

Chap

Designer Lauri Toikka & Florian Schick

Released 2016

About

The history of the 20th-century Grotesk is a story of gradually diminishing stroke contrast. Sans serifs with visible contrast (also known as modulated, thick-thin, or stressed) were quite popular in the 1920s-50s when they were commonly used in advertising, architectural lettering, and logotypes. This typographic style fell out of fashion when late Modernism took over, and it effectively went into hiding for the next fifty years, reappearing only in the service of novelty or nostalgia.

Initially designed for the Finnish Culture Institute in New York, Chap pays tribute to the contrasted sans tradition, but avoids direct references to any particular design. In fact, even its construction skirts convention. Its thicks and thins generally reference the broad nib pen, but not always in expected ways. There are unusual twists of stroke, and even moments where calligraphy yields to geometry. Chap is an attempt to show that a sans with contrast can be modern and current. It is type that feels at home in a variety of contemporary environments, and yet, it is not just a fashionable face. In lieu of chasing trends associated with display typography, Chap seeks a more timeless, functional aesthetic by drawing letters that can work together in readable passages of text in all sizes and lengths. This multipurpose aim is also reflected in the generous weight range (six plus italics), the figures for text, titling, and tables, and the Extended Latin character set.

Chap is a mix of the smooth and the sharp, a sans serif with a new idea of contrast for the new century.

Styles

Light, Light Italic, Regular, Regular Italic, Medium, Medium Italic, Semibold, Semibold Italic, Bold, Bold Italic, Black, Black Italic

Supported languages

Albanien, Basque, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Hungarian, Icelandic, Indonesian, Irish, Italian, Kalaallisut, Latvian, Lithuanian, Malay, Maltese, Manx, Norwegien, Oromo, Polish, Portuguese, Romanian, Slovak, Slovenian, Somali, Spanish, Swahili, Swedish, Turkish and Welsh

Styles

Light

Light Italic

Regular

Regular Italic

Medium

Medium Italic

Semibold

Semibold Italic

Bold

Bold Italic

Black

Black Italic

Light
Light Italic
18 pt

THE CAMERA OBSCURA is an optical device that projects an image of its surroundings on a screen. It is used in drawing and for entertainment. *It was one of the inventions that led to photography and the camera. The device consists of*

Regular
Regular Italic
18 pt

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Medium
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Semibold
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Light
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Medium
14 pt

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PETRUSHKA WAS PART OF A TRIPLE BILL, all conducted by Monteux. The other two pieces were *Le Spectre de la Rose* and *Scheherazade*, a balletic adaptation of **Rimsky-Korsakov's** symphonic suite of the same name. The three works were choreographed by **Fokine**.²⁹ In later years Monteux disapproved of the appropriation of symphonic music for ballets, but he made an exception for *Scheherazade*, and, as his biographer **John Canarina** observes, at that stage in his career his views on the matter carried little weight.²⁹ *Petrushka* was a success with the public and with all but the most diehard conservative critics.³⁰

FOLLOWING THE PARIS SEASON Diaghilev appointed Monteux principal conductor for a tour of Europe in late 1911 and early 1912. It began with a five-week season at the **Royal Opera House in London**.³¹ The press notices concentrated on the dancers, who included **Anna Pavlova** as well as the regular stars of the Ballets Russes,³² but Monteux received some words of praise. The Times commented on the excellent unanimity he secured from the players, apart from "*occasional uncertainty in the changes of tempo.*"

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AFTER ITS SEASON IN LONDON the company performed in Vienna, Budapest, Prague and Berlin. The tour was successful, artistically and financially, but was not without untoward incident. A planned visit to St Petersburg had to be cancelled because **the Narodny Dom** theatre burned down,³⁴ and in Vienna the Philharmonic was unequal to the difficulties of the score of *Petrushka*.³⁵ The illustrious orchestra revolted at the rehearsal for the first performance, refusing to play for Monteux; only an intervention by Diaghilev restored the rehearsal, by the end of which Monteux was applauded and Stravinsky given an ovation.³⁶ In the middle of the tour Monteux was briefly summoned back to Paris by the Concerts Colonne, which had the contractual right to recall him, to deputise for Pierné; his own deputy, Désiré-Émile Inghelbrecht, took temporary musical charge of the Ballets Russes.³⁷

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14 pt

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Regular

Bold

9 pt

English

Sirenia is an order of fully aquatic, herbivorous mammals that inhabit rivers, estuaries, coastal marine waters, swamps and marine wetlands. Sirenians, including manatees and dugongs, possess major aquatic adaptations: arms used for steering, a paddle used for propulsion, and remnants of hind limbs in the form of two small bones floating deep in the muscle. They look ponderous and clumsy

