

EILEEN

Name: Eileen
Classification: Display Sans Serif
Designer: Julie Soudanne
Designed in: 2016
Styles: 5

www.indiantypefoundry.com

Eileen is an art-deco-style typeface with five weights. It mixes two popular sans serif styles from the 1920s: capital letters are art deco, and the lowercase is geometric. Each font contains alternate forms of "C," "G," "J" and "S." The lowercase letters include a number of constructed features: "a" and "g" are both single-storey, while the bottoms of "t" and "y" are straightened out. Some of the non-alphabetic characters are unique, such as the narrow dollar and rupee currency symbols, as well as the brave ampersand. Eileen is named after the **Irish furniture designer Eileen Gray** (1878–1976). She was a pioneering Modernist, and this typeface is a fitting typographic tribute to her work.

TRY THIS STYLISH SANS COCKTAIL

— Eileen

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EXTRALIGHT

PARIS-IRELAND

Katherine Eileen Moray Smith was born on 9 August 1878

LIGHT

30TH ØF JULY

Gray spent most of her childhood living with the family*

REGULAR

ARCHITECTURE

She travelled often for most of the years after the move

MEDIUM

SAINT & TROPEZ

He came from an area of Japan known for its own style

BOLD

MODERN STYLE

In 1913 when World War I broke out & Gray moved back

Eileen Extralight

Eileen Light

Eileen Regular

Eileen Medium

Eileen Bold

MODERNIST ARCHITECTURE

Gröppîöŭs

Slowly but surely gaining global popularity

REVOLUTION

Futurism became popular

MASS

§ **Notable Architects**

anti-historicism

MODERN ARCHITECTURE IS A TERM APPLIED TO A MOVEMENT

⊘ 8.512

♦ **In scope: Arts & Crafts** ♦

—Design should derive directly from its purpose—

SULLIVAN

POSTMODERNISM?

The concept of modernism is a central theme [...]

¶ **Heritage in this context**

EXTRALIGHT
52 PT

INTEGRATED TRADITIONS

EXTRALIGHT
19 PT

Modern architecture can be seen as primarily driven by technological & engineering processes developments.

EXTRALIGHT
94 PT

Eætôn

EXTRALIGHT
13 PT

It would be several decades before the European architects would in turn bring their version of modern architecture to

EXTRALIGHT
8 PT

Prominent revolutionaries in the Glorious Revolution, the American Revolution, and the French Revolution used liberal philosophy to justify the armed overthrow of what they saw as tyrannical rule. Liberalism started to spread especially after the French Revolution. The 19th century saw liberal governments established in nations across Europe, South America, and North America. In this period,

LIGHT
52 PT

INTEGRATED TRADITIONS

LIGHT
19 PT

Modern architecture can be seen as primarily driven by technological & engineering processes developments.

LIGHT
94 PT

Stãtics

LIGHT
13 PT

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INTEGRATED TRADITIONS

REGULAR
19 PT

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REGULAR
94 PT

Nãmè

REGULAR
13 PT

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REGULAR
8 PT

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MEDIUM
52 PT

INTEGRATED TRADITIONS

MEDIUM
19 PT

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MEDIUM
94 PT

Pøetiĉ

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13 PT

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8 PT

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BOLD
52 PT

INTEGRATED TRADITIONS

BOLD
19 PT

Modern architecture can be seen as primarily driven by technological & engineering processes developments.

