

MOTIVO



MOTIVO

36PT

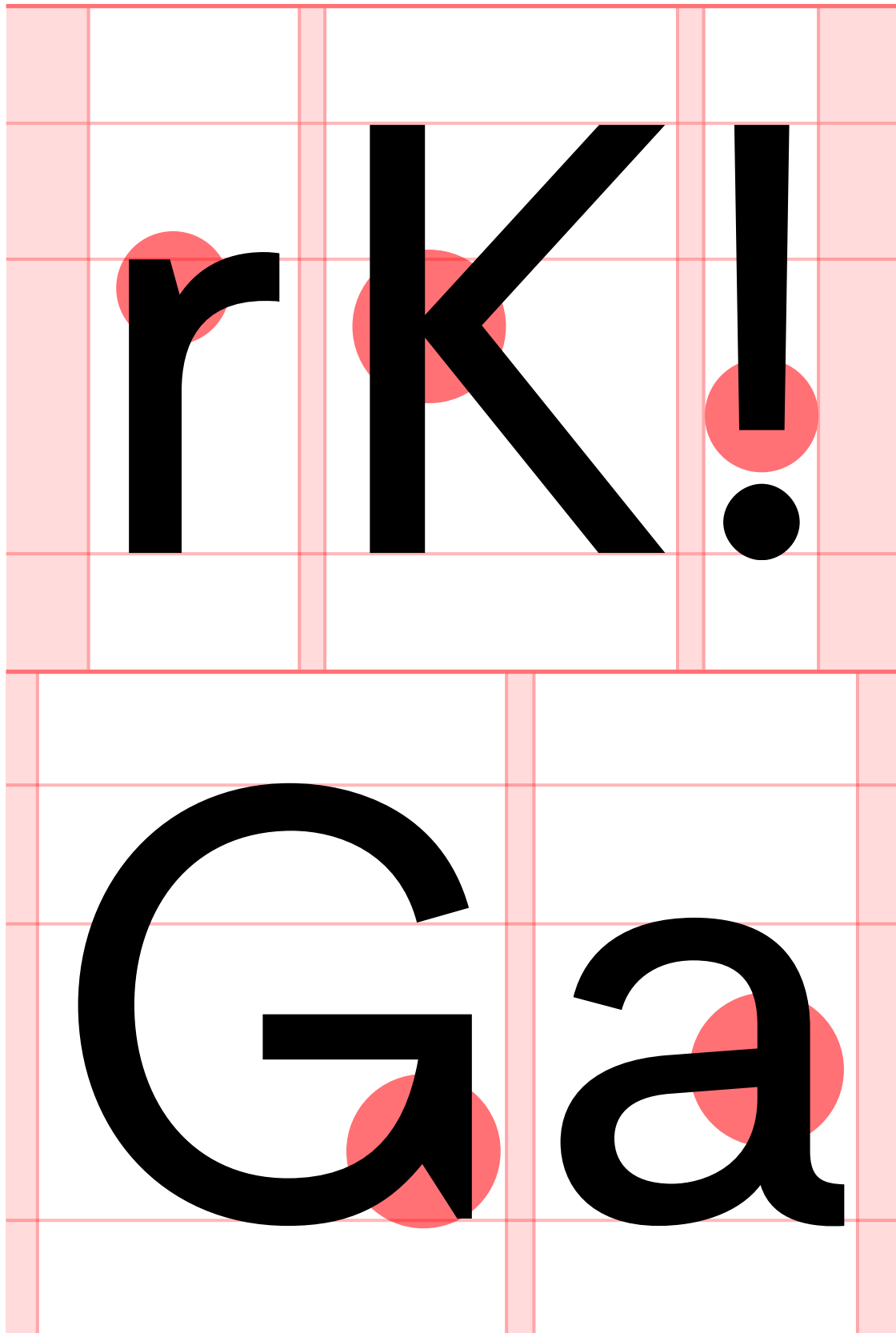
A SANS-SERIF IN TWO
(2) WEIGHTS – REGULAR
& BOLD EXPANDED
FOR WHISPIR.

R, r!

150PT

B. b?

150PT



- 1 Partially
CONFIRMED
- 2 Biometric
INTERDEPENDENCE
- 3 Algorithmic
SUPERSTRUCTURES
- 4 Recently
DECLASSIFIED
- 5 Mid-performance
COMPUTER
- 6 Recognition
SYSTEMS
- 7 Biometric Zoos
EXPERIMENTAL
- 8 Evidence
EFFEMINATE

Aa

Aa

acquires acquires

DEFAULT «a»

52PT

ALTERNATE «ɑ»

52PT

acquires another occupation. A

DEFAULT «a»

24PT

acquires another occupation. A

ALTERNATE «ɑ»

24PT

acquires another occupation. A secret one. Alongside the removals, his company

DEFAULT «a»

15PT

acquires another occupation. A secret one. Alongside the removals, his company

ALTERNATE «ɑ»

15PT

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DEFAULT «a»

12PT

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ALTERNATE «ɑ»

12PT

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DEFAULT «a»

9PT

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9PT

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DEFAULT «a»

7PT

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DEFAULT «a»

6PT

ALTERNATE «ɑ»

