

Rezak

A jaunty, dynamic type family that stretches beyond one specific font category and use.

DESIGNED BY

Anya Danilova

YEAR

2022

Nothing is hidden in the simplistic forms and overt aesthetic of Anya Danilova's Rezak font family. 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. With more cuts, the shapes become lighter and more defined, resulting in a dynamic type family not stuck within one specific category.

The Black and medium weights began as one approach before separating into display and text categories. The four text weights were created through pendulum swings in design direction that experimented with contrast, angles, tangent redirections, and the amount of anomalies allowed. The text weights are vocal when set larger than ten points and subtle at smaller sizes. The tech-heavy Incised display style came last, employing a surprising range of trigonometric functions to make it behave exactly as desired. Its look can result in something distinctive and emotional or completely over-the-top.

Most normal typefaces change only in thickness; Rezak changes in intention, highlighting the relationship between dark and light, presence and absence, what's removed and what remains. Rezak's Black and Incised display styles are like a shaft of light

in reverse and are perfect in situations of impact: websites, headlines and large text, gaming, call-outs, posters, and packaging. The tone works for something from youthful or craft-oriented to organic and natural products. Try these two in logotypes, complex print layering, branding, and words-as-pattern for greater experimentation.

The text styles are bold, energetic, well informed, and round out the family with four weights (Regular, Semibold, Bold, Extrabold) and matching italics for a family grand total of ten. These jaunty styles work well in children's books, call-outs, movie titles, and subheads for myriad subjects such as architecture, coffee, nature, cooking, and other rough-and-tumble purposes.

Rezak's crunchy letters are meant to expose rough, daring, or dramatic text. A further benefit is that this family is not sequestered within one specific genre or script, so it can be easily interpreted for other scripts, such as its current Latin and extended Cyrillic which supports such neglected languages as Abkhaz, Itelmen, and Koryak. Rezak's push toward creativity and innovation, with an eye on typography's rich history, reinforces our foundry's mission to publish invigorating forms at the highest function and widest applicability.

STYLES

Regular

Italic

Medium

Medium Italic

Bold

Bold Italic

Extrabold

Extrabold Italic

Black

Black Incised

| | REGULAR | MEDIUM | BOLD | EXTRABOLD | BLACK | INCISED |
|----------|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------|
| LATIN | AaBb <i>AaBb</i> | AaBb <i>AaBb</i> | AaBb <i>AaBb</i> | AaBb <i>AaBb</i> | AaBb <i>AaBb</i> | AaBb <i>AaBb</i> |
| CYRILLIC | AaБб <i>AaБб</i> | AaБб <i>AaБб</i> | AaБб <i>AaБб</i> | AaБб <i>AaБб</i> | AaБб <i>AaБб</i> | AaБб <i>AaБб</i> |

*Families sold separately.
All multiscript families include corresponding Latin.

