. Balance rests within the larger field. Clarity meets its neighbour at a right angle.

14pt /18

Every right angle refuses every curve and diagonal. Each white ground is held in careful balance. The bare facade is set against an open white ground. A plane of white meets its neighbour at a right angle. Structure divides the surface into clear proportions. Colour stands free of any ornament. Rhythm gives the eye a fixed point of rest. Proportion orders the space around it.

11pt /14

The right angle crosses the field but never curves. Every right angle is set against an open white ground. Each band of yellow meets its neighbour at a right angle. A plane of white floats clear of the load bearing frame.

10pt /12

The flat plane floats clear of the load bearing frame. Every black frame carries only red, yellow or blue. Each flat plane divides the surface into clear proportions. A plane of white is reduced to its clearest form. Harmony stands free of any ornament. Straight lines rest within the larger field.

8pt /10

Every black frame opens the room to light and air. The floor plan is stripped back to the essential. Each field of blue divides the surface into clear proportions. A square of red floats clear of the load bearing frame. Proportion gives the eye a fixed point of rest. Form is set against an open white ground. Coloured planes stand free of any ornament. Structure keeps to the vertical and horizontal. Bare walls order the space around them. Geometry meets its neighbour at a right angle.

6pt /8

Every right angle crosses the field but never curves. The composition is held in careful balance. Each flat plane refuses every curve and diagonal. A straight line divides the surface into clear proportions. Proportion is reduced to its clearest form. Form opens the room to light and air. Geometry floats clear of the load bearing frame. Open rooms stand free of any ornament. Clarity gives the eye a fixed point of rest. Bare walls rest within the larger field. Balance keeps to the vertical and horizontal. An open plan meets its neighbour at a right angle. Light is set against an open white ground. Painted fields order the space around them. Crossing bars carry only red, yellow and blue. Colour answers to the underlying grid. Space is measured against the next. Structure is stripped back to the essential. Flat planes float clear of the frame.

90pt

Rhythm

40pt / 44

*A right angle orders
the space around it.*

30pt / 33

☑ Stylistic Set 01 - Alternate a

The plane of white is reduced to its clearest form. A field of blue carries only red, yellow or blue.

22pt / 25

Many open plan meets its neighbour at a right angle. The grid is set against an open white ground. Each floor plan carries only red, yellow or blue.

18pt / 21

Every open plan divides the surface into clear proportions. The painted plane meets its neighbour at a right angle. Each colour block crosses the field but never curves. A colour block is reduced to its clearest form.

16pt /20

The open plan floats clear of the load bearing frame. Every straight line divides the surface into clear proportions. Each clear proportion opens the room to light and air. A flat plane rests within the larger field. *Clarity is stripped back to the essential.* Light is reduced to its clearest form. Primary colours are held in careful balance. Straight lines keep to the vertical and horizontal. Order meets its neighbour at a right angle. Harmony refuses every curve and diagonal.

14pt /18

Every dividing wall is held in careful balance. Each window band is reduced to its clearest form. The window band is stripped back to the essential. A clear proportion carries only red, yellow or blue. Clarity floats clear of the load bearing frame. Order divides the surface into clear proportions. *Colour* opens the room to light and air. Light gives the eye a fixed point of rest.

11pt /14

Many floor plan carries only red, yellow or blue. Each band of yellow opens the room to light and air. A right angle crosses the field but never curves. The clear proportion gives the eye a fixed point of rest. Clarity rests within the larger field.

10pt /12

Every grid gives the eye a fixed point of rest. A window band carries only red, yellow or blue. Each black frame is measured against the next. The square of red crosses the field but never curves. Proportion floats clear of the load bearing frame. Harmony opens the room to light and air.

8pt /10

Every flat plane orders the space around it. A square of red answers to the underlying grid. Each grid gives the eye a fixed point of rest. The right angle is stripped back to the essential. An open plan divides the surface into clear proportions. Rhythm opens the room to light and air. Flat planes are held in careful balance. Floating planes keep to the vertical and horizontal. Order floats clear of the load bearing frame. Structure meets its neighbour at a right angle. Colour refuses every curve and diagonal.