6PT

REGULAR

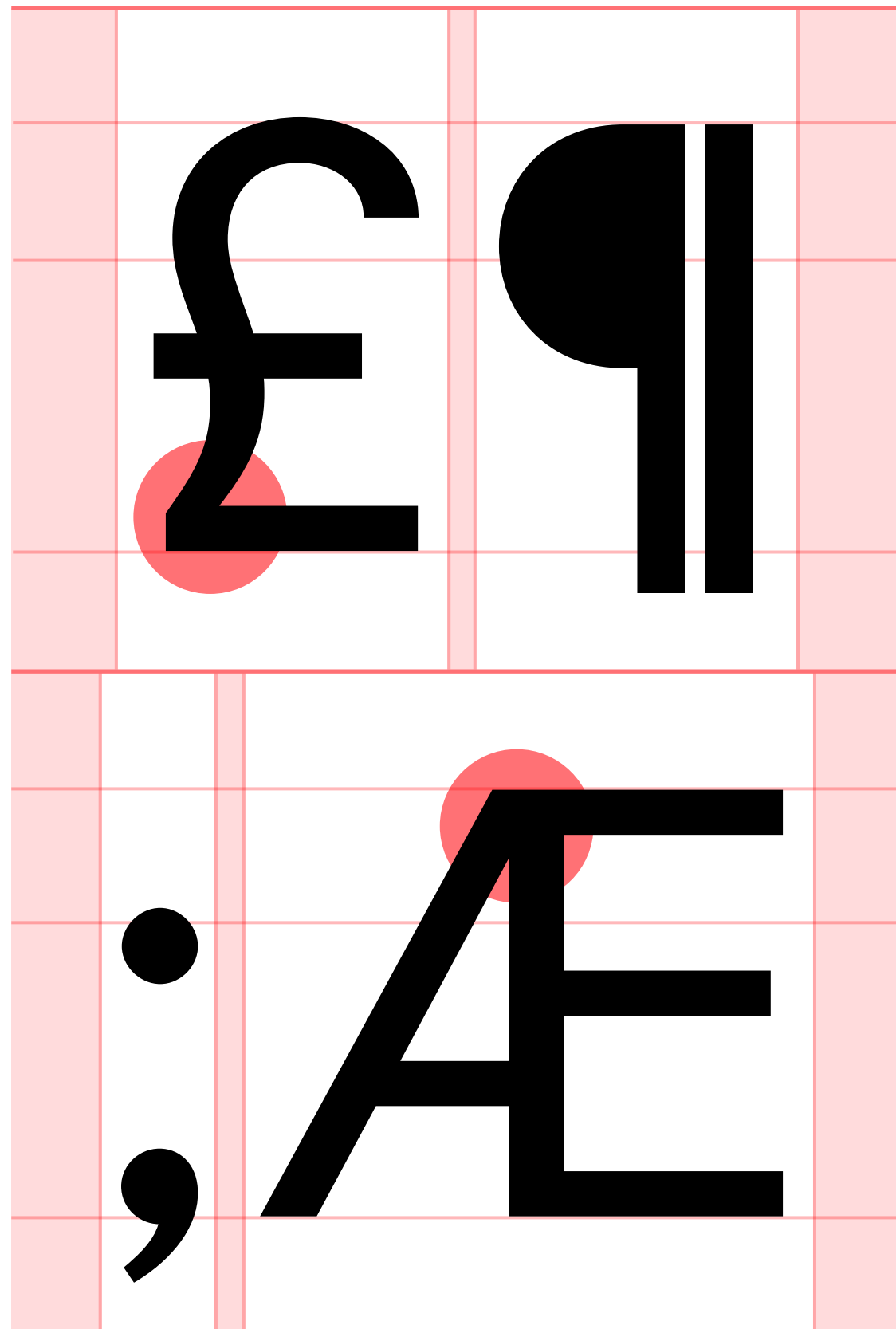
72PT

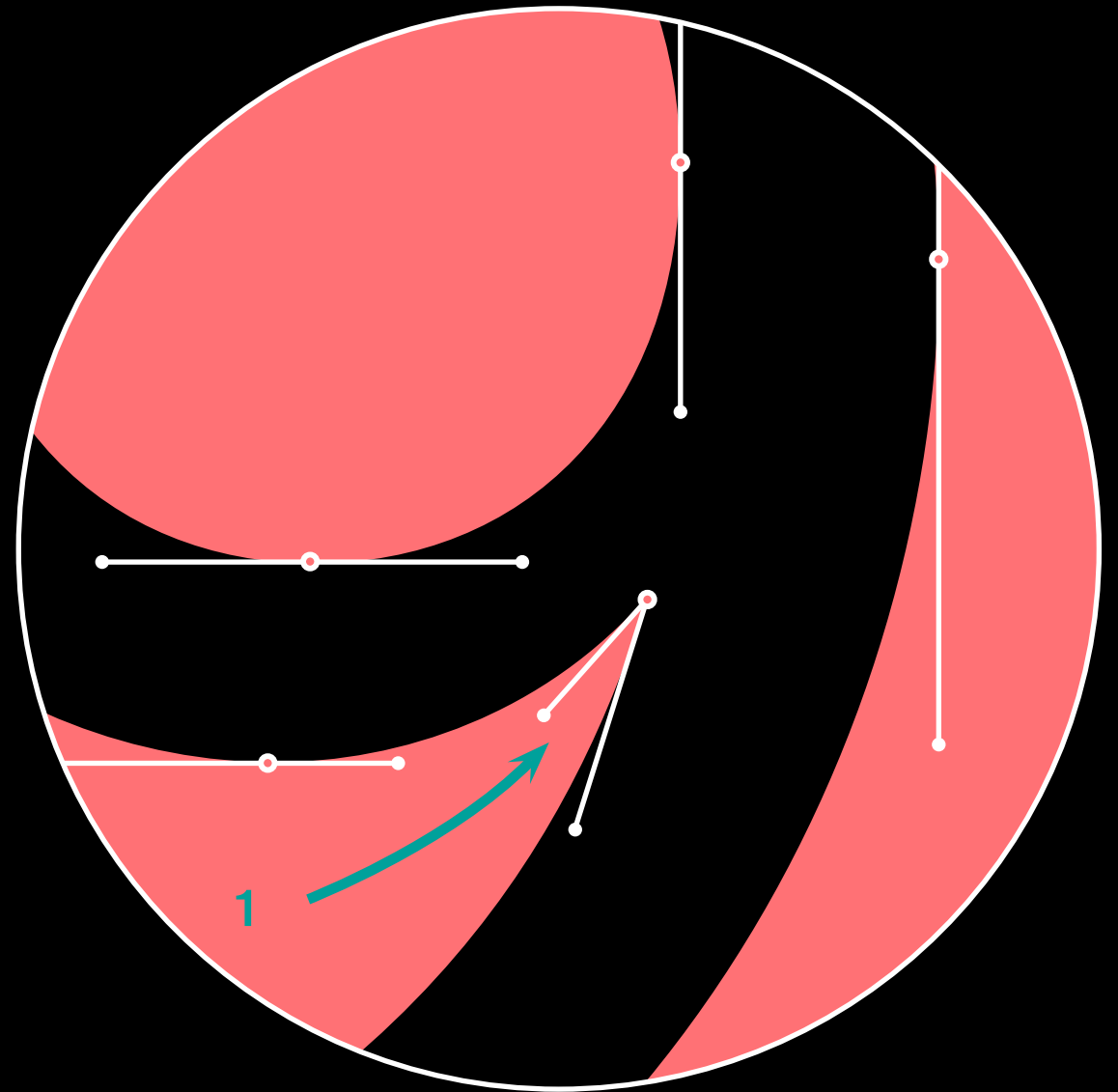
AaBbCc 123

456 DdEeFf

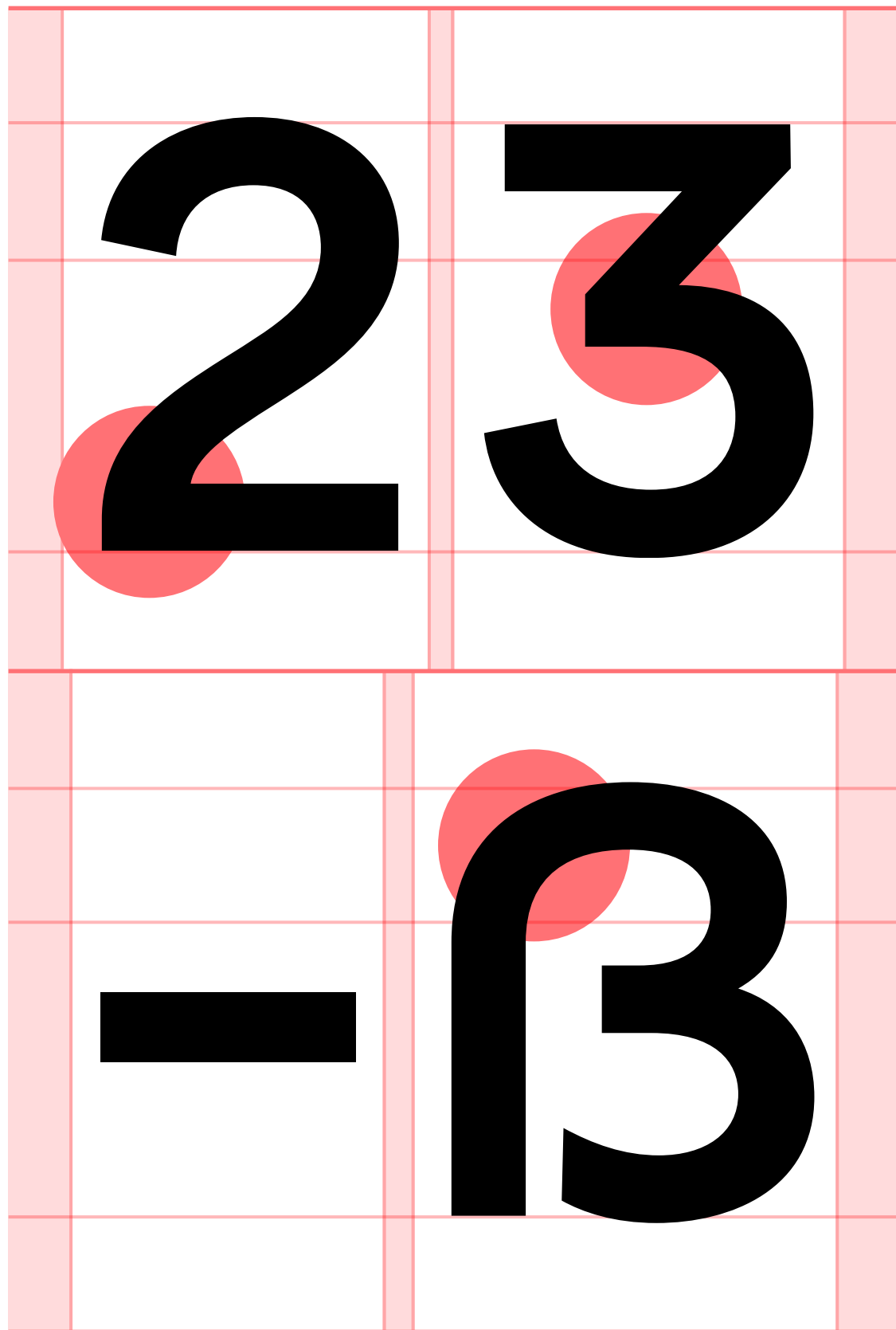
GgHhIi 789

&0 JjKkLlMm





1. TAPERED JOIN IN «9» ALLEVIATES COLOUR



72pt

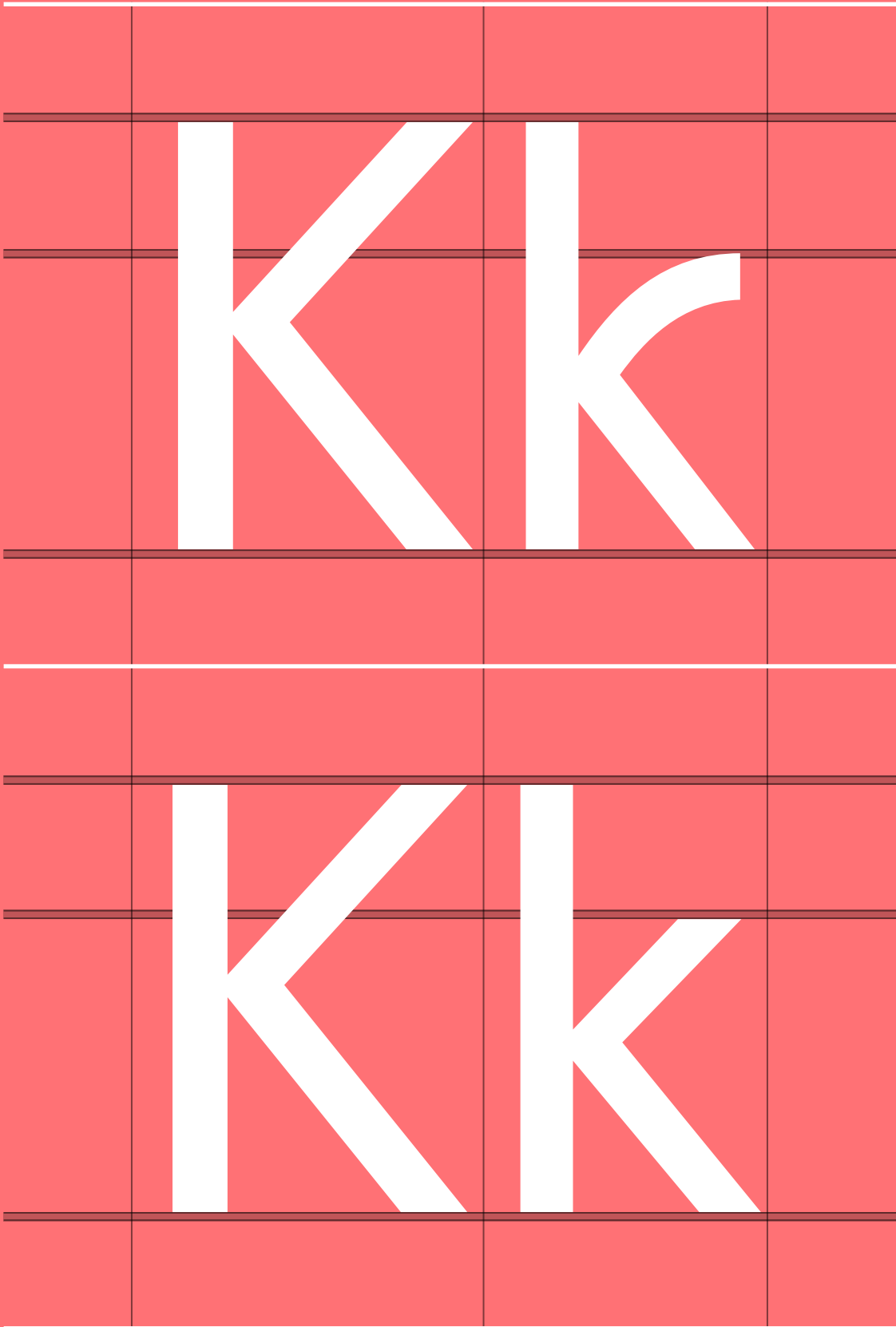
BOLD EXT

∞ Δ **AaBbCc**

DdEeFf √ ∂

Π Ω **GgHhIi**

JjKkLlMm Σ π



thinking thinking

DEFAULT «k» 54PT ALTERNATE «k» 54PT

thinking back to that time when,

DEFAULT «k» 24PT ALTERNATE «k» 24PT

thinking back to that time when,

thinking back to that time when, he was sure, the world belonged to him. He'd

DEFAULT «k» 15PT ALTERNATE «k» 15PT

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DEFAULT «k» 12PT ALTERNATE «k» 12PT

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DEFAULT «k» 9PT ALTERNATE «k» 9PT

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DEFAULT «k» 5PT ALTERNATE «k» 5PT

REGULAR

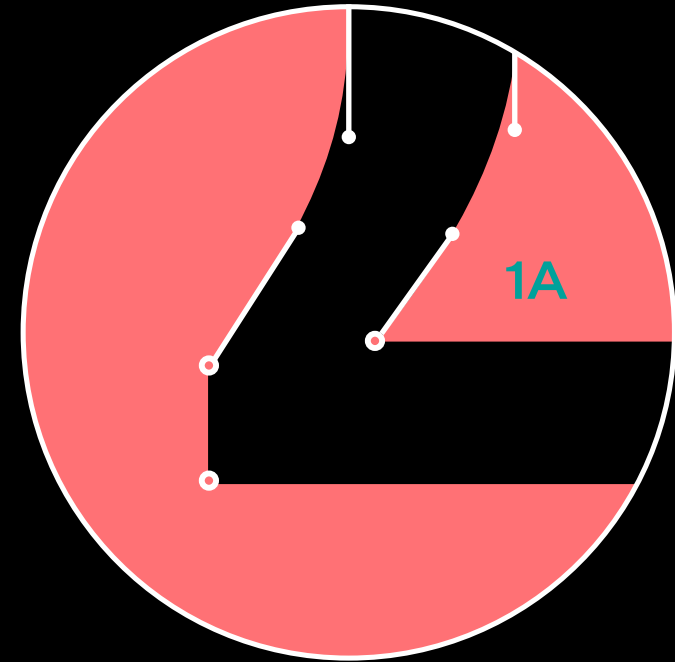
72PT

NnOoPp ● ●

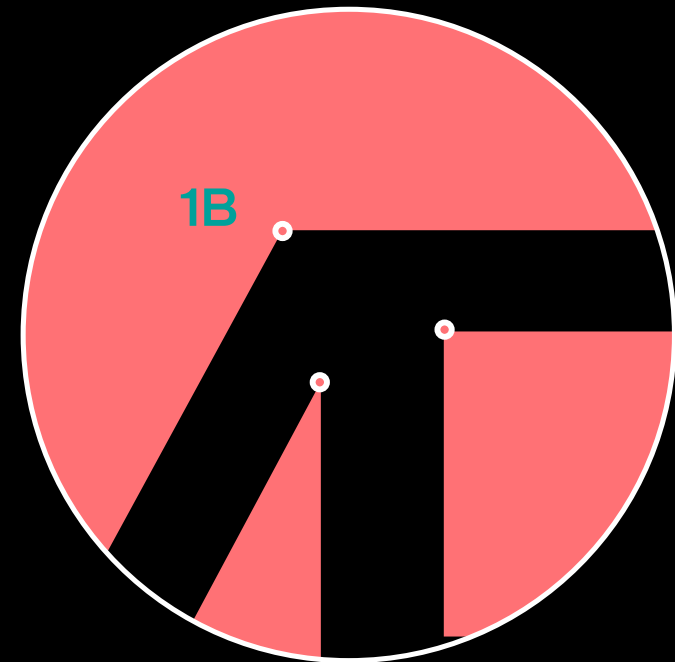
■ ■ QqRrSs

TtUuVv ▲ ▲

... WwXxYyZz



1A. «E» LOW CONTRAST JOIN



1B. «E» LOW CONTRAST JOIN

M o

Motiv

Motivo for

Motivo for Whispir by

Motivo for Whispir by Colophon Foundry

Motivo for Whispir by Colophon Foundry, 2017 – 2018. This is

Motivo for Whispir by Colophon Foundry, 2017 – 2018. This is Motivo Regular!

Motivo for Whispir by Colophon Foundry, 2017 – 2018. This is Motivo Bold Extended, usable for display and text





MOTIVO Regular Uppercase
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

MOTIVO Regular Lowercase
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

MOTIVO Regular Accents
Á Â Ã Ä Å Æ Ç Đ É Ê Ë
È Í Î Ï Ì Ł Ñ Ó Ô Ö Ò Ø
Õ Œ Þ Š Ú Û Ü Ù Ý ÿ Ž á
â ä à å ã æ ç đ é ê ë è
ı í î ï ì ł ñ ó ô ö ò ø
õ œ þ š ß ú û ü ù ý ÿ ž

MOTIVO Regular Numbers
0 1 2 3 4 5 6 7 8 9 0 1
2 3 4 5 6 7 8 9 1 2 3 ½
¼ ¾

MOTIVO Regular Ligatures
ff fi fl

MOTIVO Regular Alternates
a á â ä à å ã æ g k k y
ý ÿ

MOTIVO Regular Punctuation & Symbols
. , : ; ... ! ; ? ; · • *
/ \ () { } [] () {
} [] - - - _ , ” “ ” ‘
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● ● ■ ■ ▲ ▲ @ & ¶ § ™ °
| | † ‡ ℓ e - “ ” ‘ ’ “ ”
^ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˆ ˜ ˘ ˙ ˚ ˛
^ “ ” ‘ ’ “ ” - , ° ~ “ ” ‘ ’
’ “ ” ^ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˆ ˜ ˘ ˙ ˚ ˛
× × × × × × × × × × × × × ×

MOTIVO Bold Extended Uppercase
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

MOTIVO Bold Extended Lowercase
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

MOTIVO Bold Extended Accents
Á Â Ã Ä Å Æ Ç Đ É Ê Ë
È Í Î Ï Ì Ł Ñ Ó Ô Ö Ò Ø
Õ Œ Þ Š Ú Û Ü Ù Ý ÿ Ž á
â ä à å ã æ ç đ é ê ë è
ı í î ï ì ł ñ ó ô ö ò ø
õ œ þ š ß ú û ü ù ý ÿ ž