Суња

Rough

Časopis

Bibliotēka

BOOK

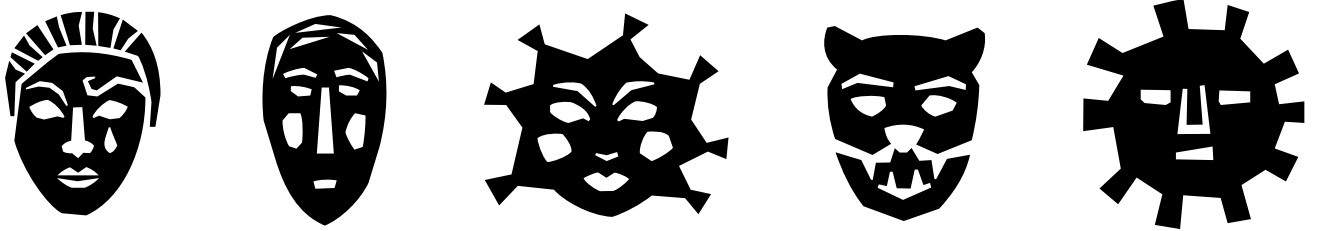
Linocut

Rasgado

Mardi Gras

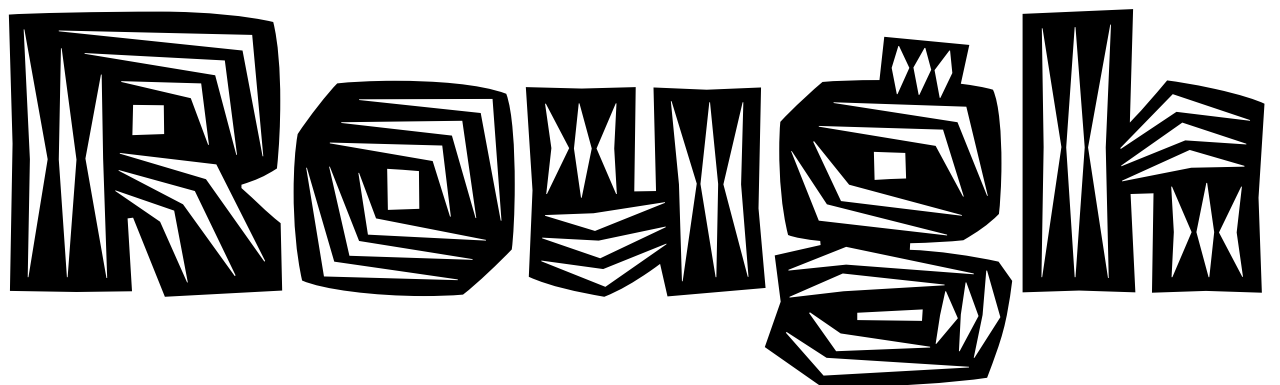
Woodcut 

ГИБКОСТЬ



Вырезать

CYRILLIC AND LATIN



♥ *purposeful*

BLACK INCISED 68/68PT

TERRAXCUBE
IS A BRUTAL
MOUNTAIN
BLIZZARD
IN A BOX.

BLACK 68/68PT

TERRAXCUBE
IS A BRUTAL
MOUNTAIN
BLIZZARD
IN A BOX.

BLACK 45PT

Rhythm & Reaction

BLACK 40PT

Rhythm & Reaction

BLACK 35PT

Rhythm & Reaction

BLACK 30PT

Rhythm & Reaction

BLACK 30/36PT

**'Rhythm & Reaction'
gets under the skin
of a British love affair
with American jazz.
Jazz first came to Britain
as a visual and cultural
style – rather than as
a musical form, writes
John L. Walters.**

REGULAR 25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel*

MEDIUM 25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel*

BOLD 25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel*

EXTRABOLD 25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel*

BLACK 25/30PT

And now I was on my journey, in a pair of *thick boots* and with a *hazel*

REGULAR 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that she could

SEMIBOLD 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that she could

BOLD 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that she could

EXTRABOLD 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that she could

BLACK 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so

REGULAR 10/13PT

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present – the *kingbird*, the *phoebe*, the *wood pewee*, and the *least flycatcher* – and with them the *crested flycatcher* (not common), the *olive-sided*, the *traill*, and the *yellow-bellied*. The *phoebe-like* cry of the *traill* was to be heard constantly from the hotel piazza. The *yellow-bellied* seemed to be confined

MEDIUM 10/13PT

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BOLD 10/13PT

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EXTRABOLD 10/13PT

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REGULAR 12/15PT

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MEDIUM 12/15PT

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BOLD 12/15PT

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EXTRABOLD 12/15PT

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GERMAN 9/11PT

Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnormen international eindeutig klassifiziert. Von den heute rund

PORTUGUESE 9/11PT

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3,000 e 6,000 línguas são usadas pela espécie humana, e um número muito maior

TURKISH 9/11PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır ("İşaret dili" ile karşılaş-

ICELANDIC 9/11PT

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi þess máls. Tungumál er hugtak sérstaklega

FRENCH 9/11PT

Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses: lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que cette source se situe à moins de 50 mètres, ou une danse en huit indiquant

NORWEGIAN 9/11PT

Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvise til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java).

