Small white monkeys **stretch around in the dirt** beneath a tree but **do not get dirty.** They pick themselves up and **dash away across the concrete plane, bobbing out of sight.** During le plat Principal my left bell sleeve **slides through a rich sauce** as I reach for my glass, but when I retract it **the sauce slides right off. The** white monkeys watch me from a pylon, **far away. They are silent.**

Words by Sophie Collins

Graye Sans is based on directness and pureness of chiseled forms. It keeps a sense of warmth and clarity in its generous open forms without losing authority in its robust weight and monumental proportions.

Though not modelled on a specific style or reference, it evokes a slight lean towards the 20th Century Arts & Craft movement in England. Craft centred and humanistic with a stamping rhythm, Graye Sans wwworks equally well across its text to caption sizes.

Coming in 2 weights, Graye Sans Regular is paired with a bolder than usual **Graye Sans Heavy**. The pair form a no-nonsense set that creates subtle yet punchy textures across pages.

Graye Sans shares a cohesive gray value and optical vertical metics with its counterparts Graye Serif and *Graye italic*.

The "Magnificent Seven" is a term applied to seven large private cemeteries in London established in the 19th century. For hundreds of years

MAGNIFICENT SEVEN

Almost all London's dead were buried in small parish churchyards, and quickly became dangerously overcrowded. Architects such as Sir Christopher Wren and Sir John Vanbrugh deplored this practice and wished to see suburban cemeteries established. It was not until British visitors to Paris including George Frederick Carden, were inspired by its Père Lachaise cemetery that sufficient time and money were devoted to canvass for reform

And equivalents were developed in London: first at Kensal Green. In the first 50 years of the 19th century, the population of London more than doubled from 1 million to 2.3 million. Overcrowded graveyards also led to decaying matter getting into the water supply and causing epidemics. There were incidents of graves being dug on unmarked plots that already contained bodies, and of bodies being defiled by sewer rats infiltrating the churchyards' drains from the relatively central Tyburn, Fleet, Effra and Westbourne rivers which were used as foul sewers by this date and later wholly discharged into London's outfall sewers used as foul sewers

By this date and later wholly discharged into London's outfall sewers. The Burial Act 1852 Section 9 required new burial grounds in a list of urban parishes of London (the Metropolis) to be approved by the Secretary of State. Sections I and 44 enabled the Secretary of State to close metropolitan London churchyards to new interterments and make regulations regarding proper burial. The expenses for establishing burial

boards to accommodate these changes were ordered to come from the poor rates under Section 19. Sections 26 and 28 of that act enabled parish Burial Boards (with vestry approval) to purchase land anywhere and to appropriate land belonging to the relevant parish, poor board or any of its charitable trusts. In 1981 the architectural historian Hugh Meller dubbed the group of cemeteries "The Magnificent Seven" after the 1960

It was a difficult time to be alive in 1848 London, and worse still to be dead. A cholera epidemic had just swept through the city and

NECROPOLIS RAILWAY

Bodies were literally pilling up besides churches waiting to be buried. But there was one problem: there was no space to bury. The population of London was soaring. In 1801, the city had less than a million people living. In 1851, that figure had more than doubled to almost two and a half million. But the 300 acres allotted for burial space remain unchanged, rerequiring old graves, and some relatively fresh ones, to be regularly

exhumed to make room for new burials. The old corpses were crumpled and scattered contaminating the soil and water supply resulting in fresh bouts of epidemics. Cholera, smallpox, measles, typhoid were pervasive in Victorian London. Eventually, a decision was taken—there were to be no more burials in London's graveyards. Instead, a series of new cemeteries were to be established far outside the city. In order to ferry the dead and their family of mourners the long distance, a dedicated railroad was built, named the London Necropolis Railway. Everyday, starting November 1854, a single train carrying coffins

and the family of the dead left London for Brookwood from a dedicated station in Waterloo. The 37 km journey had no stops and took 40 minutes to cover. Mourners would reach Brookwood shortly after mid-day, bury their dead, have a funeral party at one of the cemetery's two train stations, and then take the same train back, returning to London by 3.30 PM. Like regular passenger trains, the Necropolis train

had classes. A first class ticket allowed the family to choose where they wanted to inter the dead within the cemetery. They could also erect a permanent memorial over the grave. A second class ticket gave some control over the choice of the grave site, but erecting permanent memorials cost extra. The third class was for pauper funerals. Compartments, both for living and for dead passengers, were also partitioned by

