

PLECNIK

Type Salon, 2021

This typeface follows the principles of the numerous and diverse architecture and graphic design works from the most famous Slovene architect Jože Plečnik, and so unfolds a piece of Slovene's rich, yet still undiscovered typographic legacy.

Typeface Plecnik is defined by classical elements and shapes. With classic proportion, humanist stroke endings and low contrast, Plecnik communicates a modern, elegant and sophisticated message. Due to Plecnik's recognisable shapes the typeface remains memorable and irreplaceable. When used for book and editorial designs, branding, packaging or display, Plecnik will perform in its purpose. Designed in four weights and accompanied with italics, Plecnik also offers a Display style, which is even more distinctive and perhaps even more attributable to Plečnik.

PLECNIK

Light & Light Italic

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Regular & Regular Italic

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

PLECNIK

Medium & Medium Italic

abcdefghijklmnopqrstuvwxy^z

ABCDEFGHIJKL^{MNOPQRSTUVWXYZ}

ABCDEFGHIJKL^{MNOPQRSTUVWXYZ}

abcdefghijklmnopqrstuvwxy^z

ABCDEFGHIJKL^{MNOPQRSTUVWXYZ}

ABCDEFGHIJKL^{MNOPQRSTUVWXYZ}

Bold & Bold Italic

abcdefghijklmnopqrstuvwxy^z

ABCDEFGHIJKL^{MNOPQRSTUVWXYZ}

ABCDEFGHIJKL^{MNOPQRSTUVWXYZ}

abcdefghijklmnopqrstuvwxy^z

ABCDEFGHIJKL^{MNOPQRSTUVWXYZ}

ABCDEFGHIJKL^{MNOPQRSTUVWXYZ}

PLECNIK

Character Set

Punctuation . , ; : ... ! ; ? ' " . . * # / \ { } () [] - - - — _ , " ' " " » « ‹ ›

Small Caps () [] ! ! ; ? / \ @ & \$ € %

Punctuation

Symbols % ‰ @ & ¶ § © ® ™ ° | | † ‡

Math Symbols + - = ± × ÷ < > ≤ ≥ ~ ¬ ≈ ≠ ^ / ∂ μ ø ∏ ∑ √ ∞ ∫

Arrows ← ↑ → ↓ ↔

Typeface
design
based on
handwritten
lettering by
TOŽE PLEČŇNIK

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PLEČNIK

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PLECNIK

ARCHITECT

LJUBLJANA

classic proportion

modern

CREATING

NEW PERSPECTIVES

It's not about
creating novelty,
It's about
creating new
PERSPECTIVES.

**It's not about
creating novelty,
It's about
creating new
*PERSPECTIVES.***

PLECNIK

TOŽE
PLEČ
NIK

PLEČNIK

Light

6 pt

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8 pt

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10 pt

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PLEČNIK

Light

12 pt

The most famous Slovenian architect is largely known for his architectural work: his contribution to Slovenian typography. Plečnik did not only design the typographic inscriptions on tombstones, monuments and façades, but also the graphical imprints on various printed materials. The typeface that was created is not a digitalisation of his sketches, but rather a reflection of the current state of design whose starting point is rooted in the principles and forms of Plečnik's letters. Furthermore, the process of defining and developing the typeface was based on a detailed research of Plečnik's life, his work and his teaching principles. The typeface is a set of characters integrated into a uniform whole. Letters are not only themselves, in isolation; rather, they are combined to form words, sentences and paragraphs.

20 pt

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PLECNIK

Light

24 pt

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PLECNIK

Light

30 pt

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PLECNIK

Light

35 pt

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PLECNIK

Light

42 pt

The most famous Slovene architect is largely known for his architectural works, but also for his contribution to Slovenian typography. Plečnik designed the typography of inscriptions on tombstone monuments and façades, as well as the graphical image of various printed materials. The typeface that was created

PLEČNIK

Regular

6 pt

The most famous Slovenian architect is largely known for his architectural works, but less so for his contribution to Slovenian typography. Plečnik did not only create inscriptions on tombstones, monuments and façades, but also the graphical image of various printed materials. The typeface that was created is not a digitalisation of his sketches, but rather a reflection of the current state of design whose starting point is rooted in the principles and forms of Plečnik's letters. Furthermore, the process of defining and developing the typeface was based on a detailed research of Plečnik's life, his work and his teaching principles. A typeface is a set of characters integrated into a uniform whole. Letters are not only rarely used by themselves, in isolation; rather, they are combined to form words, sentences and texts. Although the Plečnik typeface defines the most recognised letterforms traced by Plečnik's pencil, it is the aspect of the whole that played an even more important role in the design – a letterform that reflects Plečnik's personality. The process of developing the typeface began with a research of material at the Plečnik House. The letterforms we obtained from the archives served as an inspiration for the sketches and parameters of the typeface, while

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PLECNIK

Regular

12 pt

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20 pt

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PLECNIK

Regular

24 pt

The most famous Slovenian architect is known for his architectural works, but his contribution to Slovenian typography did not only design the typography for inscriptions on tombstones, monuments and façades, but also the graphical image of printed materials. The typeface that was created is not a digitalisation of his sketches, but rather a reflection of the current state of typography, whose starting point is rooted in the proportions and forms of Plečnik's letters. Furthermore, the process of defining and developing the typeface was based on a detailed research of Plečnik's life, his work and his teaching principles. The typeface is a set of characters integrated

PLECNIK

Regular

30 pt

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PLECNIK

Regular

35 pt

The most famous Slovenian largely known for his architecture but less so for his contribution to typography. Plečnik did not invent the typography for many important tombstones, monuments and but also the graphical images in printed materials. The typeface was created is not a digital sketch, but rather a reflection of the current state of design which point is rooted in the principles

