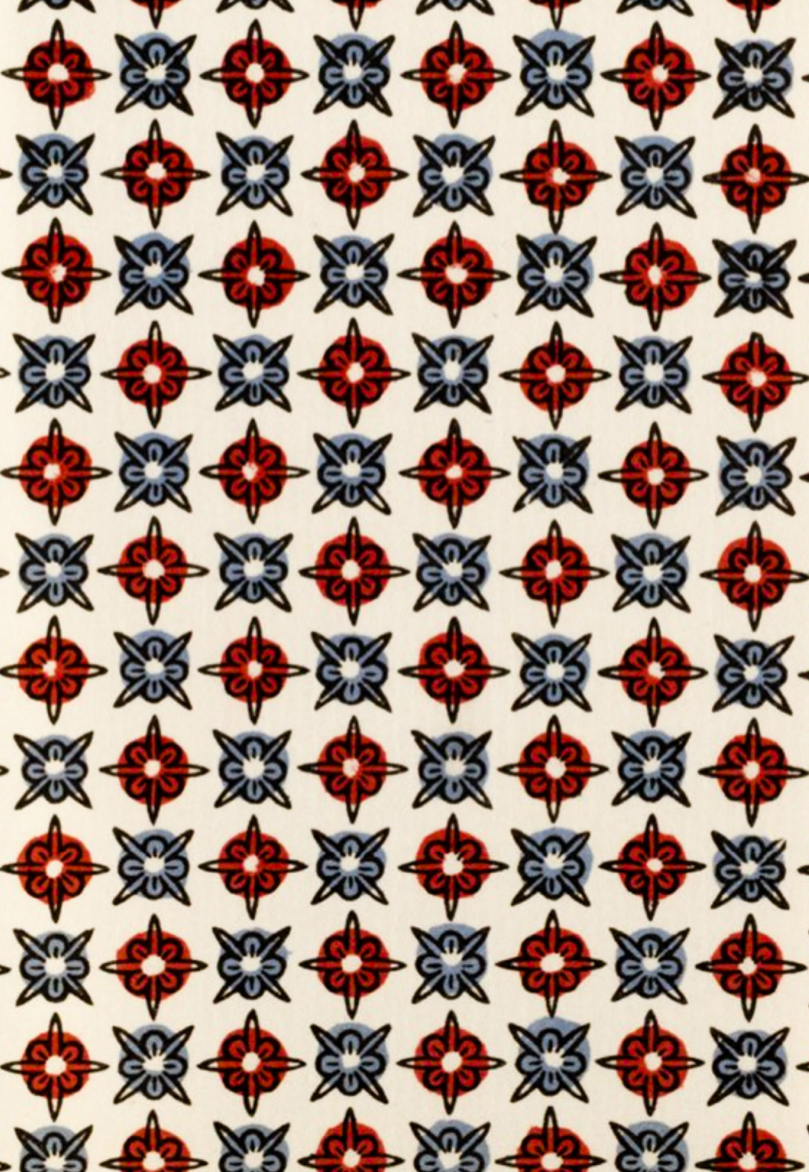
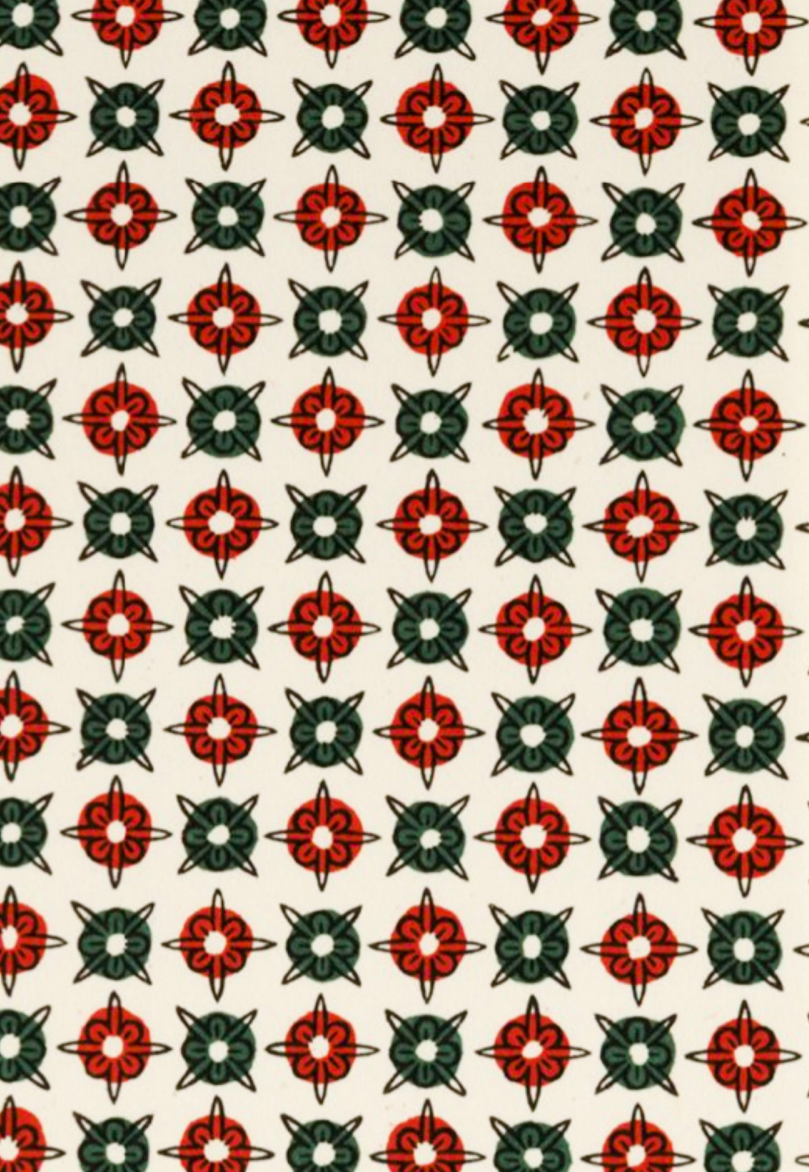










Faculdade de Belas Artes da Universidade do Porto
Mestrado em Design Gráfico e Projetos Editoriais
Docente Pedro Amado
Discentes Eunice Bastos, Francisca Rebelo, Rita Melo
Ano letivo 2023/2024
Junho 2024

Projeto Académico
Spécimen Tipográfico
Fonte Variável "Friedlander Neue"
Pesos Regular - Bold

