

# Univerza sans

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designer Alja Herlah  
Type Salon, 2020

From the tradition of modernism and the avant-garde of the 20th century comes a thoughtful hybrid of geometric and humanistic typefaces interwoven by the Slovenian heritage. Multifunctional use for university identity system, formal communication, student information, wayfinding, academic and scientific articles in order to share the institution's free spirit: knowledge, behavior, creativity, diversity and belonging. It speaks Central European languages, feels official but looks attractive and recognizable: 4 weights, true italics, custom symbols, generous x-height, roman proportions, geometrical bowls, vertically cut terminals, sharp diagonal joints and genuine shapes rooted in national variants of glyphs R, J, G.

# Univerza sans

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Light & Light Italic

abcdefghijklmnopqrstuvwxy  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
*abcdefghijklmnopqrstuvwxy*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

Regular & Regular Italic

abcdefghijklmnopqrstuvwxy  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
*abcdefghijklmnopqrstuvwxy*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

Medium & Medium Italic

abcdefghijklmnopqrstuvwxy  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
*abcdefghijklmnopqrstuvwxy*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

Bold & Bold Italic

**abcdefghijklmnopqrstuvwxy**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
***abcdefghijklmnopqrstuvwxy***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***



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## Open Type features

Tabular Lining |0|1|2|3|4|5|6|7|8|9|

Tabular Oldstyle |o|1|2|3|4|5|6|7|8|9|

Denominators & Numerators 0123456789 / 0123456789

Fractions 1/4 1/2 3/4 1/8 3/8 5/8 7/8

Ordinals 1<sup>a</sup> 2<sup>o</sup>

Subscript & Superscript H<sub>0123456789</sub>H<sup>0123456789</sup>

Stylistic Set G]KQRadgktu&

Contextual alternates L]

Case-sensitive forms !?iç/\(){}[]-—«»<>@

The typeface  
is never only  
*a monologue,*  
on the contrary,  
letters are meant  
to be combined  
into *words* and  
*paragraphs,*  
to pass on  
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Univerza sans

humanist/geometric

**HERITAGE**

FREE SPIRIT

***multifunctional use***

academic&scientific

**AVANT-GARDE**



# Univerza sans

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The established university offered the public educations and provided the Slovenian people the sense of independency, belonging, the equal opportunities and solidarity, and these are the values we based our design on. At the start of the development the typeface, we analysed the important waves of an art movement that influenced the Slovenian letter-shapes.

The purpose of the research was to find very limited, yet unique letter forms developed in Slovenia that could have presented the Slovenian typography. Slovenia has never had any type foundries so the majority of the movable type was brought from Austria and Italy. However, there were local artists and architect that explore the letter shapes and influenced the Slovenian typography.

There are two major art movements having a big impact on the letterforms – art nouveau and avant-garde. University in Ljubljana, being established on the turn of the art nouveau and art deco movement, the avant-garde was the answer on the previous mentioned movements.

**In order to convey a historic protagonism of the previous century, we suggested that the design should evoke qualities such as dignity, belonging, heritage and creativity. The typeface Univerza is a hybrid between geometric and humanistic sans typefaces interwoven by the Slovenian art heritage.**

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Univerza sans

**UNIVERSITY**

*Ljubljana*

**courage**

ACADEMIC

**Tradition**

*Kongresni trg*

*Furthermore,*  
typography  
is used for the  
communication  
and *exchange*  
of the written  
voice.

**Univerza sans**

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TYPOGRAPHY  
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**Univerza sans**

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**UNI**

**VER**

**ZA**

# Univerza sans

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## Light

### 6 pt

I understand the word dialogue as a written or spoken exchange between two persons. In a literary work, the purpose of a dialogue is adding the authenticity and enjoyment to the work. The work becomes more convincing and the person's view on the particular subject is presented. The typeface is never only a monologue, on the contrary, letters are meant to be combined into words and paragraphs. Furthermore, typography is used for the communication and exchange of the written voice. When designing a custom typeface we are aiming to present the voice of the client throughout the typeface. Approaching custom typeface for University of Ljubljana, the first question was, how could we present the voice of the oldest and largest higher education and scientific research institution of Slovenia throughout the letter shapes. Slovenia is a very small country located at the crossroads of main European cultural and trade routes. Historically, the territory of Slovenia has formed part of many different states, such as: the Roman Empire, Byzantine Empire, the Habsburg Monarchy, the Republic of Venice, the Illyrian Provinces, Austro-Hungarian Empire and Yugoslavia. University of Ljubljana was founded right after the first world war, in December 1919. As Slovenia achieved independence from the empire, the founding of the university became possible in December 1919. In the year 2019, we celebrated the 100th anniversary and for this occasion, the new identity system was proposed and so the custom typeface.