PLECNIK

Regular

42 pt

The most famous Slovene architect is largely known for his architectural works, but also for his contribution to typography. Plečnik did not only design the typography for many inscriptions on tombs, monuments and façades, but also the graphical image of various printed materials. The typeface that was created

PLEČNIK

Medium

6 pt

The most famous Slovenian architect is largely known for his architectural works, but less so for his contribution to Slovenian typography. Plečnik did not only inscriptions on tombstones, monuments and façades, but also the graphical image of various printed materials. The typeface that was created is not a digital reflection of the current state of design whose starting point is rooted in the principles and forms of Plečnik's letters. Furthermore, the process of defining an on a detailed research of Plečnik's life, his work and his teaching principles. A typeface is a set of characters integrated into a uniform whole. Letters are only rather, they are combined to form words, sentences and texts. Although the Plečnik typeface defines the most recognised letterforms traced by Plečnik's pen played an even more important role in the design – a letterform that reflects Plečnik's personality. The process of developing the typeface began with a rese Plečnik House. The letterforms we obtained from the archives served as an inspiration for the sketches and parameters of the typeface, while recognisable fo

8 pt

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10 pt

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PLECNIK

Medium

12 pt

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Medium

24 pt

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PLEČNIK

Medium

30 pt

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PLECNIK

Medium

35 pt

The most famous Slovenian architect is largely known for his architectural works, but less so for his contributions to Slovenian typography. Plečnik not only designed the typography, inscriptions on tombstones and façades, but also the graphics of various printed materials that were created. The design that was created is not a direct result of his sketches, but rather a reflection of the current state of design. The design point is rooted in the principles

PLECNIK

Medium

42 pt

The most famous Slovene architect is largely known for his architectural works, but also for his contribution to typography. Plečnik designed not only the typography of many inscriptions on towers, monuments and façades, but also the graphical image of various printed materials and the typeface that was created.

PLEČNIK

Bold

6 pt

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PLECNIK

Bold

12 pt

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Bold

24 pt

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PLECNIK

Bold

30 pt

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PLECNIK

Bold

35 pt

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PLECNIK

Bold

42 pt

The most famous Slovene architect is largely known for his architectural works, but he is also famous for his contribution to typography. Plečnik designed the typography of inscriptions on tombstones, monuments and façades, and also the graphical image of various printed matter. The typeface that was created

PLECNIK

**OBLIK
OTVORO
RTJE.**

The most famous Slovenian architect, *largely known for his architectural work but less so for his contribution to Slovenian typography. Plečnik did not only design typography for many inscriptions on tombstones, monuments and façades but also the graphical image of various printed materials. The typeface that was created is not a digitalisation of sketches, but rather a reflection of the current state of design whose starting point is rooted in the principles and forms of Plečnik's letters. Furthermore, the process of defining and developing the typeface was based on a detailed*

PLECNIK

MINLIV SI,
LE TVOJA
DELA
SO TVOJ
SPOMIN.

MCMLIII

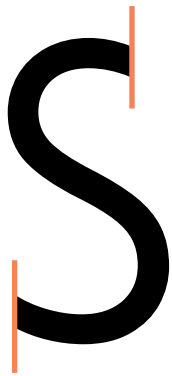
PLECNIK

Classic proportions

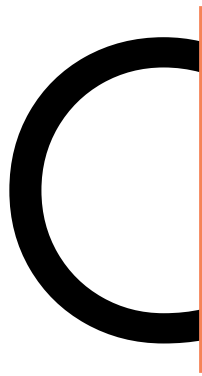
ARHIVSKA
ZBIRKA
ROČNO
IZRISANIH
ČRK

PLECNIK

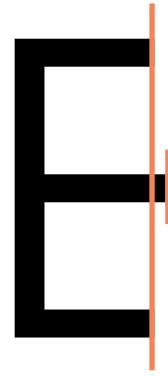
Recognisable shapes



S



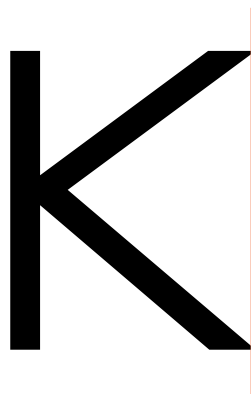
C



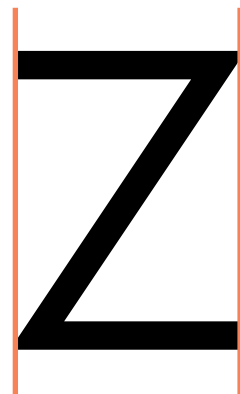
E



G



K



Z



P



D



2

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Recognisable shapes

M W A

a e f t

O E t m

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

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

$$\infty \neq 1953$$

$$\log_2 x$$

$$18 \div 9 = 2$$

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

PLECNIK

Ligatures

ORNAMENTS,
INSCRIPTIONS
ON MONUMENTS
& TOMBSTONES,
EX-LIBRIS,
BOOK COVERS,
LINE BREAKS,
PLAN DESIGNS -
THESE ARE ALL PART
OF PLEČNIK'S RICH
TYPOGRAPHIC OPUS.

PLECNIK

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

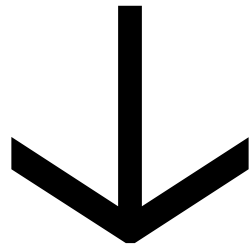
Fractions

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

PLECNIK

Stylistic set 1

sage



sage

PLECNIK

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, 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

PLECNIK

Italy

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.

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".

PLECNIK

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 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

PLECNIK

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.



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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