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Graye

LONDON NECROPOLIS RAILWAY

Regular

Serif

The City's Dead Unearthed & Scattered A New Burial System

Heavy

2 Weights

In the first half of the 19th century the population of London more than doubled, from a little under a million people in 1801 to almost two and a half million in 1851.[2] The city's dead had been buried in and around the local churches.[3] With a limited amount of space for burials, the oldest graves were regularly exhumed to free space for new burials.[4] Despite the rapid growth in population, the amount of land set aside for use as grave-yards remained unchanged at approximately 300 acres (0.5 sq mi; 1.2 km²), [8] spread across around 200 small sites. Even relatively fresh graves had to be exhumed

Graye Serif takes cue from the 18-19th Century English vernacular. Based on the wideness of forms of incised street signs and lettering on architectural facades of the period, Graye Serif evokes a sense of horizontal splay with its tapering forms and wide confident proportions, constrasting against the verticality of its sans counterpart. It keeps the family's spirit of craft with its lively texture and straight-forward cuts.

Paired with its **Graye Serif Heavy**, they convey an English flair of quiet yet dignified confidence.

Graye Serif shares a cohesive gray value and optical vertical metrics with its counterparts Graye Sans and *Graye Italic*.

Auguste Rodin said it best: "I choose a block of marble and chop-off whatever I don't need." Since prehistoric times, artists

SCULPTING IN STONE

Have sought to set free the images that they see trapped within stone. The methods they use have evolved over the centuries but, the basic process stays the same – the artist must remove the unnecessary material. It is a process of elimination. Carving stone into sculpture is an activity older than civilisation itself. Prehistoric sculptures were usually human forms, such as the Venus of Willendorf and

The faceless statues of the Cycladic cultures of ancient Greece. Later cultures devised animal, human-animal and abstract forms in stone. The earliest cultures used abrasive techniques, and modern technology employs pneumatic hammers and other devices. But for most of human history, sculptors used hammer and chisel as the basic tools for carving stone. The process begins with the selection of a stone for carving. Some artists use the stone itself as inspiration; the Renaissance artist Michelangelo claimed that his job was to free the human form trapped inside the block. Other artists

Begin with a form already in mind and find a stone to complement their vision. The sculptor may begin by forming a model in clay or wax, sketching the form of the statue on paper or drawing a general outline of the statue on the stone itself. When ready to carve, the artist usually begins by knocking off large portions of unwanted stone. This is the "roughing out" stage of the sculpting process. For this task they may select a point chisel, which is a long, hefty piece of steel with a point at one end and a broad striking surface at the other. A pitching tool may also be used at this early stage; which is a wedge shaped chisel with a broad, flat edge. The pitching tool is useful for splitting the stone and removing large, unwanted chunks. Those two chisels are used in combination with a masons driving hammer are used in

The physical world is not as real or true as eternal, absolute, unchangeable ideas. According to this theory, ideas in this

THE IDEAL FORM

Sense, often capitalized and translated as "Ideas" or "Forms", are the non-physical essences of all things, of which objects and matter in the physical world are merely imitations. Plato speaks of these entities only through the characters (primarily Socrates) of his dialogues who sometimes suggest that these Forms are the only objects of study that can provide knowledge.

The theory itself is contested from within Plato's dialogues, and it is a general point of controversy in philosophy. Whether the theory represents Plato's own views is held in doubt by modern scholarship. However, the theory is considered a classical solution to the problem of universals. The early Greek concept of form precedes attested philosophical usage and is represented by a number of words mainly having to do with vision, sight, and appearance. Plato uses these aspects of sight and appearance from the early Greek concept of the form in his

Greek concept of the form in his dialogues to explain the Forms and the Good. According to Plato, Socrates postulated a world of ideal Forms, which he admitted were impossible to know. Nevertheless, he formulated a very specific description of that world, which did not match his metaphysical principles. Corresponding to the world of Forms is our world, that of the shadows, an imitation of the real

one.|21| Just as shadows exist only because of the light of a fire, our world exists as, "the offspring of the good".|22| Our world is modeled after the patterns of the Forms. The function of humans in our world is therefore to imitate the ideal world as much as possible which, importantly, includes imitating the good, i.e. acting morally. Plato lays out much of this theory in the "Republic" where, in an at-

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do not stand at my grave *and* w

