

INBOX

Name: Inbox

Classification: Display Sans Serif

Designers: Julie Soudanne,
Jérémy Hornus

Designed in: 2016

Styles: 5

Inbox is a whimsical and decorative display face offering a new spin on the geometric sans genre. It is a great selection for headlines and logotypes. Each font in the family includes a wide variety of eye-catching ligatures, as well as stylistic alternates. The typeface is all-caps and its letterforms are monolinear. Inbox's standard version of the 'O' looks like a circle; the zero, which is similar, has a dot inside its counter. The 'A', 'V', and 'W' are built out of triangles, but several other letters are very narrow. In addition to simple horizontal couplings, Inbox's many ligatures include designs where one letter is overlapping another, or where one letter has been placed inside a second one. Some alternate glyphs are skewed to the left or to the right, while others feature letters reduced in size and shifted upwards or downwards.

A NEW SPIN ON THE GEOMETRIC SANS GENRE

— INBOX

INBOX IS A WHIMSICAL AND DECORATIVE DISPLAY FACE OFFERING A NEW SPIN ON THE GEOMETRIC SANS GENRE. IT IS A GREAT SELECTION FOR HEADLINES AND LOGOTYPES. EACH FONT IN THE FAMILY INCLUDES A WIDE VARIETY OF EYE-CATCHING LIGATURES, AS WELL AS STYLISTIC ALTERNATES. THE TYPEFACE IS ALL-CAPS AND ITS LETTERFORMS ARE MONOLINEAR. INBOX'S STANDARD VERSION OF THE 'O' LOOKS LIKE A CIRCLE; THE ZERO, WHICH IS SIMILAR, HAS A DOT INSIDE ITS COUNTER. THE 'A', 'V', AND 'W' ARE BUILT OUT OF TRIANGLES, BUT SEVERAL OTHER LETTERS ARE VERY NARROW. IN ADDITION TO SIMPLE HORIZONTAL COUPLINGS, INBOX'S MANY LIGATURES INCLUDE DESIGNS WHERE ONE LETTER IS OVERLAPPING ANOTHER, OR WHERE ONE LETTER HAS BEEN PLACED INSIDE A SECOND ONE. SOME ALTERNATE GLYPHS ARE SKEWED TO THE LEFT OR TO THE RIGHT, WHILE OTHERS FEATURE LETTERS REDUCED IN SIZE AND SHIFTED UPWARDS OR DOWNWARDS.

THIN

FULL MOONLIGHT

LIGHT

DIFFERENCIATION

REGULAR

COMMON ROLE

BOLD

BETWEEN LEAVES

BLACK

EUPHEMISTICALLY.

INBOX THIN

INBOX LIGHT

INBOX REGULAR

INBOX BOLD

INBOX BLACK

INDUSTRIELLE DESIGN

{ RETROSPECTIVELY [1658—2034] }

LIGHTER

[TEQUILA—€12.95]

SCARLET

CHANNEL

— LOST IN TRANSLATION #2 —

LAVAZZA CAFFE

CK-051

HOLLYWOOD

THIN
58 PT

QUOTE THE LITTLE

THIN
24 PT

DURING ITS HEYDAY, ART DECO
REPRESENTED LUXURY, GLAMOUR,
EXUBERANCE AND FAITH IN SOCIAL
AND TECHNOLOGICAL PROGRESS.

THIN
107 PT

SLOOGIES

THIN
18 PT

PARIS HAD ARGUABLY BEEN THE CLASSICAL
MUSIC CAPITAL OF THE WORLD SINCE THE
ADVENT OF MUSICAL IMPRESSIONISM IN

THIN
13 PT

BY 1916 THE THREE OF THEM BECAME THE CENTER OF RADICAL
ANTI-ART ACTIVITIES IN THE UNITED STATES. AMERICAN
BEATRICE WOOD, WHO HAD BEEN STUDYING IN FRANCE,
SOON JOINED THEM, ALONG WITH ELSA VON FREYTAG

LIGHT
58 PT

QUOTE THE LITTLE

LIGHT
24 PT

DURING ITS HEYDAY, ART DECO
REPRESENTED LUXURY, GLAMOUR,
EXUBERANCE AND FAITH IN SOCIAL
AND TECHNOLOGICAL PROGRESS.