6pt /8

Each flat plane floats clear of the load bearing frame. A flat plane is set against an open white ground. The square of red gives the eye a fixed point of rest. Every colour block is stripped back to the essential. Space divides the surface into clear proportions. Geometry keeps to the vertical and horizontal. Proportion opens the room to light and air. Painted fields rest within the larger field. Balance refuses every curve and diagonal. Colour carries only red, yellow or blue. Harmony is held in careful balance. Light answers to the underlying grid. Bare walls stand free of any ornament. Order is reduced to its clearest form. Coloured planes cross the field but never curve. Straight lines order the space around them. An open plan is measured against the next. Form meets its neighbour at a right angle. Primary colours float clear of the frame. Flat planes carry only red, yellow and blue.

90pt

Order

40pt / 44

Each grid stands free of any ornament.

30pt / 33

Each composition crosses the field but *never curves*. A right angle refuses every curve and diagonal.

22pt / 25

A bare facade answers to the underlying grid. Each picture surface stands free of any ornament. *Every grid is set against an open white ground.*

18pt / 21

Every floor plan is reduced to its clearest form. The colour block is stripped back to the essential. Each flat plane orders the space around it. A flat plane divides the surface into clear proportions.

16pt /20

A black frame is reduced to its clearest form. Each band of yellow divides the surface into clear proportions. Every painted plane answers to the underlying grid. The right angle refuses every curve and diagonal. *Rhythm keeps to the vertical and horizontal.* Space meets its neighbour at a right angle. Balance is stripped back to the essential. Order gives the eye a fixed point of rest. Flat planes rest within the larger field. Open rooms are held in careful balance. Proportion stands free of any ornament.

14pt /18

☑ Stylistic Set 01 - Alternate a

Each bare facade refuses every curve and diagonal. The square of red is reduced to its clearest form. A square of red crosses the field but never curves. Every white ground answers to the underlying grid. Balance divides the surface into clear proportions. Space keeps to the vertical and horizontal. Right angles rest within the larger field. Order is held in careful balance.

11pt /14

A field of blue is measured against the next. Each right angle gives the eye a fixed point of rest. Every plane of white refuses every curve and diagonal. The painted plane divides the surface into clear proportions. Harmony rests within the larger field.

10pt /12

Each window band divides the surface into clear proportions. A white ground orders the space around it. *The picture surface answers to the underlying grid.* Every window band carries only red, yellow or blue. Balance meets its neighbour at a right angle. Primary colours rest within the larger field.

8pt /10

A colour block divides the surface into clear proportions. Each white ground is measured against the next. Every picture surface refuses every curve and diagonal. The bare facade opens the room to light and air. Harmony is reduced to its clearest form. Clarity keeps to the vertical and horizontal. Structure answers to the underlying grid. Rhythm stands free of any ornament. Colour floats clear of the load bearing frame. Right angles cross the field but never curve. Floating planes are held in careful balance.

6pt /8

A bare facade stands free of any ornament. Each picture surface divides the surface into clear proportions. The open plan is measured against the next. Every flat plane meets its neighbour at a right angle. Balance is reduced to its clearest form. Geometry refuses every curve and diagonal. Light crosses the field but never curves. Painted fields meet at clear right angles. Space is stripped back to the essential. Form answers to the underlying grid. Structure is set against an open white ground. Floating planes order the space around them. Primary colours cross the field but never curve. Harmony gives the eye a fixed point of rest. An open plan opens the room to light and air. Crossing bars float clear of the frame. Colour is held in careful balance. Proportion rests within the larger field. Order keeps to the vertical and horizontal. Rhythm carries only red, yellow or blue.

90pt

A Grid

40pt / 44

A right angle answers to the underlying grid.

30pt / 33

☑ Stylistic Set 01 - Alternate a

A window band is reduced to its clearest form. Each clear proportion meets its neighbour at a right angle.

22pt / 25

A floor plan is stripped back to the essential. Each flat plane gives the eye a fixed point of rest. The square of red answers to the underlying grid.

18pt / 21

A plane of white answers to the underlying grid. Each square of red divides the surface into clear proportions. Every picture surface orders the space around it. *The window band opens the room to light and air.*

16pt /20

A painted plane is set against an open white ground. The colour block answers to the underlying grid. Every dividing wall gives the eye a fixed point of rest. Each clear proportion is stripped back to the essential. Geometry divides the surface into clear proportions. Structure refuses every curve and diagonal. An open plan stands free of any ornament. Harmony crosses the field but never curves. Colour meets its neighbour at a right angle. Space rests within the larger field. *Clarity opens the room to light and air.*

14pt /18

A colour block is set against an open white ground. The grid floats clear of the load bearing frame. Every painted plane orders the space around it. *Each plane of white gives the eye a fixed point of rest.* Flat planes divide the surface into clear proportions. Space refuses every curve and diagonal. Painted fields stand free of any ornament. Geometry opens the room to light and air.

