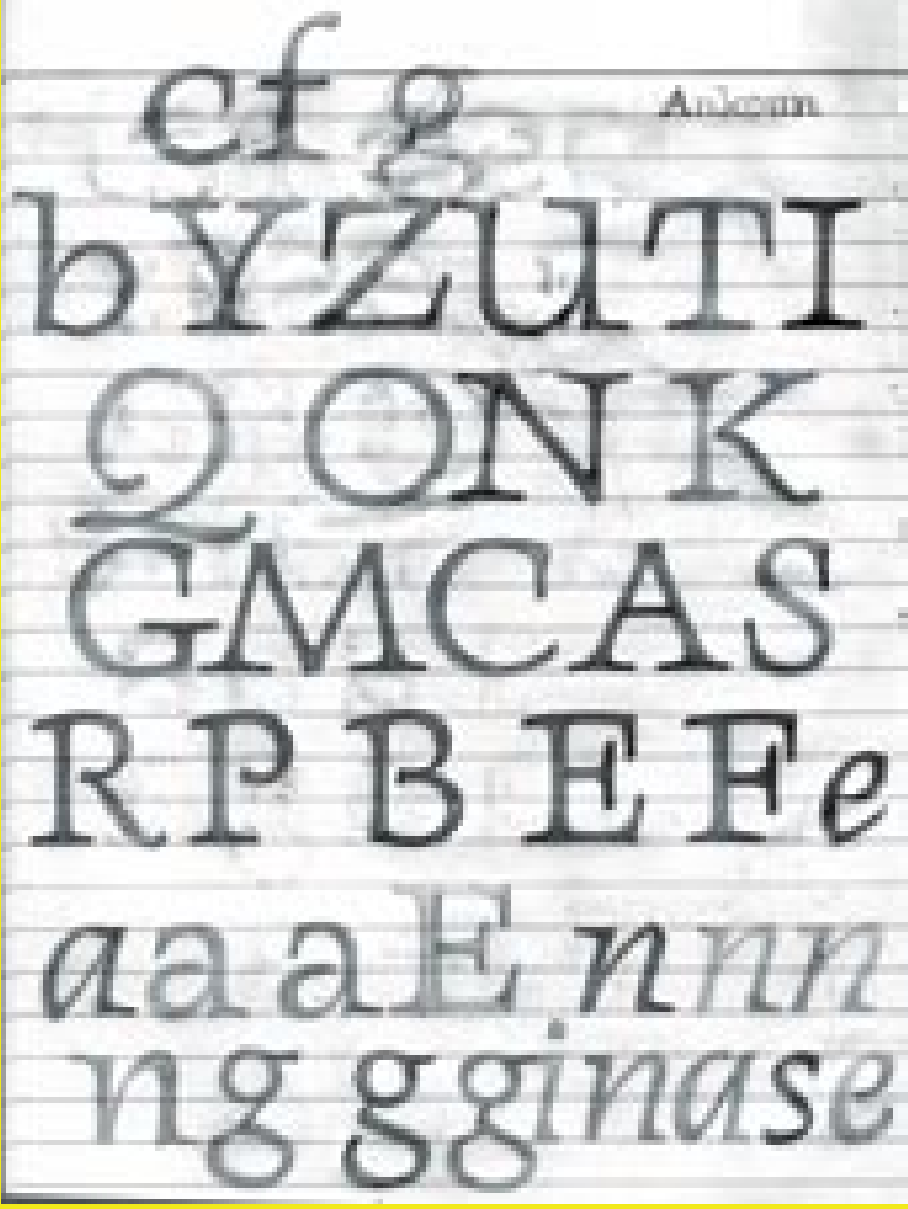


Xavier Dupré



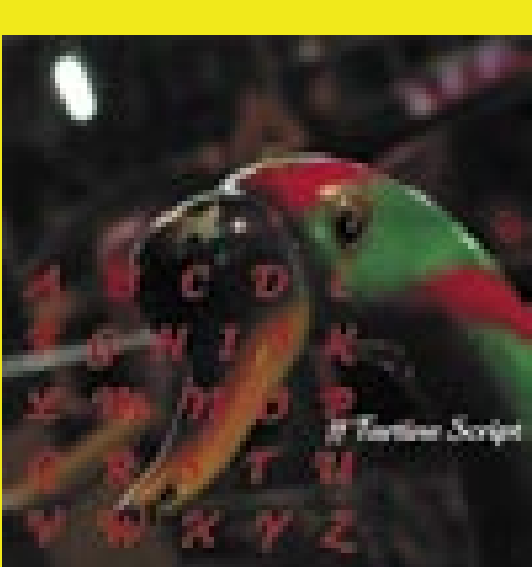
- FF Parango (2001)
- FF Reminga (2001)
- FF Reminga Titling (2001)
- FF Jambono (2002)
- FF Tartine Script (2002)
- FF Angkoon (2003)
- FF Absara (2004)



Xavier Dupré is part of a young generation of type designers in France who have brought French typography back to the forefront. Released within a time span of only four years, Dupré's FontFonts show remarkable skill and variety. His display scripts are joyous and colorful, yet very readable; his text faces are well made and remarkably inventive. This combination of diverse qualities is the result of an equally varied background. Dupré studied calligraphy and typography at the Scriptorium of Toulouse, one of the few schools in Europe specializing in type design. He then became art director at Black & Gold, one of Paris' main studios specializing in packaging design. There, he worked for brands such as Président, Kraft, and Nestlé. He has collaborated on a historical project with Ladislav Mandel, who is known worldwide for his telephone directory typography. In the