LIGHT
107 PT

FIANCE

LIGHT
18 PT

PARIS HAD ARGUABLY BEEN THE CLASSICAL
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REGULAR
58 PT

QUOTE THE LITTLE

REGULAR
24 PT

DURING ITS HEYDAY, ART DECO
REPRESENTED LUXURY, GLAMOUR,
EXUBERANCE AND FAITH IN SOCIAL
AND TECHNOLOGICAL PROGRESS.

REGULAR
107 PT

CLEVER?

REGULAR
18 PT

PARIS HAD ARGUABLY BEEN THE CLASSICAL
MUSIC CAPITAL OF THE WORLD SINCE THE
ADVENT OF MUSICAL IMPRESSIONISM IN

REGULAR
13 PT

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BOLD
58 PT

QUOTE THE LITTLE

BOLD
24 PT

DURING ITS HEYDAY, ART DECO
REPRESENTED LUXURY, GLAMOUR,
EXUBERANCE AND FAITH IN SOCIAL
AND TECHNOLOGICAL PROGRESS.

BOLD
107 PT

LOBSTER

BOLD
18 PT

PARIS HAD ARGUABLY BEEN THE CLASSICAL
MUSIC CAPITAL OF THE WORLD SINCE THE
ADVENT OF MUSICAL IMPRESSIONISM IN

BOLD
13 PT

BY 1916 THE THREE OF THEM BECAME THE CENTER OF RADICAL
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BEATRICE WOOD, WHO HAD BEEN STUDYING IN FRANCE,
SOON JOINED THEM, ALONG WITH ELSA VON FREYTAG

BLACK
58 PT

QUOTE THE LITTLE

BLACK
24 PT

DURING ITS HEYDAY, ART DECO
REPRESENTED LUXURY, GLAMOUR,
EXUBERANCE AND FAITH IN SOCIAL
AND TECHNOLOGICAL PROGRESS.

BLACK
107 PT

LOVERS

BLACK
18 PT

PARIS HAD ARGUABLY BEEN THE CLASSICAL
MUSIC CAPITAL OF THE WORLD SINCE THE
ADVENT OF MUSICAL IMPRESSIONISM IN

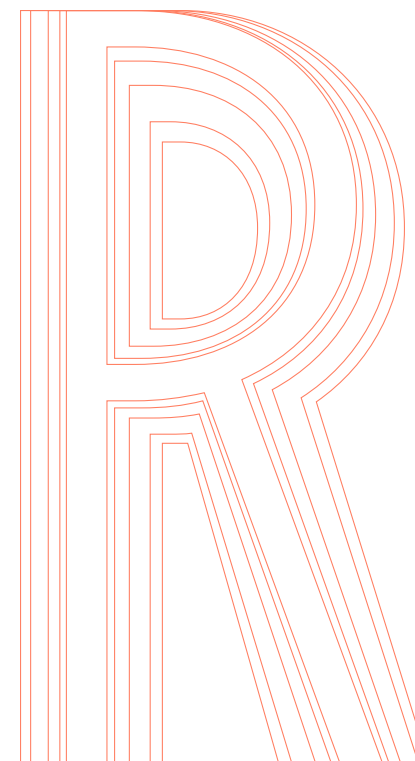
BLACK
13 PT

BY 1916 THE THREE OF THEM BECAME THE CENTER OF RADICAL
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SOON JOINED THEM, ALONG WITH ELSA VON FREYTAG