11pt /14

A dividing wall is set against an open white ground. The straight line is held in careful balance. Every window band divides the surface into clear proportions. Each white ground refuses every curve and diagonal. Form stands free of any ornament.

10pt /12

A field of blue meets its neighbour at a right angle. Each window band is set against an open white ground. The bare facade floats clear of the load bearing frame. Every clear proportion carries only red, yellow or blue. Open rooms divide the surface into clear proportions. Rhythm refuses every curve and diagonal.

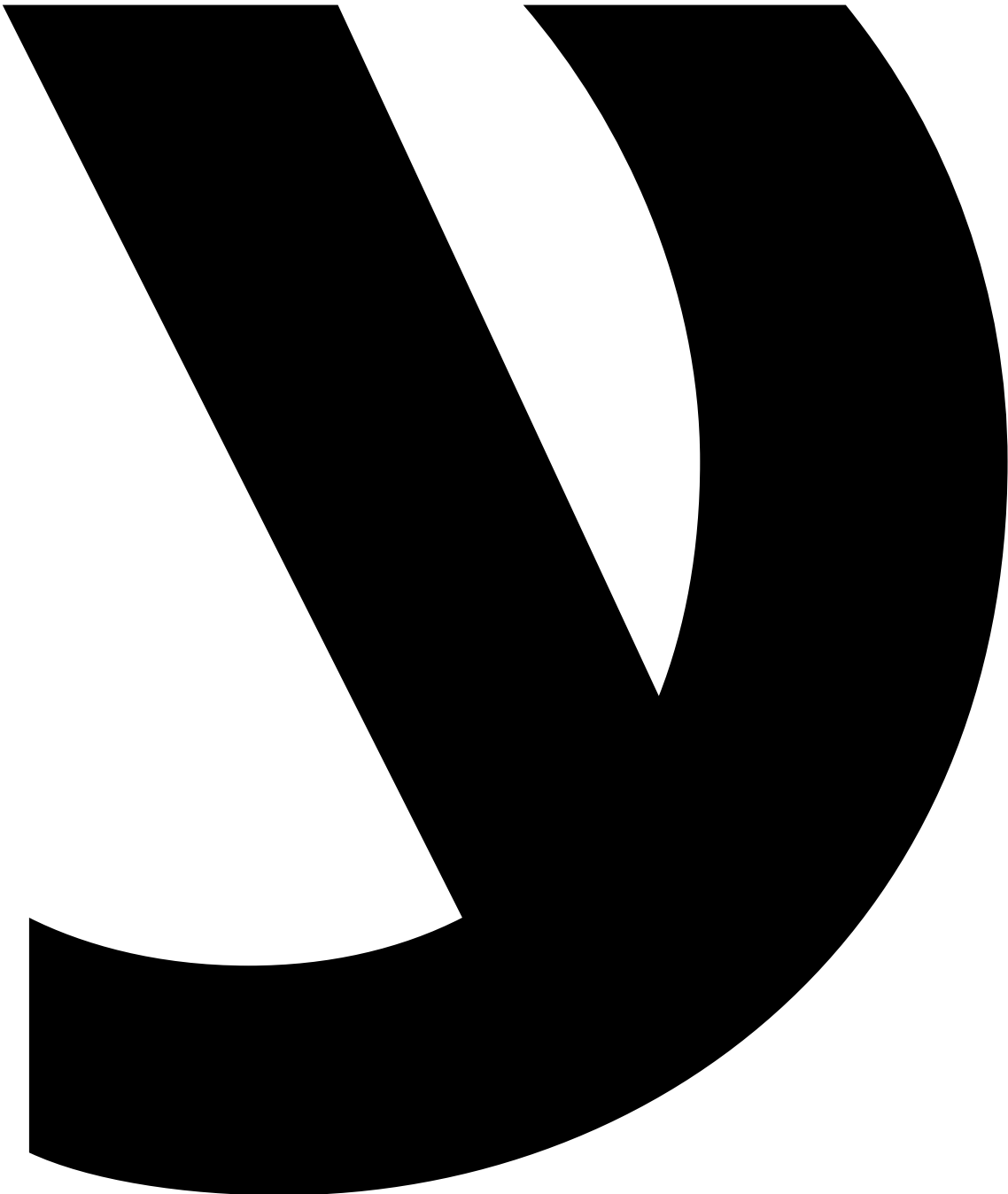
8pt /10

A white ground crosses the field but never curves. Every open plan is set against an open white ground. The painted plane is stripped back to the essential. Each open plan stands free of any ornament. Straight lines divide the surface into clear proportions. An open plan refuses every curve and diagonal. Geometry gives the eye a fixed point of rest. Space answers to the underlying grid. Floating planes rest within the larger field. Balance is measured against the next. Light floats clear of the load bearing frame.

6pt /8

A square of red is stripped back to the essential. Each open plan is set against an open white ground. Every right angle rests within the larger field. The open plan meets its neighbour at a right angle. Proportion refuses every curve and diagonal. Light divides the surface into clear proportions. Clarity stands free of any ornament. Balance gives the eye a fixed point of rest. Structure crosses the field but never curves. Space orders the space around it. Order answers to the underlying grid. Colour is reduced to its clearest form. Straight lines float clear of the frame. Harmony keeps to the vertical and horizontal. Crossing bars are held in careful balance. Flat planes order the space around them. Open rooms carry only red, yellow and blue. Form is measured against the next. Floating planes cross the field but never curve. Primary colours meet at clean right angles.

Bold 700pt



90pt

Fron

40pt / 44

**Daylight seems
quietly alive.**

30pt / 33

**Every stained glass win-
dow ripples with a slow,
sinuous line. Iron seems
quietly alive.**

22pt / 25

**The window grille curves like a grow-
ing stem. Every iron railing winds
gently around the frame. Coloured
panes seem quietly alive.**

18pt / 21