### 8 pt

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## Univerza sans

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Light

12 pt

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20 pt

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## **Univerza sans**

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Light

24 pt

I understand the word dialogue as a written or spoken exchange between two persons. In literary work, the purpose of a dialogue is to achieve the authenticity and enjoyment to the work. The work becomes more convincing and the perspective on the particular subject is presented. The typeface is never only a monologue, on the other hand, letters are meant to be combined into words and paragraphs. Furthermore, typography is used to facilitate the communication and exchange of the writer's voice. When designing a custom typeface, the goal is to aim to present the voice of the client through the typeface. Approaching the development of a custom typeface for the University of Ljubljana, the question was, how could we present the voice



## **Univerza sans**

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Light

30 pt

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## **Univerza sans**

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Light

35 pt

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## Univerza sans

Light

42 pt

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as a written or spoken ex  
between two persons. In  
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# Univerza sans

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## Regular

6 pt

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# Univerza sans

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## Medium

6 pt

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## **Univerza sans**

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Medium

24 pt

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35 pt

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## Univerza sans

Medium

42 pt

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## **Bold**

6 pt

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I understand the word dialogue as a written or spoken exchange between two persons. In a literary work, the purpose of a dialogue is adding the authenticity and enjoyment to the work. The work becomes more convincing and the person's view on the particular subject is presented. The typeface is never only a monologue, on the contrary, letters are meant to be combined into words and paragraphs. Furthermore, typography is used for the communication and exchange of the written voice. When designing a custom typeface we are aiming to present the voice of the client throughout the development of the custom typeface for University of Ljubljana, the first question was, how could we present the voice of the oldest and largest higher education and scientific research institution of Slovenia throughout the letter shapes. Slovenia is a very small country located at the crossroads of main European cultural and trade routes. Historically, the territory of Slovenia has formed part of many different states, such as: the Roman Empire, Byzantine Empire, the Habsburg Monarchy, the Republic of Venice, the Illyrian Provinces, Austro-Hungarian Empire and Yugoslavia. University of Ljubljana was founded in 1827, interrupted by the First World War, with the fall of the Austro-Hungarian Empire. As Slovenia achieved independence from the empire, the founding of the university became possible in December 1919. In the year 2019, we celebrated the 100th anniversary and for this occasion, the new identity system was proposed and so the custom typeface. I understand the word dialogue as a written or spoken exchange

10 pt

I understand the word dialogue as a written or spoken exchange between two persons. In a literary work, the purpose of a dialogue is adding the authenticity and enjoyment to the work. The work becomes more convincing and the person's view on the particular subject is presented. The typeface is never only a monologue, on the contrary, letters are meant to be combined into words and paragraphs. Furthermore, typography is used for the communication and exchange of the written voice. When designing a custom typeface we are aiming to present the voice of the client throughout the development of the custom typeface for University of Ljubljana, the first question was, how could we present the voice of the oldest and largest higher education and scientific research institution of Slovenia throughout the letter shapes. Slovenia is a very small country located at the crossroads of main European cultural and trade routes. Historically, the territory of Slovenia has formed part of many different states, such as: the Roman Empire, Byzantine Empire, the Habsburg Monarchy, the Republic of Venice, the Illyrian Provinces, Austro-Hungarian Empire and Yugoslavia. University of Ljubljana was founded in 1827, interrupted by the First World War, with the fall of the Austro-Hungarian Empire. As Slovenia achieved independence from the empire, the founding of the university became possible in December 1919. In the year 2019, we celebrated the 100th anniversary and for this occasion, the new identity system was proposed and so the custom typeface. I understand the word dialogue as a written or spoken exchange