MOTIVO Bold Extended Numbers
0 1 2 3 4 5 6 7 8 9 0 1
2 3 4 5 6 7 8 9 1 2 3 ½
¼ ¾

MOTIVO Bold Extended Ligatures
ff fi fl

MOTIVO Bold Extended Alternates
a á â ä à å ã æ g k k y
ý ÿ

MOTIVO Bold Extended Punctuation & Symbols
. , : ; ... ! ; ? ; · • *
/ \ () { } [] () {
} [] - - - _ , ” “ ” ‘
, « » < > " ' a o π φ α
\$ € f £ ¥ • / + - × ÷ =
≠ > < ≥ ≤ ± ≈ - ~ ^ ∞ ∫
Ω Δ Π Σ √ ∂ μ % ‰ © ® ◊
● ● ■ ■ ▲ ▲ @ & ¶ § ™ °
| | † ‡ ℓ e - “ ” ‘ ’ “ ”
^ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˆ ˜ ˘ ˙ ˚ ˛
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’ “ ” ^ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˆ ˜ ˘ ˙ ˚ ˛
× × × × × × × × × × × × × ×

b

we

we ne

We need to

We need to be part of th

We need to be part of the pack, to have a role

We need to be part of the pack, to have a role and a status, We need

We need to be part of the pack, to have a role and a status, We need not feel, as millen

We need to be part of the pack, to have a role and a status, We need not feel, as millenials are sometimes said to feel, tha



target

DEFAULT «g»

52PT

target

ALTERNATE «g»

52PT

target onto a pedestal alongside

DEFAULT «g»

24PT

target onto a pedestal alongside

ALTERNATE «g»

24PT

target onto a pedestal alongside the gods and goddesses pictured in the

DEFAULT «g»

15PT

target onto a pedestal alongside the gods and goddesses pictured in the

ALTERNATE «g»

15PT

target onto a pedestal alongside the gods and goddesses pictured in the advertisement: rich, successful, beautiful, pampered, young and above

DEFAULT «g»

12PT

target onto a pedestal alongside the gods and goddesses pictured in the advertisement: rich, successful, beautiful, pampered, young and above

ALTERNATE «g»

12PT

target onto a pedestal alongside the gods and goddesses pictured in the advertisement: rich, successful, beautiful, pampered, young and above all disdainful and self-absorbed. The covert message, as the pouting model looks

DEFAULT «g»

9PT

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ALTERNATE «g»

9PT

target onto a pedestal alongside the gods and goddesses pictured in the advertisement: rich, successful, beautiful, pampered, young and above all disdainful and self-absorbed. The covert message, as the pouting model looks straight through you and past you, is the exact opposite. It tells you that you are nothing, not even worth the contempt of the persona on the pedestal. You are, as it were,

DEFAULT «g»

7PT

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ALTERNATE «g»

7PT

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DEFAULT «g»

6PT

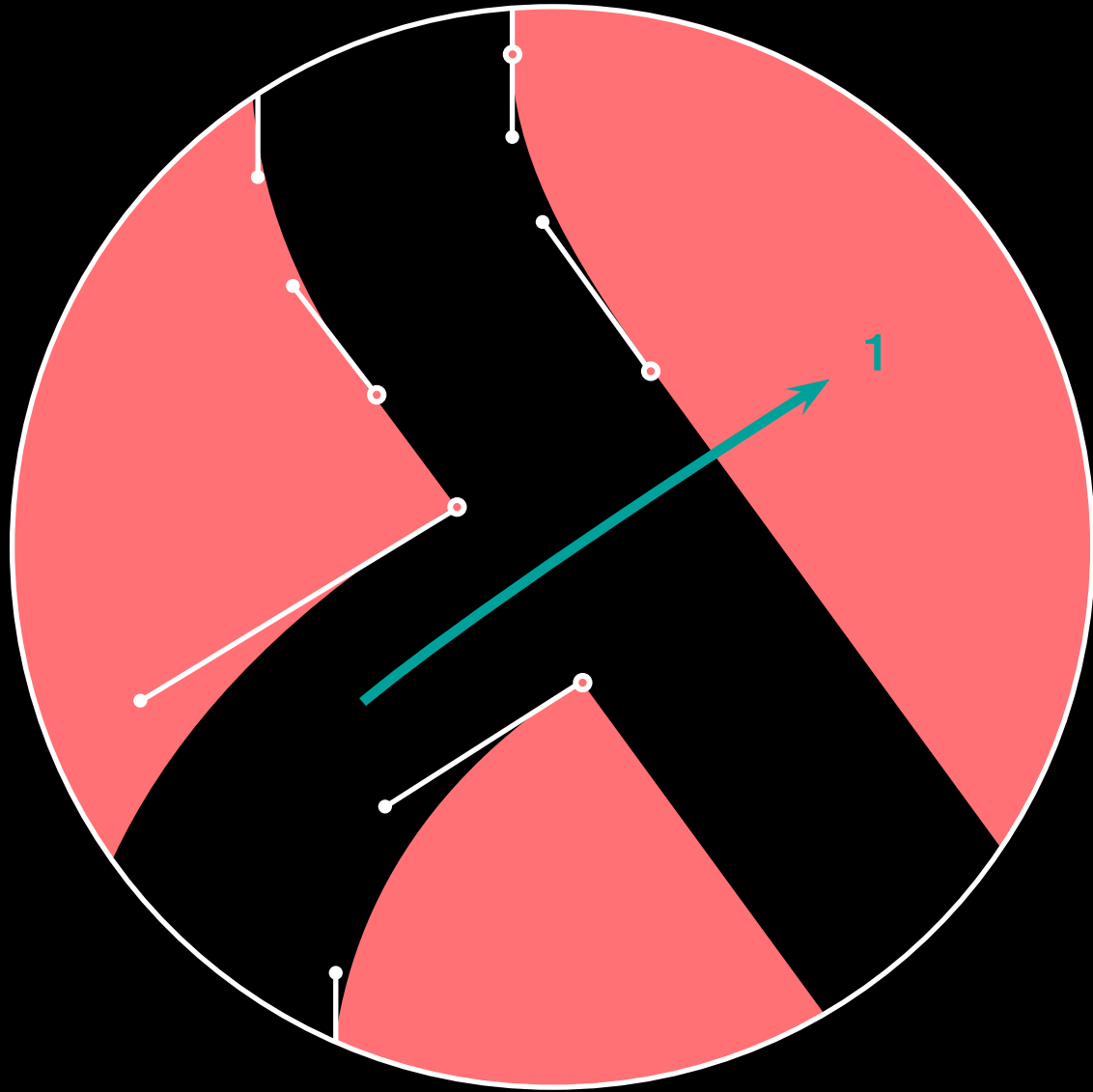
you, is the exact opposite. It tells you that you are nothing, not even worth the contempt of the persona on the pedestal. You are, as it were, annihilated. But then, at the very moment of your abasement, lo and behold, a magic ointment is on

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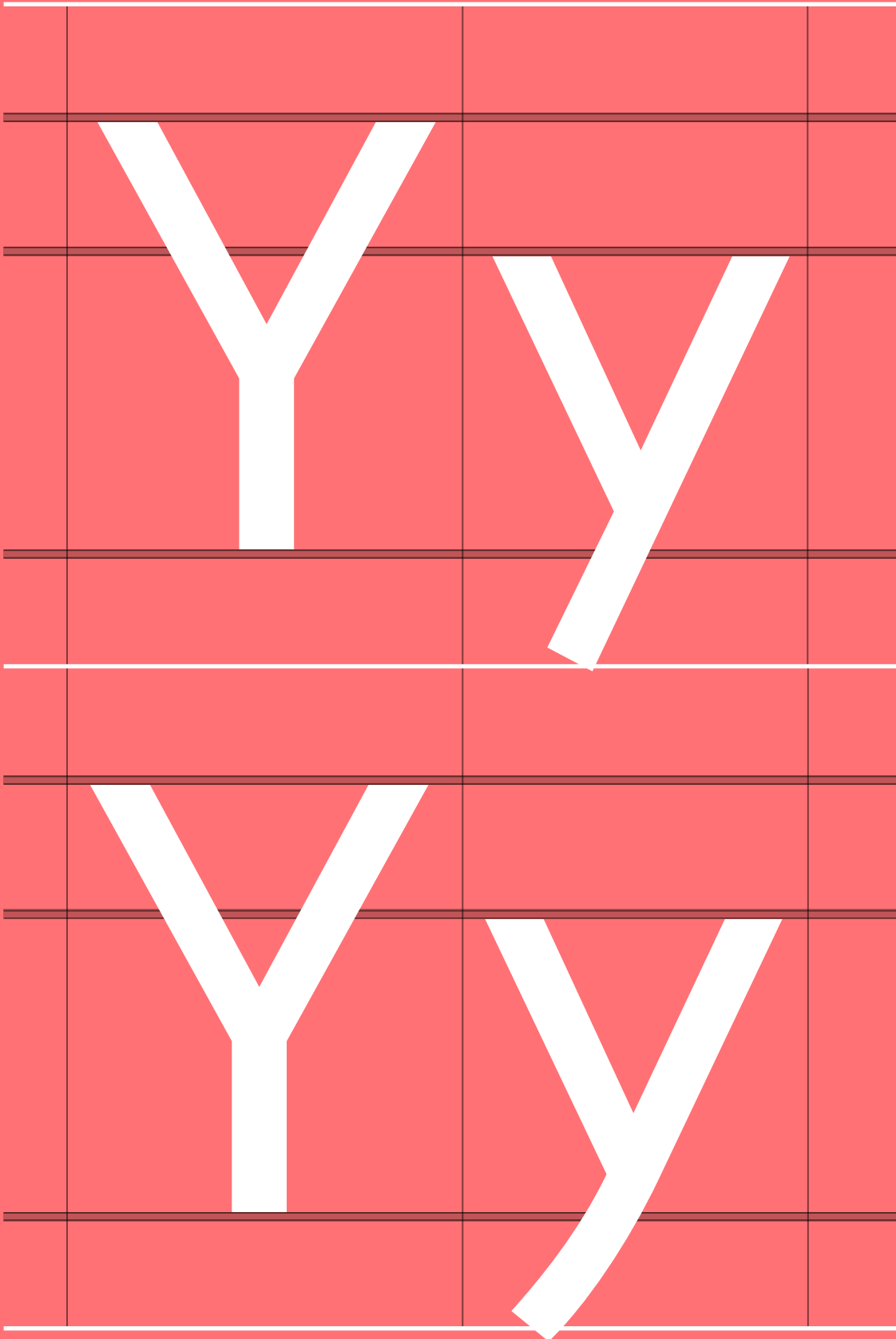
1. OPEN «&» AMPERSAND

CAP HEIGHT

X-HEIGHT

BASELINE





young,

DEFAULT «y»

52PT

young,

ALTERNATE «y»

52PT

young,
schoolmasters

DEFAULT «y»

24PT

young,
schoolmasters

ALTERNATE «y»

24PT

young, schoolmasters liked to say things like “You’ve let the school down, you’ve let me

DEFAULT «y»

15PT

young, schoolmasters liked to say things like “You’ve let the school down, you’ve let me

ALTERNATE «y»

15PT

young, schoolmasters liked to say things like “You’ve let the school down, you’ve let me down, but most of all you’ve let yourself down,

DEFAULT «y»

12PT

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ALTERNATE «y»

12PT

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DEFAULT «y»

9PT

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9PT

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DEFAULT «y»

7PT

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DEFAULT «y»

6PT

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ALTERNATE «y»

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6PT

BOLD EXT

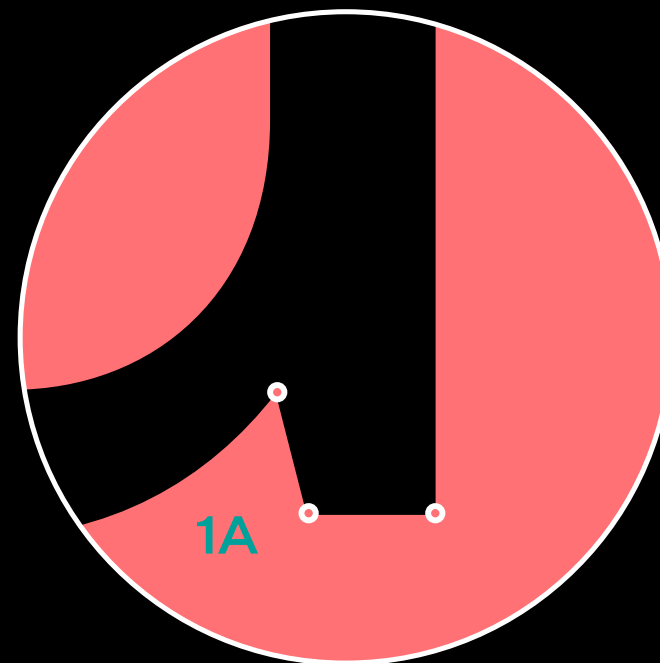
72PT

#^{1/4} NnOoPp

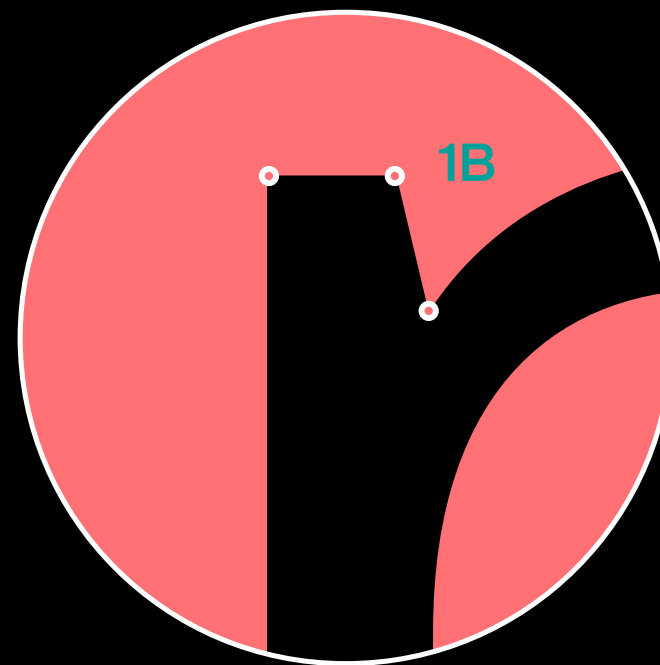
QqRrSs $\Delta^{1/2}$

$\Pi^{3/4}$ TtUuVv

XxYyZz $\%$



1A. «u» TAPERED TERMINALS



1B. «n» TAPERED TERMINALS

EXISTENCE OF DNA

CAPISCE Regular 60PT

We've known about the existence of DNA since 1869, when the Swiss physician FRIEDRICH MIESCHER first isolated what he called "nuclein" from white blood cells. While there was supposition that these nuclein played some role in heredity, it wasn't until 1953, when FRANCIS CRICK and JAMES WATSON first observed DNA's inimitable helix shape, that we began to understand how this chain of miscellaneous molecules might describe the very nature of our being. (When they realised what they were looking at, CRICK was reported to have burst into CAMBRIDGE'S EAGLE PUB yelling that they'd "discovered the secret of life".)