WEIGHT PROGRESSION WITHIN THE FAMILY

R — R — R — R — R

THIN LIGHT REGULAR BOLD BLACK



VERTICAL PROPORTIONS OF INBOX TYPE FAMILY

TYPOGRAPHIC

FIGURES ALIGN WITH UPPERCASE

COUNTERSHAPES VERY CLOSE TO THE SHAPE OF HALF CIRCLE

INBOX IS FULL OF OUTSTANDING CONTEXTUAL LIGATURES

12 TEBGOGLINSTRAT!

MONOLINEAR DESIGN

UNIQUE SOLUTIONS FOR SELECTED CHARACTER COMBINATIONS

POINTY APEXES

PROPORTIONS AND SHAPES STRONGLY INSPIRED BY ART DECO STYLE

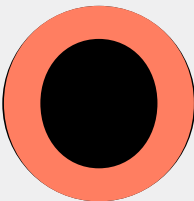
THANKS TO EXTREME DEIFFERENCES IN HORIZONTAL PROPORTIONS, INBOX REMAINS LIVELY & ELEGANT

GROUP 1. □ ○ ACGM ○ QVW

GROUP 2. (60% G1) □ DJKNY

THE SHAPE OF "O" OVERLAID WITH A PERFECT CIRCLE

GROUP 3. (50% G1) □ BEFHILPRSTUXZ



THE POSITION AND SIZE OF THE CHARACTERS COMPOSING THE A LIGATURE CAN DIFFER IN A FEW WAYS:
1. THE CHARACTERS OVERLAP EACH OTHER | 2. THE SECOND CHARACTER IS FITTED INSIDE THE THE WHITE SPACE OF THE FIRST ONE | 3. THE CHARACTERS ARE MERGED WITH EACH OTHER | 4. SYMMETRICAL ARRANGEMENT

GOOGLE THAT LOVELY CRAL

DIACRITICS POSITIONED CLOSE TO CHARACTERS

CONSTRUCTION BASED ON BASIC GEOMETRICAL SHAPES

VERY TIGHT SPACING IDEAL FOR DISPLAY PURPOSES

INBOX SUPPORTS MANY LANGUAGES WRITTEN WITH THE LATIN SCRIPT AS WELL AS VARIOUS CURRENCY SYMBOLS

ANY WORD OR TITLE WRITTEN IN INBOX LOOKS LIKE A NEAT LOGOTYPE RIGHT AWAY

INTERNATIONAL ȘȚE
€3 \$◎ 45¢ £67 ¥89

COOLER LONGUE
FEELING GOODIE

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

LINING FIGURES

⊙ 1 2 3 4 5 6 7 8 9

LIGATURES

FF FL FL FL FL

CURRENCY AND MISCELLANEOUS SYMBOLS

€ ¥ £ ¤ ₣ Ⱨ ⱡ Ɫ Ᵽ Ɽ ⱥ ⱦ Ⱨ ⱨ Ⱪ ⱪ Ⱬ ⱬ Ɑ Ɱ Ɐ Ɒ ⱱ Ⱳ ⱳ ⱴ Ⱶ ⱶ ⱷ ⱸ ⱹ ⱺ ⱻ ⱼ ⱽ Ȿ Ɀ
 ‰ ‹ › ⁄ § ¶ ⁂ ± ÷ × = < > ≤ ≥ ≠ ¬ °
 μ π ∂ ∫ ^ ~ Σ Π √ ∞ ≈ Δ Ω e ℓ ♦ © ® ™

STANDARD PUNCTUATION

() [] { } _ - - — ' ' " " , , " < > « » * . , : ;
... ! i ? i / \ | | @ & . .

LOWERCASE FOREIGN CHARACTERS

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

MODULES USED FOR BUILDING CONTEXTUAL LIGATURES (OPENTYPE FEATURE)

A A c C c E F G G I J O O R T U
V V W W Y Y

CONTEXTUAL LIGATURES (OPENTYPE FEATURE)

A N C A E E T U T F T U U L N N M M O O
 O O T E H T T T Z U U U V A V Z
 A C G O A C G O

INBOX REGULAR — LIGATURE FEATURE ON 12/16.6 PT

THE DESIGN OF #TYPEFACES HAS DEVELOPED ALONGSIDE THE DEVELOPMENT OF TYPESETTING SYSTEMS. ALTHOUGH TYPOGRAPHY HAS EVOLVED SIGNIFICANTLY FROM ITS ORIGINS, IT IS A LARGELY \$37.50 CONSERVATIVE ART THAT TENDS TO CLEAVE CLOSELY TO TRADITION. THIS HAPPENS BECAUSE LEGIBILITY IS 97% PARAMOUNT, & SO THE TYPEFACES THAT ARE MOST READABLE USUALLY ARE RETAINED. IN ADDITION, THE LONG & COMPLICATED PROCESS OF EVOLUTION OF TYPOGRAPHY IS INEXTRICABLY INTERTWINED WITH LETTERING BY HAND & 124.0000 RELATED ARTISTIC FORMS, ESPECIALLY FORMAL_STYLES 45%, WHICH THRIVED FOR CENTURIES PRECEDING @ TYPOGRAPHY — AND SO THE EVOLUTION OF TYPOGRAPHY MUST BE DISCUSSED WITH ΣE25 REFERENCE TO THIS RELATIONSHIP. IN THE NASCENT STAGES OF EUROPEAN PRINTING, THE TYPEFACE (BLACKLETTER, OR GOTHIC) WAS DESIGNED IN

THIN

LIGHT

BOLD

BLACK

INBOX REGULAR — LIGATURE FEATURE ON 23/29 PT

THE DESIGN OF #TYPEFACES HAS DEVELOPED SLOWLY ALONGSIDE THE DEVELOPMENT OF TYPESETTING SYSTEMS. ALTHOUGH TYPOGRAPHY HAS EVOLVED SIGNIFICANTLY FROM ITS ORIGINS, IT IS A LARGELY \$37.520.0000 CONSERVATIVE ART THAT TENDS TO CLEAVE CLOSELY TO TRADITION. THIS HAPPENS BECAUSE LEGIBILITY IS 97% PARAMOUNT, AND SO THE TYPEFACES THAT ARE MOST READABLE USUALLY ARE RETAINED. IN ADDITION, THE LONG EVOLUTION OF TYPOGRAPHY IS SO INEXTRICABLY INTERTWINED WITH LETTERING BY HAND & 124.0000 RELATED ARTISTIC FORMS, ESPECIALLY FORMAL_STYLES 45%, WHICH THRIVED FOR CENTURIES PRECEDING @TYPOGRAPHY — AND SO THE MENTIONED EVOLUTION OF TYPOGRAPHY MUST BE DISCUSSED WITH ΣE25 REFERENCE TO THIS RELATIONSHIP. IN THE NASCENT STAGES OF EUROPEAN PRINTING, THE TYPEFACE (BLACKLETTER, OR GOTHIC) WAS DESIGNED IN [IMITATION OF

INBOX REGULAR — LIGATURE FEATURE OFF 12/16.6

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THIN

LIGHT

BOLD

BLACK

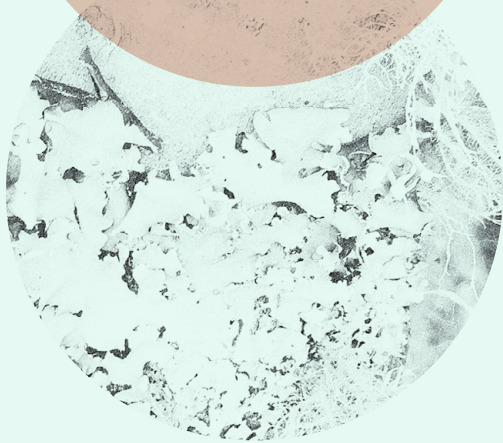
INBOX REGULAR — LIGATURE FEATURE OFF 23/29 PT

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DANIELLE
LAWRENCE

10.16
28

#7



GEOMETRIC
COMPOSITIONS
•
WINTER

02

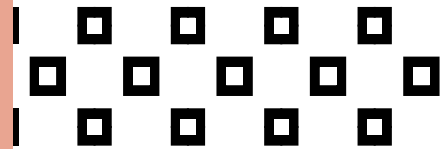
[CHOCOLATÉ]



04

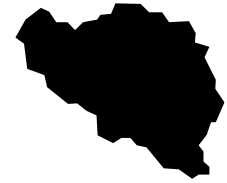
[ESSENTIALS]

LEMON-GINGER
WILD DREAM



03

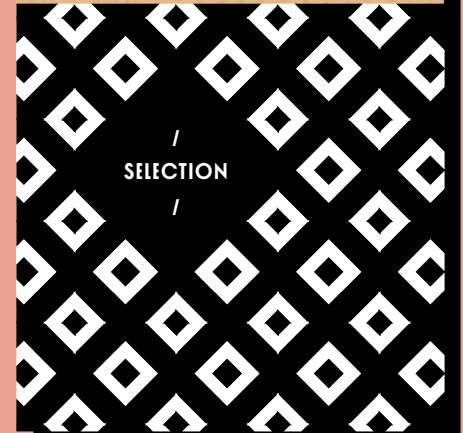
100% PURE CHOCO, 200% PASSION



BELGIUM

05

SELECTION



06

MANGO
TOUCH



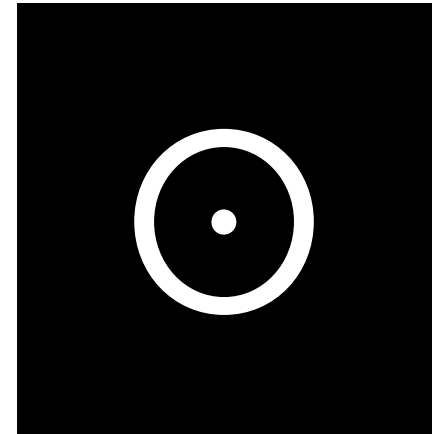
AIRWINGS WITH STYLE ————— EST.2016

• FLAMINGO •

/ BUSINESS FRIENDLY /



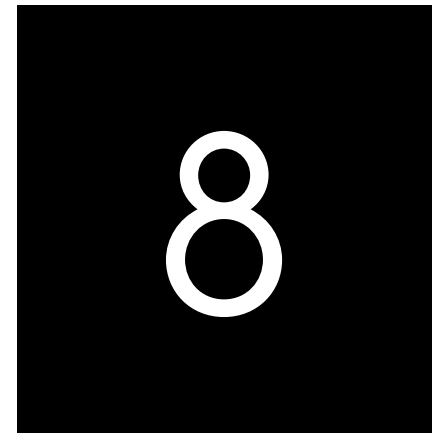
SUMMER



LIMITED EDITION

FULL MOON

JOSHUA SILVERLIGHT



ANCIENT TEXTS AND
ARCHAEOLOGICAL
EXCAVATIONS SHOW THE
USE OF PERFUMES IN SOME
OF THE EARLIEST HUMAN
CIVILIZATIONS

DAILY MENU CART

FOOD
PARADISE

SALAD

CAESAR SALAD
FRESH CLUB ROLLS & BUTTER

MAIN ENTREE

GRILLED CHICKEN IN
MARSALA WINE
GARLIC MASHED POTATOES
BROCCOLI AND CARROT
MEDLEY

DESSERT

WEDDING CAKE
CHOCOLATE COVERED
STRAWBERRYS

EST. 1897

/
EXCLUSIVELY
WILD
SELECTION
/

T

AUTUMN/WINTER
2017

SHOP
NOW
!