BOLD
94 PT

Beküß

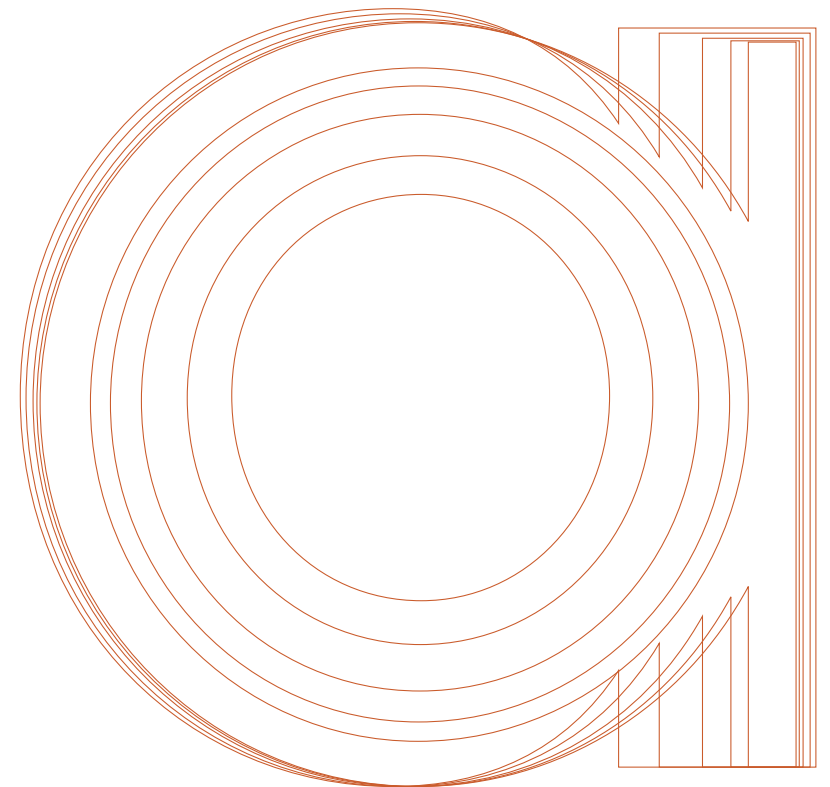
BOLD
13 PT

It would be several decades before the European architects would in turn bring their version of modern architecture to

BOLD
8 PT

Prominent revolutionaries in the Glorious Revolution, the American Revolution, and the French Revolution used liberal philosophy to justify the armed overthrow of what they saw as tyrannical rule. Liberalism started to spread rapidly especially after the 3rd French Revolution. The 19th century saw liberal governments established in nations across Europe, South America, as well as North America.

WEIGHT PROGRESSION WITHIN THE FAMILY

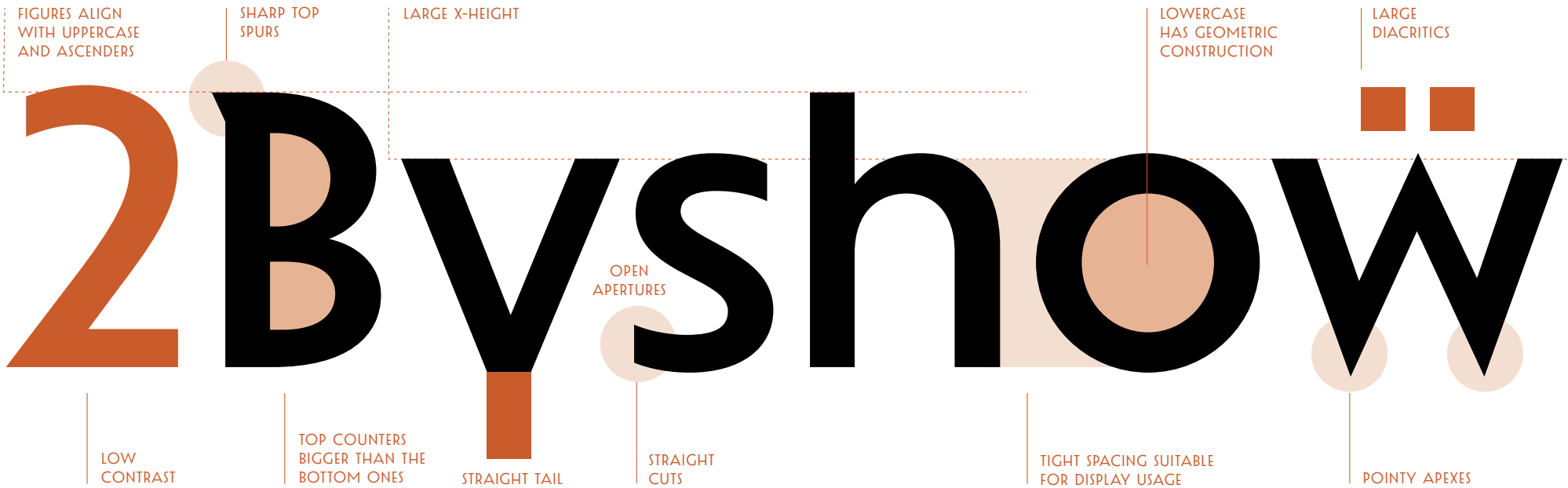


VERTICAL PROPORTIONS

Typographic

PROPORTIONS AND STYLE OF CAPS
INSPIRED BY ART DECO

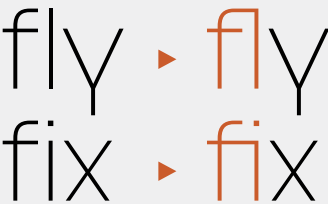
IL FAUT PRÊCHER D'EXEMPLE



GEOMETRIC CHARACTER OF THE FAMILY



AVAILABLE BASIC LIGATURES



INCLUDED ALTERNATE VERSIONS OF "C", "G", "J" AND "S"