James
WATSON

Francis
CRICK

DISCOVERED
the SECRET
of life

AFTERWORD

This year we saw an opportunity to make a bold statement about our identity and what it stands for. We took action and launched project 'CAPISCE' – Do you understand? We sought to cut through the noise and industry hype to identify what really matters to us. Our purpose was to start the process by putting a stake in the ground.

Given our ambitions, we opted to partner with creative minds expert in the art and science of font design. Working in partnership with Colophon Foundry this way enabled us to concentrate on the development of a distinct visual language, starting from the most ubiquitous yet often invisible brand building blocks – our typefaces.

OUR THINKING

At a time when the world is awash with generic technology companies and same same templated websites, our approach and objective has been to breathe life into our story with our own distinctive tone of voice.

CAPISCE (ITALIAN)

'Do you understand?'

3rd person conjugation used to ask if a message, has been understood.

We started with a serif. CAPISCE is expressive and opinionated. CAPISCE isn't for everyone, and it doesn't try to be. A self-assured and confident attitude resonates throughout this idiosyncratic serif. While, subtle self-referential features invite a more nuanced interpretation of CAPISCE's unique qualities.

MOTIVO (SPANISH / ITALIAN)

For motive, or reason.

Noun. That which excites to action, determines choice.

Our sans family, is the reasonable cousin of CAPISCE. It's a carrier of information, but is equally required to persuade,

advise and influence. The balance and harmony of two font companions visually communicates a holistic and rounded personality; strong enough to accommodate difference, complexity and occasional awkwardness with conviction.

CONNECTING THE DOTS

The conceptual premise for CAPISCE and MOTIVO comes from the most elemental form of the dot. The dot is a universal communications device – from Morse code to Braille, to the ubiquitous period; it is embedded in contemporary life, from traffic lights to train maps. It delineates our thoughts and punctuates our feelings. It is the first piece of punctuation we learn and use.

A key point of departure for the evolution of our visual identity has been the circular form. The study of this symmetric shape has been instrumental within the domains of geometry, astronomy and theology, it forms the basis of the wheel and modern machinery. It's beauty lies in its ability to be singular and pure, yet both unstable and dynamic – it has no beginning or end. The circle embodies a higher conception of humanity, and we see this natural tension manifest every day. People spontaneously arrange themselves in a circle in order to examine something together or communicate. From the camp fire to the Colosseum, circles have played a seminal role in facilitating effective engagement and communication.

FULL CIRCLE



In response to our enduring interest in the qualities of the circle, we investigated classical Latin alphabet proportions. In traditional roman serifs, the proportions of the «O» determine many character widths. This builds the essential structural forms that influence the features and characteristics of the typeface.

IDENTITY LIVES IN THE DETAILS

Discretely detailed inktraps in the Text weight of CAPISCE ensure legibility is maintained across the optical size spectrum. Micro becomes macro, while the DISPLAY weight reverses this concept, turning macro to micro.

Contrast is maintained with the subtle differentiation of weight within the letter-forms. Within the TEXT weight, there is a decrease in contrast. This assists in creating a consistent 'colour' or 'texture' for passages of text. At small sizes, higher contrast can become illegible, whilst reduced contrast forms maintain their stability.

The DISPLAY weight opposes these goals to instead exaggerate contrast, intuitively both alluding to and necessitating an increased scale of application. Furthermore, the suggestion of a writing implement was revisited in CAPISCE DISPLAY, where terminals take on a sharper, more tooled impression than their Text counterparts.

Structurally, the DISPLAY weight shifts its x-height and arch height, optimising its forms for large headline settings. Capisce TEXT's lower arch creates clearer silhouettes of each letter-form,

ABC abc
ABC abc *abc*

CAPISCE Display

CAPISCE Text + Italic

again aiding its clarity at small sizes. Broadly, **TEXT** is soft while **DISPLAY** is sharp.

Ligatures bring a distinct quality of character to the typeface, with forms such as the lowercase «f» – adding additional flourish, indulging a little in the opportunity for difference.

For **CAPISCE's Italic** cut, it was important to us that the letter-forms be of the 'true' italic genus, bringing heightened expression by referencing the flow of a human hand. **CAPISCE Italic** features several swash characters that inject enthusiasm and energy into word shapes.

STAND ALONE SANS-SERIF

When conceiving of the sans serif, we first looked into the Neo-Grotesque genre. We examined four stylistically similar sans serifs that emit different personalities; Neue Haas Grotesk, Neuzeit, Univers & Folio.

While initial conceptions were informed from proportions determined

by **CAPISCE**, it was important that **MOTIVO** gained an identity of its own – a personality with clear programmatic objectives for engagement and accessibility through utility.

PLAGIARISING BRUNO MUNARI

There once were a number of Bruno Munari books kicking around the office, an interesting and useful intellectual refuge over the years. The illustrations, diagrams, juxtapositions and insights teased us, and encouraged further investigation, almost promising to reveal secret associations and linkages. Our mood boards for our Sans were an unapologetic homage to Bruno Munari. The mechanics and purpose of these forms lent themselves to an aesthetic and disciplined approach to sans development.

Our references and respect for Munari, are not nostalgic, rather the sparks of memories and associations that we have used a departure points for

ABC abc
ABC abc

MOTIVO Bold Ex.

MOTIVO Regular

creating new possibilities and associations not yet imagined. Small features conceived of in this way inform much of the DNA of **MOTIVO**.

OPTIONS & ALTERNATES

MOTIVO offers some subtle variations of its texture for different purposes through the enabling of several 'stylistic sets'. These inbuilt features include alternate forms for lowercase «a», «g», and «k». With careful application, these alternates allow the text block to become more anonymous or more expressive as needed.

MORE THAN JUST NEW TYPEFACES

The consideration, synthesis and resolution of all these, small but critical details, has delivered a modern, holistically constructed and representative personality. This new typographical language lifts Whispir's identity to a new level of maturity and delivers us

the essential brand building blocks we sought to present our product, our story and our ideas – worldwide.

RESPECT WHERE RESPECT IS DUE

It has been the work of the talented people at Colophon Foundry that has helped us make visible what might have been merely imagined. Their unique perspectives challenged us often in this pursuit of ours. Their support, scholarship and critical eye, in all earnestness and seriousness, have contributed to an outcome we are proud of. For this milieu that we had only dreamed of, we respect and acknowledge you. From Colophon Foundry, Anthony Sheret and Edd Harrington, our friends Christopher Holt, Carlos Chavez and from Whispir, James Fazzino, Max Garrido, Sophie Hall, Joshua Loughland and Dennis Grauel. Thank you all ●

JEROMY WELLS

COLOPHON

WHISPIR

... is a cloud-based communications platform that uses cutting edge technology to bring all your communications channels like email, text messaging and web chatting together in one easily accessible space.

COLOPHON FOUNDRY

... is an international, award-winning type foundry based in London (UK) and Los Angeles (US). We create, pub-lish, and distribute high-quality retail and custom typefaces for analog and digital media.

AFTERWORD

Jeremy Wells, WHISPIR
whispir.com

PRINTED BY

SYL (Barcelona, Spain)
in Pantone 805 and [Pantone 3272](#)

TYPE FAMILIES

MOTIVO

2 weights, 2 styles

Regular

Bold Ext

REGULAR

BOLD EXT

CAPISCE

2 weights, 3 styles

Text

Italic

Display

TEXT

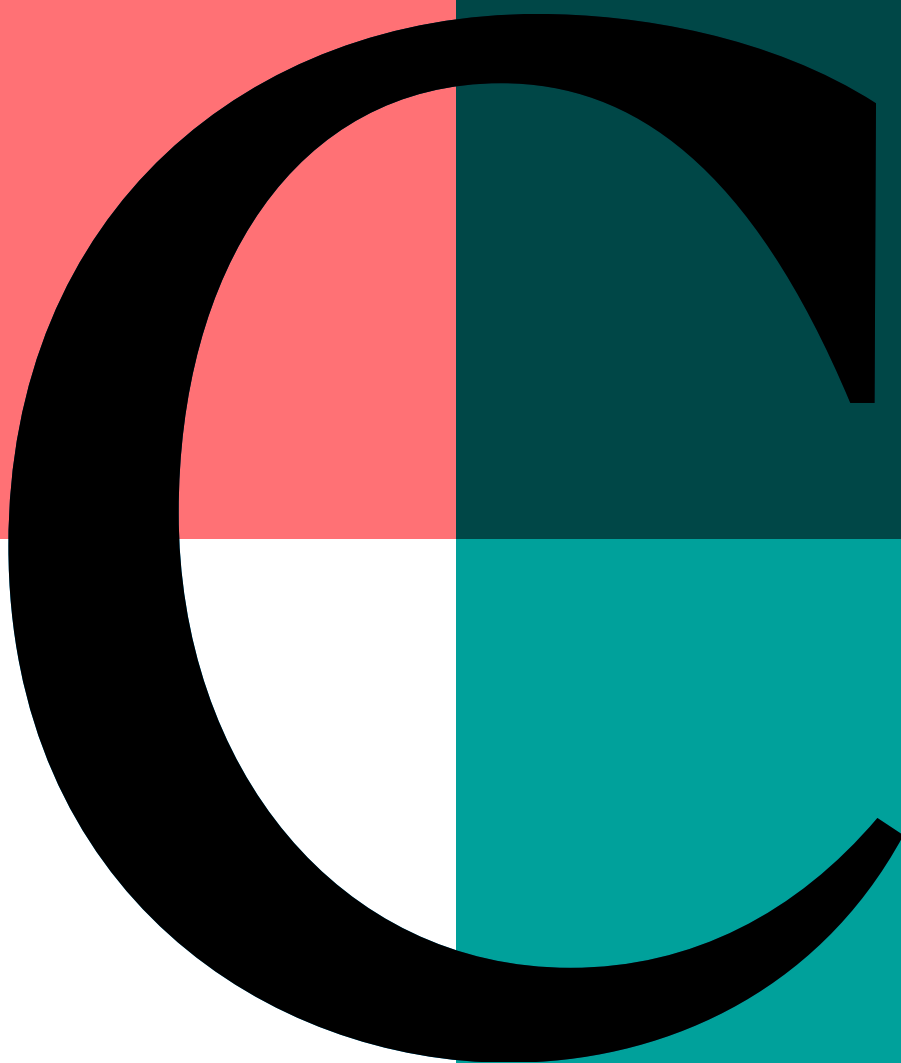
ITALIC

DISPLAY

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COLOPHON



CAPISCE

CAPISCE

36PT

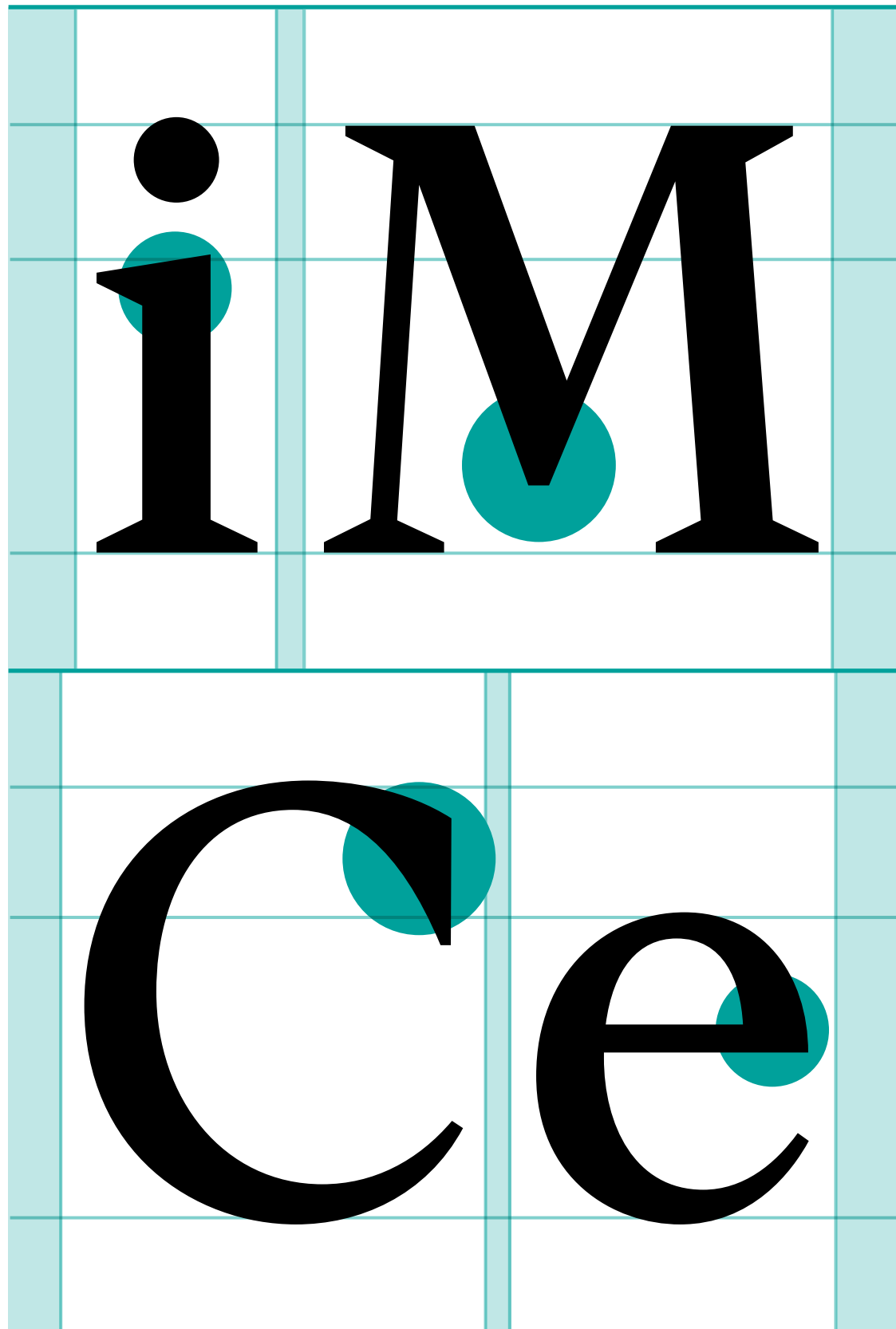
A SERIF IN TWO (2)
WEIGHTS – TEXT
+ *ITALIC* & DISPLAY
FOR WHISPIR.

T *I*, t *i* *
* is a teal asterisk symbol

150PT

D + d *
* is a teal asterisk symbol

150PT

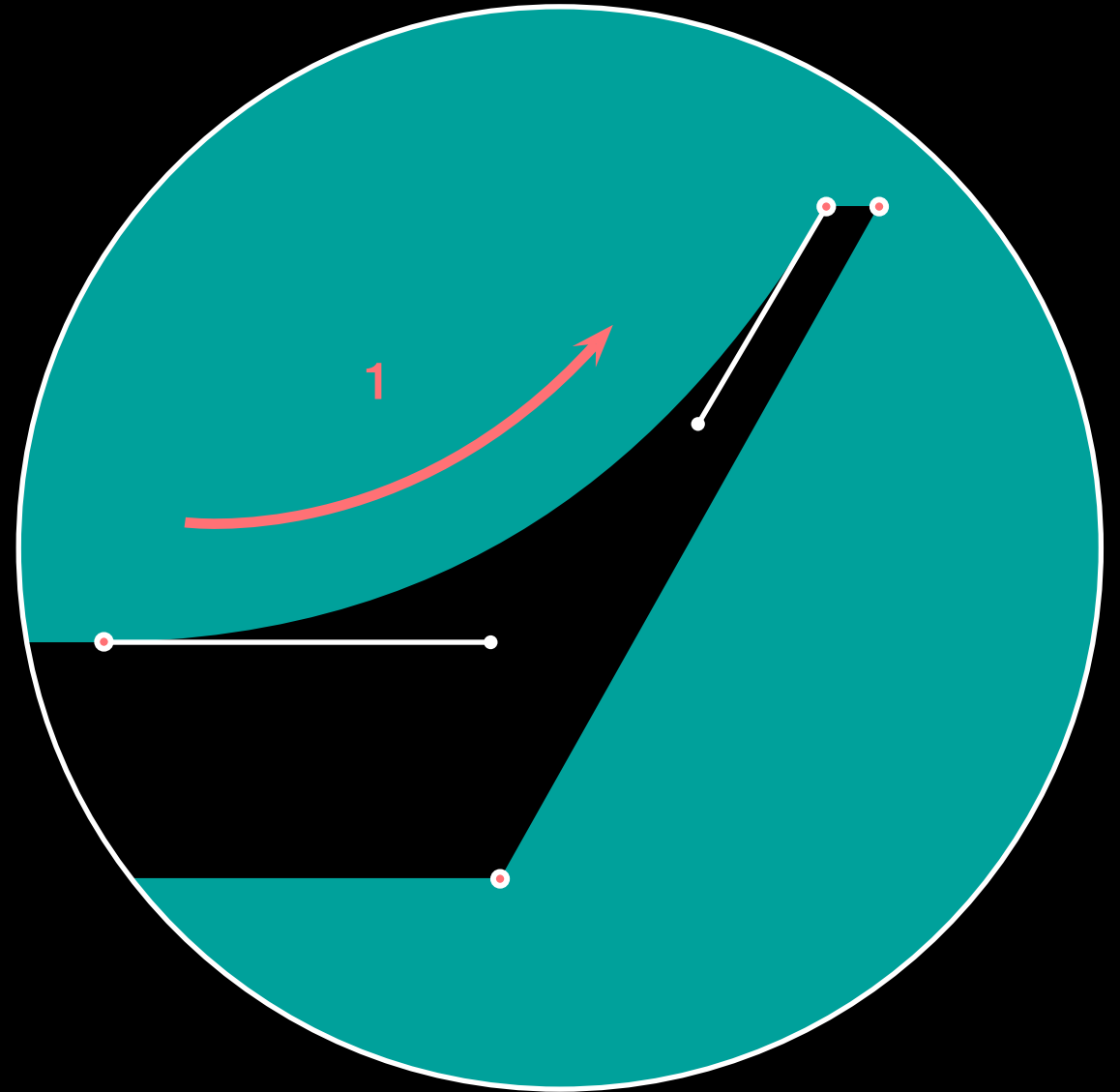


- 1 Region of
OUR LIVES
- 2 A symptom of the
SAME ISSUE
- 3 Something quite
STRUCTURAL
- 4 Let alone window
SHOPPING
- 5 Conceptual
POSITIONS
- 6 Practical versus
EMOTIONAL
- 7 Global warming
PHENOMENA
- 8 Definitely
NOT FALSE