Deutsch

Ihre äußere Gestalt teilen die Meerjungfrauen mit den bereits genannten anderen weiblichen Wasserwesen. Ihre schönen jungen Körper sind nur in der oberen Hälfte menschlich, die untere Hälfte wird als mit Schuppen bedeckter Fischschwanz beschrieben. Auf den meisten Abbildungen ist die Schwanzflosse aber keine senkrechte Fischflosse, sondern eine waagerechte Fluke wie

Spanish

Ser capaz de respirar directamente aire es resultado de la adaptación para peces que habitan aguas poco profundas, donde sus niveles varían o donde la concentración de oxígeno en el agua puede disminuir en ciertas épocas del año. Los mecanismos para ello son variados. La delgada piel de las anguilas eléctricas les permiten cierto grado de absorción de oxígeno. También pueden respirar aire al

Swedish

Sjöjungfru eller havsfru är i folktron en råda-re eller ett rå, ett kvinnligt naturväsen som tros råda över vattnets krafter. Hon tänktes som en vacker och erotisk tilltalande kvinna med fiskstjärt som förr lockade sjömän i fördärvet med sin vackra sång. Och hon lockade även ner männen i vattnet och dödade dem. Ursprungligen ansågs dessa väsen ha en kvinnas huvud och byst och en fågels kropp

Hungarian

A sellők avagy habléányok mitológiai lények. Olyan leányok, akiknek a teste halfarokban végződik. A félig ember, félig hal testű lény sok nép folklórában fellelhető, a Közel-Kelet, Európa, Ázsia és Afrika népei között. Az első történet az ókori Asszír Birodalomból maradt fenn, melyben Asratum istennő sellővé változtatta magát szégyenében, amiért megölte szerelmét. Az ókori görögök sellői

French

De nombreuses légendes européennes font état de sirènes, vivant non seulement dans la mer, mais aussi dans les rivières et les petits cours d'eau. Elles portent le nom de sirènes ou des noms vernaculaires (ondines, nixes dans le domaine germanique, dragas ou donas d'aiga — dames d'eau — en Occitanie, etc.), mais leur description est généralement conforme à l'imagerie traditionnelle :

Italian

Le sirene classiche dell'antichità mediterranea affondano il loro mito in epoche che non hanno tuttora potuto far giungere a noi documentazione originale scritta. Citate nell'Odissea e non descritte, si ricollegano a precedenti epiche, come il mito degli Argonauti e quindi alla civiltà egea. Sono comunque numerose le rappresentazioni coeve e precedenti di esseri alati con capo o con capo

Finnish

Merenneito eli vedenneito on taruolento, meren valtiatar, jonka tunnustaa jalkojen sijaan lantiosta alkavasta pyrstöstä ja pitkistä hiuksista. Merenneito on kaunis, siro, pitkähiuksinen nainen, joka elää vedessä ja hengittää sen alla yhtä hyvin kuin ilmassa. Merenneito muistuttaa suuresti kreikkalaisen mytologian seireenejä, laulullaan lumoaavia naisen ylärumiin ja linnun alarumiin omaavia lumottaria.

Turkish

Dünya üzerinde birçok kültürde deniz kızları farklı, ama birbirine çok yakın şekillerde betimlenmiştir. Sirenler gibi bazı deniz kızları denizcilere şarkılar söyleyip onları büyülerler, işlerinden alıkoyarlar ve güverteden denize yuvarlanmalarına ya da daha kötüsü geminin batmasına neden olurlar. Diğer hikâyelerde ise deniz kızları boğulma tehlikesi geçiren erkekleri kurtaran iyi kalpli deniz canlıları olarak

Czech

Popisy těchto bytostí se různí, nicméně mají společnou blízkost k pramenům, řekám a mořím. Ženy tohoto národa byla údajně půvabná, nádherná stvoření, která lákala námořníky svou krásou do moře, kde je utopily nebo sežraly, aby získaly duši, kterou ony samy neměly. Jejich horní část těla byla lidská, ale místo nohou měly rybí ocas. Všechny mořské panny ale nebyly zlé, vystupovaly

 Proportional oldstyle

 $\$56,400\ 12,899\text{€} \rightarrow \$56,400\ 12,899\text{€}$

 Tabular lining

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 Superscript/superior

 $x^{23} + y^{45} = z^{67} \rightarrow x^{23} + y^{45} = z^{67}$

 Subscript/inferior

 $x_{23} + y_{45} = z_{67} \rightarrow x_{23} + y_{45} = z_{67}$

 Fractions

 $123456/123456 \rightarrow \overset{123456}{/}123456$

 Styleistic set 01
 (only in Italics)

 $Kalif \rightarrow Kalif$