## Univerza sans

---

**Bold**

12 pt

I understand the word dialogue as a written or spoken exchange between two persons. In a literary work, the purpose of a dialogue is adding the authenticity and enjoyment to the work. The work becomes more convincing and the person's view on the particular subject is presented never only as a monologue, on the contrary, letters are meant to be combined into words and phrases. Furthermore, typography is used for the communication and exchange of the written voice. When designing a custom typeface we are aiming to present the voice of the client through the letter shapes. Approaching the development of the custom typeface for the University of Ljubljana, the question was, how could we present the voice of the oldest and largest higher education and research institution of Slovenia throughout the letter shapes. Slovenia is a very small country at the crossroads of main European cultural and trade routes. Historically, the territory of Slovenia was part of many different states, such as: the Roman Empire, Byzantine Empire, the Holy Roman Empire, the Republic of Venice, the Illyrian Provinces, Austro-Hungarian Empire and Yugoslavia. Ljubljana was founded right after the first world war, with the fall of the Austro-Hungarian Empire. After Slovenia achieved independence from the empire, the founding of the university began.

20 pt

**I understand the word dialogue as a written or spoken exchange between two persons. In a literary work, the purpose of a dialogue is adding the authenticity and enjoyment to the work. The work becomes more convincing and the person's view on the particular subject is presented. The typeface is never only a monologue, on the contrary, letters are meant to be combined into words and phrases. Furthermore, typography is used for the communication and exchange of the written voice. When designing a custom typeface we are aiming to present the voice of the client through the letter shapes.**

## Univerza sans

**Bold**

24 pt

**I understand the word dialogue as a written spoken exchange between two persons. In literary work, the purpose of a dialogue is the authenticity and enjoyment to the work becomes more convincing and the perspective on the particular subject is presented. A typeface is never only a monologue, on the contrary, letters are meant to be combined into words and paragraphs. Furthermore, typography is used for the communication and exchange of the written voice. When designing a custom typeface we are aiming to present the voice of the client throughout the typeface. Approaching the development of the custom typeface for the University of Ljubljana, the first question is**

## Univerza sans

**Bold**

30 pt

**I understand the word dialogue as written or spoken exchange between persons. In a literary work, the purpose of a dialogue is adding the authentic enjoyment to the work. The work becomes more convincing and the person's opinion on the particular subject is presented. A typeface is never only a monologue. Contrary, letters are meant to be combined into words and paragraphs. Further, typography is used for the communication and exchange of the written voice. When designing a custom typeface we are aiming to present the voice of the**

## Univerza sans

**Bold**

35 pt

**I understand the word dialog  
written or spoken exchange  
two persons. In a literary work  
purpose of a dialogue is addi  
the authenticity and enjoyment  
the work. The work becomes  
convincing and the person's  
the particular subject is pres  
typeface is never only a mon  
on the contrary, letters are m  
combined into words and pa  
Furthermore, typography is**

## Univerza sans

**Bold**

42 pt

**I understand the word d  
as a written or spoken e  
between two persons. I  
work, the purpose of a c  
adding the authenticity  
of enjoyment to the wo  
work becomes more col  
and the person's view o  
particular subject is pres  
The typeface is never on**

Univerza sans

**FACU**

**LTY of**

***physics***

I understand the word dialogue as a written or spoken exchange between two persons. In literary work, the purpose of a dialogue is to add authenticity and enjoyment to the work. The work becomes more convincing and the person's view on the particular subject is strengthened. The typeface is never only a monolith; the contrary, letters are meant to be combined into words and paragraphs. Furthermore, typography is used for the communication and change of the written voice. When designing a custom typeface we are aiming to preserve the voice of the client throughout the typeface.