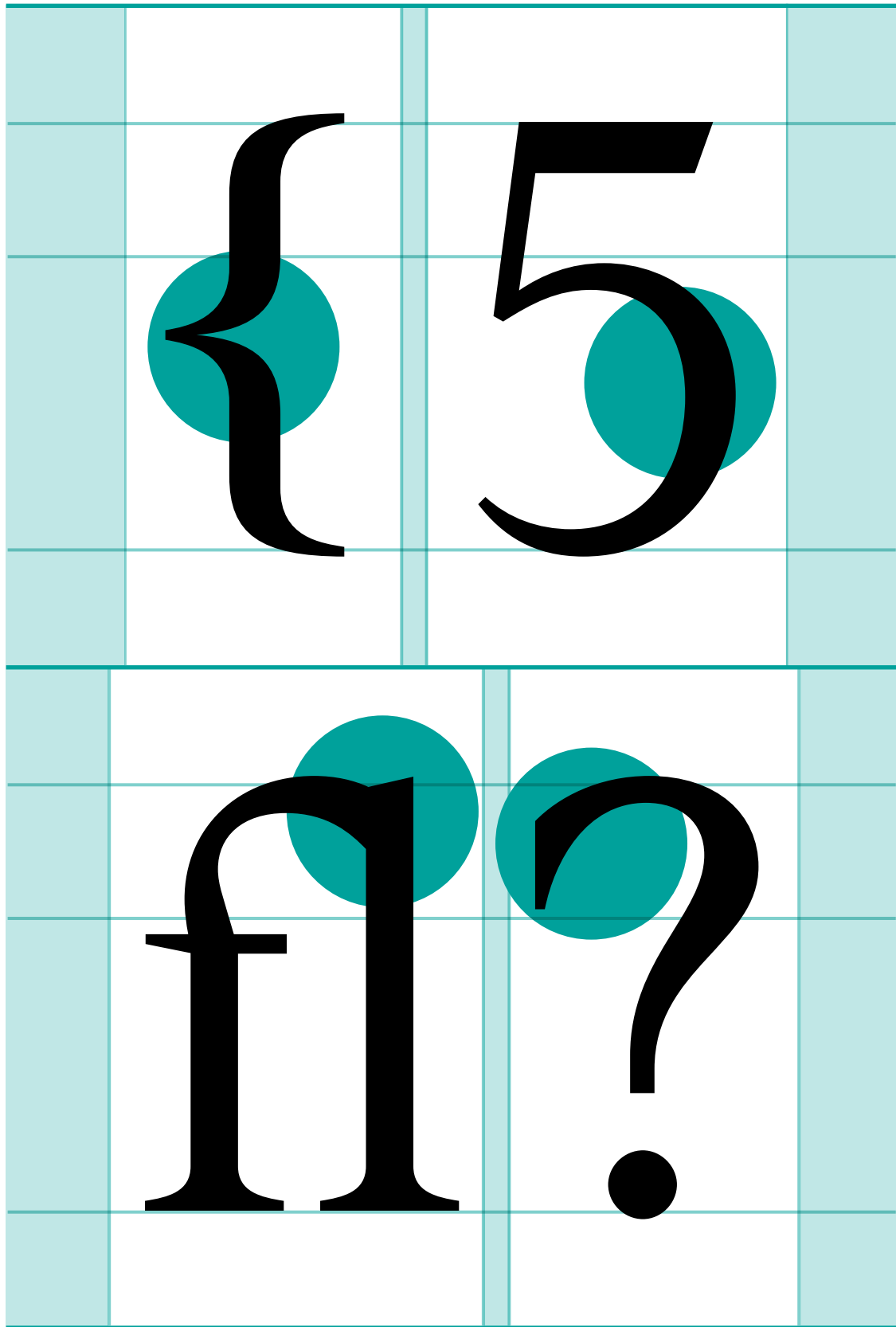
CAP HEIGHT

X-HEIGHT

BASELINE



1. EXPRESSIVE FOOT ON NUMBER <<2>>



72pt

TEXT

AaBbCc 123

456 DdEeFf

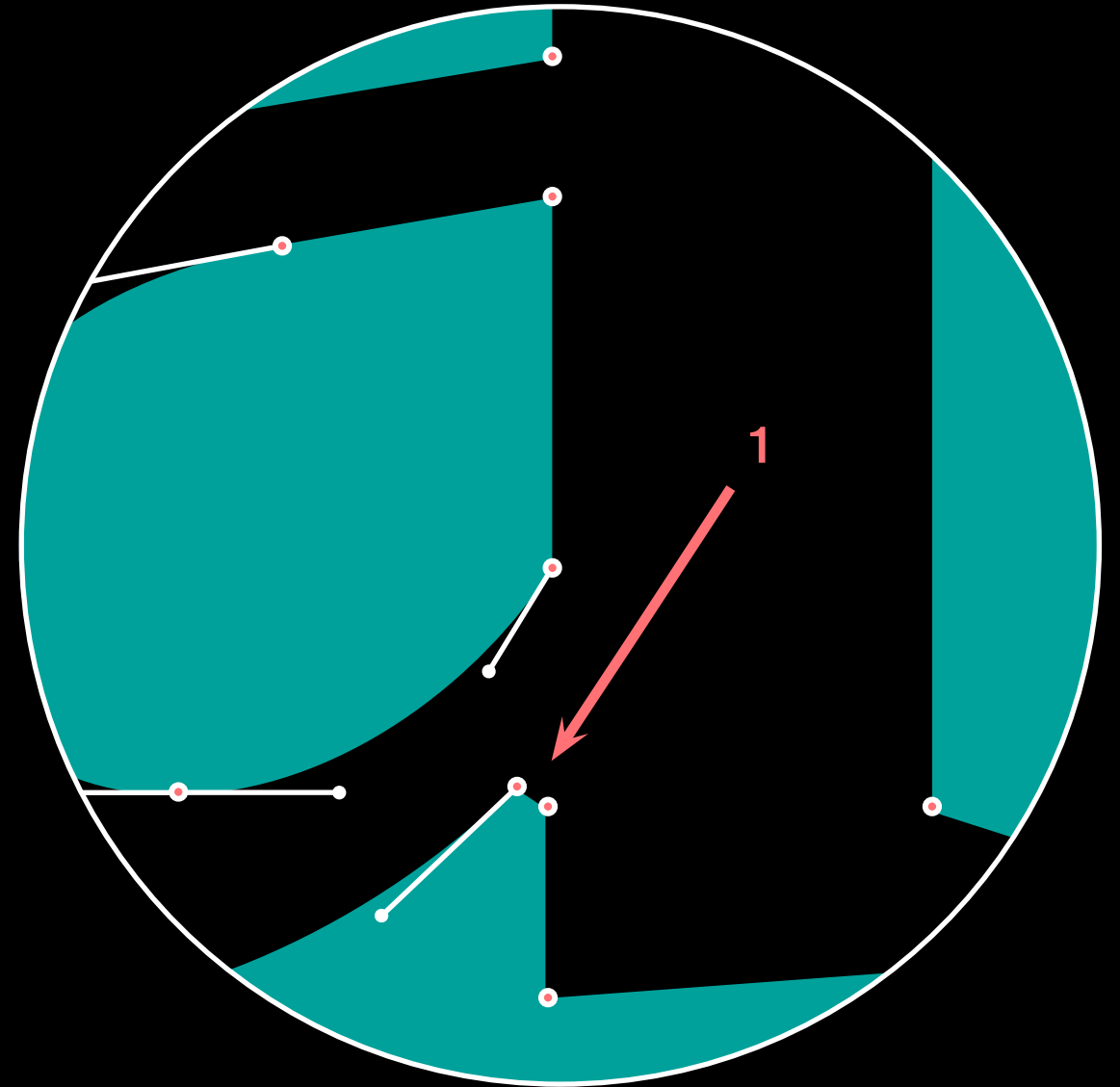
GgHhIi 789

&0 JjKkLlMm

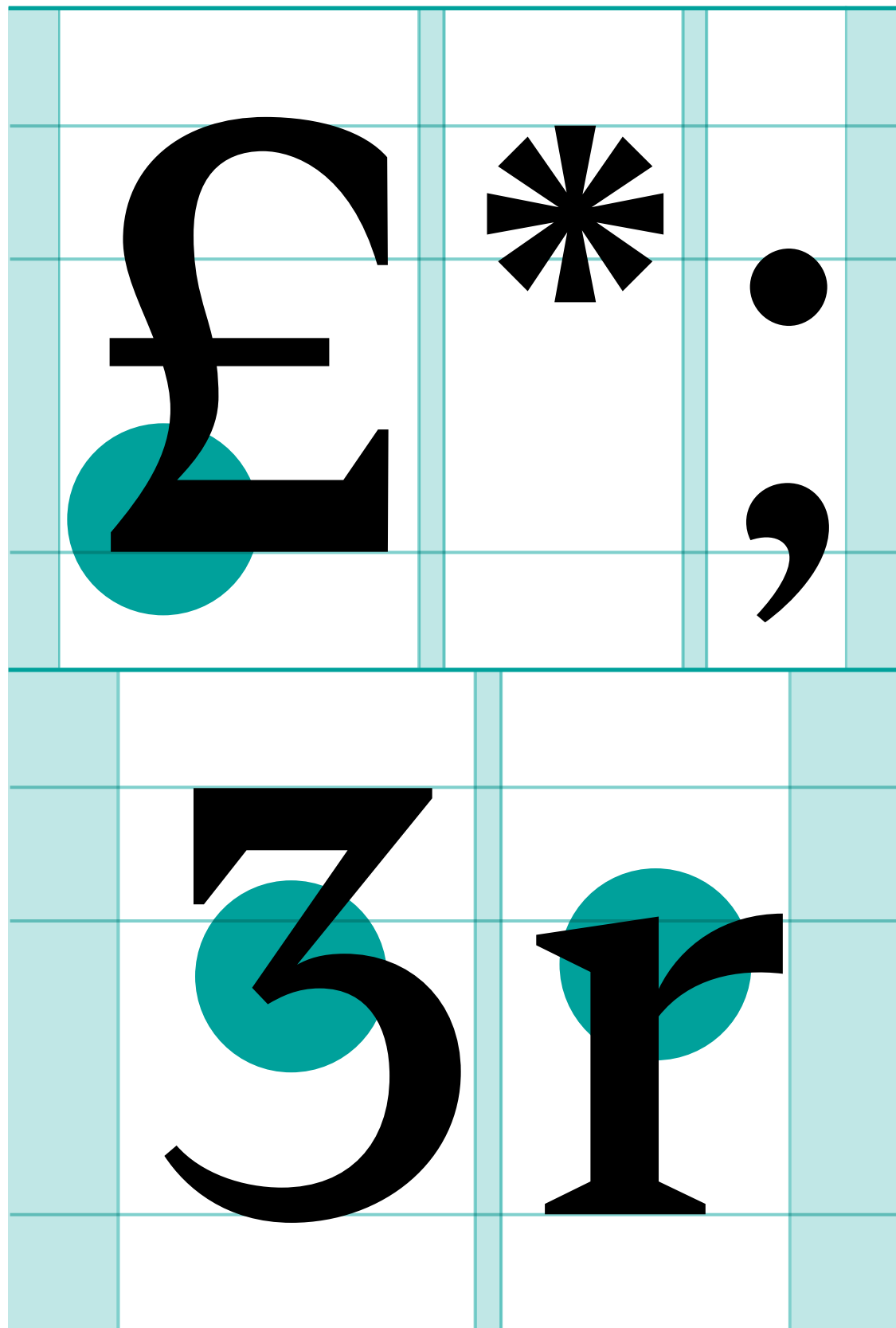
CAP HEIGHT

X-HEIGHT

BASELINE



1. NOTCHED SERIF CONNECTION



72pt

DISPLAY

AaBbCc 123

456 DdEeFf

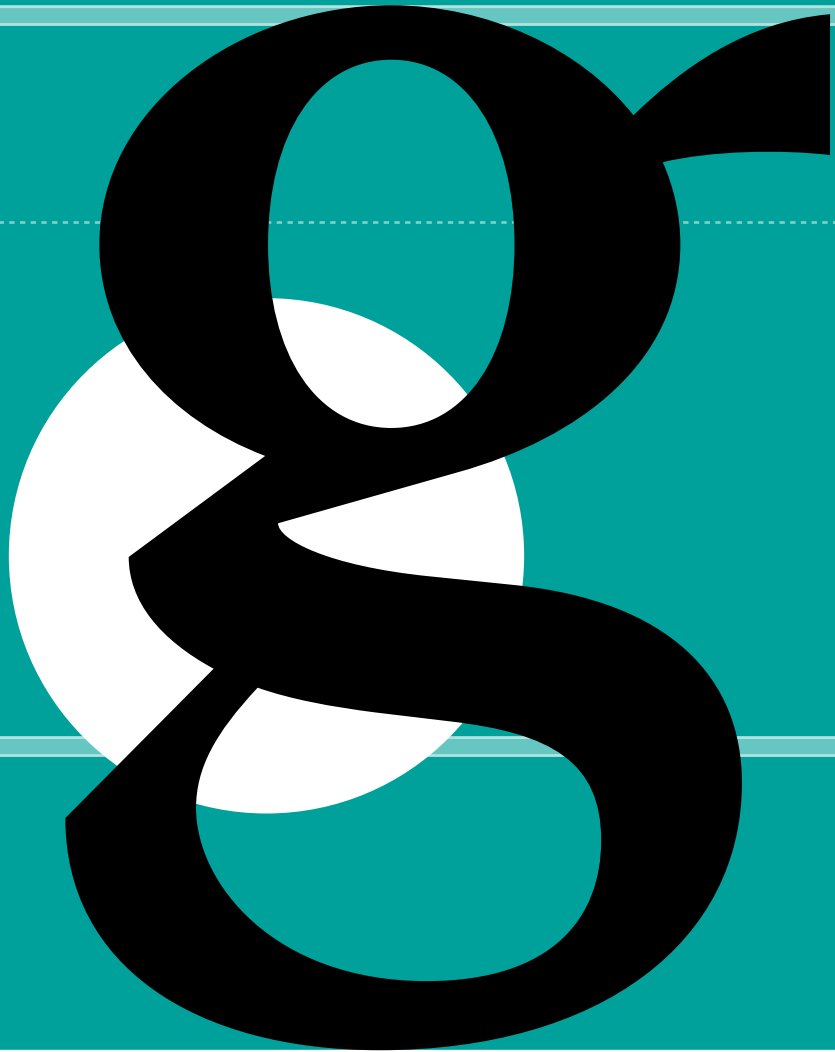
GgHhIi 789

&0 JjKkLlMm

CAP HEIGHT

X-HEIGHT

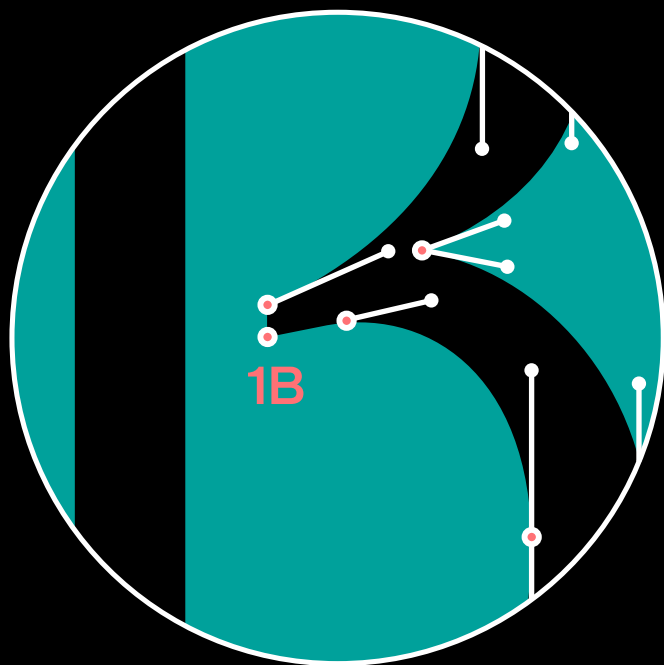
BASELINE



JUXTAPOSITION IN 1. CURVED AND 2. STRAIGHT FORMS IN «g»



1A. «M» HIGH CONTRAST JOIN



1B. «B» HIGH CONTRAST JOIN

72pt

TEXT

NnOoPp ¼€

½\$ QqRrSs

TtUuVv ¾£

% WwXxYyZz

A n

A n d w

A n d w e h a v

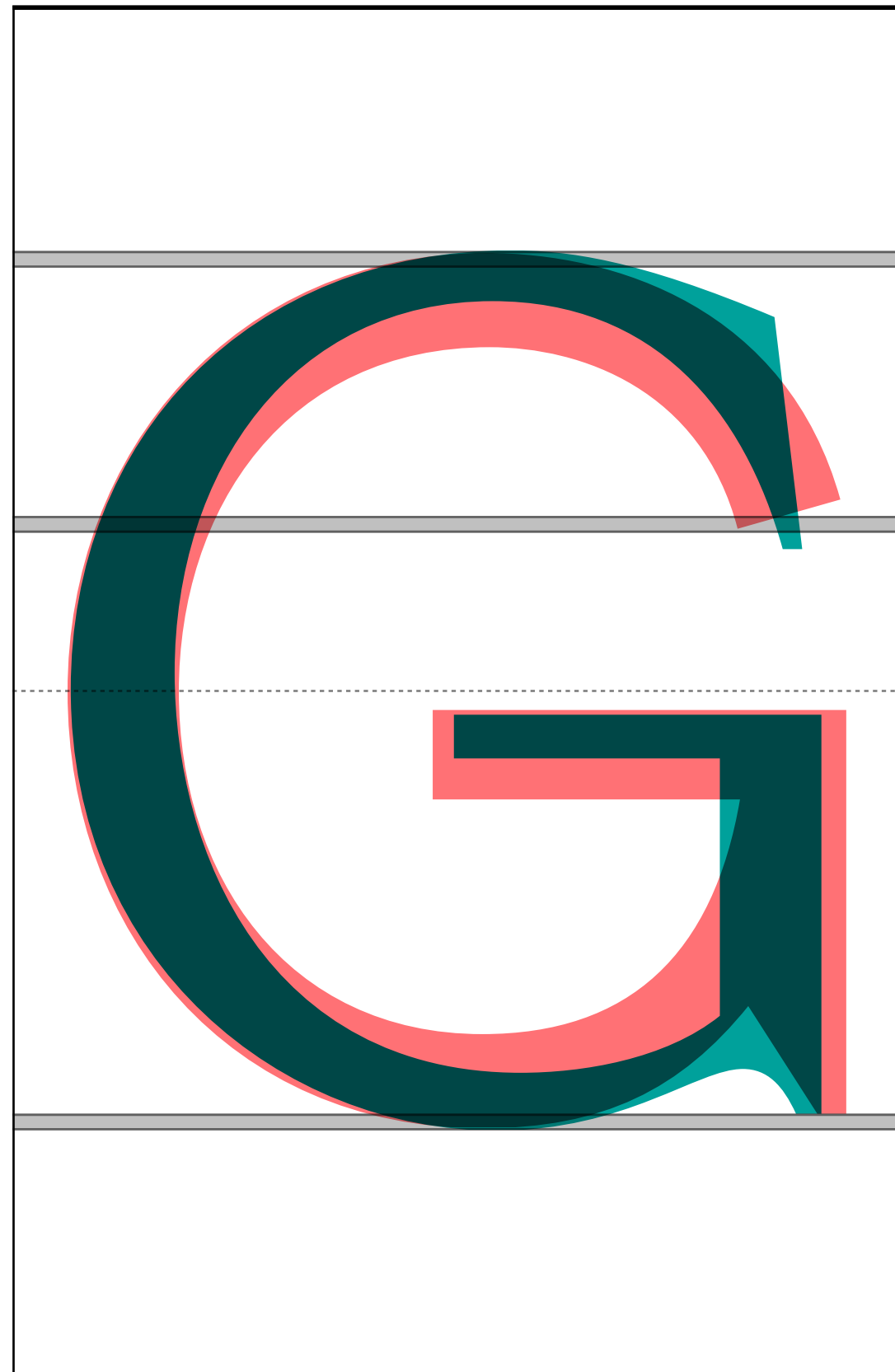
A n d w e h a v e C a p i s c e T e

A n d w e h a v e C a p i s c e T e x t . T o b e u s e d i n r u n

A n d w e h a v e C a p i s c e T e x t . T o b e u s e d i n r u n n i n g c o p y f o r W h i s p i r

A n d w e h a v e C a p i s c e T e x t . T o b e u s e d i n r u n n i n g c o p y f o r W h i s p i r i n s m a l l e r s i z e s , c

A n d w e h a v e C a p i s c e T e x t . T o b e u s e d i n r u n n i n g c o p y f o r W h i s p i r i n s m a l l e r s i z e s , c a p t i o n s w h e r e r e a d a b i l i t y i s e s s e n t i a l .