LOWERCASE

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

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

ALTERNATES FOR BASIC UPPERCASE

 $\subset G \mid \mathcal{S}$

LINING FIGURES

⊗ 1 2 3 4 5 6 7 8 9

CURRENCY AND MISCELLANEOUS SYMBOLS

¢ € \$ ¥ £ ¤ f ¤ ª º ¹ º ³ ⁴ ¼ ½ ¾ # %
 ‰ ‰ ' " † ‡ ⁄ § ¶ + − ± ÷ × = < > ≤ ≥ ≠
 ¬ ° μ π ∂ ∫ ∧ ∼ ∑ ∏ √ ∞ ≈ Δ Ω e ℓ ◇

STANDARD PUNCTUATION

[] { } _ - - — ‘ ’ “ ” , „ ‹ › ‹‹ ›› * . , ∴ ;
... ! ; ? ; / \ | | @ & · • © ® ™

LOWERCASE FOREIGN CHARACTERS

à á â ã ä å ā ă ą æ ç ć ċ č
d' đ è é ê ë ē ě ě ĝ ğ ħ
ğ ħ ĩ î ï ī ĭ j i ij ĵ ķ ł ľ ı ŀ ñ
ń ņ ñ ò ó ô õ ö ő ő ø œ ř ʀ
ř ś ș ş ş ß † ‡ ‡ ù ú û ü ũ ū Ů
ů ů Ƴ Ẃ ẃ Ẅ ẅ Ỳ ỳ Ỳ ỳ Ț ț ž ž þ

UPPERCASE FOREIGN CHARACTERS

À Á Â Ã Ä Å Ā Ă Ą Æ Ç Ć Ĉ
Č Ď Đ Ę È É Ê Ë Ē Ė Ě Ğ Ģ Ģ
Ģ Ĥ Ħ Ì Í Î Ï Ĵ Ĳ Ĵ Ķ Ĺ Ļ Ľ Ľ
Ł Ń Ņ Ň Ò Ó Ô Õ Ö Ō Ő Ő
Ø Œ Ř Ŕ Ř Ś Ŝ Š Š Š Ţ Ŧ Ŧ Ŧ Ŧ
Ü Ů Ū Ŭ Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů
Ÿ Ÿ Ź Ź Ź Ɔ

ALTERNATES FOR UPPERCASE FOREIGN CHARACTERS

Ç Ć Ĉ Ċ Č Ğ Ģ Ġ Ĵ Ĵ Ĵ Ĵ Ĵ

EILEEN REGULAR 8/13 PT

¶ The development of Roman typeface is traced back to Greek lapidary letters. Greek lapidary letters were carved ~6420 A.D. into stone and “one of the first formal uses of Western letterforms”; after that, they evolved into the monumental capitals, which laid the foundation for Western design, especially serif typefaces. There are 2 styles of Roman typefaces that we can classify: the old style & the modern. The former is characterized by its **similarly-weighted lines**, while the latter is distinguished by its [contrast of light] and heavy lines. Often, these styles are combined. By 20th cent., computers turned type design **into a rather simplified process**. This has allowed the number of typefaces ~940.000 to proliferate exponentially, as there now are thousands available. Unfortunately, confusion between typeface and

EXTRALIGHT

LIGHT

MEDIUM

BOLD

EILEEN REGULAR 22.5/26 PT

¶ The development of Roman typeface may easily be traced back to Greek lapidary letters. Greek lapidary letters were carved ~6420 A.D. into stone and “one of the first formal uses of Western letterforms”; after that, they evolved into the monumental capitals, which laid the foundation for Western typographical design, especially serif typefaces. There are at least 2 styles of Roman typefaces: the old style & the modern. The former one could be actually characterized by its **similarly-weighted lines**, while the latter is slightly distinguished by its [contrast of light] and heavy lines. Often, depending on the design, these styles occur combined. By the 20th century, computers turned type design **into a rather simplified process**. This has allowed the number of typefaces and styles ~940.000 to proliferate exponentially, as there now are thousands available. Confusion between typeface and font* [the various styles of a typeface] occurred ~1984 when S



