

Soleil

An innovative and fresh geometric sans serif by Wolfgang Homola

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SOLEIL LIGHT, 60/76PT

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modest contrast, slightly tilted axis, open terminals and counters, friendly proportions

Soleil Extrabold



A FRESH GEOMETRIC SANS

Soleil is a geometric sans serif typeface. Unlike most existing geometric sans serif typefaces, it has asymmetrical counters, making it look fresher, more dynamic and more contemporary.

Simple geometric forms – such as the circle or the square – played a certain role in the design of the letterforms, but in order to introduce more fluidity into the rather stiff and rigid concept of geometric sans serif typefaces, a lot of optical corrections were necessary.

(Also the italics were designed carefully and not just slanted electronically.)

Soleil is based on the modernist ideas of simplicity, clarity and reduction to essential forms. Yet its letter shapes are not the result of geometric construction, but of a design process that brings together simplicity and fluidity, clarity and rhythm.

Soleil has a rather large x-height, making it legible also in small sizes or from a bigger distance. The typeface family consists of six weights (with respective Italics).

The Opentype version also allows for the implementation of typographic features such as Small Caps, lining and old-style figures, both tabular and proportional, ligatures, alternate characters, case-sensitive variants and fractions.

Soleil offers a wide range of potential applications: signage and wayfinding systems, book and magazine design, branding and corporate publications.

THE DESIGNER

Wolfgang Homola is an independent type designer and graphic designer based in Vienna.

After his studies at the Graphische in Vienna, he worked several years for Bohatsch Visuelle Kommunikation in Vienna and for Harper Collins Publishers in London.

In 2004, he received his MA in Typeface Design at the University of Reading, UK.

During his career, he has designed postage stamps, award-winning books, dictionaries, bibles, annual reports, signage and wayfinding systems, logos and visual identities.

He teaches graphic design at BA level, writes articles and

gives lectures about typography and visual communication, and he continues to design typefaces.

TYPETOGETHER

Veronika Burian and José Scaglione met at the University of Reading whilst completing their MAs in Type Design, launching the independent type foundry TypeTogether (TT for short) in 2006. TT developed out of the desire to publish high quality typefaces and work on new type projects together (hence the name). The foundry provides common grounds for intense cooperation with other type designers, creating an interesting and diverse platform.

TypeTogether's main interest is finding innovative and stylish solutions to old problems for the professional market of text typefaces, with a focus on editorial use. This is where the greatest challenges are faced: creating typefaces that perform well in continuous reading, that also have a high degree of personality.

The aesthetic and functional efficiency of TT's fonts are accompanied by excellence in technical performance. This is achieved using the latest font software, creating cross-platform Opentype fonts with extended character sets including: broader language support and all kinds of typographic refinements, such as small caps, ligatures and multiple numeral sets.

In addition to TypeTogether's high quality library of retail fonts, TT also provides custom modifications and specially tailored typefaces; these can serve as vital elements of a company's visual identity, by communicating a unique feel. Custom typeface projects are developed from solid foundations, based on the client's brief, targeted research and the open dialogue between all parties.

A big advantage of being a small and specialized company is that this allows for closer, and more direct, collaboration with clients; this is often necessary to accomplish their goals, and respond quickly to their needs.

The quality of TypeTogether's work has already been recognized in several international competitions, including TDC and ED-Awards.

9/11 pt (bodytext), 11/11 pt (title)

10/12 PT (HUNGARIAN)

Klubunk idén is szeretne támogatni két tehetséges magyar zongoraművészt a TCU/CLIBURN zongoraversenyen való részvételre. 21 országból 89 jelentkező közül Polgar Éva és Fazekas Edi a válogató versenyek után bejutottak a végső fordulóba, ami itt lesz Fort Worthben. Ungar Tamás teljes ösztöndíjat ajánlott föl nekik. A részvételi díj \$1,100 fejenként. Ehhez szeretnénk erőnkhez mérten hozzájárulni, amihez nagykelkű támogatásokat kérek.