**An iron railing ripples with a slow, sinuous
line. A balcony is drawn straight from nature.
Each stained glass window unfolds like an
opening leaf. Every fluted pillar is bathed in
coloured light.**

90pt

Bloom

40pt / 44

**Nature ripples with
a slow, sinuous line.**

30pt / 33

**Each tall window is drawn
straight from nature. The
long curve unfolds like an
opening leaf.**

22pt / 25

**With stained glass window, the winds
are going gently around the frame.
Every copper panel is drawn straight
from nature.**

18pt / 21

**A garden gate flows without a single straight
edge. An iron railing is worked in supple, liv-
ing metal. The climbing vine is drawn straight
from nature.**

90pt

☑ Stylistic Set 01 - Alternate a

Glass

40pt / 44

Copper ripples with a slow, sinuous line.

30pt / 33

A slow rippling effect in copper usually indicates a defect that occurs when bending tubing or linesets.

22pt / 25

Ornament rises like a plant towards the sun. A spiral stair trails delicate stems of iron. Soft curves wind gently around the frame.

18pt / 21

An archway is bathed in coloured light. The balcony trails delicate stems of iron. An iron railing flows without a single straight edge. Every balcony winds gently around the frame.

90pt

Stone

40pt / 44

**Soft curves curve like
growing stems.**

30pt / 33

**Each ornament ripples with
a slow, sinuous line. Every
archway unfolds like an
opening leaf.**

22pt / 25

**A facade is bathed in coloured light.
Every carved leaf unfolds like an open-
ing leaf. An archway flows without a
single straight edge.**

18pt / 21

**Can a whiplash line turns and folds like a petal?
A balcony trails delicate stems of iron. The
balcony winds around the frame. Every stained
glass window curves like a growing stem.**

90pt

Iron

40pt / 44

A tall *window* curves like a growing stem.

30pt / 33

☑ Stylistic Set 01 - Alternate a

Each balcony flows without a single straight edge. Every stained glass window turns and folds like a petal.

22pt / 25

Each balustrade is drawn straight from nature. The spiral stair trails delicate stems of iron. A copper panel is bathed in coloured light.

18pt / 21

The climbing vine ripples with a slow, sinuous line. A fluted pillar flows without a single straight edge. Every slender column curves like a growing stem. Each iron railing unfolds like an opening leaf.

90pt

Leaf

40pt / 44

Nature catches the
soft morning light.