LITERATURE AND ITS ROMANTIC PERIOD

LAST UPDATE
— 05.04

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Romanticism [also the Romantic era or the Romantic period] was an artistic, literary, and intellectual movement that originated in Europe toward the end of the 18th century and in most areas was at its peak in the approximate period from 1800 to 1850. Romanticism was

**The movement
emphasized intense
emotions such as
horror and awe**

characterized by its emphasis on emotion and individualism as well as glorification of all the past and nature, preferring the medieval rather than the classical. It was partly a reaction to the Industrial Revolution, the aristocratic social and political norms

of the Age of Enlightenment, and the scientific rationalization of nature. It was embodied most strongly in the visual arts, music, and literature, but had a major impact on historiography, education, and the natural sciences. It had a significant and complex effect on politics, and while for much of the Romantic period it was associated with liberalism and radicalism, its long-term effect on the growth of nationalism was perhaps more significant

The period typically called
Romantic varies greatly
between different countries and
different artistic media or areas
of thought.

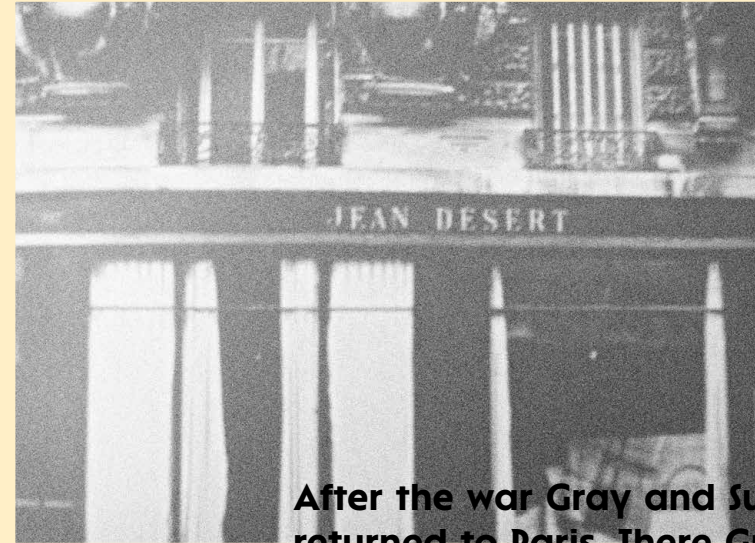
since 30th of July

Eileen Gray: her life, her design & own philosophy

[—CHARACTER—]

¶ Gray was born as Katherine Eileen Moray Smith on 9 August 1878, near Enniscorthy, a market town in south-eastern Ireland. Her father, James McLaren Smith, was a painter who encouraged his daughter's artistic interests. Her mother was Eveleen Pouden, a granddaughter of Francis Stuart, 10th Earl of Moray; she became the 19th Baroness Gray in 1895, upon the death of her own mother, née Lady Jane Stuart. After that, Lady Gray, who had separated from her husband in 1888, changed her children's surname to Gray. ¶ In 1898, Gray attended classes at the Slade School of Fine Art, where she studied painting. While there, she met Jessie Gavin and Kathleen Bruce. In 1900 her father died and she went on her first visit to Paris with her mother, where she saw the Exposition Universelle, a World's fair that celebrated the achievements of the past century.

▲ The main style at the fair was Art Nouveau and Gray was a fan of the work of Charles Rennie Mackintosh which was on exhibit. Soon after, Gray moved to Paris along with her friends Gavin and Bruce from the Slade School. She continued her studies in Paris at the Académie Julian and the Académie Colarossi. For four or five years after the move, Gray travelled back and forth from Paris to Ireland to London, but in 1905, due to her mother's illness, she settled back in London. She rejoined the Slade but found her drawing and painting courses were becoming less satisfying.



After the war Gray and Sugawara returned to Paris. There Gray was given the job of decorating an apartment in the rue de Lota for a milliner, Madame Mathieu Lévy, who was a successful boutique owner. The re-design was hoped to be new and original, with innovative designs. The process took four years from 1917 to 1921. Gray designed most of its furniture (including her famous Bibendum chair), carpets and lamps, and installed lacquered panels on the walls.

THE RESULT WAS
FAVOURABLY REVIEWED
BY SEVERAL ART CRITICS
WHO SAW IT AS
INNOVATIVE

HER INTENT WAS THAT
THE APARTMENT WOULD
NOT LOOK TOO
CLUTTERED OR MESSY



Understanding now!

The art of knowing

Chasing what is hidden

18—19th.08

Questioning **what** is called 'facts'

University
of Maryland
[free admission]

International
Day of **W**ritten
History