I understand the word dialogue as a written or spoken exchange between two persons. In

# **FUTURE** *OF HERITAGE*

*The established university offered the public educations and provided the Slovenian people the sense of independency, belonging, the equal opportunities and solidarity, and these are the values we based our design on. At the start of the development the typeface, we analysed the important waves of an art movement that influenced the Slovenian letter-shapes.*

*The purpose of the research was to find very limited, yet unique letter forms developed in Slovenia that could have presented the Slovenian typography. Slovenia has never had any type foundries so the majority of the movable type was brought from Austria and Italy. However, there were local artists and architect that explore the letter shapes and influenced the Slovenian typography.*

*There are two major art movements having a big impact on the letterforms – art nouveau and avant-garde. University in Ljubljana, being established on the turn of the art nouveau and art deco movement, the avant-garde was the answer on the previous mentioned movements.*

*In order to convey a historic protagonism of the previous century, we suggested that the design should evoke qualities such as dignity, belonging, heritage and creativity. The typeface Univerza is a hybrid between geometric and humanistic sans typefaces interwoven by the Slovenian art heritage.*



$$Ax^2 + Bx + C = y$$

$$Fx \{2, 5, 6\}$$

$$\infty \neq 1953$$

$$\log_2 x$$

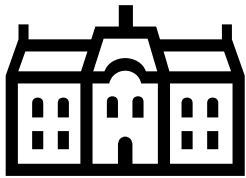
$$18 \div 9 = 2$$

$$(a^2)^3 = a^{2 \times 3}$$

Univerza sans



Ride your *bike*



to the *university*,



listen to *lectures*



& make *notes*.



Take a *break*.



You will make



true connections



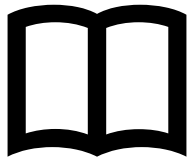
with students.



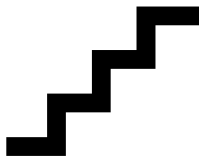
Hang out with them



after your diploma.



***Grab your book,***



***go up the stairs –***



***pass the fire exit.***



***Print out the notes***



***for your friend.***

**Univerza sans**

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Roman proportions

**HORMS**

Horizontal terminals

jpylwz

Vertical terminals

**acefrs**

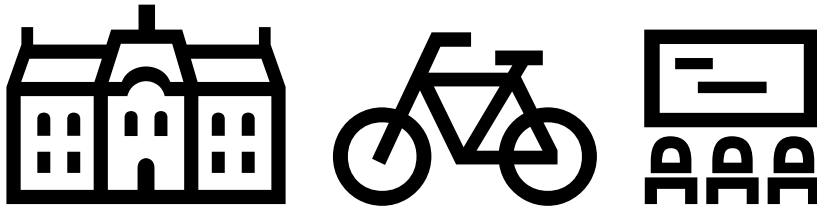
# Univerza sans

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Legs and tail

GKRJQk

Symbols



True Italics

*afgkz*

**Univerza sans**

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Old style figures

0 1 2 3 4 5 6 7 8 9

Lining figures

0 1 2 3 4 5 6 7 8 9

Fractions

$\frac{1}{2}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{8}$   $\frac{3}{8}$

**Univerza sans**

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Stylistic set 1

**RGLJKQ  
&gkduta**



**RGLJKQ  
&gkduta**



# Univerza sans

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## Language Support

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic, Asturian, Atayal, Aymara, Bashkir, Basque, Belarusian, Bemba, Bikol, Bislama, Bosnian, Breton, Bulgarian Romanization, Cape Verdean, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofan, Cornish, Corsican, Creek, Crimean Tatar, Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz, Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic, Guadeloupean, Gwichin, Haitian Creole, Han, Hawaiian, Hiligaynon, Hopi, Hotcak, Hungarian, Icelandic, Ido, Igbo, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istroromanian, Italian, Jamaican, Javanese, Jerriais, Kaingang, Kala Lagaw Ya, Kapampangan, Kaqchikel, Karakalpak, Karelian, Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish, Ladin, Latin, Latino Sine, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Maori, Marquesan, Meglenoromanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinhpatha, Nagamese Creole, Nahuatl, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Old Icelandic, Old Norse, Oshiwambo, Ossetian, Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Qeqchi, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami Inari, Sami Lule, Sami Northern, Sami Southern, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian, Seri, Seychellois, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio, Somali, Sorbian Lower, Sorbian Upper, Sotho Northern, Sotho Southern, Spanish, Sranan, Sundanese, Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen, Tuvaluan, Tzotzil, Ukrainian, Uzbek, Venetian, Vepsian, Volapuk, Voro, Wallisian, Walloon, Waraywaray, Warlpiri, Wayuu, Welsh, Wikmungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zazaki, Zulu, Zuni

