

The background is a complex, abstract composition of various shades of blue and white. It features overlapping, semi-transparent geometric shapes such as triangles, squares, and polygons. Interspersed among these shapes are patterns of small, light blue circles, some of which are arranged in a grid-like fashion. The overall effect is a dense, layered, and textured visual field.

harfang



Agrothemic Ossofactory

STROBE

hegeoglyphic

caves

OMNISEQUENTIAL

PARTICLE

malapropulsion

A a B b C c D d E e F f G g

A LIGHT

A a B b C c D d E e F f G g

B LIGHT ITALIC

A a B b C c D d E e F f G g

C BOOK

A a B b C c D d E e F f G g

D BOOK ITALIC

A a B b C c D d E e F f G g

E BOLD

A a B b C c D d E e F f G g

F BOLD ITALIC

A a B b C c D d E e F f G g

G EXTRA BOLD

A a B b C c D d E e F f G g

H EXTRA BOLD ITALIC

A a B b C c D d E e F f G g

I BLACK

A a B b C c D d E e F f G g

J BLACK ITALIC

A a B b C c D d E e F f G g

K ULTRA

A a B b C c D d E e F f G g

L ULTRA ITALIC

A My goal for Harfang was to create a serif typeface that would be easy to read at text sizes, while having a strong personality at larger sizes. The initial design had a purely rounded style, but with each development pass I introduced some angularity. The final result is a typeface that is easy to read in long texts, advertising copy, annual reports and the like; but one that also provides a crisp and stylish appeal in more prominent display settings. I choose the name Harfang (Harfang des neiges — Snowy Owl or

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SYMBOLS

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