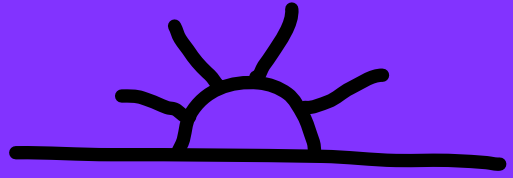


NaN Hyena



Sunrise

Thin

ExtraLight

Light

Regular

Medium

SemiBold

Bold

Black

Ultra

Noon

Thin

ExtraLight

Light

Regular

Medium

SemiBold

Bold

Black

Ultra

Sunset

Thin

ExtraLight

Light

Regular

Medium

SemiBold

Bold

Black

Ultra

58PT

Available in 27 styles divided between 3 sub-families

10PT
+10T

Sunrise

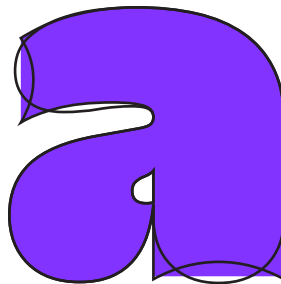
NaN Hyena Thin
NaN Hyena ExtraLight
NaN Hyena Light
NaN Hyena Regular
NaN Hyena Medium
NaN Hyena SemiBold
NaN Hyena Bold
NaN Hyena Black
NaN Hyena Ultra

Noon

NaN Hyena Thin
NaN Hyena ExtraLight
NaN Hyena Light
NaN Hyena Regular
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NaN Hyena SemiBold
NaN Hyena Bold
NaN Hyena Black
NaN Hyena Ultra

Sunset

NaN Hyena Thin
NaN Hyena ExtraLight
NaN Hyena Light
NaN Hyena Regular
NaN Hyena Medium
NaN Hyena SemiBold
NaN Hyena Bold
NaN Hyena Black
NaN Hyena Ultra



58PT

Sunrise. The crisp morning light.

10PT
+10T

ExtraLight—Oblique Strategies (subtitled Over One Hundred Worthwhile Dilemmas) is a card-based method for promoting creativity jointly created by musician/artist Brian Eno and multimedia artist Peter Schmidt, first published in 1975. Physically, it takes the form of a deck of 7-by-9-centimetre (2.8 in × 3.5 in) printed cards in a black box. Each card offers a challenging constraint intended to help artists (particularly musicians) break creative blocks by encouraging lateral thinking.

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58PT

Moon. A clear vertical beam.



10PT
+10T

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58PT

Sunset. The friendly autumnal eve.

10PT
+10T

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U **Commutativity**
BL **Thermodynamic**
BO **Recommissioning**
SB **Excommunication**
M **Ophthalmologists**
P **Superconductivity**
L **Contemporaneous**
XL Underperformance
T Misunderstandings

U Encroachments

BL Parliamentary

BO Spectroscopically

SB Decommissioning

Λ Inconsiderateness

R Misapprehensions

L Chemotherapeutic

XL Underachievement

T Representativeness

U **Improvisations**
BL **Headmastership**
BO **Characteristically**
SB **Constitutionalists**
M **Commemorations**
P **Intercommunicate**
L **Acknowledgments**
XL **Multiprogramming**
T **Consciencestricken**

U

TRANSISTORS

BL

INDUSTRIALIST

BO

UNQUESTIONED

SB

DETERMINANTS

M

BEATIFICATIONS

R

PROGRAMMATIC

L

BIODEGRADABLE

XL

OVERPOPULATED

T

CHLOROFORMING

U

PERSECUTORS

BL

RUTHLESSNESS

BO

CONFINEMENTS

SB

MATHEMATICAL

M

UNINTERESTING

R

PROGRAMMATIC

L

BIODEGRADABLE

XL

GRANDCHILDREN

T

EIGENFUNCTIONS

U

HELIOGRAPHY

BL

SINGLEMINDED

BO

ARTICULATIONS

SB

IMMEASURABLY

M

HONEYSUCKLES

R

CONVERTIBILITY

L

HAEMORRHAGES

XL

CORROBORATING

T

CRYSTALLISATION

84PT
-5T

Apologies

32PT

Balance the consistency principle with the inconsistency principle

18PT

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12PT
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NaN Hyena SUNSET REGULAR

