

HAL
Vincent
Full
& Empty

HAL Vincent

Full

HAL Vincent

Empty

HAL Vincent Full

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

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

1 2 3 4 5 6 7 8 9 0

HAL Vincent Empty

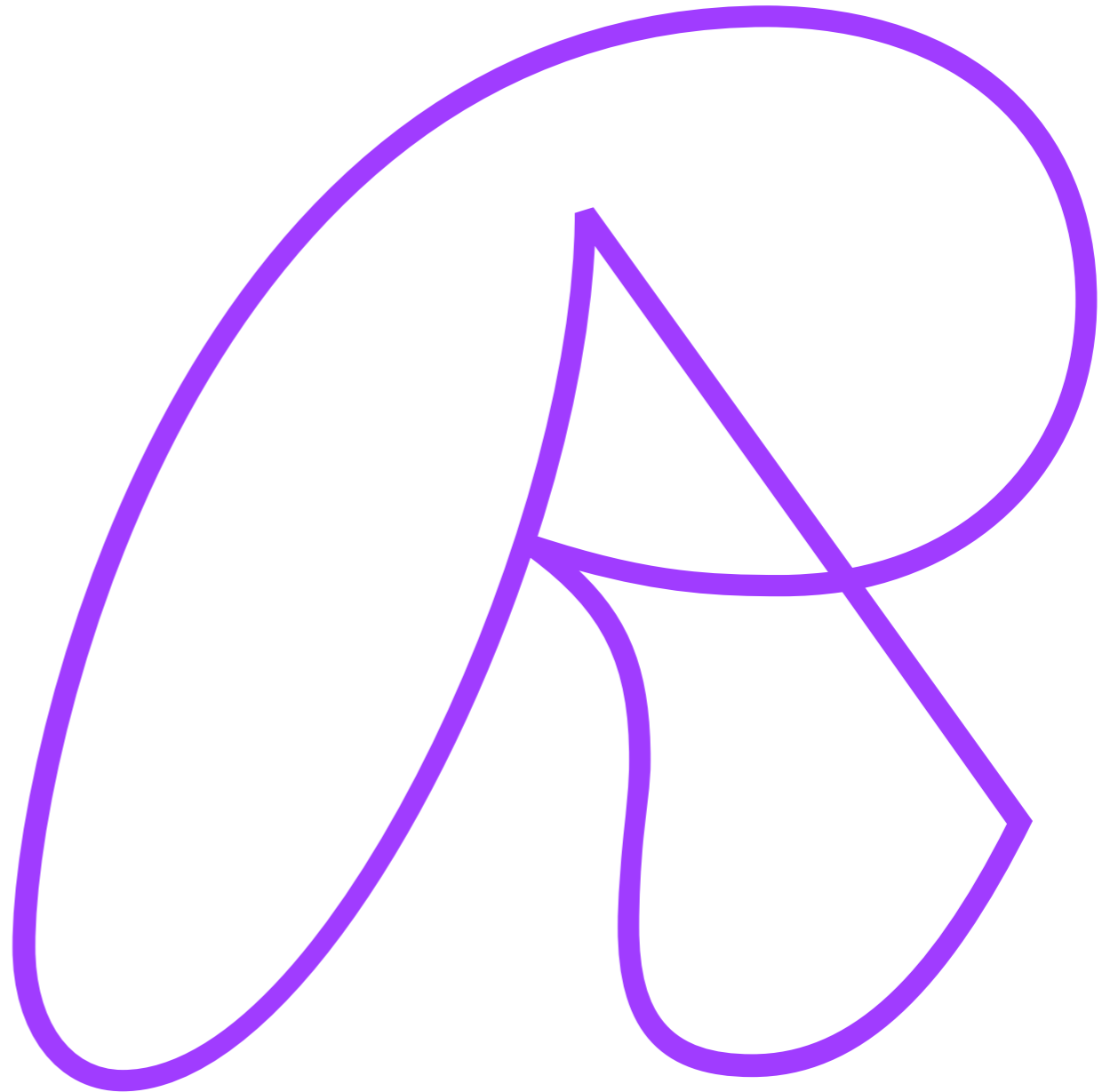
A B C D E F G H I J K L M

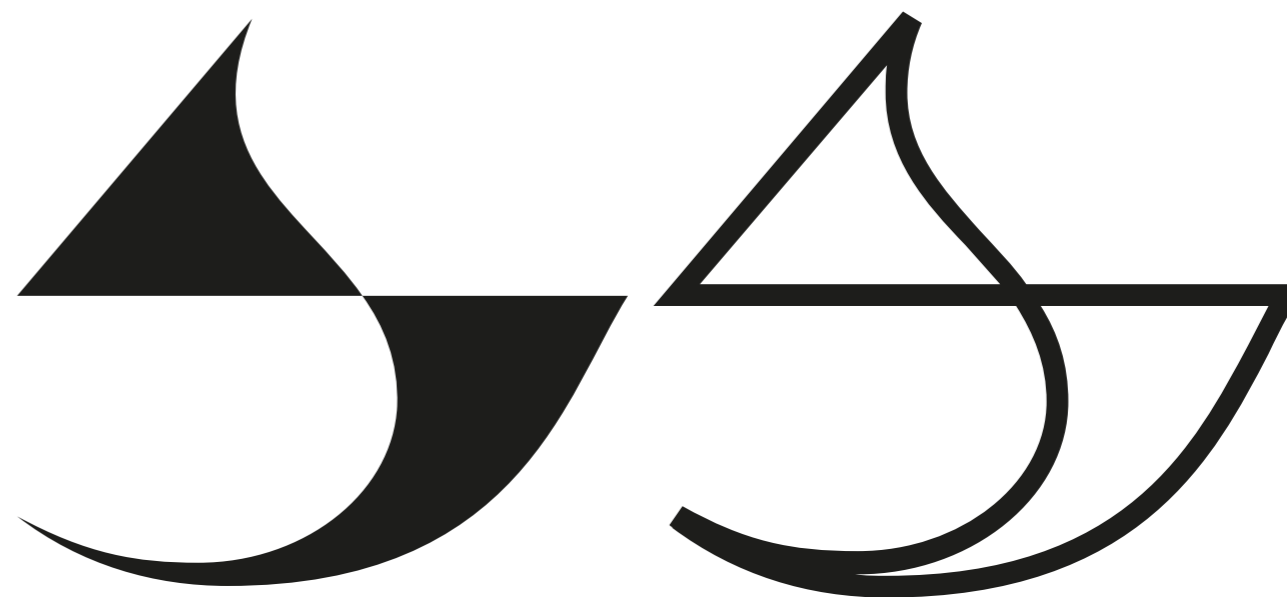
N O P Q R S T U V W X Y Z

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

1 2 3 4 5 6 7 8 9 0





Maritime Coast
Henshey
Outline paths
Computed

Laser Engraving

Tool Shields

Hand Weapon

Decompose

Screen Pixels

Bitmap Fonts

Postscript Type

Outline Stroke

Sunshine Plastics

“I got into a kayak, and got a vehicle to pull me along a road in the Rhine valley,” said the artist. “Tomek, my nephew, is sitting behind in the car and filming. Suddenly I saw these cows reacting fantastically. They peered at us like mad, then came down to the road and ran alongside us.” Such is the primal appeal of Signer’s explosive, kinetic, cartoon-like films, sculptures and ‘actions’, which occupy an entertaining mid-point between Roadrunner’s Wile E. Coyote and Fischli and Weiss. (Over) the past four decades the artist has attached rockets to bikes and chairs, blown up huge sacks of paper, and laid a fuse along a railway line from the town of his birth to his current residence. Why do boats, bikes and bangers appeal to Signer? in the Focus section of our book, the