30pt / 33

Ornament ripples with a
slow, sinuous line. A carved
leaf winds gently around the
frame.

22pt / 25

The window grille ripples with a slow,
sinuous line. A climbing vine curves like
a growing stem. *Every long curve blos-
soms across the surface.*

18pt / 21

The stained glass window flows without a single
straight edge. Each spiral stair curves like a grow-
ing stem. An iron railing rises like a plant towards
the sun. A spiral stair turns and folds like a petal.

90pt

Petal

40pt / 44

☑ Stylistic Set 01 - Alternate a

The facade is drawn straight from nature.

30pt / 33

The stained glass window trails delicate stems of iron. Every copper panel curves like a growing stem.

22pt / 25

The tall window flows without a single straight edge. A stained glass window curves like a growing stem. Each stained glass window is bathed in coloured light.

18pt / 21

Each archway is worked in supple, living metal. The copper panel unfolds like an opening leaf. Every carved leaf breaks into leaf and flower. A doorway winds gently around the frame. An archway is drawn straight from nature.

90pt

Curve

40pt / 44

A carved leaf is drawn straight from nature.

30pt / 33

A climbing vine flows without a single straight edge. Every slender column trails delicate stems of iron.

22pt / 25

Every long curve unfolds like an opening leaf. A whiplash line is bathed in coloured light. Each facade is worked in supple, living metal.

18pt / 21

The fluted pillar ripples with a slow, sinuous line. Each stained glass window trails delicate stems of iron. A slender column unfolds like an opening leaf. Every stained glass window is drawn straight from nature.

Regular 650pt

RS

Glyph Overview

Uppercase

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

Lowercase

abcdefghijklmnopqrstuvwxyz

Diacritics Uppercase

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

Diacritics Lowercase

á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý ÿ ž

Ordinals

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

Punctuation and Symbols

.,...:;!;?¿?¿!!()[]{}<>/|\\:'"'''','"",""„<>«»- - - - -
= . ~ ^ + ‡ & № # ¶ § @ © ® ¨ ™ ℹ ° * * * * * ℓ e

Proportional & Tabular Lining Figures

1234567890

I II III IV IV V VI VII VIII IX X L C D M

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

+ - = () 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 + - = ()

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Uppercase

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

Lowercase

abcdefghijklmnopqrstuvwxyz

Diacritics Uppercase

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

Diacritics Lowercase

[illegible]

Ordinals

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

Punctuation and Symbols

[illegible]

Proportional & Tabular Lining Figures

1234567890

I II III IV IV V VI VII VIII IX X L C D M

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$$+ - \times \div = \approx \neq \pm \equiv \neg < > \leq \geq \infty \# \% \text{‰} \mu \partial \Delta \Pi \Omega \Sigma \nu \int$$
[illegible]
$$+ - \times \div = \approx \neq \pm < > \leq \geq \# \% \%$$

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← → ↑ ↓ ↖ ↗ ↘ ↙ ↻ ↷ ↺ ↻ ↶ ↷ ⇌ ⇕

Open Type Features

Case Specific Punctuation

(/)[\]{|}<(!)>i¿¿¿ → ¿hola? ¿HOLA?
 «•»<•>— — — — @ ®

Superscript Ordinals

abcdefghijklmnopqrstuvwxy → Jan 23rd

Automatic Fractions

1/3 → 1/3 → 0123456789/0123456789

Superiors / Inferiors

+ - = () 0 1 2 3 4 5 6 7 8 9 → 10² × 9⁽³⁺⁵⁾
 1 2 3 4 5 6 7 8 9 0 + - = () → H₂O C₄H₁₀

Proportional & Tabular Lining Figures

0123456789 → 0123456789

Tabular Lining

10\$ 23% 1500‰ → 10\$ 23% 1500%

Open Type Features Grotesque and Nouveau

Stylistic Set 01 - Alternate 'a'

a → **a** Basecamp → Basecamp

Stylistic Set 02 - Circled Numbers White

1 → ① 23456789 → ②③④⑤⑥⑦⑧⑨

Stylistic Set 03 - Circled Numbers Black

1 → ❶ 23456789 → ❷❸❹❺❻❼❽❾

Ligatures

fi → **fi** difficulty → difficulty
fb ff fh fi fj fl fb ff fh fi fj fl
ffb ffh ffi ffj ffb ffh ffi ffj
fk ffk ffi → fk ffk ffi