past three years, Dupré has spent considerable time in Cambodia. That country's unique visual culture has had a strong impact on the atmosphere of his latest text fonts, FF Angkoon and FF Absara.



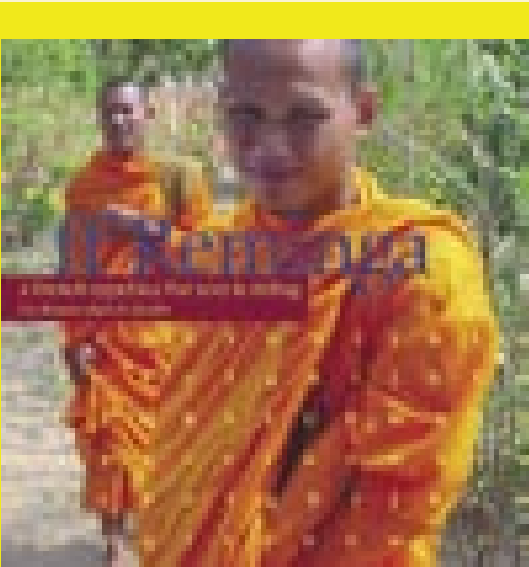
FF Parango
FF Parango was based on a typeface that Dupré designed during his studies at the Scriptorium de Toulouse. Vaguely based on the proportions of the greatest of French oldstyles, the typefaces cut by Claude Garamond, it is Dupré's personal interpretation of the French typographic style 'with its alternating narrow and wide letters'. With its soft angles and low contrast between thick and thin strokes, it evokes the feel of ancient printed pages, yet its crisp look makes it distinctly contemporary.



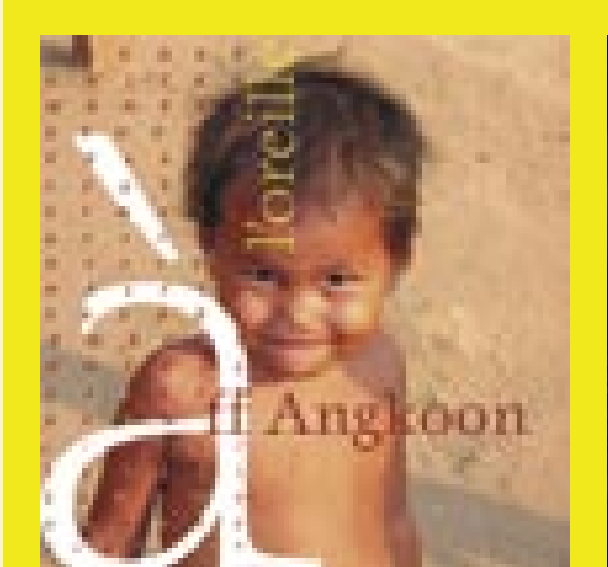
FF Tartine
Xavier Dupré designed Tartine and Jambono in 2000-2001 when working as a type designer at the Paris packaging design agency Black & Gold. There was no special commission for the alphabets; he simply wanted a couple of complete fonts up his sleeve for those times when a client would make an express order for a logo or packaging.