Graye

I am not there , *I do not* sleep

am a thousand winds , *that b*

I am the diamond glints , *on s*

Italic

the sunlight , *on* ripened grai

autumn rain , *when you awake*

morning's hush , *I am the sw*

1 Weight

upliƒting rush oƒ quiet birds i

Graye Italic is designed as a proposal for a shared common italic between its individualistic sans and serif variants. It tries to find a balance between expressiveness and readibilty while maintaining a gist of both its roman styles with its rigid glyphic stems and almost swash-like curves. Inspired by the effect of materiality on carved letters, the tendril-like/ambiguous deflecting connections of its arcs allows the letterform to maintain a similar low contrasted form of the sans without losing the high contrasted quick transitions that matches the contrast of its serif.

Neither a broad-nib ductus like its sans or a pointed-pen one like its serif, the italic differs in its skeletal construction and is able to stand alone as a separate style just like its roman counterparts.

Graye Italic shares a cohesive gray value and optical vertical metrics with its counterparts Graye Sans and Graye Serif.

The Graveyard Poets, also termed Churchyard Poets were a number of pre-Romantic English poets of the 18th century characterised by their

Churchyard Poetry

Gloomy meditations on mortality ، skulls and coffins, epitaphs and worms ، elicited by the presence of the graveyard. Moving beyond the elegy lamenting a single death, their purpose was rarely sensationalist. As the century progressed, graveyard poetry increasingly expressed a feeling for the ، sublime and uncanny ، and an antiquarian interest in ancient English poetic forms and folk poetry. The graveyard poets are often recognized as precursors

Of the Gothic literary genre, as well as the Romantic movement. The Graveyard School is an indefinite literary grouping that binds together a wide variety of authors; what makes a poem a 'graveyard' poem remains open to critical dispute. At its narrowest, the term ، Graveyard School ، refers to four poems: Thomas Gray's ، Elegy Written in a Country Churchyard ، Thomas Parnell's ، Night-Piece on Death ، Robert Blair's ، The Grave ، and Edward Young's ، Night-Thoughts ، At its broadest, it can describe a host of poetry and prose works popular in the early and mid-eighteenth century. The term itself was not used as a brand for the poets and their

The poets and their poetry until Dixon did so in 1898. Some literary critics have emphasised Milton's minor poetry as the main influence of the meditative verse written by the Graveyard Poets. Phelps, for example, said: 'It was not so much in form as in thought that Milton affected the Romantic movement; and although Paradise Lost was always reverentially considered his greatest work, it was not at this time nearly so effective as his

minor poetry; and in the latter it was Il Penseroso—the love of meditative comfortable melancholy—that penetrated most deeply into the Romantic soul. However, other critics like Raymond D. Havens, Harko de Maar and Eric Partridge have challenged the direct influence of Milton's poem, claiming rather that graveyard poetry came from a culmination of literary precedents. As a result of the religious revival, the

GRAYE |Gray + Grave| was designed as a concise typeface family crafted based on a graphic designer's want for a *concise yet eclectic set of styles* that aims towards a *cohesive gray value across printed matter.*

- ✸ Beginning with an interest in inscriptions and the craft of carving that resulted in the Sans;
- ✸ Expanding into the English Vernacular with its Serif;
- ✸ Tying ends up with a shared Italic;

Follwing the concept of a *convergent family* (in the context of evolutional biology):

CONVERGENT EVOLUTION
Is the process whereby organisms not closely related or of different lineages (not monophyletic), independently evolve similar traits as a result of having to adapt to similar environments or ecological niches.

E.g. the evolution of flight where flying insects, birds, pterosaurs, and bats have independently evolved the capacity of flight. It is the opposite of **divergent evolution**, where *related species evolve different traits*—a structure I personally think we are more familiar with and accepting of in today's type families due to the way they evolved in the digital age where current day font editors, and dedicated tools used for interpolating make the addition of new cuts that are closely connected to the rest of the family relatively easier or common.

PROPOSAL FOR A TYPE FAMILY
My means of convergence where all styles or cuts share *common traits of colour and vertical metrics* was developed as a solution to achieve a concise family of electic tones. It is a type system where the members of its family originates from different sources of interests but are designed *independently yet concurrently* and *optically tuned to work together for a specific typographic context.* It aims to explore different means and ways of defining or building a typeface family.

Graye is a continuous search for cohesiveness amongst diversity: a proposal for a type system; an exploration in craft; an experimentation of sorts.

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