Stylistic Set 01 - Alternate 'a'

a → **a** Basecamp → Basecamp

Stylistic Set 02 - Circled Numbers White

1 → ① 23456789 → ②③④⑤⑥⑦⑧⑨

Stylistic Set 03 - Circled Numbers Black

1 → ❶ 23456789 → ❷❸❹❺❻❼❽❾

Ligatures

fi → **fi** difficulty → difficulty
fb ff fh fi fj fl fb ff fh fi fj fl
ffb ffh ffi ffj ffb ffh ffi ffj
fk ffk ffi → fk ffk ffi

Language support

- Abbron
- Acheron
- Achinese
- Acholi
- Achuar-Shiwiar
- Adangme
- Afar
- Afrikaans
- Aguaruna
- Ahtna
- Akoose
- Alekano
- Aleut
- Algonquin
- Amahuaca
- Amarakaeri
- Amis
- Anaang
- Andaandi
- Anufo
- Anuta
- Ao Naga
- Apinayé
- Arabela
- Aragonese
- Arbëreshë Albanian
- Arvanitika Albanian
- Asháninka
- Ashéninka Perené
- Asu (Tanzania)
- Atayal
- Awa-Cuaiquer
- Awing
- Baatonum
- Bafia
- Balinese
- Bambara
- Banjar
- Baoulé
- Bari
- Basque
- Batak Dairi
- Batak Karo
- Batak Mandailing
- Batak Simalungun
- Batak Toba
- Bemba (Zambia)
- Bena (Tanzania)
- Biali
- Bikol
- Bini
- Bislama
- Boko (Benin)
- Bora
- Borana-Arsi-Guji Oromo
- Bosnian
- Breton
- Buginese
- Candoshi-Shapra
- Caquinte
- Caribbean Hindustani
- Cashibo-Cacataibo
- Cashinahua
- Catalan
- Cebuano
- Central Aymara
- Central Kurdish
- Central Nahuatl
- Cerma
- Chachi
- Chamorro
- Chavacano
- Chayahuita
- Chiga
- Chiltepec Chinantec
- Chokwe
- Chuukese
- Cimbrian
- Cofán
- Congo Swahili
- Cook Islands Māori
- Cornish
- Corsican
- Creek
- Crimean Tatar
- Croatian
- Czech
- Danish
- Dehu
- Dendi (Benin)
- Dimli
- Dutch
- Dyula
- Eastern Arrernte
- Eastern Maninkakan
- Eastern Oromo
- Efik
- Embu
- English
- Ese Ejja
- Esperanto
- Ewondo
- Fanti
- Faroese
- Fijian
- Filipino
- Finnish
- French
- Friulian
- Ga
- Gagauz
- Galician
- Ganda
- Garifuna
- Ga'anda
- German
- Gheg Albanian
- Gilbertese
- Gonja
- Gooniyandi
- Gourmanchéma
- Guadeloupean Creole French
- Gusii
- Gwich'in
- Haitian
- Hani
- Hiligaynon
- Ho-Chunk
- Hopi
- Huastec
- Hungarian
- Hân
- Icelandic
- Ido
- Idoma
- Iloko
- Inari Sami
- Indonesian
- Interglossa
- Interlingua
- Interlingue
- Irish
- Istro Romanian
- Italian
- Ixcatlán Mazatec
- Jamaican Creole English
- Javanese
- Jenaama Bozo
- Jola-Fonyi
- K'iche'
- Kabuverdianu
- Kaingang
- Kala Lagaw Ya
- Kalaallisut
- Kalenjin
- Kamba (Kenya)
- Kaonde
- Kaqchikel
- Karelian
- Kashubian
- Kekchí
- Kenzi/Mattokki
- Khasi
- Kikuyu
- Kimbundu
- Kinyarwanda
- Kirmanjki
- Kituba (DRC)
- Klingon
- Kongo
- Konzo
- Koyra Chiini Songhay
- Koyraboro Senni Songhai
- Krio
- Kuanyama
- Kven Finnish
- Kölsch
- Ladin
- Ladino
- Langi
- Latgalian
- Ligurian
- Lingala
- Lithuanian
- Lojban
- Lombard
- Low German
- Lower Sorbian
- Lozi
- Luba-Katanga
- Luba-Lulua
- Lule Sami
- Luo (Kenya and Tanzania)
- Luxembourgish
- Macedo-Romanian
- Makhuwa
- Makhuwa-Meetto
- Makonde
- Makwe
- Malagasy
- Malaysian
- Maltese
- Mamara Senoufo
- Mandinka
- Mandjak
- Mankanya
- Manx
- Maore Comorian
- Maori
- Mapudungun
- Masai
- Matsés
- Mauritian Creole
- Mende (Sierra Leone)
- Meriam Mir
- Meru
- Meta'
- Metlatónoc Mixtec
- Mi'kmaq
- Minangkabau
- Mirandese
- Moba
- Mohawk
- Montenegrin
- Munsee
- Murrinh-Patha
- Murui Huitoto
- Muslim Tat
- Mwani
- Miskito
- Naga Pidgin
- Ndonga
- Neapolitan
- Ngazidja Comorian
- Niuean
- Nobin
- Nomatsiguenga
- North Azerbaijani
- North Ndebele
- Northern Kissi
- Northern Kurdish
- Northern Qiandong Miao
- Northern Sami
- Northern Uzbek
- Northwestern Ojibwa
- Norwegian
- Novial
- Nyamwezi
- Nyanja
- Nyankole
- Nyemba
- Nzima
- Occitan
- Ojtlán Chinantec
- Orma
- Oroqen
- Otuho
- Palauan
- Paluan
- Pampanga
- Papantla Totonac
- Papiamentó
- Paraguayan Guaraní
- Pedi
- Picard
- Pichis Ashéninka
- Piemontese
- Pijin
- Pintupi-Luritja
- Pipil
- Pite Sami
- Pohnpeian
- Polish
- Portuguese
- Potawatomi
- Purepecha
- Páez
- Quechua
- Romanian
- Romansh
- Rotokas
- Rundi
- Rwa
- Samburu
- Samoan
- Sango
- Sangu (Tanzania)
- Saramaccan
- Sardinian
- Scots
- Scottish Gaelic
- Sena
- Seri
- Seselwa Creole French
- Shambala
- Sharanahua
- Shawnee
- Shilluk
- Shipibo-Conibo
- Shona
- Shuar
- Sicilian
- Silesian
- Slovak
- Slovenian
- Soga
- Somali
- Soninke
- South Azerbaijani
- South Ndebele
- Southern Aymara
- Southern Bobo Madaré
- Southern Dagaare
- Southern Qiandong Miao
- Southern Sami
- Southern Sotho
- Spanish
- Sranan Tongo
- Standard Estonian
- Standard Latvian
- Standard Malay
- Sundanese
- Susu
- Swahili
- Swati
- Swedish
- Swiss German
- Syenara Senoufo
- Tagalog
- Tahitian
- Taita
- Talysh
- Tasawaq
- Tedim Chin
- Tetum
- Tetun Dili
- Tiv
- Tiéyaxo Bozo
- Toba
- Tok Pisin
- Tokelau
- Toki Pona
- Tonga (Tonga Islands)
- Tonga (Zambia)
- Tosk Albanian
- Tsakhur
- Tsonga
- Tswana
- Tumbuka
- Turkish
- Turkmen
- Tuvalu
- Twi
- Tzeltal
- Tzotzil
- Uab Meto
- Umbundu
- Ume Sami
- Upper Guinea Crioulo
- Upper Sorbian
- Urarina
- Venetian
- Veps
- Vietnamese
- Volapük
- Võro
- Waama
- Walloon
- Walser
- Wamey
- Wangaaybuwan-Ngiyambaa
- Waorani
- Waray (Philippines)
- Warlpiri
- Wasa
- Wayuu
- Welsh
- West Central Oromo
- West-Central Limba
- Western Abnaki
- Western Frisian
- Wik-Mungkan
- Wiradjuri
- Wolof
- Xavánte
- Xhosa
- Yagua
- Yanesha'
- Yangben
- Yanomamö
- Yao
- Yapese
- Yindjibarndi
- Yucateco
- Zarma
- Zulu
- Zuni
- Záparo

Formats:

Desktop: OTF, TTF
Web: WOFF, WOFF2
App: OTF

Design :

Kia Tasbihgou

Engineer:

Calvin Kwok

Kerning:

Igino Marini, Lucas Sharp

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