“I GOT INTO A KAYAK, AND GOT A VEHICLE TO PULL ME ALONG A ROAD IN THE RHINE VALLEY,” SAID THE ARTIST. “TOMEK, MY NEPHEW, IS SITTING BEHIND IN THE CAR AND FILMING. SUDDENLY I SAW THESE COWS REACTING FANTASTICALLY. THEY PEERED AT US LIKE MAD, THEN CAME DOWN TO THE ROAD AND RAN ALONGSIDE US.” SUCH IS THE PRIMAL APPEAL OF SIGNER’S EXPLOSIVE, KINETIC, CARTOON-LIKE FILMS, SCULPTURES AND ‘ACTIONS’, WHICH OCCUPY AN ENTERTAINING MID-POINT BETWEEN ROADRUNNER’S WILE E. COYOTE AND FISCHLI AND WEISS.

245.2 I got into a kayak, and got a vehicle to pull me along a road in the Rhine valley, said the artist. “Tomek, my nephew, is sitting behind in the car and filming. suddenly I saw these cows reacting fantastically. They peered at us like mad, then came down to the road and ran alongside us.” Such is the primal appeal of Signer’s explosive, kinetic, cartoon-like films, sculptures and ‘actions’, which occupy an entertaining mid-point between Roadrunner’s Wile E. Coyote and Fischli and Weiss. Over the past four decades the artist has attached rockets to bikes and chairs, blown up huge sacks of paper, and laid a fuse along a railway line from the town of his birth to his current residence. “I got into a kayak, and got a vehicle to pull me along a road in the Rhine valley,” said the artist. “Tomek, my nephew, is sitting behind in the car and filming. suddenly I saw these cows reacting fantastically. They peered at us like mad, then came down to the road and ran alongside us.” Such is the primal appeal of Signer’s explosive, kinetic, cartoon-like films, sculptures and ‘actions’, which occupy an entertaining mid-point between Roadrunner’s Wile E. Coyote and Fischli and Weiss. (Over) the past four decades the artist has attached rockets to bikes and chairs, blown up huge sacks of paper, and laid a fuse along a railway line from the town of his birth to his current residence. Why do boats, bikes and bangers appeal to Signer? in the Focus section of our book, the

“I GOT INTO A KAYAK, AND GOT A VEHICLE TO PULL ME ALONG A ROAD IN THE RHINE VALLEY,” SAID THE ARTIST. “TOMEK, MY NEPHEW, IS SITTING BEHIND IN THE CAR AND FILMING. SUDDENLY I SAW THESE COWS REACTING FANTASTICALLY. THEY PEERED AT US LIKE MAD, THEN CAME DOWN TO THE ROAD AND RAN ALONGSIDE US.” SUCH IS THE PRIMAL APPEAL OF SIGNER’S EXPLOSIVE, KINETIC, CARTOON-LIKE FILMS, SCULPTURES AND ‘ACTIONS’, WHICH OCCUPY AN ENTERTAINING MID-POINT BETWEEN ROADRUNNER’S WILE E. COYOTE AND FISCHLI AND WEISS. (> I got into a kayak, and got a vehicle to pull me along a road in the Rhine valley, said the artist. “Tomek, my nephew, is sitting behind in the car and filming. suddenly I saw these cows reacting fantastically. They peered at us like mad, then came down to the road and ran alongside us.” Such is the primal appeal of Signer’s explosive, kinetic, cartoon-like films, sculptures and ‘actions’)

Sandra Brutscher: Roman Signer, in: Georg Kellie-Museum (Köln): Vanitas - Einig ist eh nichts. Katalog zur Ausstellung, Berlin, 2014, S. 68.

Roman Signer - Reden und Gespräche, Edition Stephan Wittich, Zürich 2013, S. 128, ISBN 978-3-906191-00-3

Angeli Jonsson: Roman Signer, in: Neue Kunst als Katalysator, Reimer Verlag, Berlin 2012, S. 118-123, ISBN 978-3-496-01439-1

Gerhard Mack (et al.): Roman Signer. London: Phaidon, 2006. Roman Signer: Sammlung Hauser und Wirth. Hrsg.: Michaela Unterkofler. Ostfildern-Ruit: Hatje Cantz, 2004. (Diese Publikation dokumentiert die Ausstellung Roman Signer der Sammlung Hauser und Wirth in der Lehreimrie ist Gollern vom 11. Mai bis 12. Oktober 2003 und ist zugleich Teil des Bestandskataloges der Sammlung).