A
B
C
D
E
F
G
H
I
J
K
L
M
N
O
P
Q
R
S
T
U
V
X
W
Y
Z

INTRODUÇÃO

ORIGEM 13

CONCEITO 17

PROCESSO 20

ANATOMIA 33

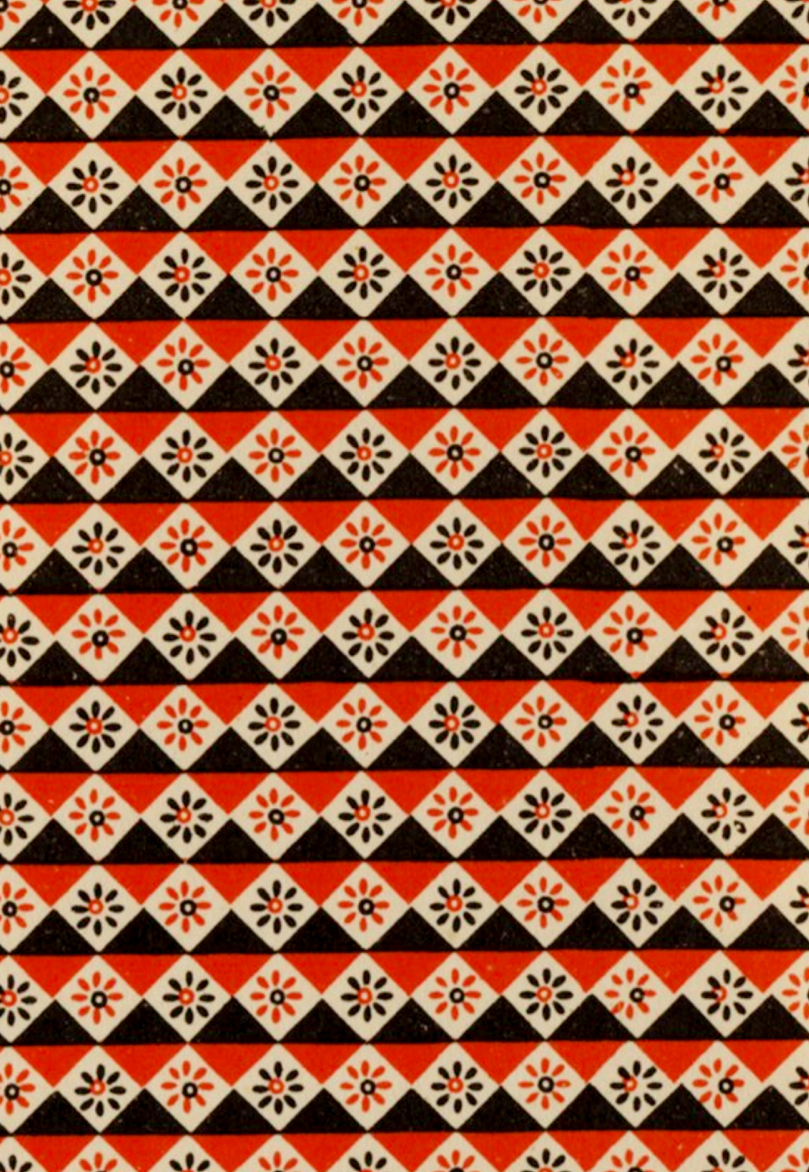
REGULAR + BOLD	142	a
		b
		c
		d
		e
		f
		g
		h
MAIÚSCULAS	170	i
		j
		k
		l
		m
TEXTO TEMÁTICO	188	n
		o
		p
		q
		r
		s
CHARATER SET	203	t
		u
		v
		x
		w
		y
		z

Elizabeth

A stranger still to Death
Registers in this place
Her sum of days.
Although he knows her name
Death for the life of him
Cannot recall her face.
(Alas, her lovely face)

13th December 1943
Francis Meynell

Tivemos como objetivo contemporizar a fonte original “Elizabeth Antiqua”, homónima à sua autora. Uma vez que Elizabeth quis desde logo nomear a sua fonte com o seu apelido e não nome próprio, mas não lhe ter sido autorizado por se tratar de um nome judeu (“She designed Elizabeth at Bauersche Giesserei in 1934 - a Roman and Kursiv and a Bold that was never completed or produced - but she was unable to name the typeface Friedlander, as she had wished, because it was a recognizably Jewish name”¹), decidimos prestar essa homenagem, nomeando a nossa fonte “Friedlander Neue”.



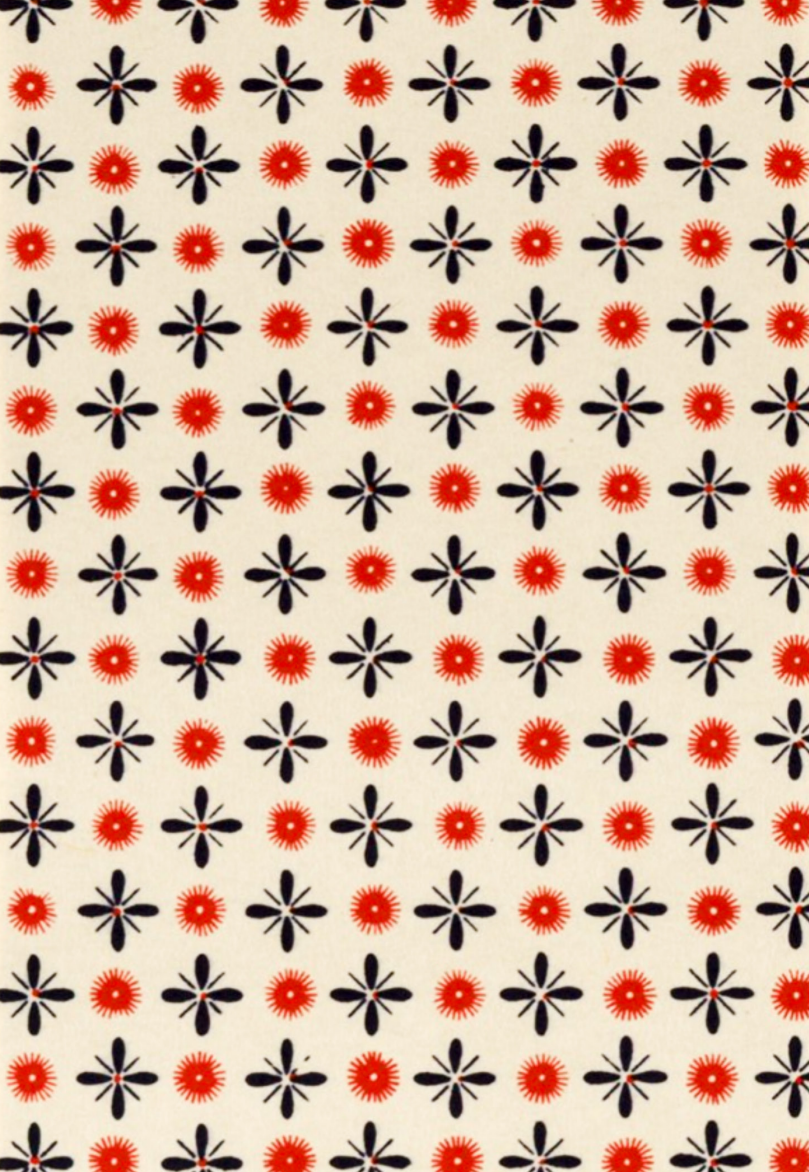
ELIZABETH FRIEDLANDER

1903 - 1984

Calligrapher, Engraver, Typographic Designer

Elizabeth Friedlander

Por encomenda da Bauer Type Foundry, então sediada em Frankfurt, em 1927, Elizabeth Friedlander tornou-se uma das primeiras mulheres a desenhar um tipo de letra e, em particular, um tipo com uma variação tão exaustiva. Completado numa variedade de tamanhos de ponto em letra romana e cursiva, e detalhado em caracteres a negrito e swash, só em 1939 é que Elizabeth-Antigua e Elizabeth-Kursiv foram cortados - seis anos depois de Friedlander ter sido forçada a deixar a Alemanha. A vida de Friedlander foi uma vida de mudanças quase constantes, tanto geográficas como na sua vida profissional; nascida em Berlim, viveu em Milão, passou por um longo e não cumprido processo de tentativa de visto americano, viveu em Londres e finalmente em Kinsale, na Irlanda. Trabalhou numa série de contextos, desde embalagens, gravuras e padrões, a caligrafia, publicações clandestinas e correspondência. Misturou-se com artistas como Noël Coward, Jan Tschichold e os Toscanini e era tão hábil a desenhar capas de livros para a Mills & Boon como a fazer propaganda negra no departamento de guerra psicológica e técnicas de falsificação do Executivo de Guerra Política da Grã-Bretanha. Nascida em 1903 no seio de uma família judaica, Friedlander estudou com o influente tipógrafo Emil Rudolph Weiss no Museu de Artes Decorativas da Academia de Berlim e foi Weiss quem a apresentou a Georg Hartmann, que dirigia a Bauer Type Foundry. Depois de se formar, trabalhou como desenhadora e calígrafa no Die Dame, a primeira revista feminina ilustrada da Alemanha, e, até 1935, foi considerada uma das mais importantes designers gráficas alemãs.