**In generale, le piante sono considerate elementi decorativi della casa, offrendo eleganza, fragranza e un tocco di relax. Tuttavia, bisogna fare attenzione al tipo di pianta che si mette in casa, più che altro perché alcune di esse sono molto male viste all'interno della casa a causa della loro natura e di ciò che rappresentano.**

**Infatti, chi comprende la decorazione** d'interni, il feng shui e altre questioni correlate, dice che alcune specie possono diventare controproducenti. Stranamente, le ortensie, così belle che sono, non godono di molta fama in questo senso, poiché simboleggiano la solitudine. E' chiaro che questo è un concetto che nessuno vuole associare alla propria casa.

## **Univerza sans**

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German

**Die Kunst der deutschen Bratschistin Tabea Zimmermann äussert sich aber in einer Sprache jenseits der Zahlen, etwa in Formulierungen von Musikjournalisten wie “Lust und verinnerlichte Kraft” oder “intensiv und sinnlich”. Bei der schweizerische Tageszeitung “Le Temps” hiess es 2016: “Manchmal braucht man nicht mehr als eine Bratsche, um das Publikum sprachlos zu machen.” Ein Kritiker der Hannoversche Allgemeine Zeitung schrieb 2018: “Wenn Zimmermann spielt, hört man auch mit dem Magen, den Zähnen, und den Haarspitzen”, und man bekäme “als Zuhörer eine Ahnung davon, was musikalische Perfektion sein kann”.**

Latvia

**Tradicionāli augi tika iedalīti zemākajos un augstākajos augos. Pie augstākajiem augiem pieder sauszemes daudzšūnu augi ar attīstītu divdzimumu vairošanos. Pie zemākajiem augiem pieskaitīja aļģes, ķērpjus, sēnes, baktērijas un vīrusus. Izpētot tos šūnu un molekulārajā līmenī, tika konstatēts, ka vīrusi ir pilnīgi no visiem organismiem atšķirīga grupa, kurai ar augiem nav nekā kopēja. Pētot zemāko augu vienšūņus tika atklāts, ka zemākajiem vienšūņiem, atšķirībā no augstākajiem, nav kodola un visi šūnu organismi tika sadalīti prokariotos un eikariotos. Pie prokariotiem tika pieskaitītas visas baktērijas un zilaļģes. Augi tika definēti, kā eikarioti. Salīdzinot fotosintezējošos augus ar sēnēm, tika konstatēts, ka atšķirība starp tiem ir ļoti liela un sēnes iedalīja atsevišķā valstī. Izpētot ķērpjus, konstatēja**

## Univerza sans

Finland

**Hämeenlinna 380 -näyttelyssä vieraili kevätkaudella lähes 5 300 katsojaa. Näyttelyssä katsoja pääsi tutustumaan siihen, miten Hämeenlinnan maisemia on kuvattu taiteessa eri aikoina. Pääosin kotien taideteoksista kootussa näyttelyssä kuljettiin pitkin kaupungin katuja ja raitteja, toreilla ja tehdasmiljöissä sekä järvenranta- ja peltomaisemissa.**

Syyskauden päänäyttely oli koottu tämän hetken suosituimpiin kuvanveistäjiin kuuluvan Tommi Toijan veistoksista. Omia kuvia -näyttelyssä oli mukana useita taiteilijan tunnettuja veistoshahmoja, mutta myös harvemmin nähtyjä teoksia. Toijan taiteeseen tutustui yli 6 800 kävijää.

# **Univerza sans**

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Type Salon is independent type design studio based in Ljubljana, Slovenia, founded by Alja Herlah and Krista Likar. Located at the crossroads of the main European cultural routes, Type Salon creates memorable letter shapes that present the combination of the diverse heritage and contemporary presence. The foundry produces finely-crafted yet multi-usable typefaces as retail fonts and outside collaborations. In addition to the offerings in Type Salon's library, foundry accepts commissions for custom typefaces and logotypes as well as redesigns and extensions of the existing typefaces.

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ig: typesalon