CAPISCE Text Uppercase
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 ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒

CAPISCE Text Lowercase
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 ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒

CAPISCE Text Numbers
0 1 2 3 4 5 6 7 8 9 ¹ ²
³ ½ ¼ ¾ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒

CAPISCE Text Ligatures
fi fl ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒

CAPISCE Text Accents
Á Â Ã Ä Å Æ Ç Ð Ñ Ò Ó
Ô Õ Ö Ø Ñ Ò Ó Ô Õ Ö Ø
Ō Œ Þ Š Ů Ũ Ū Ŭ Ÿ Ž á
â ä à å ã æ ç ð é ê ë è
ı í î ï ì ł ñ ó ô õ ò ø

CAPISCE Text Accents
ō œ þ š ß ú û ü ù ý ÿ ž

CAPISCE Text Symbols
. , : ; … ! ; ? ; · • *
/ \ - - - - - , „ “ ”
‘ ’ « » ‹ › " ' ª ° π ¢
α \$ € £ ¥ • / + - × ÷
= ≠ > < ≥ ≤ ± ≈ ~ () ()
{ } { } [] [] ∫ Ω Δ
Π Σ √ ∂ μ % ‰ © ® ◊ ● ●
■ ■ ▲ ▲ @ & † § ™ ° | |
† ‡ ℓ e - ¨ · ` ´ ^ ˇ ˘
° ~ ¸ ˙ ˚ ˛ ˜ ˝ ˞ ˠ ˡ ˢ
" - ˆ ˙ ˚ ˛ ˜ ˝ ˞ ˠ ˡ ˢ
☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒
☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒
☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒
☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒

CAPISCE Italic Uppercase
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 ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒

CAPISCE Italic Lowercase
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 ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒

CAPISCE Italic Numbers
0 1 2 3 4 5 6 7 8 9 ¹ ²
³ ½ ¼ ¾ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒

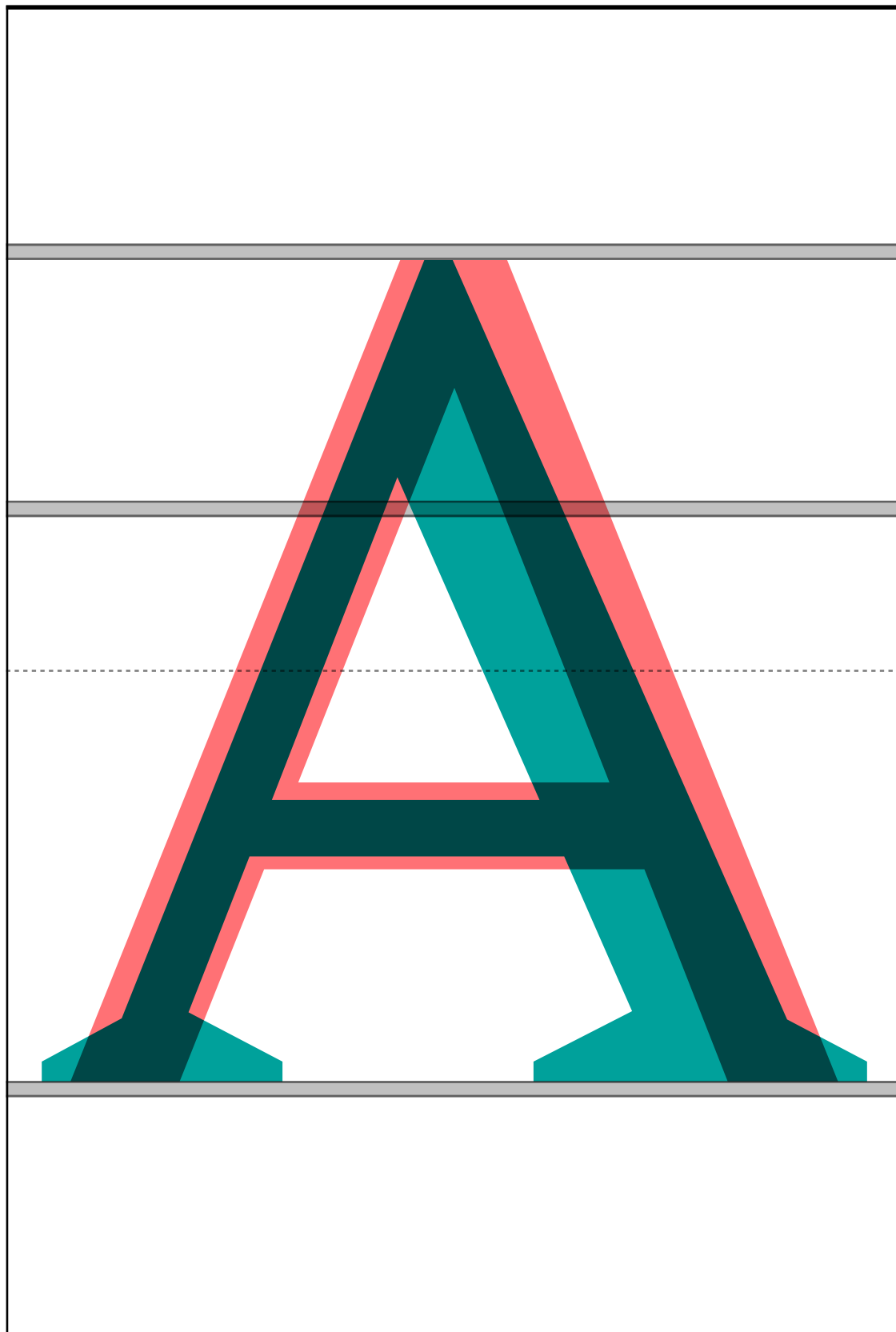
CAPISCE Italic Alternates
a à á â ã ä å b d h m n
ñ p q u v w ☒ ☒ ☒ ☒ ☒ ☒

CAPISCE Italic Ligatures
fi fl ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒

CAPISCE Italic Accents
Á Â Ã Ä Å Æ Ç Ð Ñ Ò Ó
Ô Õ Ö Ø Ñ Ò Ó Ô Õ Ö Ø
Ō Œ Þ Š Ů Ũ Ū Ŭ Ÿ Ž á
â ä à å ã æ ç ð é ê ë è
ı í î ï ì ł ñ ó ô õ ò ø

CAPISCE Italic Accents
Ō Œ Þ Š Ů Ũ Ū Ŭ Ÿ Ž á
â ä à å ã æ ç ð é ê ë è
ı í î ï ì ł ñ ó ô õ ò ø
ō œ þ š ß ú û ü ù ý ÿ ž

CAPISCE Italic Symbols
. , : ; … ! ; ? ; · • *
/ \ - - - - - , „ “ ”
‘ ’ « » ‹ › " ' ª ° π ¢
α \$ € £ ¥ • / + - × ÷
= ≠ > < ≥ ≤ ± ≈ ~ () ()
{ } { } [] [] ∫ Ω Δ
Π Σ √ ∂ μ % ‰ © ® ◊ ● ●
■ ■ ▲ ▲ @ & † § ™ ° / /
† ‡ ℓ e - ¨ · ` ´ ^ ˇ ˘
° ~ ¸ ˙ ˚ ˛ ˜ ˝ ˞ ˠ ˡ ˢ
☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒
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I t a

I t a l i c s

I t a l i c s a r e c

I t a l i c s a r e c o m m o n l y u t i

I t a l i c s a r e c o m m o n l y u t i l i s e d w h e n y o u w a n t t o

I t a l i c s a r e c o m m o n l y u t i l i s e d w h e n y o u w a n t t o e m p h a s i z e o r d r a w a t t e

I t a l i c s a r e c o m m o n l y u t i l i s e d w h e n y o u w a n t t o e m p h a s i z e o r d r a w a t t e n t i o n t o a c e r t a i n w

I t a l i c s a r e c o m m o n l y u t i l i s e d w h e n y o u w a n t t o e m p h a s i z e o r d r a w a t t e n t i o n t o a c e r t a i n w o r d o r p h r a s e w i t h i n a b l o c k o f t e x t.

The “EVAPORATED” of Japan

To disappear suddenly and make a new life elsewhere, rid of one’s past. It’s a staggering phenomenon, dating back to feudal Japan, with over 100,000 Japanese.

TITLE MOTIVO Regular TEXT MOTIVO Regular

The “EVAPORATED” of Japan

To disappear suddenly and make a new life elsewhere, rid of one’s past. It’s a staggering phenomenon, dating back to feudal Japan, with over 100,000 Japanese.

TITLE CAPISCE Text TEXT CAPISCE Text

The “EVAPORATED” of Japan

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TITLE MOTIVO Bold Ex. TEXT MOTIVO Regular

The “EVAPORATED” of Japan

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TITLE CAPISCE Display TEXT CAPISCE Text

The “EVAPORATED” of Japan

To disappear suddenly and make a new life elsewhere, rid of one’s past. It’s a staggering phenomenon, dating back to feudal Japan, with over 100,000 Japanese.

TITLE CAPISCE Italic TEXT MOTIVO Regular

The “EVAPORATED” of Japan

To disappear suddenly and make a new life elsewhere, rid of one’s past. It’s a staggering phenomenon, dating back to feudal Japan, with over 100,000 Japanese.

TITLE CAPISCE Italic TEXT CAPISCE Text

The “EVAPORATED” of Japan

To disappear suddenly and make a new life elsewhere, rid of one’s past. It’s a staggering phenomenon, dating back to feudal Japan, with over 100,000 Japanese.

TITLE CAPISCE Display TEXT MOTIVO Regular

The “EVAPORATED” of Japan

To disappear suddenly and make a new life elsewhere, rid of one’s past. It’s a staggering phenomenon, dating back to feudal Japan, with over 100,000 Japanese.

TITLE MOTIVO Bold Extended TEXT CAPISCE Text

The “EVAPORATED” of Japan

To disappear suddenly and make a new life elsewhere, rid of one’s past. It’s a staggering phenomenon, dating back to feudal Japan, with over 100,000 Japanese.

TITLE CAPISCE Text TEXT MOTIVO Regular

The “EVAPORATED” of Japan

To disappear suddenly and make a new life elsewhere, rid of one’s past. It’s a staggering phenomenon, dating back to feudal Japan, with over 100,000 Japanese.

TITLE MOTIVO Regular TEXT CAPISCE Text

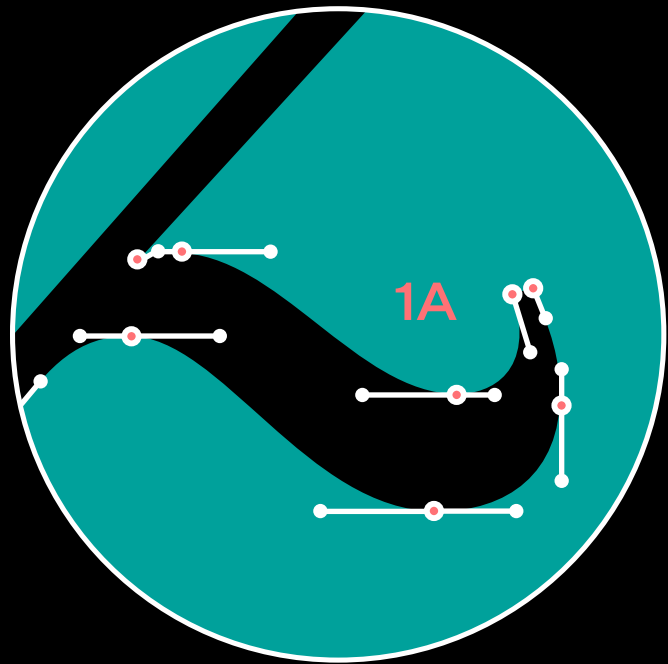
VISUALISE

So I’m thinking about writing this essay. It’s a few days ago, and my heart starts to beat. Oh no! I have to say something important about ecology. What I say has to be really special, different memorable and so on. Now far be it from me to disparage my job. I love to write essays and I love to say things that are important and all that. This isn’t about that.