FRIEDLANDER NEUE

2024

Abhandlung über Deutsche Gartenbaukunst
Sachfische Textilwaren-Industrie in Chemnitz
Filiale der Deutschen Reichsbank in Koblenz
Zweites Volkskonzert in der Philharmonie
Internationale Buchgewerbe-Ausstellung
Erste Handelsschule in München
Lager der Niederländischen Reedereien
 41609 The Premier Type of the World 2587
 C A A B C D E F G H I J K L M N
 O P Q R R S T U V W X Y Z Æ Œ Ç
 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
 ch ð f f f i f l f t f f s i f t ß st tt æ œ ç & &
 . , - : ; ! ? * ' „ » « ([\$ †
 1 2 3 4 5 6 7 8 9 0

Hamburg *Hamburg* Hamburg

Corps 20 Friedländer Kursiv 20. Februar 1930

Prova de fundição datada
 indicando o nome original do tipo de letra

ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 YZÆŒÇÄÖÜ
 abcdefghijklmnop
 qrsftuvwxyzæœç
 äöü chsch ck ff fi fl ft li ff
 ft sp ß st tz
 .,-:;!?'„«»()--/+*S&
 1234567890

ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
 WXYZÆŒÇ
 abcdefghijklmnö
 pqrstuvwxyzæ
 œsch ck ff fi fl ft sp ß
 st tz ff fi fl ft
 .,-:;!?'„«»()--/+*S&
 1234567890

Provas de impressão sem data da renomeada Elizabeth
 Antiqua e, à direita, a Cursiv.

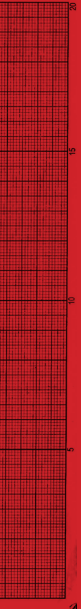
ur aa AE

tt

ocean
BOLD
n

Enfrentamos, então, o desafio de realizar a nossa interpretação da fonte, a nível formal, adaptando-a para uso de corpos de texto, mas torná-la, também, mais contemporânea. A partir do desenho original de “Elizabeth Antiqua”, as nossas adaptações passaram por tornar as serifas e terminações mais retas e rígidas, uniformizar os ângulos das diagonais e direções. Regularizamos, também, algumas larguras das letras e atribuímos mais força às serifas, para permanecerem perceptíveis quando utilizadas num corpo de texto de tamanho reduzido. No entanto, mantivemos o contraste e característico da fonte original, que também se mantém no nosso eixo variável Bold, em que este contraste se torna ainda maior.

d
D minúscula



→ VER isto

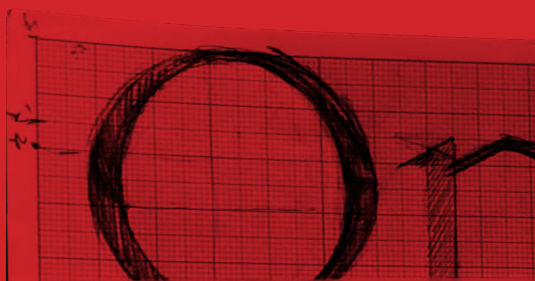


5pt

Q MINUSCULO

MAIUSCULA
ESTÁ A 3 pt

Corregir as paradas

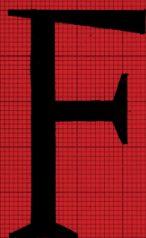
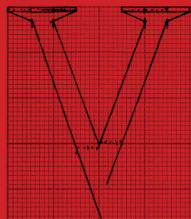