8/10 PT (CZECH)

Národní divadlo začalo s vydáváním CD v roce 2002, po nástupu nového ředitele Daniela Dvořáka, který do funkce šéfa opery přizval svého dřívějšího kolegu ze Státní opery Praha Jiřího Nekvasila. První vydanou operou byl Mozartův Don Giovanni, vyšly i živé nahrávky Zprávy pro akademii Jana Klusáka, Smolkovo Nagano a další.

Zatím poslední je komplet s nahrávkou mimořádného provedení Prstenu Nibelungova od Richarda Wagnera, které vzbudilo velkou pozornost na scéně před 2 lety. "CD slouží jako dokumentace, propagace opery Národního divadla, je k dispozici knihovnám..." říká Jiří Nekvasil. V průběhu pěti let se objevovala i díla českých autorů, například Dvořákův Čert a Káča.

"V současné době ty nahrávací společnosti, které to kdysi dělaly, jako třeba Supraphon, které nahrávaly a dokumentovaly celou jednu generaci, dnes asi z finančních důvodů opery netočí. Je to idea, která nás napadla už v našem působení ve Státní opeře, že v době, kdy zachytit hlas a umělecký výkon je technicky poměrně jednoduché,

11/13 PT (POLISH)

Posłowie z komisji edukacji chcą tworzyć przy uniwersytetach publicznych szkoły dla wybitnie zdolnych uczniów. Ale czy młodzież powinna być selekcionowana, a zdolne dzieci trafiać do elitarnych szkół? – To najlepsze rozwiązanie, uważa prof. Wiesława Limont, pedagog z Uniwersytetu Mikołaja Kopernika w Toruniu, przy którym taka szkoła już istnieje. – W zwykłych klasach dzieci o ponadprzeciętnych uzdolnieniach osiągają słabe wyniki.

Nie rozwijają skrzydeł i zniechęcają się do nauki. Pomysł budzi jednak kontrowersje. Psycholog społeczny prof.

12/14 PT (ENGLISH)

Soleil, the-moralist-typefamily-project, was born at the end of 2000, but its development is ongoing, overcoming many hurdles and diversions. The starting point for the designers at Leftloft were the common "cold" grotesk sans serifs, ubiquitous and often badly applied in their everyday visual environment. The challenge was to obtain the same force, versatility and colour, but with a much warmer feel. The resulting design has soft strokes, open counters and terminals; aesthetically resting somewhere between a grotesque and humanist sans serif. It successfully combines masculine force with female delicacy.

Soleil's wide range of styles, together with a large character set and OpenType features, such as 4 sets of numerals, fractions, several stylistic alternates and a set of arrows and dingbats, allows for a vast variety of applications, be they editorial or corporate.

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14/18 PT (SPANISH)

El surcoreano Hahn Bin que debutará en el CARNEGIE HALL en octubre olvidó su violín de medio millón de dólares en un taxi de Nueva York pero lo recuperó horas después, informó la prensa este martes. El instrumento, un Pressenda fabricado hace 184 años, fue olvidado el lunes en el asiento trasero del taxi por el violinista, indicó el New York

I've been working in the Kremlin with a two-headed dog

Falcón

con Francisco Canaro y su orquesta

»Cabaret Voltaire«

☛ société anonyme pour l'exploitation du vocabulaire dadaïste

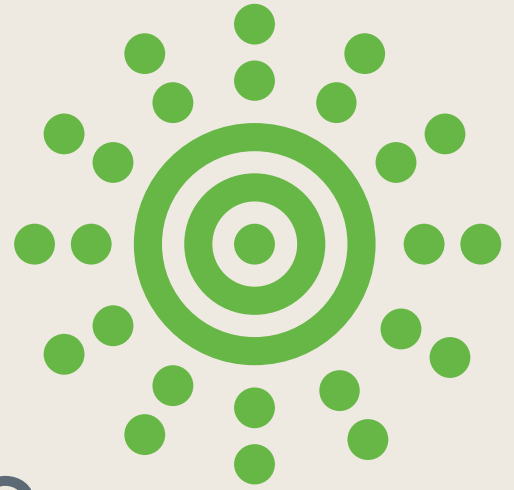
Les Statues meurent aussi
éclipse solaire