FF Jambono
The playful FF Jambono is the more versatile of the two: it was designed as a display typeface, but, thanks to a wide array of weights, it can also be used for short texts at medium point sizes.



FF Reminga
FF Reminga is a contemporary text face, rather sober and especially legible in 10-12 point size. The Titling versions are narrower and even more elegant and calligraphic.



FF Angkoon
FF Angkoon is part of the French tradition of personal, idiosyncratic type design that is exemplified by faces like Vendôme by Excoffon/Ganeau or Eras by Albert Boton. Yet there is also a non-Western influence at work - Dupré designed FF Angkoon while living and working in Cambodia. Although it was not his intention to capture elements of Khmer writing or architecture in his typeface, FF Angkoon does have an uncommon sophistication that recalls that of the Angkor temples.



FF Absara
FF Absara is a typeface of French proportions, but its shapes take their clues from the Dutch style: less polished, more direct. Their casualness refers to humanist handwriting. The roughly cut letterforms make for an interesting display typeface; but thanks to its generous proportions and firm serifs, FF Absara works equally well at text sizes. The idiosyncratic italic builds a strong contrast with the roman. FF Absara is functional and expressive, and lends a humanistic color to both editorial and advertising design.



Fragments from an interview

Could you sum up your view on type design?
In general, I try to design rather sensual fonts in which the influence of handwriting is still palpable. I would not call my typefaces calligraphic, because I am not a calligrapher. But I try to avoid forms that are too stiff or too strictly based on a vertical axis, like today's grotesque sans serifs. I am always looking for letterforms that are unusual yet functional. My activities in type design have been very diverse, and I feel I am continuously evolving. When I was a student, my first attempts at type design were "destroyed" fonts; later, I did slightly more structured display faces, and, finally, I arrived at researching classic typography, so my references have changed a lot over the years.

When designing, what gives you the greatest pleasure?
I like the earliest phases of the creative process, when one is searching for an idea and the first alphabet takes shape; but what I love most is to see the whole family completed with all its varieties. I tend to find the whole part in between, when you're interpolating and adjusting the various weights - which is about 90% of the job - rather tedious because it takes far too long.

What did you look for in Cambodia?
I was interested in the Khmer script, and I was also ready for a change: I was looking for a kind of life that was totally different from working at a design studio. Thanks to the web, type design has now become an activity one can perform practically anywhere. I find that Asia has a higher quality of life, and it's easy to travel there. So I will certainly go back there at some point. As for the Khmer script, I found it fascinating, and I have had the opportunity to design a few of them, thanks to the NGOs that commissioned me to make text fonts for their publications.

Khmer (Cambodian) text font by Xavier Dupré, used alongside his FF Angkoon

«បុប្ផាមនុស្ស»
របស់លោក រូដាំង
Rodin's "Human Flowers"

ការរំលឹកខ្លួនឯងខ្លាំងក្លាមួយ បានមកអ្នកអ្នកចំលាក់ អ្នកសរ រូដាំង នៅក្នុងឱកាសដែលលោកបានជួបជិតពួកនារីកម្ពុជា ទាស្ត្រីខ្មែរ។ ពួកនារីទាំងនោះបានដង្ហែរព្រះបាទ ស៊ីសុវត្ថិ នៅព្រះបរមរាជវាំង ដើម្បីចូលរួមពិពិធករណ៍អាណានិគម ក្នុងទីក្រុងម៉ាកស៊ី។ ធីតុរថ្នាំទឹករបស់សិប្បករនេះ បានក្លាយជាវិស្វកម្មមួយដោយផ្អាករបស់លោក។

The sculptor Auguste Rodin was consumed with a burning passion when he met the Cambodian dancers who had accompanied King Sisowath to France for the 1906 Colonial Exposition in Marseille. This encounter resulted in a series of extraordinary watercolours.

Produit Delicieux Finger-licking Good Hausgemachtes