KEEPING OFF

online
online

10.15.10

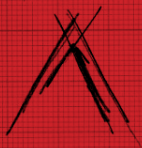
95 y



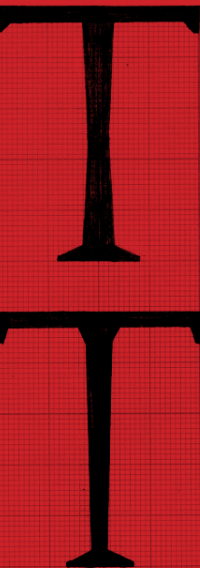
y
FF

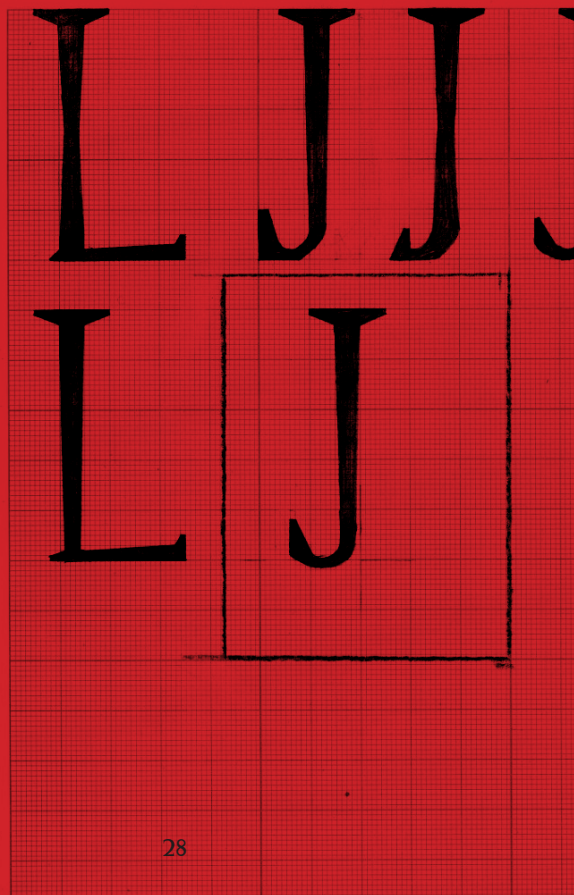
N H I

N H I



→ e right
→ alt. mo
→ + grow





J J J

J J

4 4

J

→ canção
em voz
de monten
reto

J J

nce ea a

o c e a r

o c e a r

n n a

ne
ncc
aa





Regular 400

a

Regular 400

a

Regular 400

b

Regular 400

b

Regular 400

C

Regular 400

C

Regular 400

d

Regular 400

d

Regular 400

e

Regular 400

e

Regular 400

f

Regular 400

f

Regular 400

g

Regular 400

g

Regular 400

h

Regular 400

h

Regular 400

i

Regular 400

i

Regular 400

j

Regular 400

j

Regular 400

k

Regular 400

k K

Regular 400

1

Regular 400

1

Regular 400

m

Regular 400

m

Regular 400

n

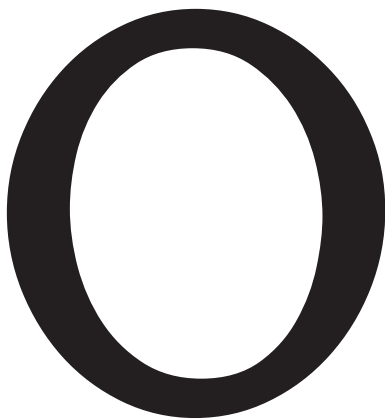
Regular 400

n

Regular 400

O

Regular 400



Regular 400

p

Regular 400

p

Regular 400

q

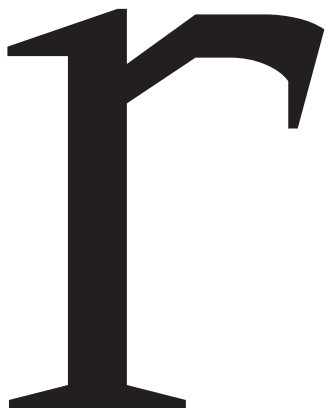
Regular 400

q

Regular 400

r

Regular 400



Regular 400

S

Regular 400

S

Regular 400

t

Regular 400

t

Regular 400

u

Regular 400

u

Regular 400

V

Regular 400

V

Regular 400

W

Regular 400

W

Regular 400

X

Regular 400

X

Regular 400

y

Regular 400

y

Regular 400

Z

Regular 400

Z

Semibold 550

Z

Semibold 550

Z

Bold 700

Z

Bold 700

Z

Bold 700

y

Bold 700

y

Bold 700

X

Bold 700

X

Bold 700

W

Bold 700

W

Bold 700

V

Bold 700

V

Bold 700

u

Bold 700

U

Bold 700

t

Bold 700

t

Bold 700

S

Bold 700

S

Bold 700

ŕ

Bold 700



Bold 700

q

Bold 700

q

Bold 700

p

Bold 700

p

Bold 700

O

Bold 700

O

Bold 700

n

Bold 700

n

Bold 700

m

Bold 700

m n

Bold 700

1

Bold 700

1

Bold 700

k

Bold 700

k

Bold 700

j

Bold 700

j

Bold 700

i

Bold 700



Bold 700

h

Bold 700

h

Bold 700

g

Bold 700

g

Bold 700

f

Bold 700

F

Bold 700

e

Bold 700

e

Bold 700

d

Bold 700

d

Bold 700

C

Bold 700

C

Bold 700

b

Bold 700

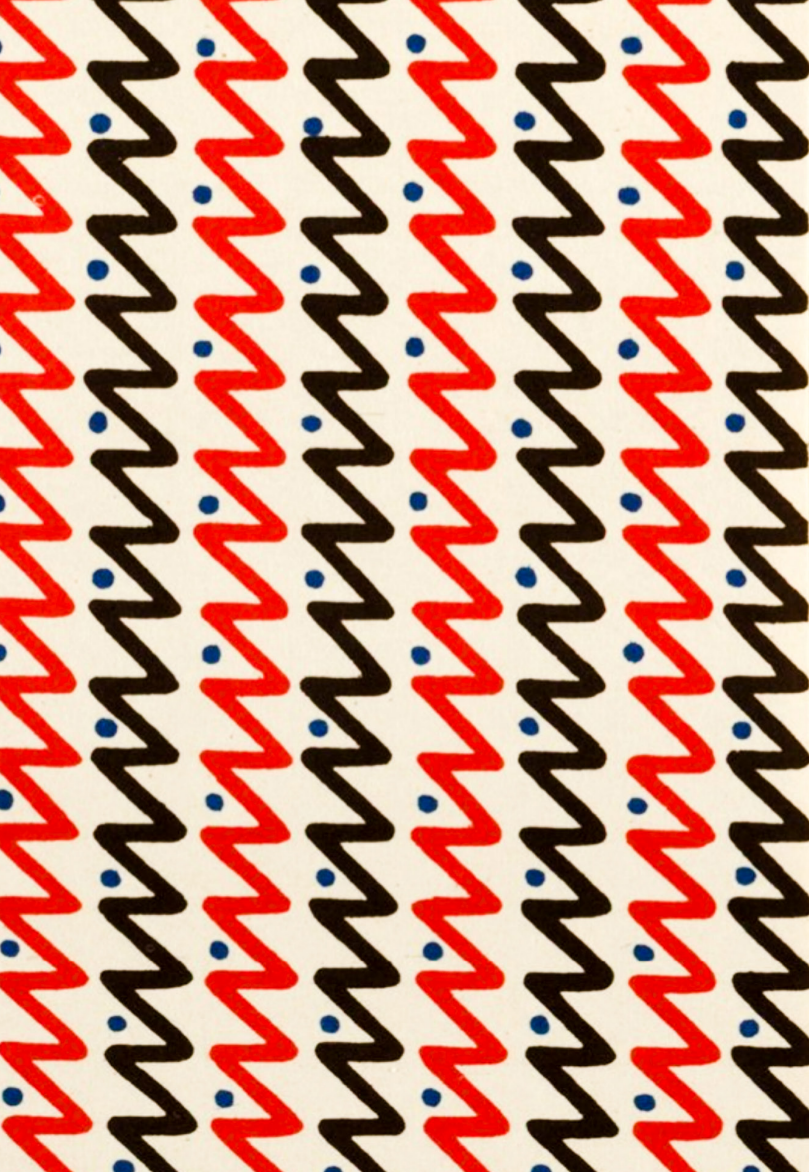
b

Bold 700

a

Bold 700

a



Bold 700

ascendente

caixa alta

altura-x

linha de base

descendente





C

X



a

c

75

x

b

250

d



a

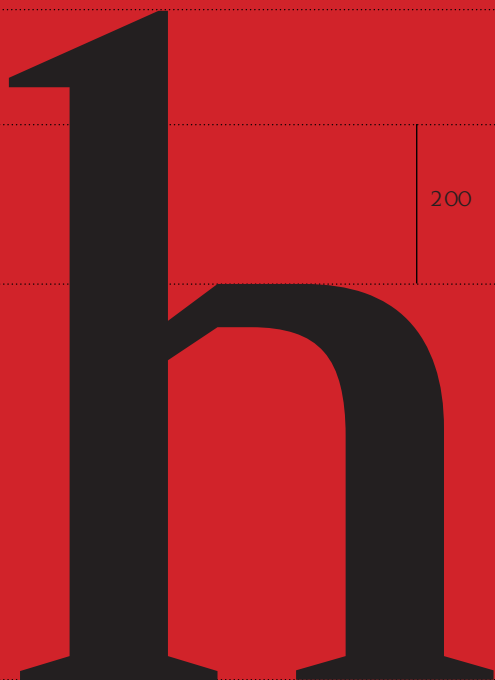
150

c

x

b

d



a

50

12

100





a

c

x

b

d



75



125

a

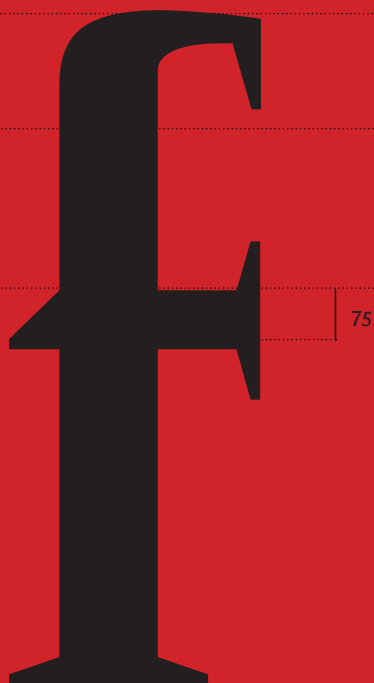
c

x

55

b

d



a

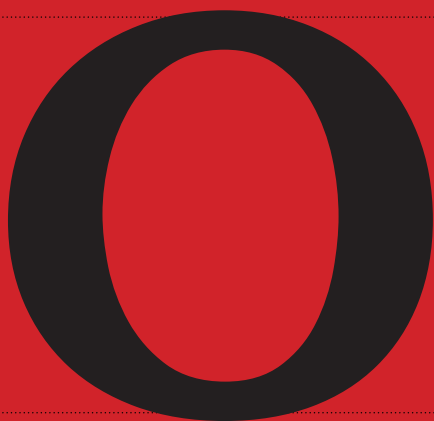
c

x



b

d



b



a

c

x

b

d



d



b



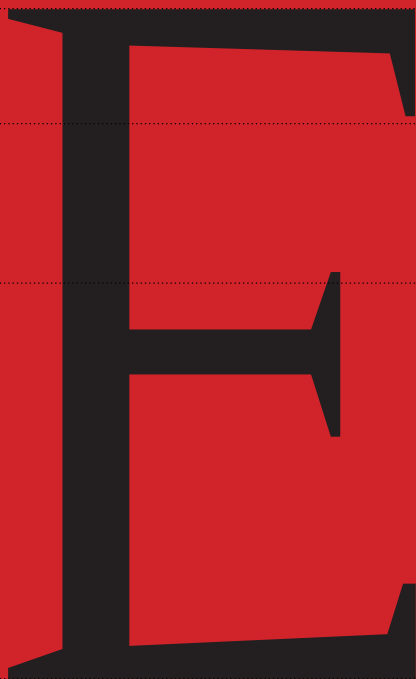
a

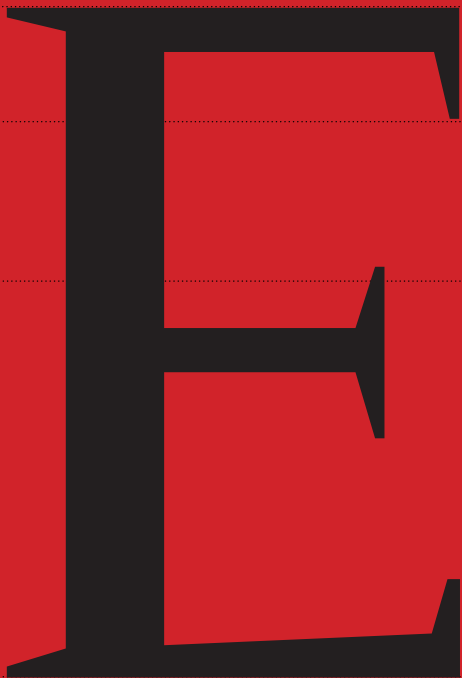
c

x

b

d





a

c

x

b

d



D

a

c

x





A B C D

H I J K

O P Q R

V W X

D E F G

L M N

R S T U

X Y Z

A B C D

H I J K

N O P Q

U V W

D E F G

K L M

Q R S T

X Y Z

regular

semibold

bold

a a a

n n n

r r r

y y y

regular

semibold

bold

C C C

j j j

V V V

Z Z Z

regular

semibold

bold

d d d

p p p

t t t

regular

semibold

bold

g g g

q q q

s s s

regular

semibold

bold

A

A

A

N

N

N

Y

Y

Y

regular

semibold

bold

C C C

V V V

Z Z Z

a

c

x















FRIE-
DLAN-
DER

NEUE!

FRIE-
DLAN-
DER

NEUE!

You may not have heard the name Elizabeth Friedlander before, but chances are you will have unknowingly come across her work at one point or another. The mid-20th century designer put her name to everything from book covers for publishers such as Penguin to her eponymous typeface Elizabeth, which has since been digitised and is still used all over the world.

Friedlander's talents as a designer and typographer are the subject of a new exhibition at the Ditchling Museum of Art + Craft in East Sussex, where a selection of her work will be on display for the first time. One of the key aims of the exhibition is to reveal "the name behind the art", according to the museum, and it includes many of the type designs, wood engravings, decorative book papers, maps and adverts created by the designer while she was living in London during the 1940s and 1950s.

The story of Friedlander's design career begins, however, several decades earlier in Germany. Born in 1903 to an affluent Jewish family, in her early 20s Friedlander studied typography and calligraphy under the famous German designer.