WAS MIT DIESER ZEITSCHRIFT EIGENTLICH BEZWECKT WIRD, IST NICHT GANZ KLAR

Prometeo

La lontananza nostalgica utopica futura

La fabbrica illuminata



videospan 123

LIGHT

videospan 123

REGULAR

videospan 123

BOOK

videospan 123

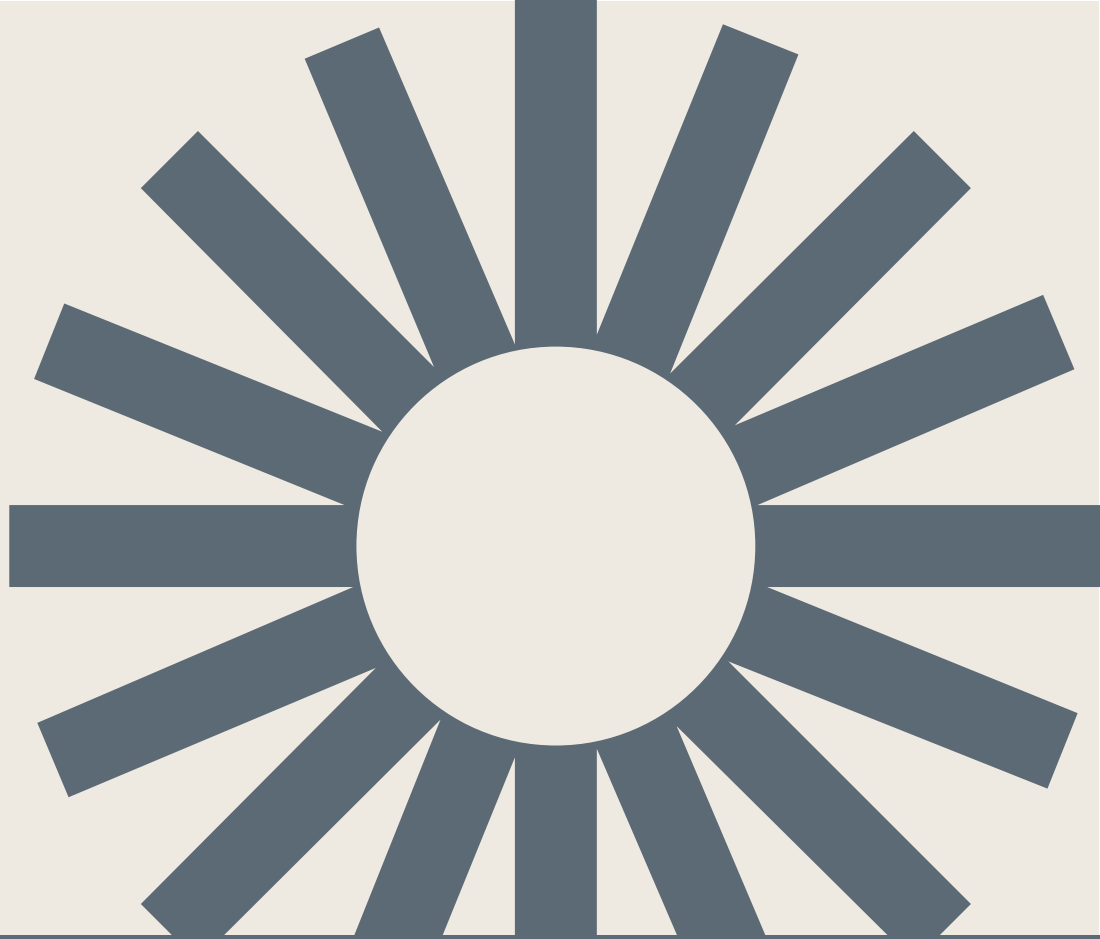
SEMIBOLD

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BOLD

videospan 123

EXTRABOLD



typetogether

Type Design Wolfgang Homola

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