Roman Signer: Werkverzeichnis 1971-2002. Hrsg. von Peter Zimmermann; Texte von Roman Signer. Zürich: Unikat, 2002, 3 Bde.

Paul Good: Zeit-Skulptur - Time Sculpture. Roman Signer's Werk philosophisch betrachtet - Roman Signer's Work in Philosophical Perspective. Zürich: Unikat; Köln: Walther König, 2002.

Roman Signer. XLVIII. Biennale di Venezia 1999. Svizzera. Biennale di Venezia, 1999. (Texte:) Konrad Bitterli. Bern: Bundesamt für Kultur, 1999.

Gerhard Mack: Roman Signer. Der Raum als ein Potential der Zeit. In: Künstler. Kritisches Lesebuch der Gegenwartskunst. München: Weltkunst und Buchmann, 1993.

Roman Signer: Skulptur. Werkverzeichnis 1971 bis 1993. Kunstverein am St. Gallen, 1993-94. (Texte:) Konrad Bitterli, Roland Wäpke und Lucy Tittel. St. Gallen, 1993.

Roman Signer: Bilder aus Super-8-Filmen 1975-1989. Kolumbus Zürich, 1992. Zürich: Offizin, 1992 (deutsch, englisch).

Roman Signer: Skulptur. Text: Gerinne Schatzg. St. Gallen: Vesser, 1988

Marc Gundel (Hrsg.): Roman Signer. Alles in Fluss. Erster Preisbinder der Ernst-Franz-Vogelmann-Stiftung, mit Textbeiträgen von Marc Gundel und Leberlein Keimle sowie Fotografien von Frank Kleinloch. Göttingen: Kerber Verlag 2009, ISBN 978-3-86678-257-0

Sunshine Plastics

“I got into a kayak, and got a vehicle to pull me along road in the Rhine valley,” said the. Tomek, miles nephew, is sitting behind in the ear and filming Suddenly I saw these cows

1. I got into a kayak, and got a vehicle to pull me along a road in the Rhine valley, said the artist. “Tomek, my nephew, is sitting behind in the ear and filming. Suddenly I saw these 3. cows reacting fantastically. 4. They peered at us like mad, 5. then came down to the road and ran alongside us.” Such is the 6. primal appeal of Signer’s explosive, kinetic, cartoon-like films, sculptures and ‘actions’, which 7. occupy an entertaining mid-point between Roadrunner’s 8. Wile E. Coyote and Fischli and Weiss? (Over) the past four decades the artist has attached rockets

“I got into a kayak, and got a vehicle to pull me along a road in the Rhine valley,” said the artist. “Tomek, my nephew, is sitting behind in the ear and filming. Suddenly I saw these cows reacting fantastically. They peered at us like mad, then came down to the road and ran alongside us.” Such is the primal appeal of Signer’s explosive, kinetic, cartoon-like films, sculptures and ‘actions’, which occupy an entertaining mid-point between Roadrunner’s Wile E. Coyote and Fischli and Weiss.