You may not have heard the name Elizabeth Friedlander before, but chances are you will have unknowingly come across her work at one point or another. The mid-20th century designer put her name to everything from book covers for publishers such as Penguin to her eponymous typeface Elizabeth, which has since been digitised and is still used all over the world. Friedlander's talents as a designer and typographer are the subject of a new exhibition at the Ditchling Museum of Art + Craft in East Sussex, where a selection of her work will be on display for the first time. One of the key aims of the exhibition is to reveal "the name behind the art", according to the museum, and it includes many of the type designs, wood engravings, decorative book papers, maps and adverts created by the designer while she was living in London during the 1940s and 1950s. The story of Friedlander's design career begins, however, several decades earlier in Germany. Born in 1903 to an affluent Jewish family, in her early 20s Friedlander studied typography and calligraphy.

Emil Rudolph Weiss na Academia de Berlim. Depois de terminar os seus estudos, Friedlander começou a trabalhar na revista de luxo alemã *Die Dame*, onde se dedicava sobretudo à criação de títulos desenhados à mão. Durante este período, Friedlander foi também encarregada pela Bauer Type Foundry de criar o tipo de letra Elizabeth - um dos seus trabalhos mais significativos e um feito muito invulgar para uma mulher naquela época. O título original do tipo de letra pretendia ser o seu apelido tradicional judeu, mas foi rapidamente alterado para a versão anglicizada do seu primeiro nome para evitar qualquer confronto com o regime nazi de Adolf Hitler, que entrou em vigor quando o tipo estava a ser fundido. A versão final de Elizabeth foi concluída em 1939, altura em que a sua criadora já tinha fugido para uma Itália igualmente turbulenta. Quando as leis raciais restritivas entraram em vigor sob o comando do primeiro-ministro italiano Benito Mussolini, no final da década de 1930, Friedlander conseguiu obter um visto de empregada doméstica para vir para o Reino Unido, trazendo muito pouco consigo para além de um portafólio do seu trabalho e o violino Klotz do século XVIII da sua mãe. Pouco depois de chegar a Londres, Friedlander apresentou-se a Francis Meynell - um poeta, tipógrafo e, na altura, director artístico da *Matthew and Crowder* (agora *Ogilvy*) - que conseguiu arranjar-lhe o trabalho em publicidade.

Emil Rudolph Weiss na Academia de Berlim. Depois de terminar os seus estudos, Friedlander começou a trabalhar na revista de luxo alemã *Die Dame*, onde se dedicava sobretudo criação de títulos desenhados à mão. Durante este período, Friedlander foi também encarregada pela Bauer Type Foundry de criar o tipo de letra Elizabeth - um dos seus trabalhos mais significativos e um feito muito invulgar para uma mulher naquela época. O título original do tipo de letra pretendia ser o seu apelido tradicional judeu, mas foi rapidamente alterado para a versão anglicizada do seu primeiro nome para evitar qualquer confronto com o regime nazi de Adolf Hitler, que entrou em vigor quando o tipo estava a ser fundido. A versão final de Elizabeth foi concluída em altura em que a sua criadora já tinha fugido para uma Itália igualmente turbulenta. Quando as leis raciais restritivas entraram em vigor sob o comando do primeiro-ministro italiano Benito Mussolini, no final da vida de Friedlander conseguiu obter um visto de empregada doméstica para vir para o Reino Unido, trazendo muito pouco consigo para além de um portfólio do seu trabalho e o violino Klotz do século XVIII da sua mãe. Pouco depois de chegar a Londres, Friedlander apresentou-se a Francis Meynell - um poeta, tipógrafo e, na altura, diretor artístico da Mather and Crowder (agora Ogilvy) - que conseguiu arranjar-lhe trabalho em publicidade.

"I was in the St Bride Library in London researching typographers, and by chance the person volunteering as the librarian that day happened to have a personal copy of a book by Pauline Paucker called *New Borders: The Working Life of Elizabeth Friedlander*," she says. "I started reading it and remembered there were a couple of calligraphic anthologies in the back of my grandfather's bookcase I'd not been able to identify the origin of. The penny dropped, and I became obsessed."

Meynell originally decided to tell the story of Friedlander's life and work in the form of a short film, which was released in 2016 and also features in one of the sections of the exhibition. "The film was more about knowing and not knowing someone - reading them through their work and trying to understand some of the social and political concerns of that time," says Meynell. "When it came to the exhibition however, I just knew there was all this great stuff and it would be terrific to get it out there."

Along with Friedlander's designs for the likes of Thames & Hudson, The Times and her personal collection of Christmas cards for friends and colleagues, the exhibition also includes one of the designer's slightly more mysterious commissions. As well as acquainting Friedlander with his friends in the world of advertising, Meynell had also introduced her to a man called Ellic Howe. An expert in psychological warfare and black propaganda, he was involved with the government's Political Intelligence Office (PIO) during the war and decided to put Friedlander's design skills to good use. Little is known about Friedlander's involvement with the black propaganda unit. Artefacts on display in the exhibition such as a letter from the PIO indicating that she had resigned provide the tiny shreds of proof that she was even there in the first place. But what we do know is that she produced items such as forged Nazi rubber stamps and ration books throughout the course of World War Two.

“I was in the St Bride Library in London researching typographers, and by chance the person volunteering as the librarian that day happened to have a personal copy of a book by Pauline Paucker called *New Borders: The Working Life of Elizabeth Friedlander*,” she says. “I started reading it and remembered there were a couple of calligraphic anthologies in the back of my grandfather’s bookcase I’d not been able to identify the origin of. The penny dropped, and I became obsessed.” Meynell originally decided to tell the story of Friedlander’s life and work in the form of a short film, which was released in 2016 and also features in one of the sections of the exhibition. “The film was more about knowing and not knowing someone - reading them through their work and trying to understand some of the social and political concerns of that time,” says Meynell. “When it came to the exhibition however, I just knew there was all this great stuff and it would be terrific to get it out there.” Along with Friedlander’s designs for the likes of Thames & Hudson, *The Times* and her personal collection of Christmas cards for friends and colleagues, the exhibition also includes one of the designer’s slightly more mysterious commissions. Meynell had also introduced her to a man called Ellic Howe. An expert in psychological warfare and black propaganda, he was involved with the government’s Political Intelligence Office (PIO) during the war and decided to put Friedlander’s design skills to good use.

Little is known about Friedlander’s involvement with the black propaganda unit. Artefacts on display in the exhibition such as a letter from the PIO indicating that she had resigned provide the tiny shreds of proof that she was even there in the first place.

Embora as encomendas de organismos como o PIO expliquem a razão pela qual o nome de Friedlander se manteve discreto durante o período de guerra, a riqueza do trabalho que produziu para clientes de alto nível, como a Penguin, nas duas décadas que se seguiram ao fim da guerra, suscita a questão: por que razão não é ela mais recordada nos círculos do design atualmente? A exposição aborda o tema atual da falta de representação feminina tanto na indústria do design como no resto da sociedade, uma questão igualmente realçada pela recente exposição *Poster Girl* do Museu dos Transportes de Londres, que celebrou o trabalho de designers de cartazes desconhecidas do século passado. Talvez mais significativo, porém, é o facto de Meynell conseguir, ao longo da exposição, desvendar habilmente a história complexa de uma designer talentosa, cuja própria história estava muito entrelaçada com a da Europa do século XX devastada pela guerra. “Quero que as pessoas que visitam a exposição sintam a capacidade de Friedlander para navegar num mundo de design num país estrangeiro, a sua capacidade de pensar com os seus próprios pés e de fazer com que tudo funcione”, afirma. “Pode não ter ouvido o nome Elizabeth Friedlander antes, mas é provável que, num momento ou noutro, tenha encontrado o seu trabalho sem saber. A designer de meados do século XX colocou o seu nome em tudo, desde capas de livros para editoras como a Penguin até ao seu tipo de letra epónimo Elizabeth, que entretanto foi digitalizado e ainda é utilizado em todo o mundo.

O talento de Friedlander como designer e tipógrafa é o tema de uma nova exposição no Ditchling Museum of Art + Craft em East Sussex, onde uma seleção do seu trabalho será exibida pela primeira vez. Um dos principais objectivos da exposição é revelar “o nome por detrás da arte”, segundo o museu, e inclui muitos dos desenhos tipográficos, gravuras em madeira, papéis decorativos para livros, mapas e anúncios criados pela designer enquanto viveu em Londres durante as décadas de 1940 e 1950. Nascida em 1903 no seio de uma família judia abastada, Friedlander estudou tipografia e caligrafia com o famoso designer alemão Emil Rudolph Weiss na Academia de Berlim. Depois de terminar os seus estudos, começou a trabalhar na revista de luxo alemã *Die Dame*, onde se dedicava sobretudo à criação de títulos desenhados à mão. Durante este período, Friedlander foi também contratada pela Bauer Type Foundry para criar o tipo de letra Elizabeth - um dos seus trabalhos mais significativos e um feito muito invulgar para uma mulher naquela época. O título original do tipo de letra pretendia ser o seu apelido tradicional judeu, mas foi rapidamente alterado para a versão anglicizada do seu primeiro nome para evitar qualquer confronto com o regime nazi de Adolf Hitler, que entrou em vigor quando o tipo estava a ser fundido. A versão final de Elizabeth foi concluída em 1939, altura em que o seu criador já tinha fugido para um país igualmente e turbulento. Quando as leis raciais restritivas entraram em vigor sob o comando do primeiro-ministro italiano Benito Mussolini, no final da década de 1930, conseguiu obter um visto de empregada doméstica para vir para o Reino Unido...

Embora as encomendas de organismos como o PIO expliquem a razão pela qual o nome de Friedlander se manteve discreto durante o período de guerra, a riqueza do trabalho que produziu para clientes de alto nível, como a Penguin, nas duas décadas que se seguiram ao fim da guerra, suscita a questão: por que razão não é ela mais recordada nos círculos do design atualmente? A exposição aborda o tema atual da falta de representação feminina tanto na indústria do design como no resto da sociedade, uma questão igualmente realçada pela recente exposição *Poster Girl* do Museu dos Transportes de Londres, que celebrou o trabalho de designers de cartazes desconhecidas do século passado. Talvez mais significativo, porém, é o facto de Meynell conseguir, ao longo da exposição, desvendar habilmente a história complexa de uma designer talentosa, cuja própria história estava muito entrelaçada com a da Europa do século XX devastada pela guerra. “Quero que as pessoas que visitam a exposição sintam a capacidade de Friedlander para navegar num mundo de design num país estrangeiro, a sua capacidade de pensar com os seus próprios pés e de fazer com que tudo funcione”, afirma. “Pode não ter ouvido o nome Elizabeth Friedlander antes, mas é provável que, num momento ou noutro, tenha encontrado o seu trabalho sem saber. A designer de meados do século XX colocou o seu nome em tudo, desde capas de livros para editoras como a Penguin até ao seu tipo de letra epónimo Elizabeth, que entretanto foi digitalizado e ainda é utilizado em todo o mundo.

O talento de Friedlander como designer e tipógrafa é o tema de uma nova exposição no Ditchling Museum of Art + Craft em East Sussex, onde uma seleção do seu trabalho será exibida pela primeira vez. Um dos principais objectivos da exposição é revelar “o nome por detrás da arte”, segundo o museu, e inclui muitos dos desenhos tipográficos, gravuras em madeira, papéis decorativos para livros, mapas e anúncios criados pela designer enquanto viveu em Londres durante as décadas de 1940 e 1950. Nascida em 1903 no seio de uma família judia abastada, Friedlander estudou tipografia e caligrafia com o famoso designer alemão Emil Rudolph Weiss na Academia de Berlim. Depois de terminar os seus estudos, começou a trabalhar na revista de luxo alemã *Die Dame*, onde se dedicava sobretudo à criação de títulos desenhados à mão. Durante este período, Friedlander foi também contratada pela Bauer Type Foundry para criar o tipo de letra Elizabeth - um dos seus trabalhos mais significativos e um feito muito invulgar para uma mulher naquela época. O título original do tipo de letra pretendia ser o seu apelido tradicional judeu, mas foi rapidamente alterado para a versão anglicizada do seu primeiro nome para evitar qualquer confronto com o regime nazi de Adolf Hitler, que entrou em vigor quando o tipo estava a ser fundido. , conseguiu obter um visto de empregada doméstica para vir para o Reino Unido...

Regular5pt / Ent relinha 6pt

Shortly after arriving in London, Friedlander introduced herself to Francis Meynell - a poet, printer and at the time art director of Mather and Crowder (now Ogilvy) - who managed to find her work in advertising. It is also worth mentioning that Meynell happens to be the late grandfather of the exhibition's curator, artist and author Katharine Meynell.

The idea for the exhibition came to her serendipitously, Meynell says, while she was working on a different project about typographers and the forgotten histories of women.

"I was in the St Bride Library in London researching typographers, and by chance the person volunteering as the librarian that day happened to have a personal copy of a book by Pauline Paucker called *New Borders: The Working Life of Elizabeth Friedlander*," she says. "I started reading it and remembered there were a couple of calligraphic anthologies in the back of my grandfather's bookcase I'd not been able to identify the origin of. The penny dropped, and I became obsessed."

Meynell originally decided to tell the story of Friedlander's life and work in the form of a short film, which was released in 2016 and also features in one of the sections of the exhibition. "The film was more about knowing and not knowing someone - reading them through their work and trying to understand some of the social and political concerns of that time," says Meynell. "When it came to the exhibition however, I just knew there was all this great stuff and it would be terrific to get it out there."

Along with Friedlander's designs for the likes of Thames & Hudson, The Times and her personal collection of Christmas cards for friends and colleagues, the exhibition also includes one of the designer's slightly more mysterious commissions. As well as acquainting Friedlander with his friends in the world of advertising, Meynell had also introduced her to a man called Ellic Howe. An expert in psychological warfare and black propaganda, he was involved with the government's Political Intelligence Office (PIO) during the war and decided to put Friedlander's design skills to good use.

Little is known about Friedlander's involvement with the black propaganda unit. Artefacts on display in the exhibition such as a letter from the PIO indicating that she had resigned provide the tiny shreds of proof that she was even there in the first place. But what we do know is that she produced items such as forged Nazi rubber stamps and ration books throughout the course of World War Two.

Emil Rudolph Weiss at the Berlin Academy. After finishing her studies, she went on to find work at luxury German magazine *Die Dame*, where she was largely doing hand-drawn titling. During this period, Friedlander was also commissioned by the Bauer Type Foundry to create the Elizabeth typeface - one of her most significant works, and a highly unusual achievement for a woman at that time. The typeface's original title was intended to be her traditional Jewish surname, but it was quickly changed to the anglicised version of her first name to avoid any confrontation with Adolf Hitler's Nazi regime, which came into place as the type was being cast. The final version of Elizabeth was completed in 1939, by which time its creator had already fled to an equally turbulent Italy. When restrictive race laws came in under Italian prime minister Benito Mussolini in the late 1930s, Friedlander then managed to obtain a domestic servant visa to come to the UK, bringing very little with her other than a portfolio of her work and her mother's 18th century Klotz violin. Shortly after arriving in London, Friedlander introduced herself to Francis Meynell - a poet, printer and at the time art director of Mather and Crowder (now Ogilvy) - who managed to find her work in advertising. It is also worth mentioning that Meynell happens to be the late grandfather of the exhibition's curator, artist and author Katharine Meynell.

The idea for the exhibition came to her serendipitously, Meynell says, while she was working on a different project about typographers and the forgotten histories of women.

"I was in the St Bride Library in London researching typographers, and by chance the person volunteering as the librarian that day happened to have a personal copy of a book by Pauline Paucker called *New Borders: The Working Life of Elizabeth Friedlander*," she says. "I started reading it and remembered there were a couple of calligraphic anthologies in the back of my grandfather's bookcase I'd not been able to identify the origin of. The penny dropped, and I became obsessed."

Meynell originally decided to tell the story of Friedlander's life and work in the form of a short film, which was released in 2016 and also features in one of the sections of the exhibition. "The film was more about knowing and not knowing someone - reading them through their work and trying to understand some of the social and political concerns of that time," says Meynell. "It would be terrific to get it out there."

Bold 5pt/ Entrelinha 6pt

Shortly after arriving in London, Friedlander introduced herself to Francis Meynell - a poet, printer and at the time art director of Mather and Crowder (now Ogilvy) - who managed to find her work in advertising. It is also worth mentioning that Meynell happens to be the late grandfather of the exhibition's curator, artist and author Katharine Meynell.

The idea for the exhibition came to her serendipitously, Meynell says, while she was working on a different project about typographers and the forgotten histories of women.

"I was in the St Bride Library in London researching typographers, and by chance the person volunteering as the librarian that day happened to have a personal copy of a book by Pauline Paucker called *New Borders: The Working Life of Elizabeth Friedlander*," she says. "I started reading it and remembered there were a couple of calligraphic anthologies in the back of my grandfather's bookcase I'd not been able to identify the origin of. The penny dropped, and I became obsessed."

Meynell originally decided to tell the story of Friedlander's life and work in the form of a short film, which was released in 2016 and also features in one of the sections of the exhibition. "The film was more about knowing and not knowing someone - reading them through their work and trying to understand some of the social and political concerns of that time," says Meynell. "When it came to the exhibition however, I just knew there was all this great stuff and it would be terrific to get it out there."

Along with Friedlander's designs for the likes of Thames & Hudson, *The Times* and her personal collection of Christmas cards for friends and colleagues, the exhibition also includes one of the designer's slightly more mysterious commissions. As well as acquainting Friedlander with his friends in the world of advertising, Meynell had also introduced her to a man called Ellic Howe. An expert in psychological warfare and black propaganda, he was involved with the government's Political Intelligence Office (PIO) during the war and decided to put Friedlander's design skills to good use.