84PT
-20T

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NaN Hyena NOON REGULAR

84PT
-20T

Apologies

32PT
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Balance the consistency principle
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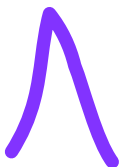
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Glyphs

[illegible]

Opentype Features

Stylistic Set 1: Strait t

after attaque
→ after attaque

Stylistic Set 2: Double storey g

g → g

Stylistic Set 5: Thinner asterisk

*** → ***

Stylistic Set 3: Cool Q

Q → Q

Stylistic Set 6: Bigger asterisk

*** → ***

Stylistic Set 4: Single storey a

a → a

Stylistic Set 8: Long-tailed Q

Q → Q

Tabular figures

2148 → 2148

Fractions, numerators, denominators

1/2+3/4+H2O → $\frac{1}{2}+\frac{3}{4}+H_2O$

Ordinals

No. 2a 5o → N^o 2^a 5^o

Case sensitive punctuation

(H-H) → (H-H)

Ligatures

ff tt → ff tt

Font Information

NaN Hyena is Reymund Schröder's crisp look at the humanist sans sub-genre, thought as a sculptural exercise. Reymund, a type Janus, has a two sided practice, one oriented towards the past as a meticulous archivist-historian, the other oriented towards alternate history called Typographic Uchronias. NaN Hyena belongs to the latter. It started as an extrapolation of the work of 20th century calligrapher and type designer Hildegard Korger, a spiritual parenting of some sort. With its 3 daytime named subfamilies, NaN Hyena challenges the idea of type hierarchies. It's thought as a mood spectrum, a subtle play between sharp and soft, as if the shifting light of the sun would put different shadows on the same object throughout the day bringing familiarity and the unexpected within the same room. Call it Type Impressionism if you like. We cannot not invoke Monet's studies of the Cathédrale de Rouen here; a series of 30 paintings (1892-1894) of the church's façade through different times of the day and the year.

Sunrise, with its concave suction of the stem reminds one of the crisp blueish morning light, a feeling of newness and a positive look at things to come.

Noon carries the settled confidence of midday, when things have been accomplished but more is to come. Its flat terminals are not here to surprise anyone but it's not even trying to impress. It doesn't need to.

Sunset is the golden-light moment of the family, a warm and social light. Rounded but keeping its hair-thin crisp connections, Sunset is a surprisingly comfortable moment you didn't see coming, an autumnal evening with friends.

With its gender bending exploration of typographic moods through the spectrum of light, NaN Hyena redefines once again, as if needed, the way of making type hierarchies and contrast. As such, Schröder encourages you to use the different levels together on the same page, same word or even overlaid. The question now is, how would Hyena Spring Sparrow's Fart or Winter Nightfall look like?

Typeface: **NaN Hyena**

Designer: **Reymund Schröder**

Year: **2021-2022**

Formats: **TTF, WOFF**

(Autohinted)

Languages Covered

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arzernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Azerbaijani, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hoti (Latin), Hungarian, Icelandic, Ido, Igbo, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kaingang, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Mori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Nahuatl, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Old Icelandic, Old Norse, Onipia, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami (Inari Sami), Sami (Lule Sami), Sami (Northern Sami), Sami (Southern Sami), Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Serli, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian (Lower Sorbian), Sorbian (Upper Sorbian), Sotho (Northern), Sotho (Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Vro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yape, Yindjibarndi, Zapotec, Zarma, Zazaki, Zulu, Zuni

info@nan.xyz