243.2 I got into a kayak, and got a vehicle to pull me along a road in the Rhine valley, said the artist. “Tomek, my nephew, is sitting behind in the ear and filming. Suddenly I saw these cows reacting fantastically. They peered at us like mad, then came down to the road and ran alongside us.” Such is the primal appeal of Signer’s explosive, kinetic, cartoon-like films, sculptures and ‘actions’, which occupy an entertaining mid-point between Roadrunner’s Wile E. Coyote and Fischli and Weiss. Over the past four decades the artist has attached rockets to bikes and chairs, blown up huge sacks of paper, and laid a fuse along a railway line from the town of his birth to his current residence. “I got into a kayak, and got a vehicle to pull me along a road in the Rhine valley,” said the artist. “Tomek, my nephew, is sitting behind in the ear and filming. Suddenly I saw these cows reacting fantastically. They peered at us like mad, then came down to the road and ran alongside us.” Such is the 8. primal appeal of Signer’s explosive, kinetic, cartoon-like films, sculptures and ‘actions’, which 5. occupy an entertaining mid-point between Roadrunner’s 4. Wile E. Coyote and Fischli and Weiss? (Over) the past four decades the artist has attached rockets to bikes and chairs, blown up huge sacks of paper, and 6. laid a fuse along a railway line from the 7. town of his birth to 9. his current residence. Why do boats, bikes and bangers appeal to Signer? In the Focus section of our book, the

“I got into a kayak, and got a vehicle to pull me along a road in the Rhine valley,” said the artist. “Tomek, my nephew, is sitting behind in the ear and filming. Suddenly I saw these cows reacting fantastically. They peered at us like mad, then came down to the road and ran alongside us.” Such is the primal appeal of Signer’s explosive, kinetic, cartoon-like films, sculptures and ‘actions’, which occupy an entertaining mid-point between Roadrunner’s Wile E. Coyote and Fischli and Weiss. I got into a kayak, and got a vehicle to pull me along a road in the Rhine valley, said the artist. “Tomek, my nephew, is sitting behind in the ear and filming. Suddenly I saw these cows reacting fantastically. They peered at us like mad, then came down to the road and ran alongside us.” Such is the primal appeal of Signer’s explosive, kinetic, cartoon-like films, sculptures and ‘actions’

Sandra Brutscher: Pascal Schramm, in: Georg-Kolbe-Museum (Hrsg.): Vanitas - Ewig ist oh nichts. Katalog zur Ausstellung, Berlin, 2014, S. 68.

Roman Signer - Reden und Gespräche, Edition Stephan Witschi, Zürich 2018, S. 128, ISBN 978-3-908191-00-8

Angeli Johansen: Roman Signer, in: Neue Kunst als Katalysator, Bärner Verlag, Berlin 2012, S. 118-128, ISBN 978-3-496-01459-1

Gerhard Mack (et al.): Roman Signer. London: Phaidon, 2008. Roman Signer: Sammlung Hauser und Wirth. Hrsg.: Michael Untch/Silke Untch/Silke Untch. Ostfildern-Ruit: Hatje Cantz, 2004 (Diese Publikation dokumentiert die Ausstellung Roman Signer der Sammlung Hauser und Wirth in der Schirnise St. Gallen vom 11. Mai bis 13. Oktober 2003 und ist zugleich Teil des Bestandskataloges der Sammlung).

Roman Signer: Werkverzeichnis 1971-2002. Hrsg. von Peter Zimmermann; Texte von Roman Signer. Zürich: Unikat, 2002, 8 Bde.

Paul Good: Zeit-Skulptur - Time Sculpture. Roman Signer's Work philosophisch betrachtet - Roman Signer's Work in Philosophical Perspective. Zürich: Unikat; Köln: Walther König, 2008.

Roman Signer. 2000. Biennale di Venezia 1999. Svizzera. Biennale di Venezia, 1999. (Texte:) Konrad Bitterli. Bern: Gesellschaft für Kultur, 1999.

Gerhard Mack: Roman Signer. Der Baum als ein Potential der Zeit. In: Künstler. Kritisches Lexikon der Gegenwartskunst. München: Walther König, 1995.

Roman Signer: Skulptur. Werkverzeichnis 1971 bis 1992. Kunsthaus zum St. Gallen, 1992-94. (Texte:) Konrad Bitterli, Roland Wäpke und Lutz Tittel. St. Gallen, 1992.

Roman Signer: Bilder aus Super-8-Filmen 1973-1989. Helmholtz Zürich, 1992. Zürich: Offizin, 1992 (deutsch, englisch).

Roman Signer: Skulptur. