

Globy

Kraleson

- (Aa) Emily Howkins Lange (Aa)
 (Bb) Filippa Emilie Jensen (Bb)
 (Cc) Cecilie Davidsen (Cc)
 (Dd) Christine Lyngsø Jensen (Dd)
 (Ee) Sofie Carla Bang (Ee)
 (Ff) Louise Moradi (Ff)
 (Gg) Amanda Kramme Guldbæk (Gg)
 (Hh) Caroline Toft Frost (Hh)
 (Ii) Mathilde Gottenborg Clausen (Ii)
 (Jj) Otto Faber (Jj)
 (Kk) Julie Heede Kalenberg (Kk)
 (Ll) Linnéa Kroglund (Ll)
 (Mm) Malva Askerup (Mm)

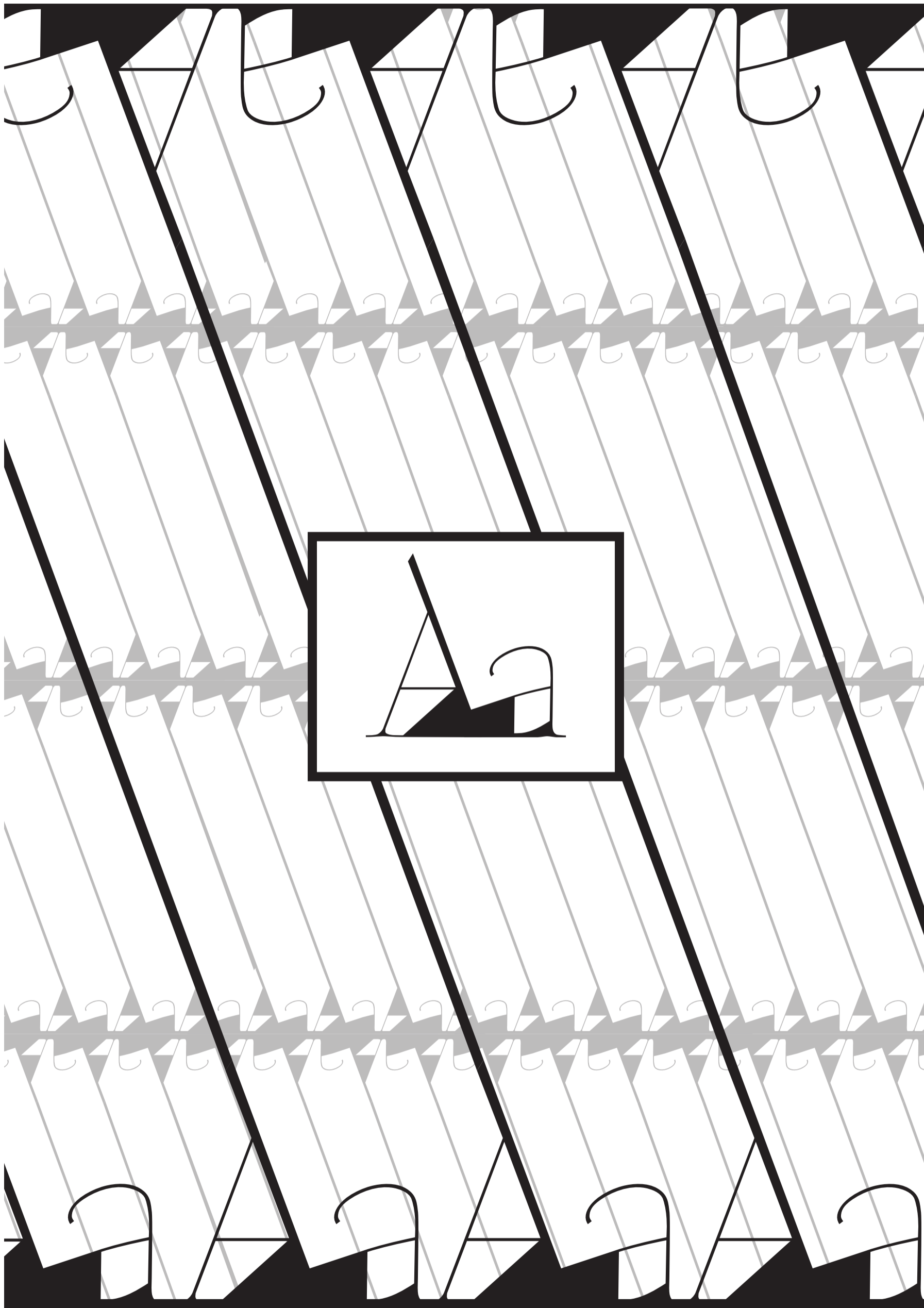
Turbo typographical kitchen

- (Nn) Mikkel Skotte (Nn)
 (Oo) Cecilie Davidsen (Oo)
 (Pp) Lukas Blazek (Pp)
 (Qq) Alexandra Haavardsson Gates (Qq)
 (Rr) Mathilde Gottenborg Clausen (Rr)
 (Ss) Emily Howkins Lange (Ss)
 (Tt) Otto Faber (Tt)
 (Uu) Caroline Toft Frost (Uu)
 (Vv) Line Mølsted Andersen (Vv)
 (Ww) Malva Askerup (Ww)
 (Xx) Kalle Barne (Xx)
 (Yy) Niklas Ulrich Tsalkos (Yy)
 (Zz) Kalle Barne (Zz)

Colophon

Index

synergy, antiqua, dignified



(Aa)

Emily Howkins Lange

geometric, vision, distance

B

B b

B b B

B b B b

b B b B b

B b B b B b

b B b B b B b

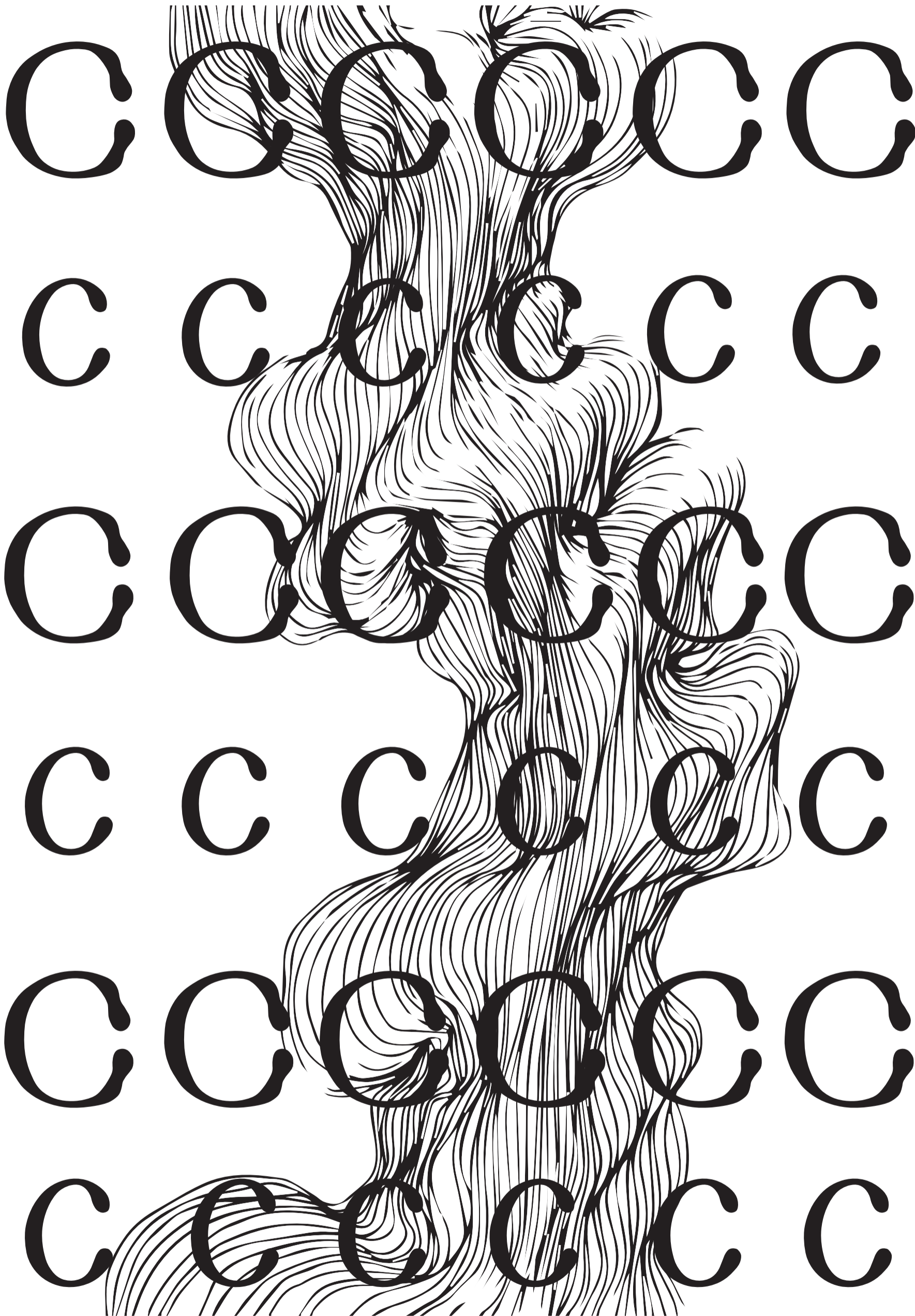
B b B b B b B b

b B b B b B b B

(Bb)

Filippa Emilie Jensen

floating, bouncy, wavy



(Cc)

Cecilie Davidsen

Dd

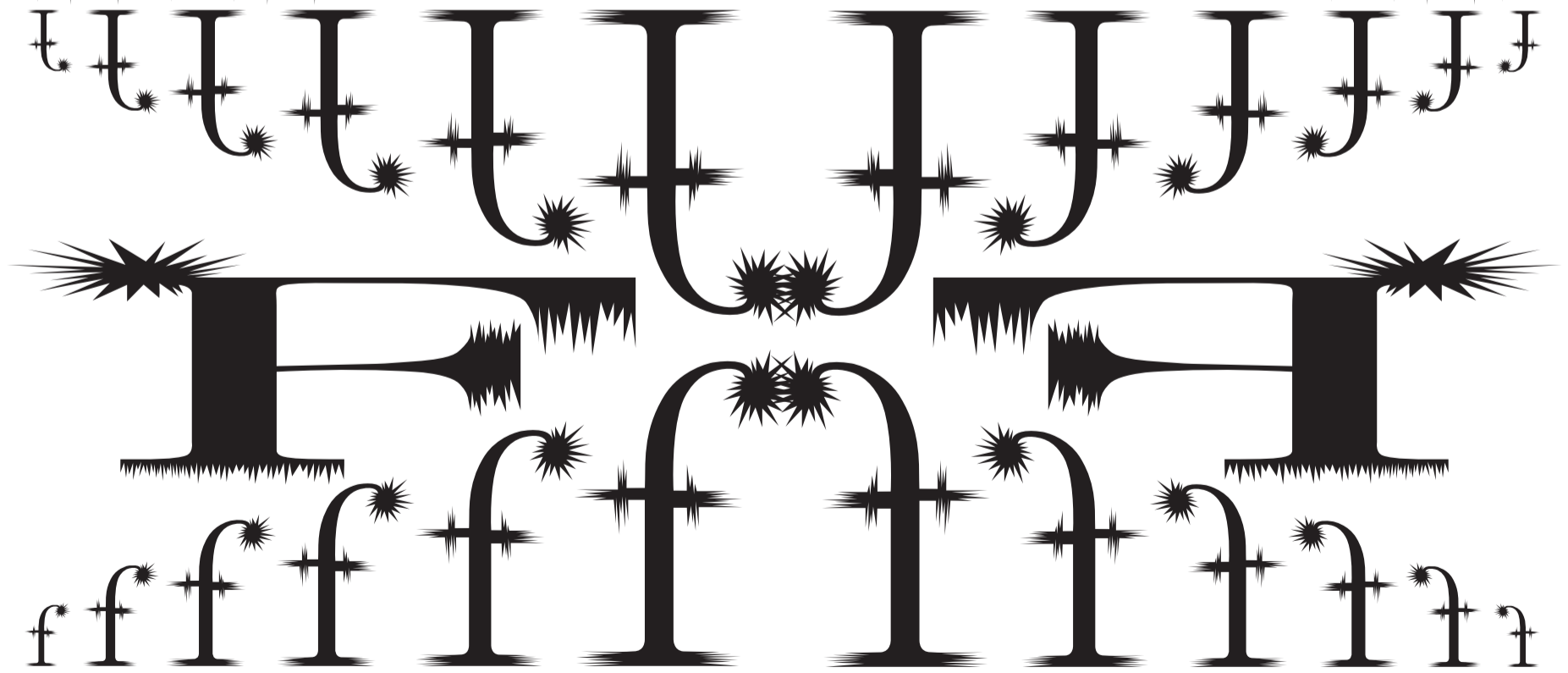
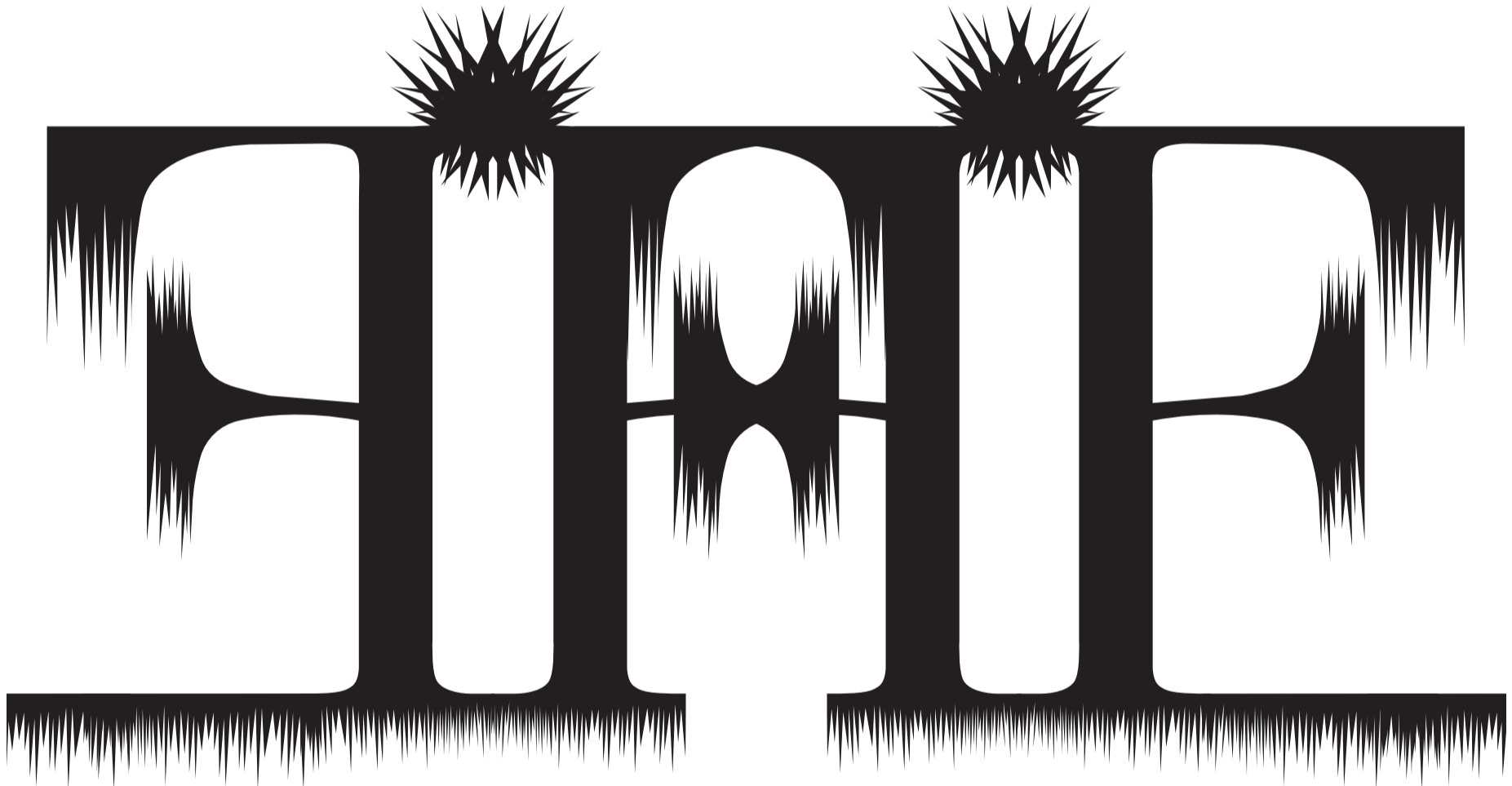
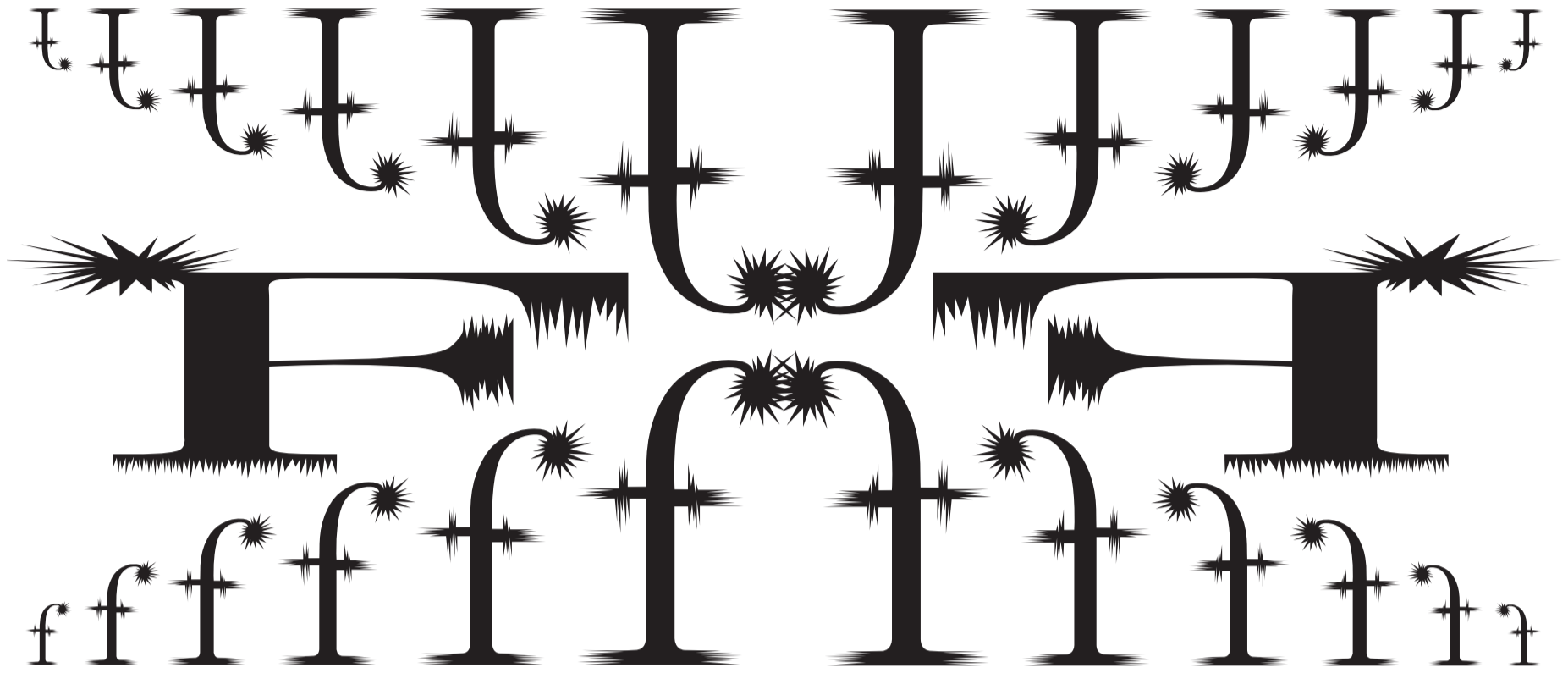
(Dd)

Christine Lyngsø Jensen



(Ee)
Sofie Carla Bang

electric, futuristic, rock



(Ff)
Louise Moradi

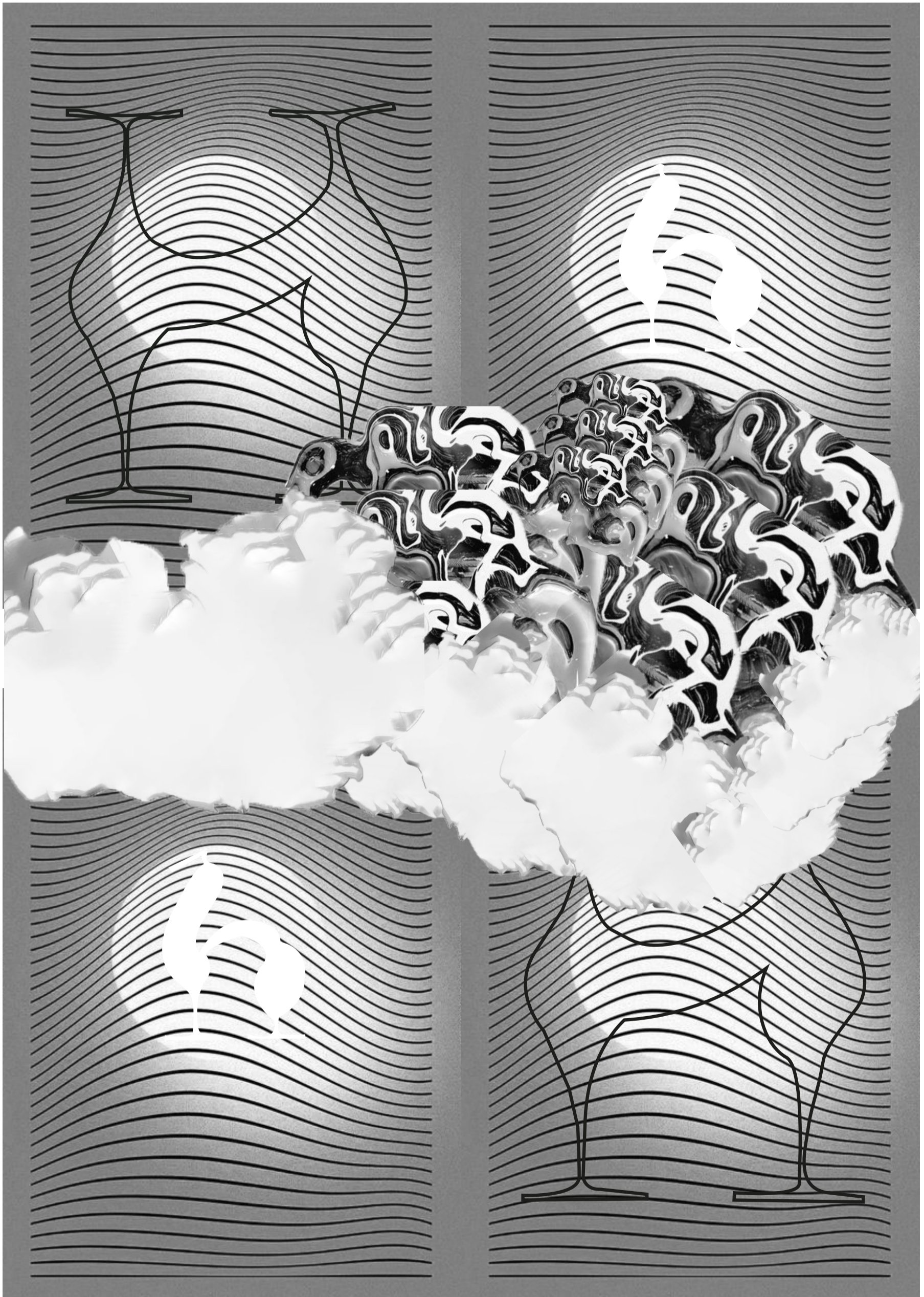
curvy, glossy, chic



(Gg)

Amanda Kramme Guldbæk

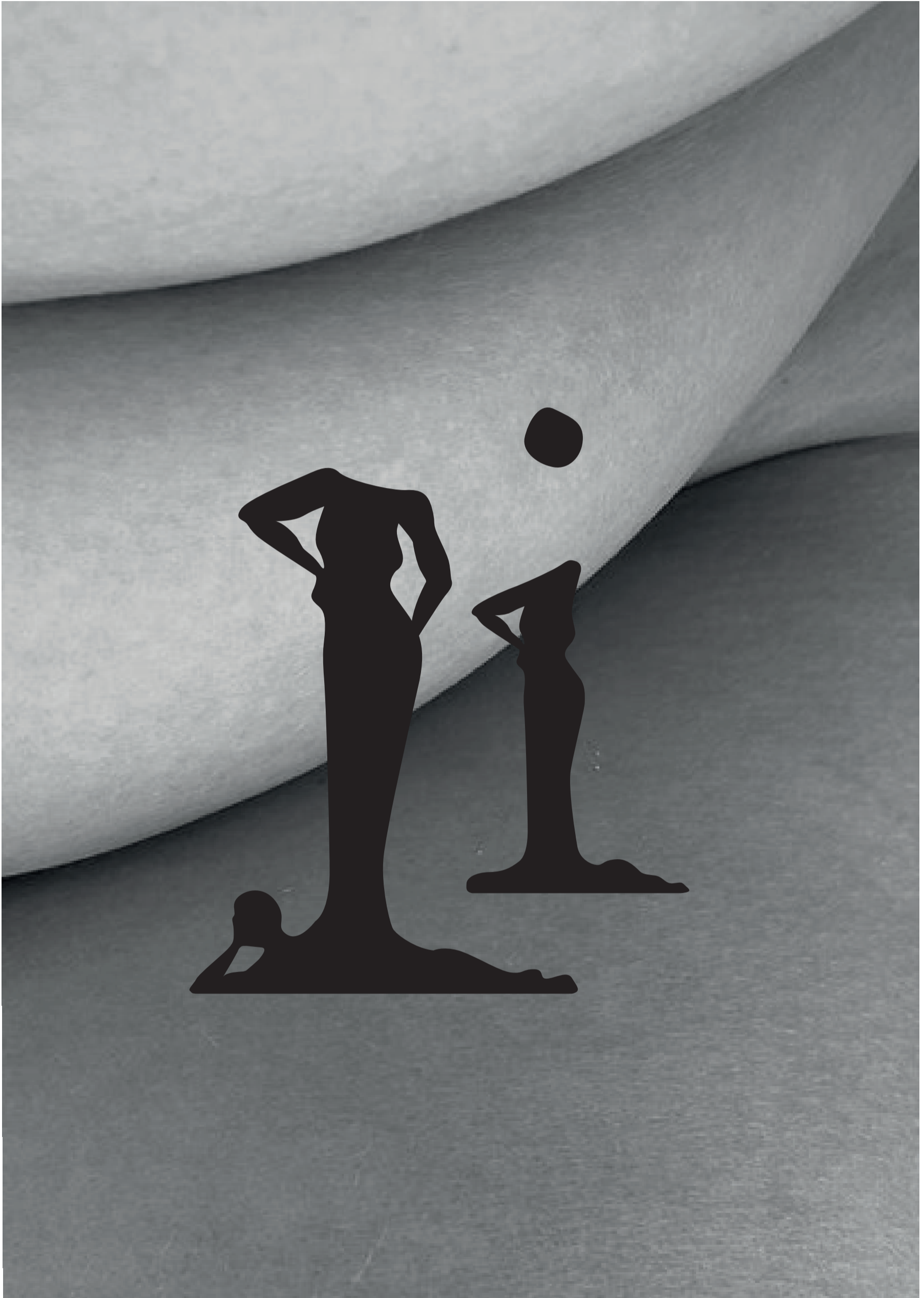
cute, curvy, childish



(Hh)

Caroline Toft Frost

curvy, feminin, elegant



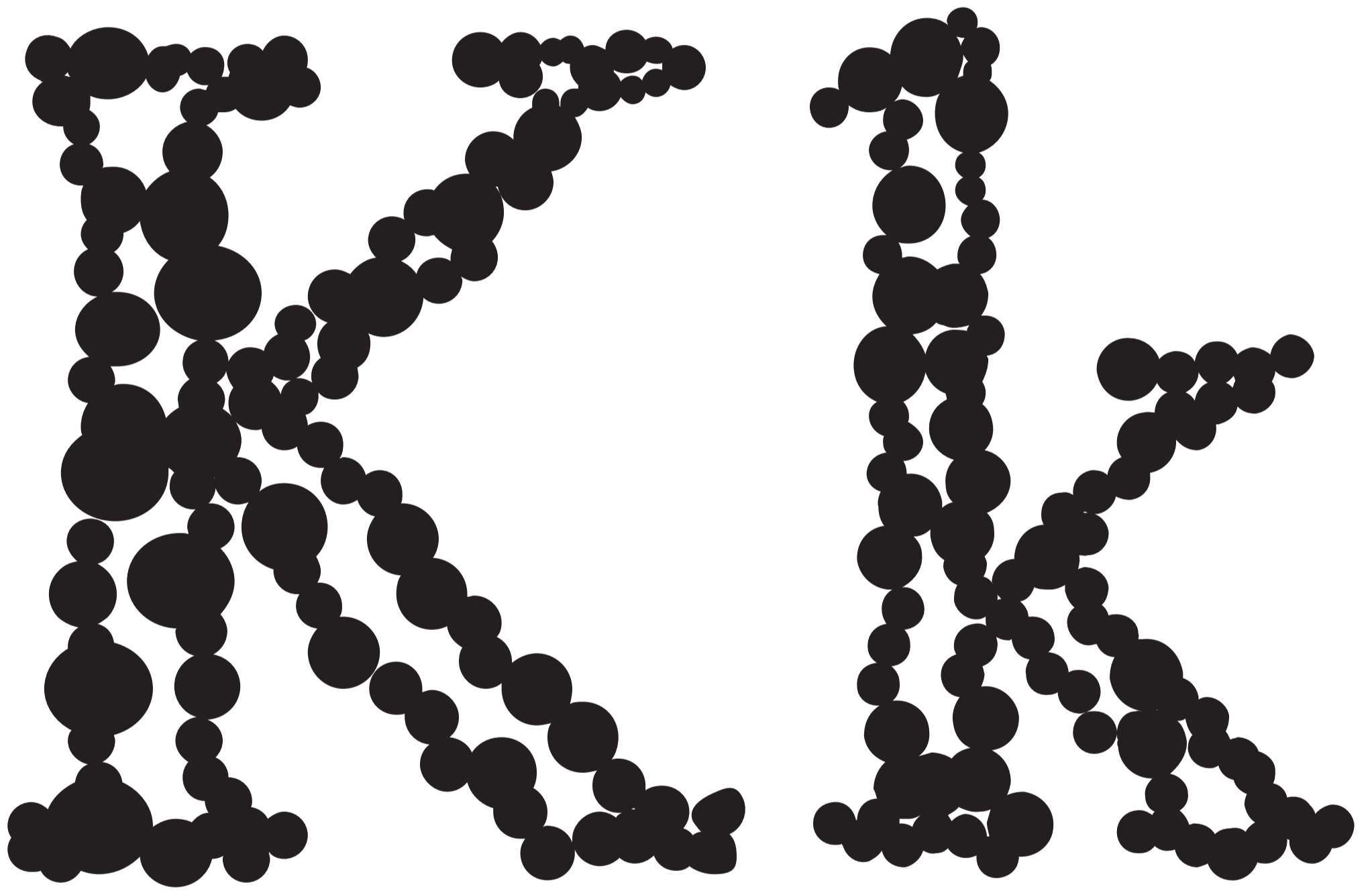
(Ii)

Mathilde Gottenborg Clausen

timeless, legendary, sporky

A large, white, calligraphic representation of the letters 'J' and 'j' is centered on a dark grey rectangular background. The 'J' is tall and slender with a slightly curved top and a sharp hook at the bottom. The 'j' is shorter, with a rounded dot above it and a similar hook at the bottom. The style is elegant and traditional.

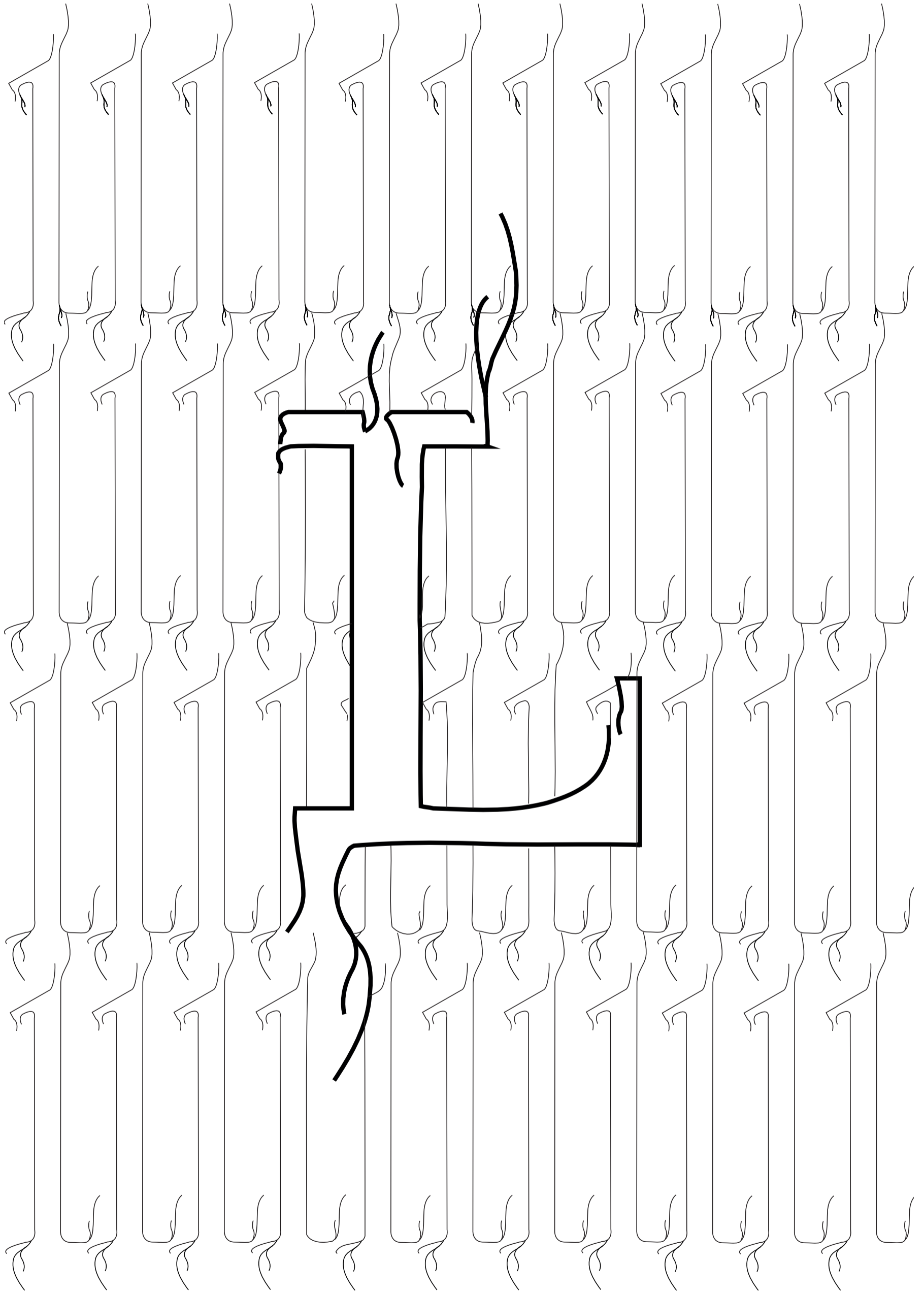
(Jj)
Otto Faber



(Kk)

Julie Heede Kalenberg

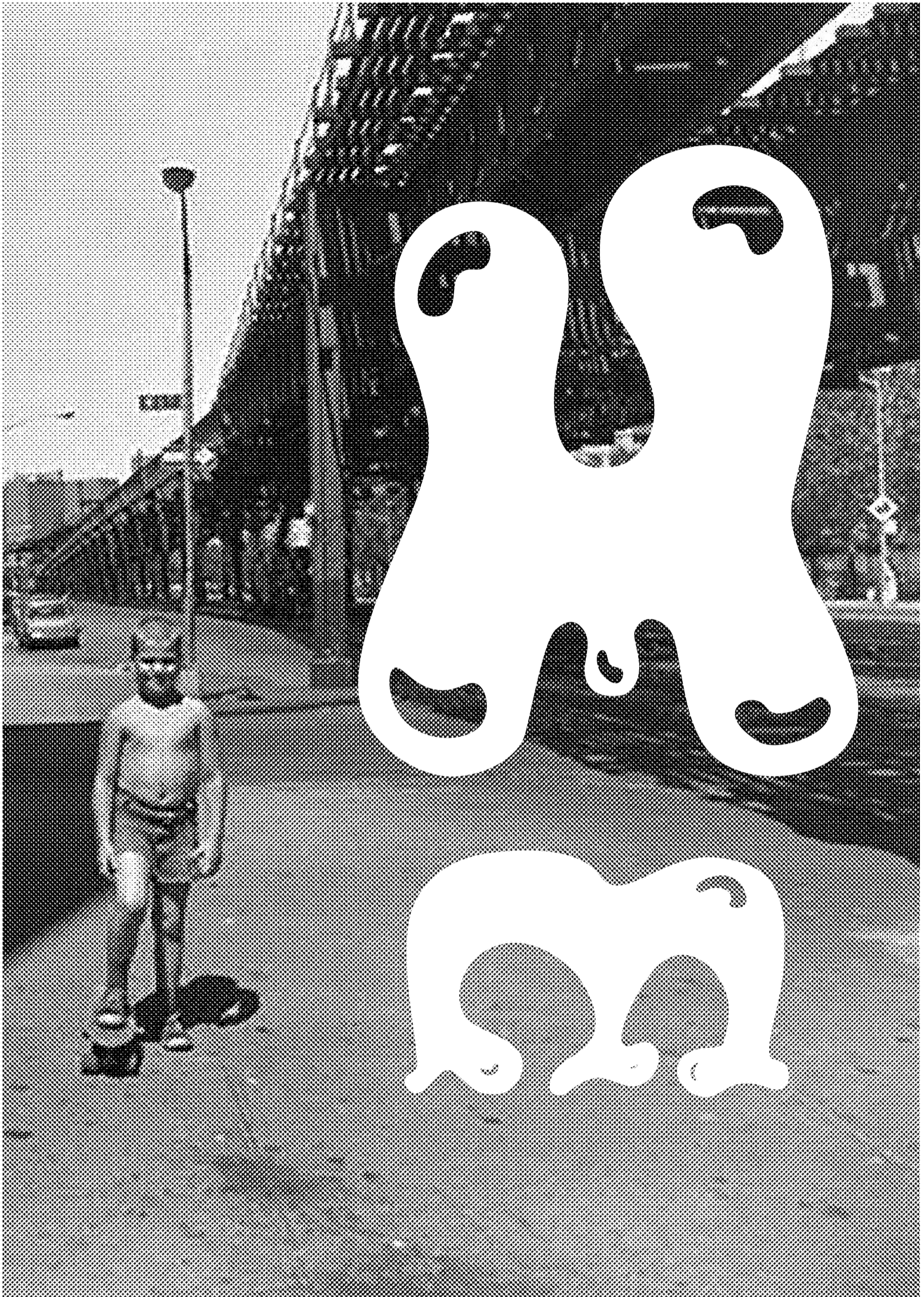
roots, movement, growth



(L1)

Linnéa Kroglund

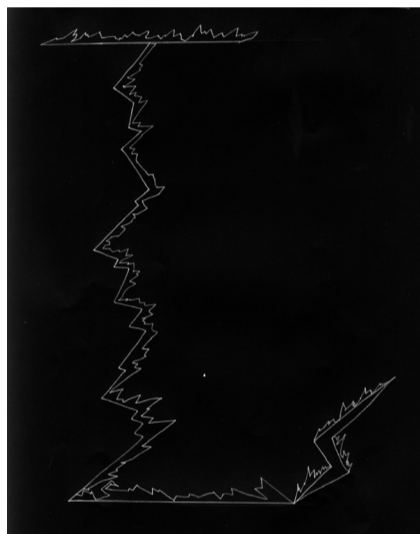
curvy kid, chunky child, funky



(Mm)
Malva Askerup

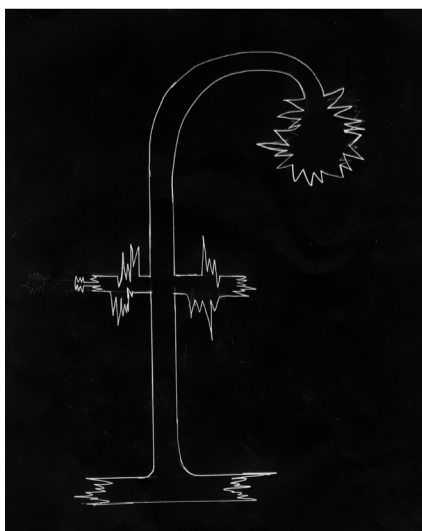
Dear reader,
 this type specimen presents the fruits of a workshop by fanfare at the Krabbesholm Graphic Design course. During one week, the department was transformed into a turbo typographical kitchen, in which the alphabet was deconstructed and rebuilt through a set of essential ingredients. As a result, we present Glossy Krabbesholm, a collectively designed new “cut” of the typeface Glossy Magazine by Bold Decisions. Glossy Krabbesholm will have an afterlife of its own and be included and distributed through the upcoming publication for the Copenhagen based art hall, Overgaden.

A REGULAR
 A CONDENSED
 AN EXTENDED



AN ITALIC
 BOOK
 BOLD, SEMIBOLD OR EVEN A DEMIBOLD

GLOSSY DISPLAY
 GLOSSY MAGAZINE
 GLOSSY KRABBESHOLM



Turbo typographical kitchen

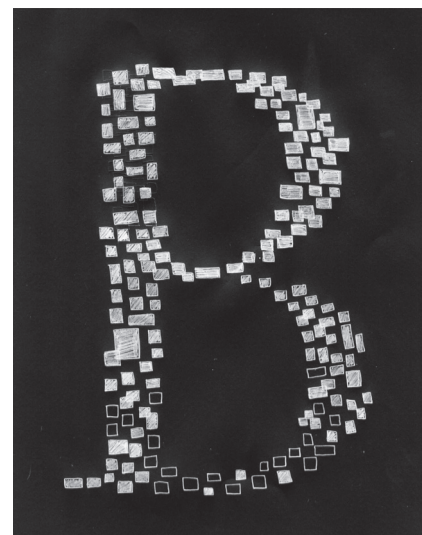
AN Old Style Serif?
 A Transitional Serif?
 A Modern Serif?
 An Egyptienne or Slab Serif?
 A Grotesque Sans Serif?
 A Neo-grotesque Sans Serif?
 A Geometric Serif?
 A Humanist?

A script?

A DISPLAY?



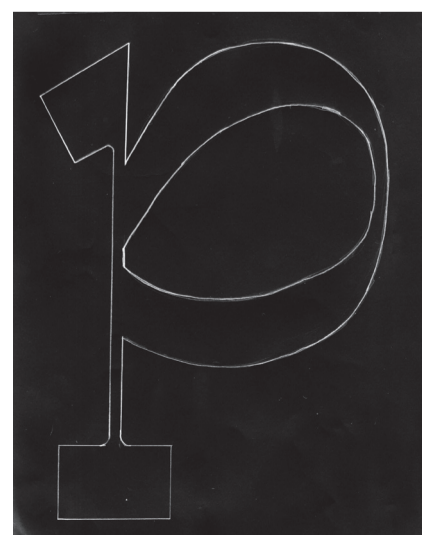
Wobbly?
 Extra Curvy?
 Simple?
 Quick?
 Happy?
 Sad?
 Explosive?
 Internet-proof?
 A/W 2021?
 or Absolutely FANTASTIC?



How do we read, see, perceive and understand the visual world that surrounds us? How do we learn and relearn through breaking down and mimicking otherwise familiar shapes? Font styles are like humans; they follow trends conventions, respond to new technological developments and restrictions, and connect emotions. We could argue that the fonts we shape and the fonts we use reflect and communicate our intentions. Naturally, type and so typography is a human invention – a design – and like all other designs, they possess individual identities, styles, and moods. How can we challenge our existing knowledge of the alphabet through form and language, and how do we call, classify or name a font?

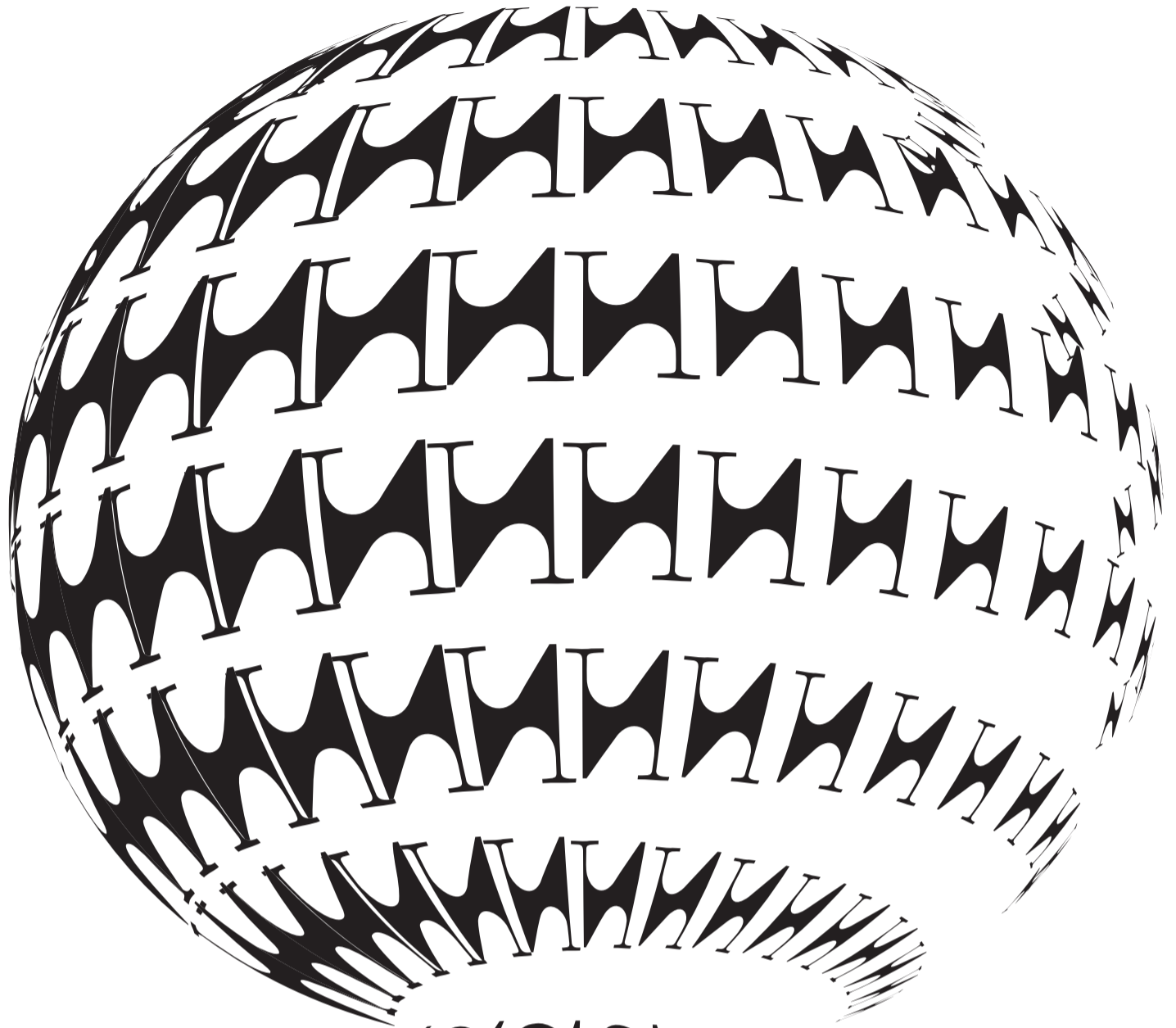


Turbo typographical kitchen

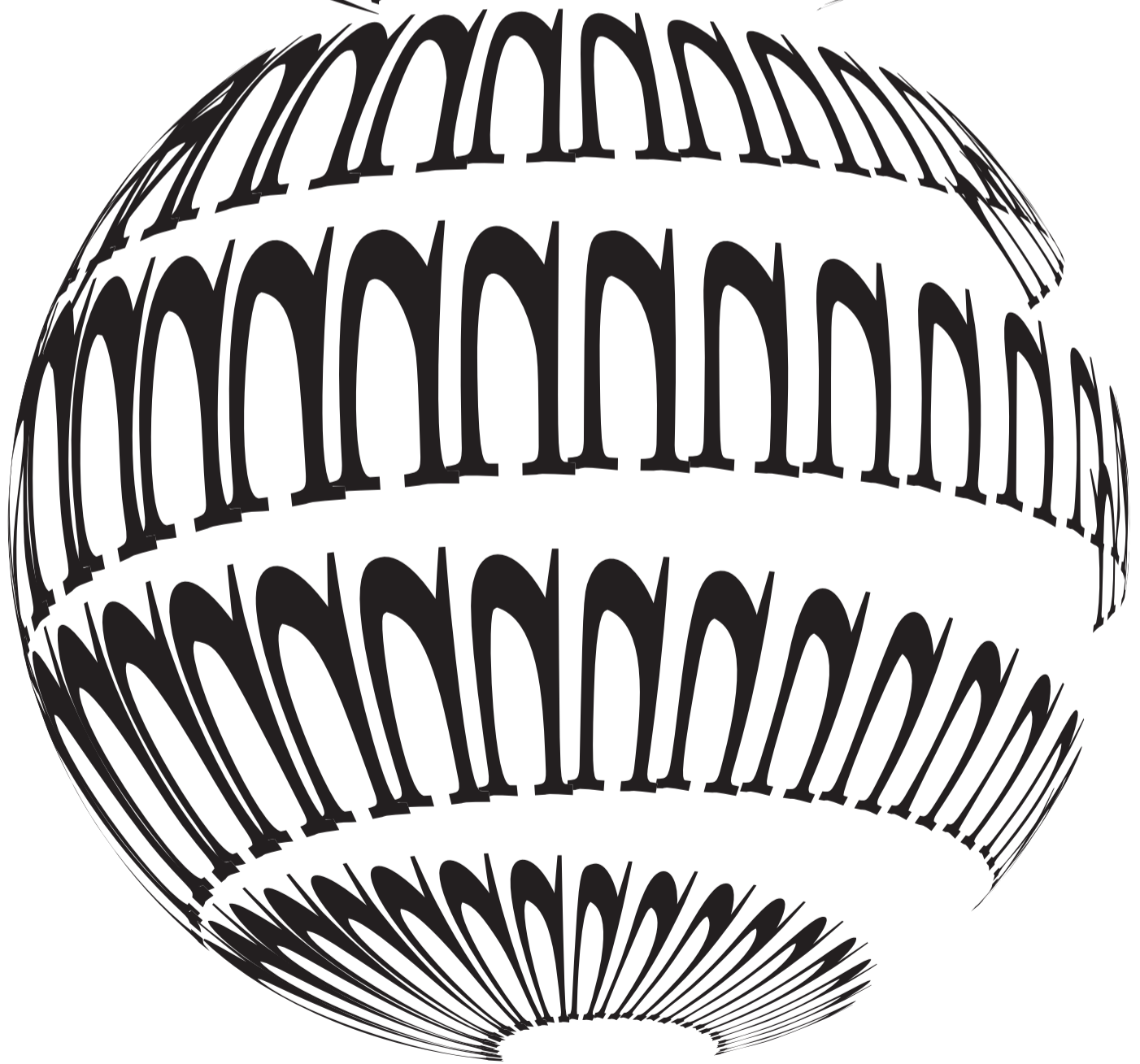


slaggi, curves, calm

N



n



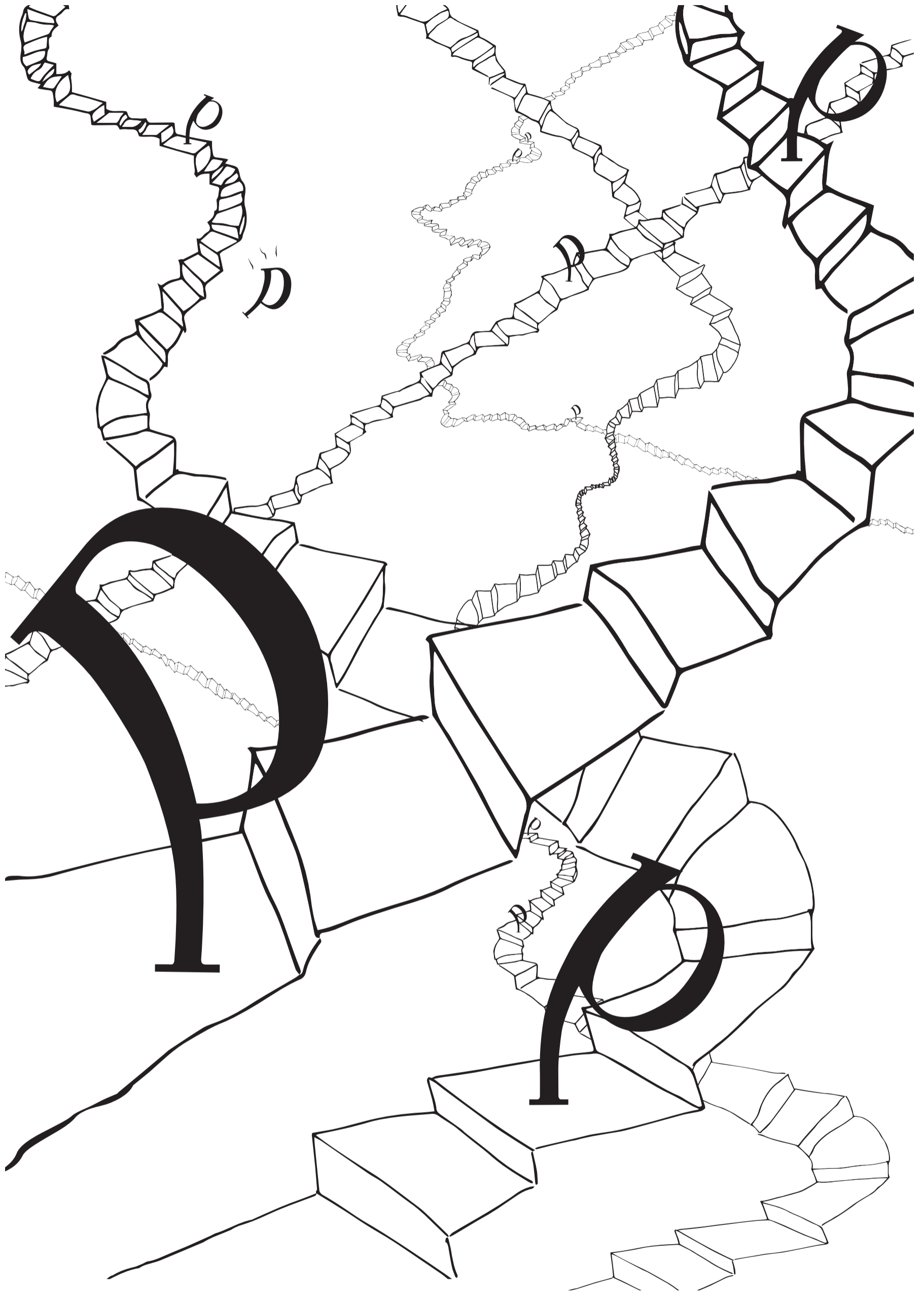
(Nn)
Mikkel Skotte

spacy, curvy, headphones

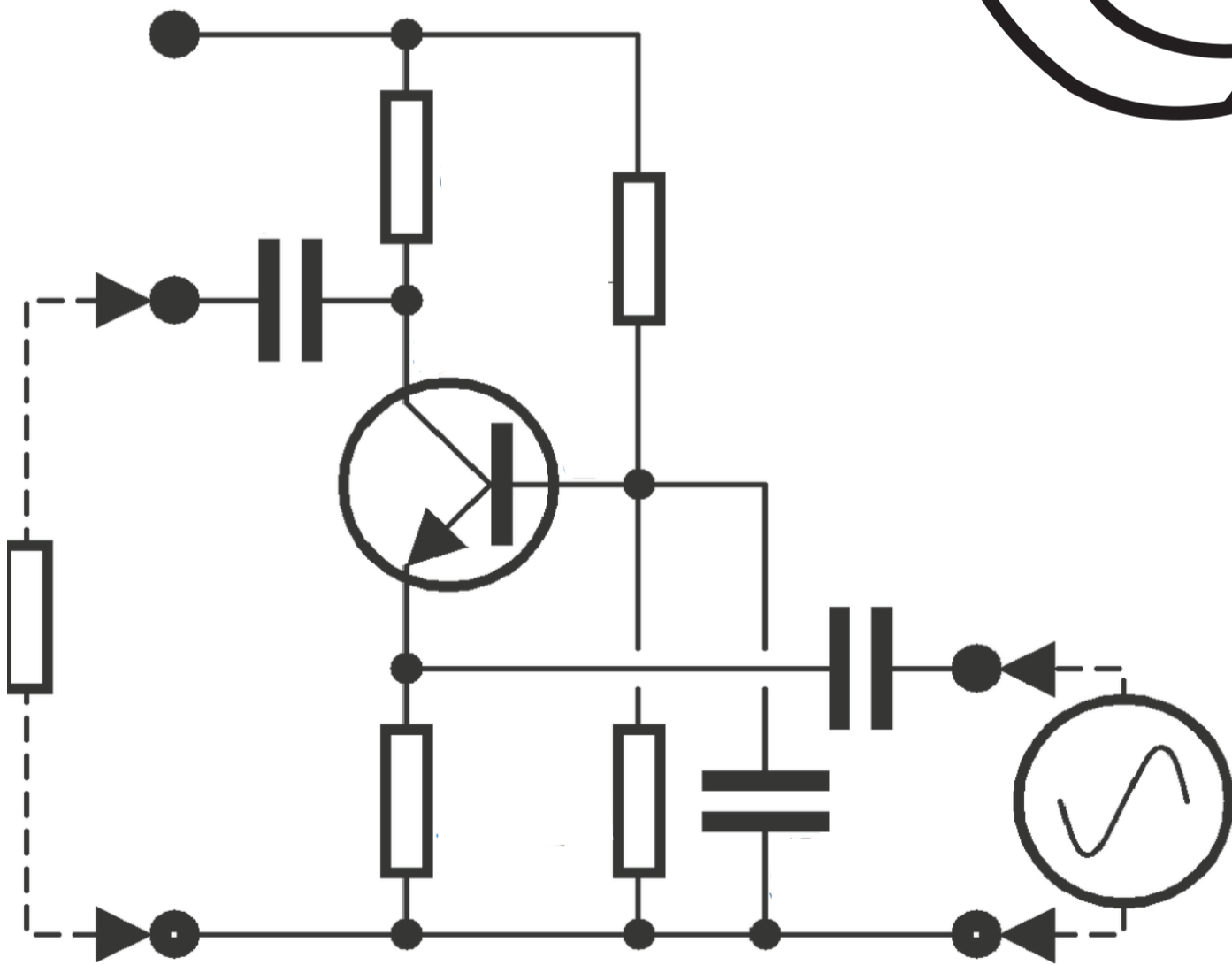
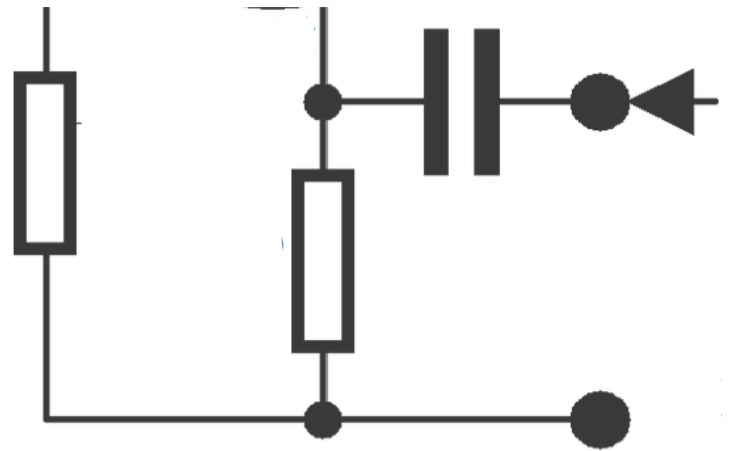
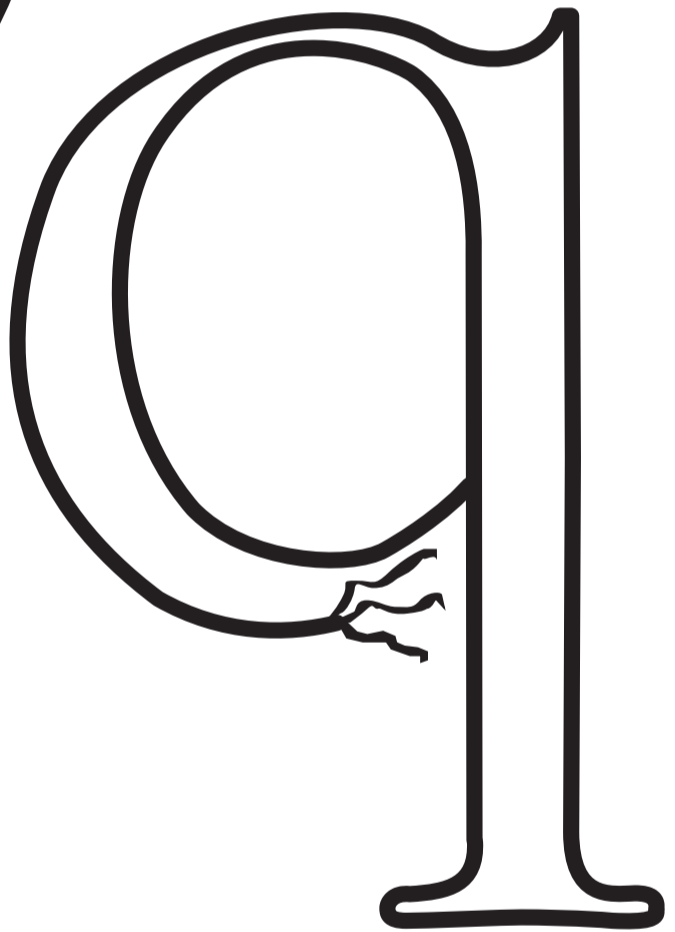
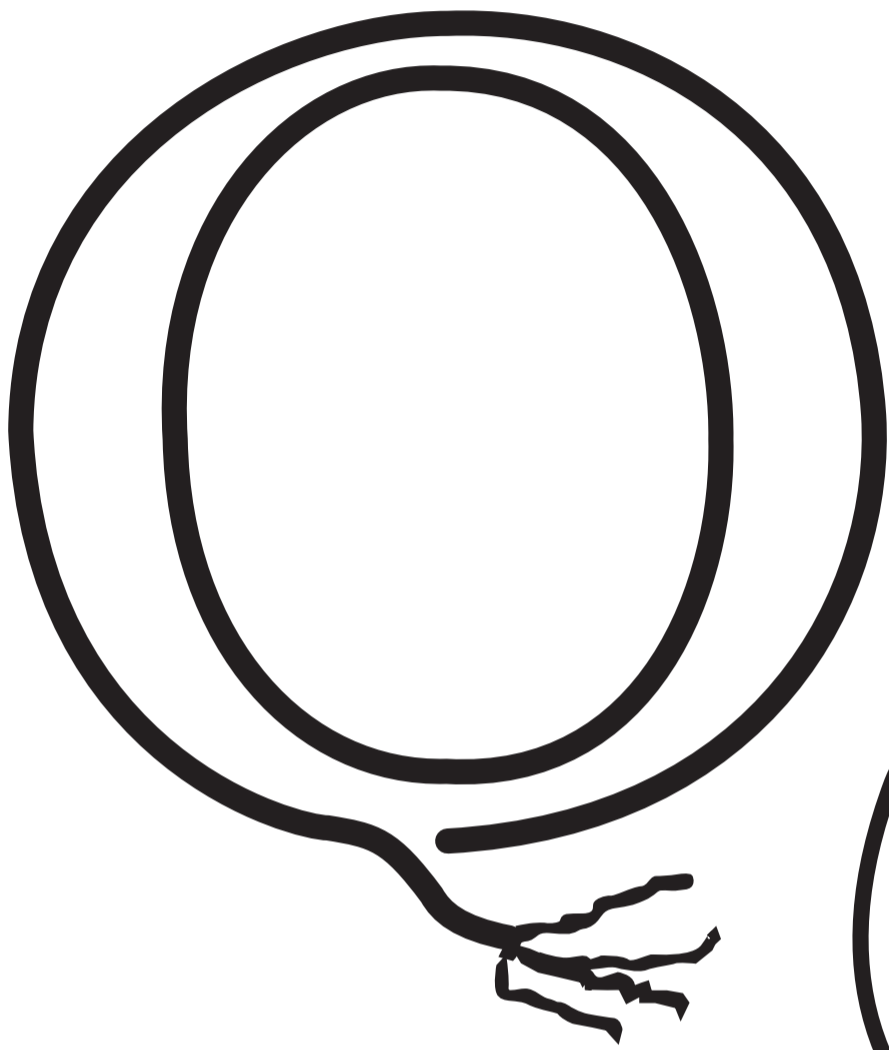


(Oo)
Cecilie Davidsen

curvy, bouncy, playful



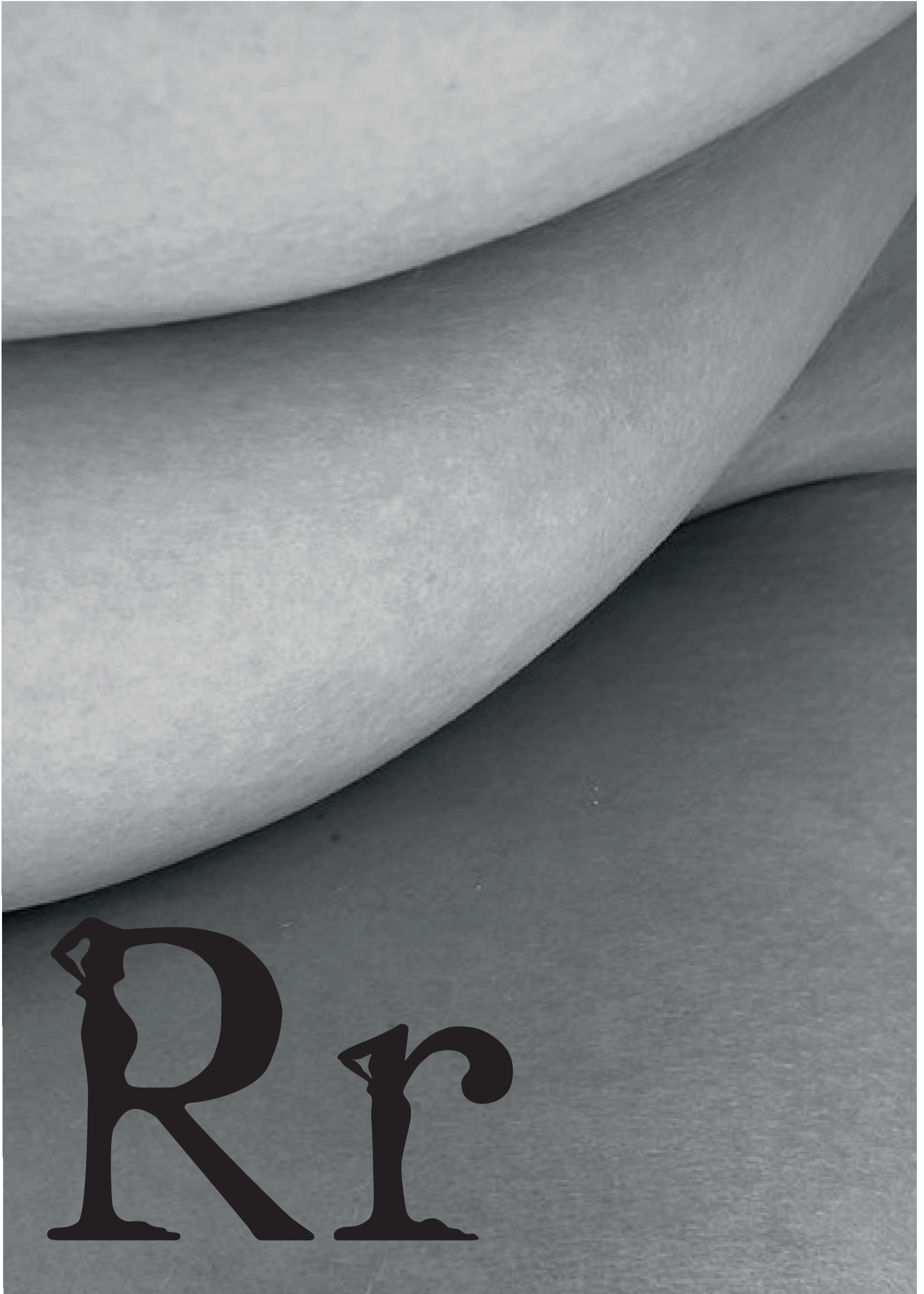
(Pp)
Lukas Blazek



(Qq)

Alexandra Haavardsson Gates

curvy, feminin, elegant



(Rr)

Mathilde Gottenborg Clausen

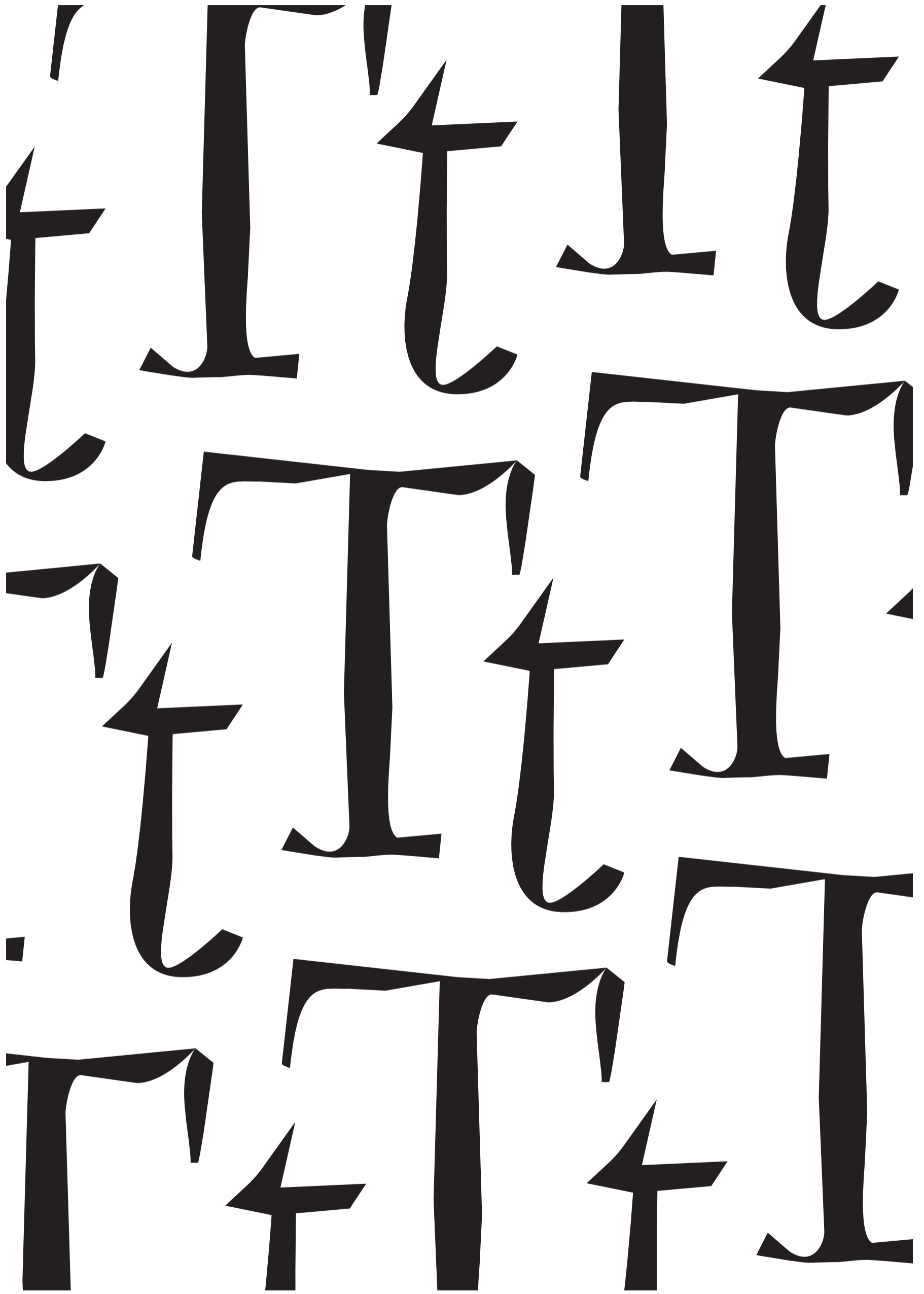
jagged, displaced, tense



(Ss)

Emily Howkins Lange

beautiful, classy, flotte fødder



(Tt)
Otto Faber

cute, curvy, childish



(Uu)

Caroline Toft Frost



(Vv)

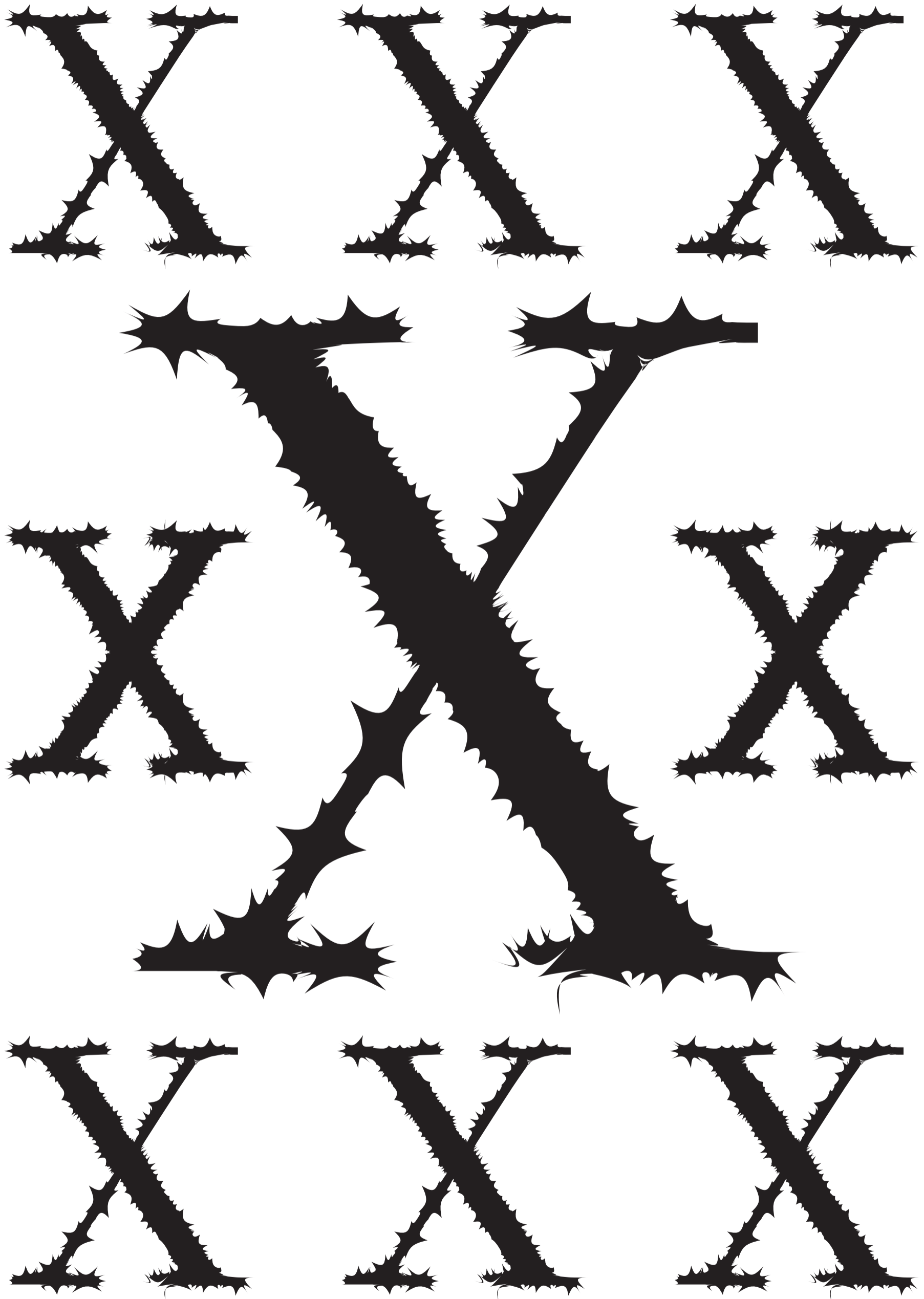
Line Mølsted Andersen

batman, fly, freedom



(Ww)

Malva Askerup

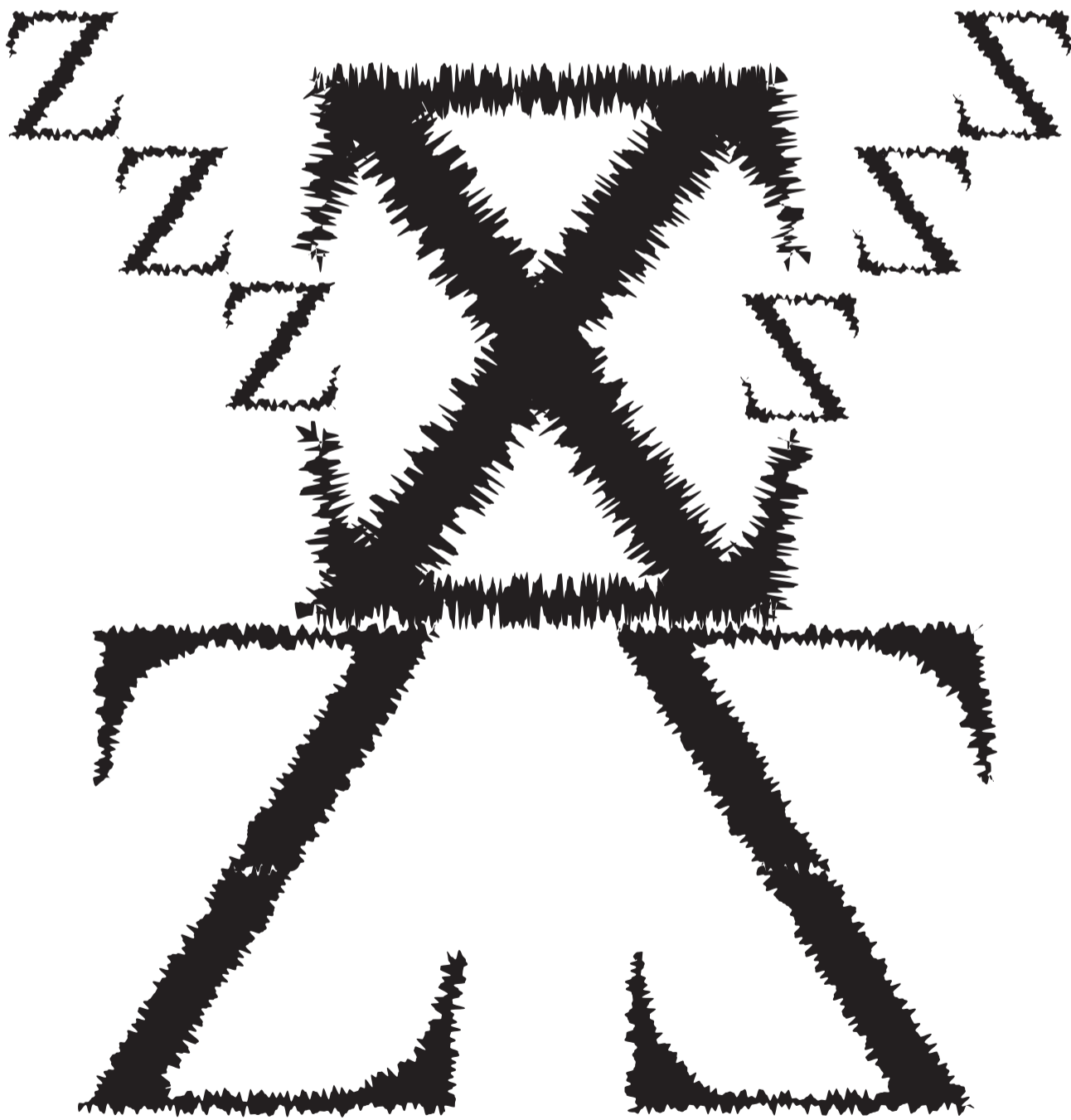
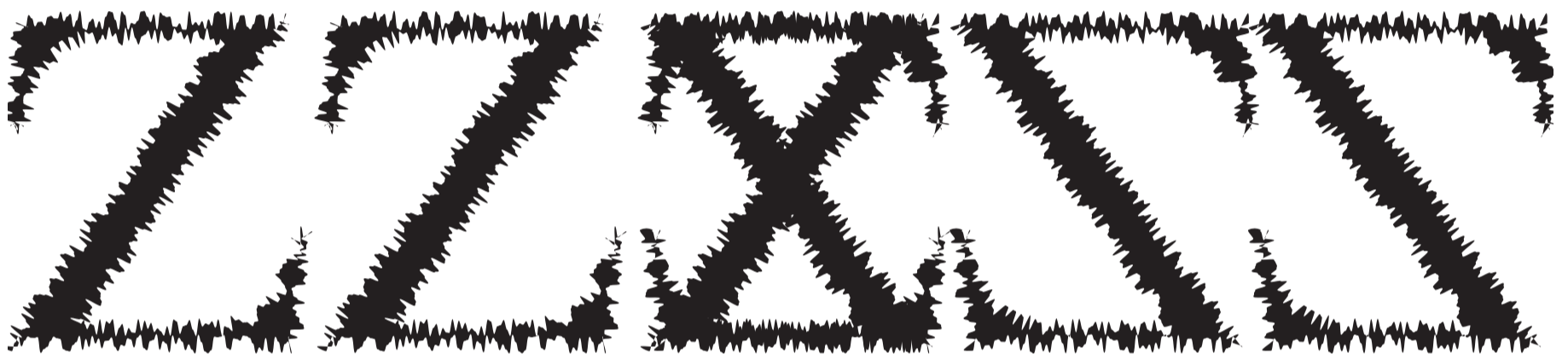
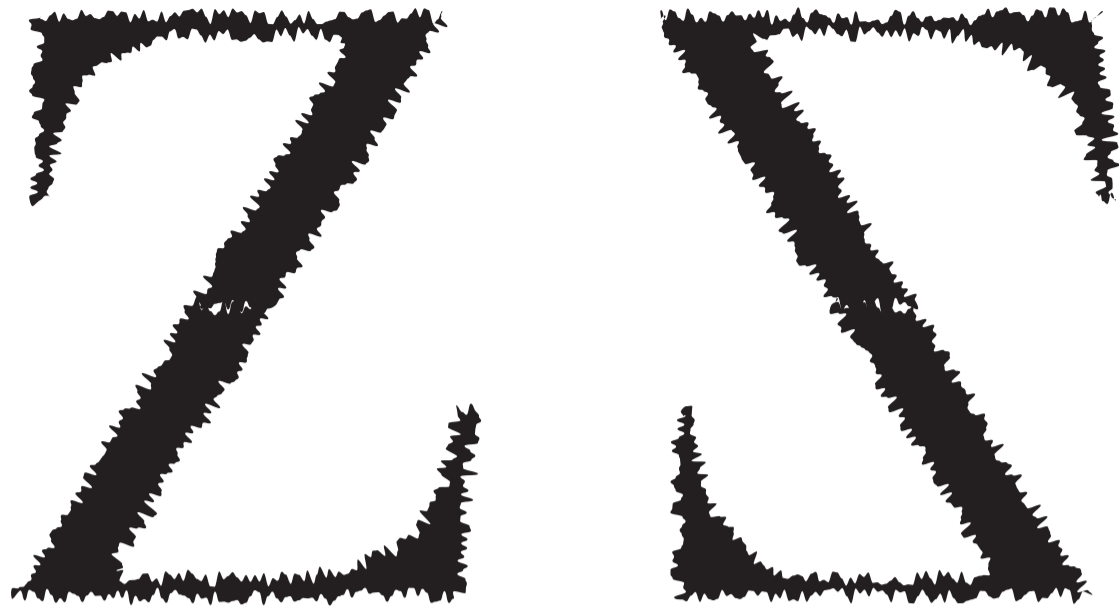


(Xx)
Kalle Barne

curvy, bold, relaxed



(Yy)
Niklas Ulrich-Tsalkos



(Zz)
Kalle Barne

Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Yy Zz

Contributions by:

Alexandra Haavardsson Gates, Amanda Kramme Guldbæk,
Anders Sveidahl, Caroline Toft Frost, Cecilie Davidsen,
Christine Lyngsø Jensen, Emilie Gürtler Jauert,
Emily Howkins Lange, Filippa Emilie Jensen,
Julie Heede Kalenberg, Kalle Barne, Katrine Krogsgård Larsen,
Line Mølsted Andersen, Linnéa Kroglund, Louise Moradi,
Lukas Blazek, Malva Askerup, Mathilde Gottenborg Clausen,
Mikkel Skotte, Niklas Ulrich-Tsalkos, Nønne Nørgaard,
Otto Faber, Smilla Møller, Sofie Carla Bang

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fanfare is a platform and design studio for cross-disciplinary
collaboration and visual communication. Through an active
programme, fanfare generates, explores, and curates
environments for visual interactions.

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Colophon

Glossy

Krabbeeshnolm