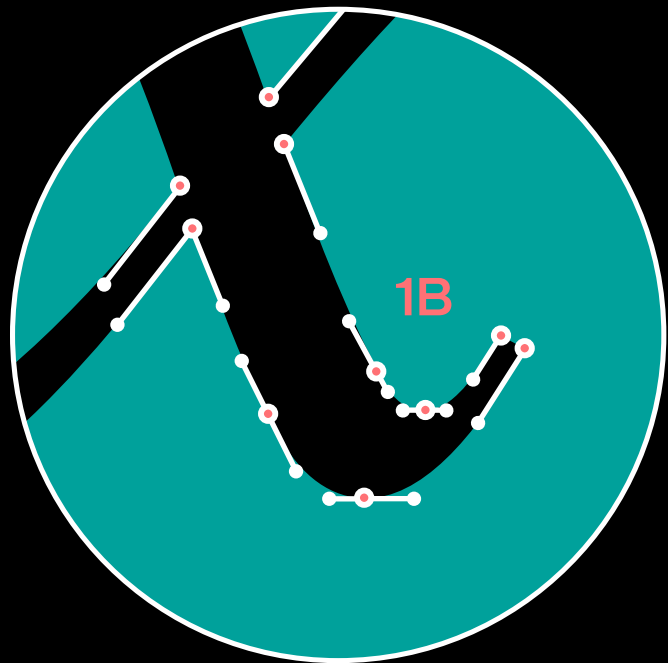
TITLE CAPISCE Display TEXT CAPISCE Text & Italic

It’s about that feeling. That feeling of having to do something or having to be something, aka having to be or do something different. When I think about the kinds of stuff I like to think about, I often find myself repeating a kind of mantra to myself: the how is the what. I can’t tell you how many times a day I say that. If I was going to summarise what I find most interesting about phenomenology, I’d say that it comes down to this idea that the how is the what. How a thing arises tells you all about what it is. The how is not an optional extra. The how isn’t an accidental decoration. The how isn’t a

superficial appearance on top of a bland substance. The how is the what. And I keep on and on saying it, because there’s a whole region of our lives that we hardly ever think about in those terms, fixated as we are on all kinds of ideas. This region is called ecology. And the dangerous clumsiness with which we talk to each other about it – the how is the what – and when I say “talk” I don’t just mean chat in the coffee shop, I mean make policies about, think about, change jobs about, install windows about, design cities about – this dangerous clumsiness is worse than an obstacle. It’s what’s going to stop us, actually, from really living in an ecological way. And ironically it has to do with the idea that there is a special important thing we have to do – ironically it has to do with the fact that we say (to ourselves and others) that we care about this stuff.



1A. «z» SWASHED ACCENT



1B. «x» SWASHED ACCENT

72pt

DISPLAY

NnOoPp «H»

"H" QqRrSs

TtUuVv "H"

* WwXxYyZz

We knew that DNA
was composed solely of
the letters –

G	C	T	A
---	---	---	---

... arranged in **PAIRS** so
that **G** always sat with
C (**G+C**) and **T** always with
A (**A+T**) – but we didn't
know what order they
observed, or what it meant
for them to be one way
rather than another.

THE KNOWN

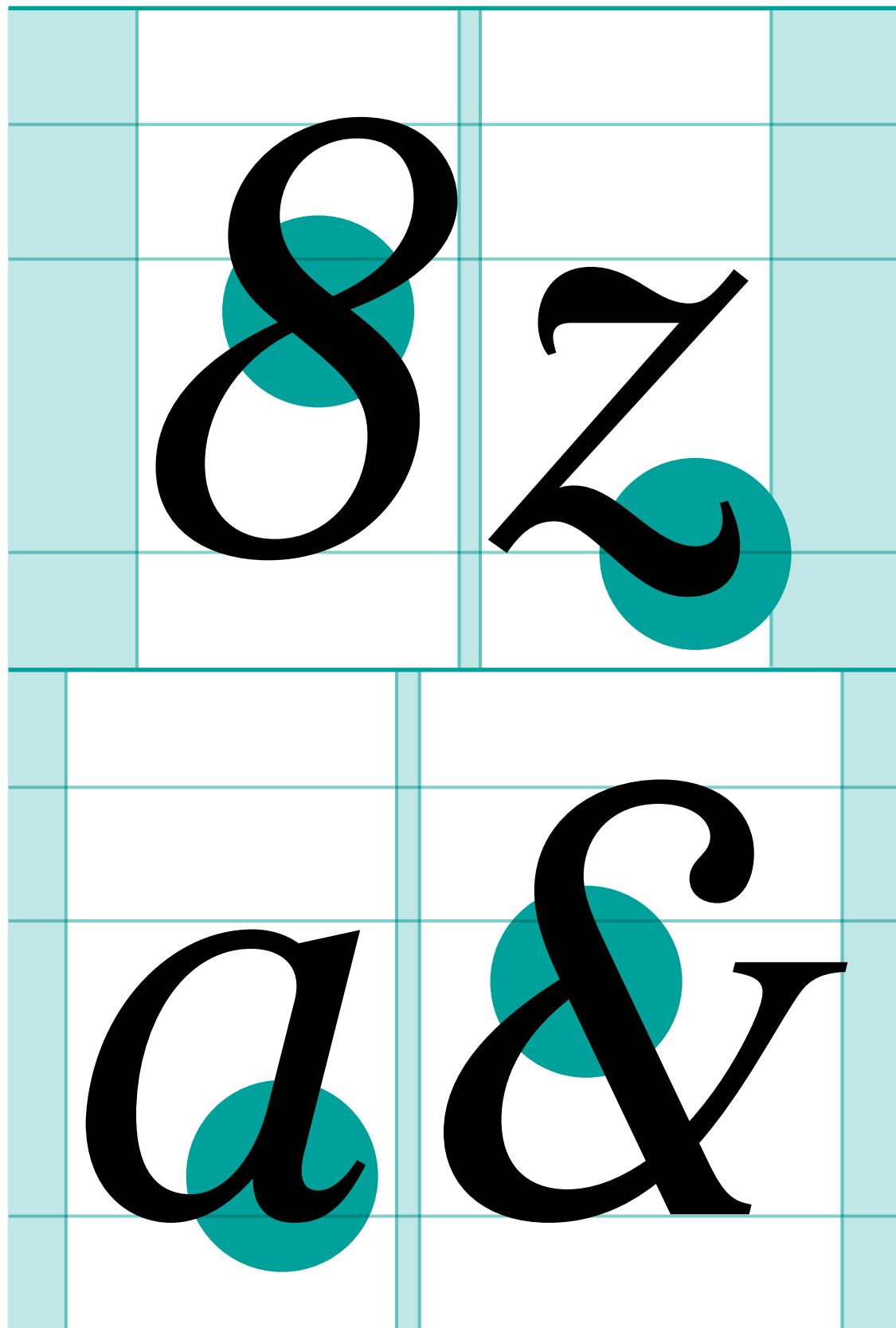
$(G+C)+(T+A)$

OPTION #1

$(T+A)+(G+C)$

OPTION #2

$(A+T)+(C+G)$



72pt

ITALIC

123 AaBbCc

DdEeFf 456

789 GgHhIi

JjKkLlMm & 0

An extract from an essay by **SIMON BLACKBURN**

As social animals *we* need security. *We* need to be part of the pack, to have a role and a status. *We* need not feel, as millenials are sometimes said to feel, that *we* deserve huge rewards merely for being alive, but *we* do often need help.

If real voices do not provide that help, then one reaction is to lash out: it is a common pattern that lone terrorist atrocities and high-school shootings are committed by young people who have felt excluded and undervalued. Another solution is for imaginary voices to step in, and eventually we get the true narcissist, whose only companion through life is the nymph Echo, repeating his or her own conceit or self-satisfaction as if it is the independent verdict of any right-thinking person.

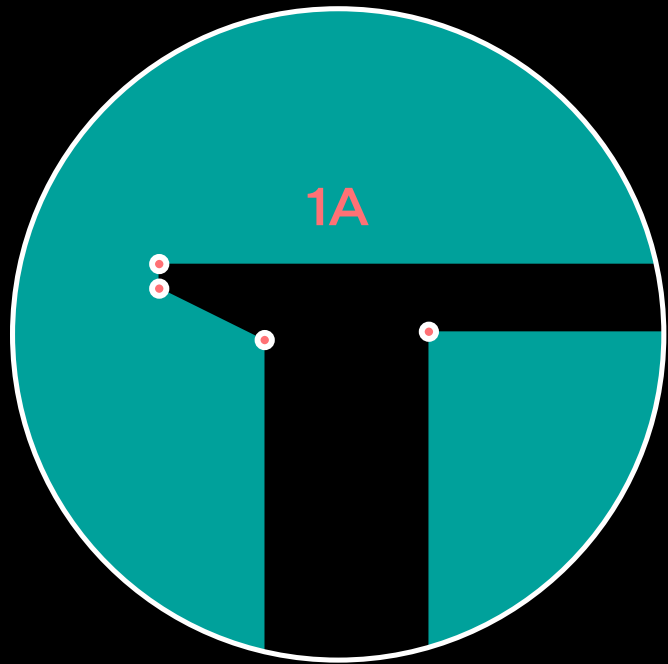
Eventually we have the horrifying figure whose inner voice ladles out nothing but praise and whose obsession is to shout down and drown out any real voices doing the reverse (alas, my book was published a couple of years before the apotheosis of the Donald). Downstream from outright narcissism we have varieties of conceit and vanity. I was alerted to the contrast between these by a friend telling me that

the philosopher A.J. Ayer once said, "People say I am vain, and it is true. But I am not conceited." I think it takes a moment to understand this, but the idea, surely, is that a conceited person doesn't really care about the views of others, whereas the vain person does. The conceited person is a monster of self-assurance, on the way to narcissism, whereas the vain person is often the reverse. He or she cares too much about the good opinion of others. The vain person is greedy for the applause of others. So in a way vanity and narcissism are quite close, since both are bent on protecting a fragile self-esteem, even if the vain person is better aware of this than the narcissist. In contrast, the truly conceited person has self-esteem in buckets, and can strut around accordingly. A truly conceited person will simply ignore opposition rather than stooping to the petulant tweetings of a Trump.

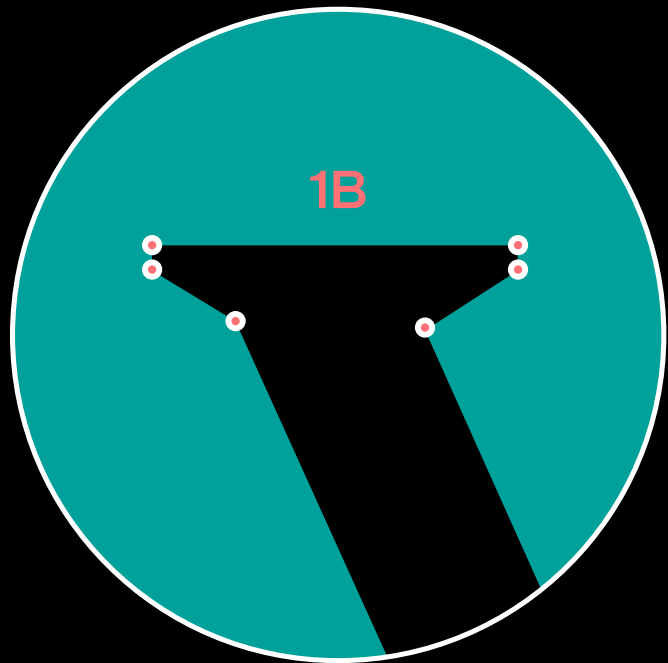
To My
SURPRISE

and my cover was

BLOWN



1A. «F» GEOMETRIC SERIF



1B. «w» GEOMETRIC SERIF

72pt

ITALIC

NnOoPp [-]

(-) QqRrSs

TtUuVv {-}

WwXxYyZz

A TIGHTLY
WOUND HELIX OF
(G) (C) (T) AND (A)
MOLECULES

32PT

MOTIVO Bold Extended

GUANINE
Cytosine
THYMINE
Adenine

Guanine
CYTOSINE
Thymine
ADENINE

32PT

MOTIVO Regular

... that, taken together,
contain all the
information required to
build a living being.

32PT

MOTIVO Bold Extended

(MOLECULES)
G+C+T+A

DNA

COLOPHON

WHISPIR

... is a cloud-based communications platform that uses cutting edge technology to bring all your communications channels like email, text messaging and web chatting together in one easily accessible space.

COLOPHON FOUNDRY

... is an international, award-winning type foundry based in London (UK) and Los Angeles (US). We create, publish, and distribute high-quality retail and custom typefaces for analog and digital media.

AFTERWORD

Jeromy Wells, WHISPIR
whispir.com

PRINTED BY

SYL (Barcelona, Spain)
in **Pantone 805** and Pantone 3272

TYPE FAMILIES

MOTIVO

2 weights, 2 styles

Regular

Bold Ext

REGULAR

BOLD EXT

CAPISCE

2 weights, 3 styles

Text

Italic

Display

TEXT

ITALIC

DISPLAY

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COLOPHON