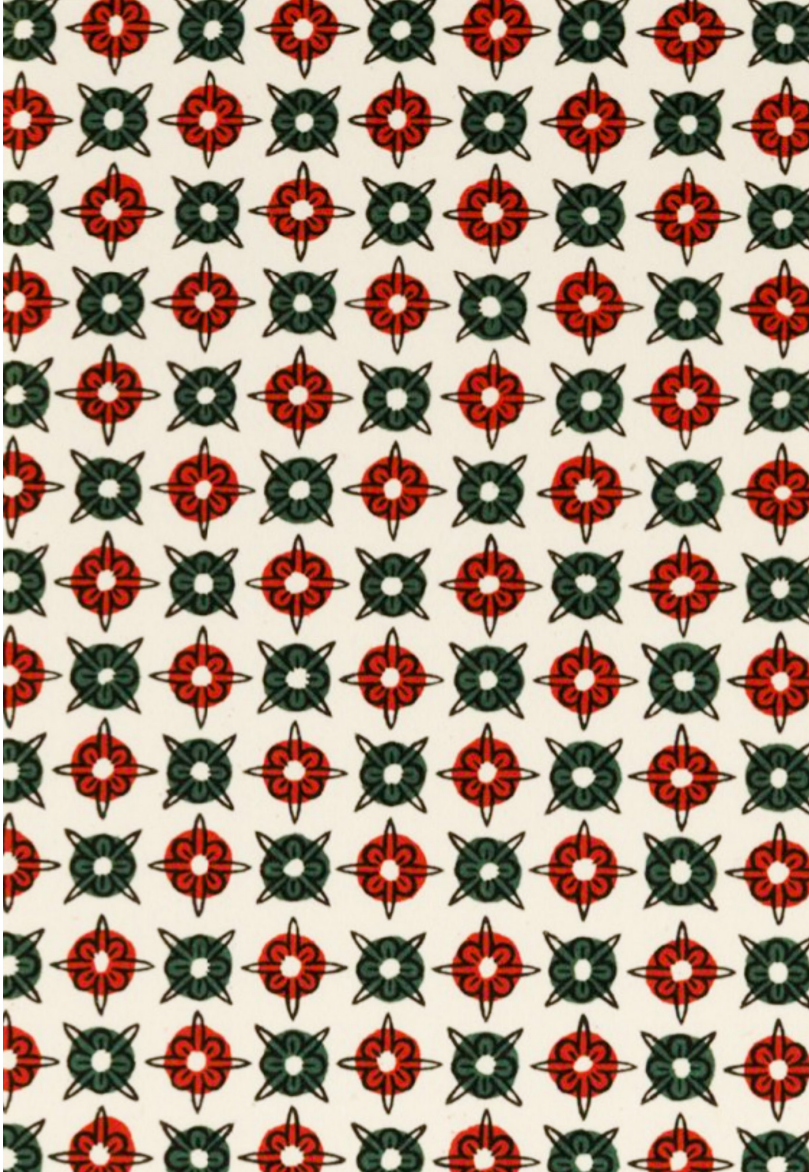
Little is known about Friedlander's involvement with the black propaganda unit. Artefacts on display in the exhibition such as a letter from the PIO indicating that she had resigned provide the tiny shreds of proof that she was even there in the first place. But what we do know is that she produced items such as forged Nazi rubber stamps and ration books throughout the course of World War Two.

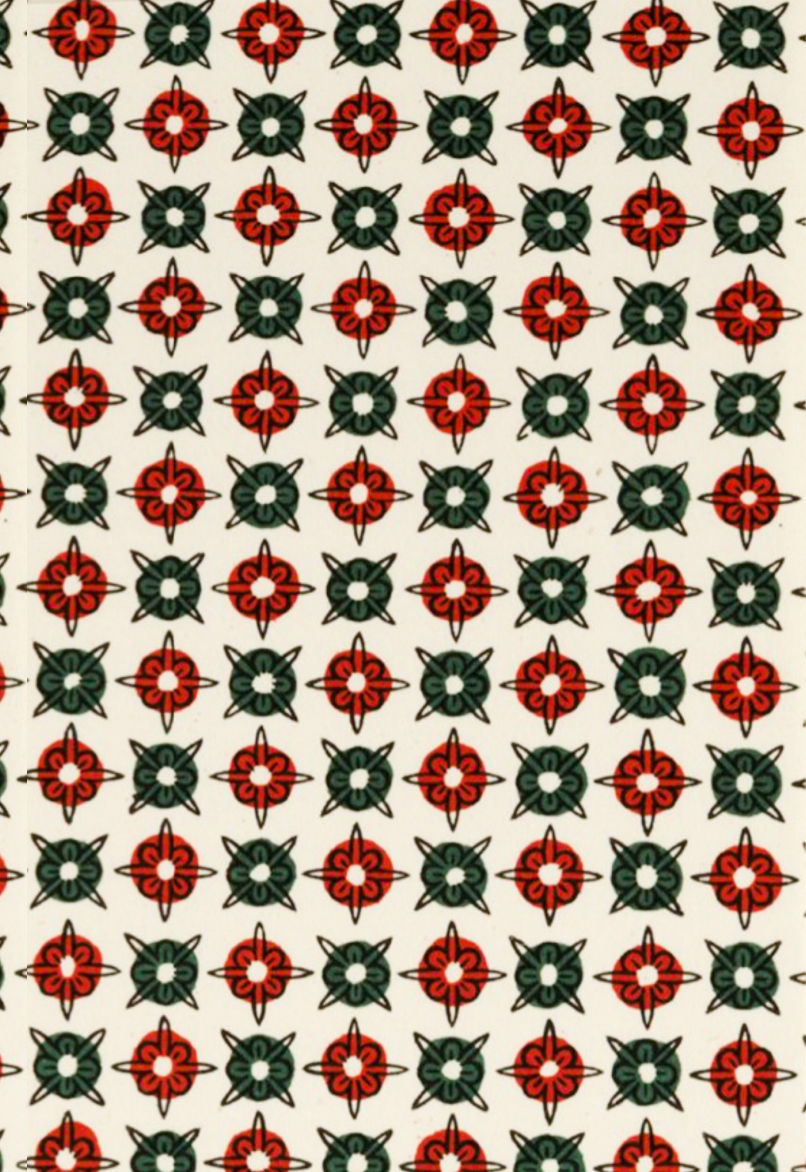
Emil Rudolph Weiss at the Berlin Academy. After finishing her studies, she went on to find work at luxury German magazine *Die Dame*, where she was largely doing hand-drawn titling. During this period, Friedlander was also commissioned by the Bauer Type Foundry to create the Elizabeth typeface - one of her most significant works, and a highly unusual achievement for a woman at that time. The typeface's original title was intended to be her traditional Jewish surname, but it was quickly changed to the anglicised version of her first name to avoid any confrontation with Adolf Hitler's Nazi regime, which came into place as the type was being cast. The final version of Elizabeth was completed in 1939, by which time its creator had already fled to an equally turbulent Italy. When restrictive race laws came in under Italian prime minister Benito Mussolini in the late 1930s, Friedlander then managed to obtain a domestic servant visa to come to the UK, bringing very little with her other than a portfolio of her work and her mother's 18th century Klotz violin. Shortly after arriving in London, Friedlander introduced herself to Francis Meynell - a poet, printer and at the time art director of Mather and Crowder (now Ogilvy) - who managed to find her work in advertising. It is also worth mentioning that Meynell happens to be the late grandfather of the exhibition's curator, artist and author Katharine Meynell.

The idea for the exhibition came to her serendipitously, Meynell says, while she was working on a different project about typographers and the forgotten histories of women.

"I was in the St Bride Library in London researching typographers, and by chance the person volunteering as the librarian that day happened to have a personal copy of a book by Pauline Paucker called *New Borders*:"

Meynell originally decided to tell the story of Friedlander's life and work in the form of a short film, which was released in 2016 and also features in one of the sections of the exhibition.





a	b	c	d	e	f
l	m	n	o	p	q
w	x	y	z		
A	B	C	D	E	F
L	M	N	O	P	Q
W	X	Y	Z	O	I
7	8	9			

f	g	h	i	j	k
q	r	s		u	v
F	G	H	I	J	K
Q	R	S	T	U	V
	2		4	5	6

à	á	â	ã	ä	å
ë	ì	í	î	ï	ò
ú	û	ü	ý	ÿ	š
ƒ	ß	ff	fl		
À	Á	Â	Ã	Ä	Å
Ì	Í	Î	Ï	Ò	Ó
Û	Ü	Ý	ÿ	Ž	Š

à		ç	è	é	ê
ó	ó	ô	õ	ö	ù
š	ž	ñ	ø	æ	œ
À	Ç	È	É	Ê	Ë
Ó	Ô	Õ	Ö	Ù	Ú
Š	Ž				

!	”	#	%	‰	‰
.	/	:	;	-	[
«	»	_	—	...	<
+	-		<	>	\
÷	α	%	‰	I	2
3/4	1/4	1/2			

°	(	)	*	,	.
[	]	{	}	!	—
<	>	“	”	„	=
∖	?	@	€	±	×
2	3	a	l l		