SWEDISH 9/11PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två

SPANISH 9/11PT

Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y a otros animales (animales no simbólicos) para expresar sus

CZECH 9/11PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jazyku jsou gramatiky sanskrtu, nejranější

ITALIAN 9/11PT

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell'uomo, si è sviluppata a seguito di mutamenti strutturali della cavità orale.

POLISH 9/11PT

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu stworzyć nieskończoną liczbę nowych znaków,

FINNISH 9/11PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri kieliä

ALL CAPS

¿Para texto?
1708 A-b [Ende] H@I

¿PARA TEXTO?
1708 A-B [ENDE] H@I

LIGATURES

Affiliate, físico, offkey

Affiliate, físico, offkey

PROPORTIONAL OLDSTYLE FIGURES

0123456789\$€¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿

0123456789\$€¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿

PROPORTIONAL LINING FIGURES

0123456789\$€¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿

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TABULAR OLDSTYLE & SLASHED ZERO

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TABULAR LINING & SLASHED ZERO

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00123456789\$€¢£¥¦§¨ª«¬®¯°±²³´µ¶·¸¹º»¼½¾¿

NUMERATOR/DENOMINATOR

345/678 89/120

³⁴⁵/₆₇₈ ⁸⁹/₁₂₀

FRACTIONS

1/2 3/4 1/46 5/7 2/98

½ ¾ ¼₆ ⁵/₇ ²/₉₈

SUPERIOR/INFERIOR

H₂O Xb₈ y₃₅

H₂O Xb₈ y³⁵

ORDINALS

Ma No.

M^a N^o

HISTORICAL FORMS

That is the question

That if the question

STYLISTIC SET 01 (ALTERNATES)

Queso, 3 4 † ‡
Yoghurt, great, ...

Queso, 3 4 † ‡
Yoghurt, great, ...

STYLISTIC SET 02 (ARROWS)

A B C D E F G H

← ↑ → ↓ ↖ ↗ ↘ ↙

STYLISTIC SET 03 (ICONS)

A B C D E F G H I J K L
A B C D E F G H I J



STYLISTIC SET 04 (BLACK CIRCLED NUMBERS)

0123456789

0 1 2 3 4 5 6 7 8 9

STYLISTIC SET 05 (WHITE CIRCLED NUMBERS)

0123456789

0 1 2 3 4 5 6 7 8 9

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE

Kırtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC

Timiș, MULȚUMESC

CATALAN

Il·lusió, CAL·LIGRAFIA

Il·lusió, CAL·LIGRAFIA

DUTCH

Bíjna, BÍJNA

Bíjna, BÍJNA,

CONTEXTUAL ALTERNATES

Igjen, (junior)

Igjen, (junior)

SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho (Northern), Sotho (Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES

All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 4 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures), localised forms, ordinals, ornaments, stylistic sets (SS01, SS02, SS03, etc), superiors & inferiors, slashed zero, ...

THE DESIGNERS

Anya Danilova is a type designer from Moscow, Russia. She studied at Moscow State University of Printing Arts, and then worked as a graphic designer at Labs studio and type designer at Artem Gorbunov Bureau. Anya obtained her Master's degree in 2019 from Type and Media at The Royal Academy of Art in The Hague. Since then she has made her home in The Hague and continues her type design practice as a freelancer.

Anya's Rezak family was the winner of the 2020 Gerard Unger Scholarship.

CREDITS

Lead design and concept

Anya Danilova

Engineering

Joancarles Casasín

Quality assurance

Azza Alameddine

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Elena Veguillas

Rabab Charafeddine

Felicia Priscillya

Motion design

Cecilia Brarda

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Luciana Sottini

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Joshua Farmer

Consultant and proofreading

Vera Evstafieva (Cyr)

Supervision

Veronika Burian

José Scaglione

AWARDS

- Gerard Unger Scholarship 2020

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REZAK

Design: Anya Danilova
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TEXT CREDITS

As I walked out one midsummer morning,
by Laurie Lee (London, 1969).
Wilt, by Tom Sharpe (1976).
Foot-path way, by Bradford Torrey (Boston, 1892).
Nineteen Eighty-Four, by George Orwell (1949).
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog.
Wikipedia.org, Wired.co.uk

ABOUT THIS SPECIMEN

This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.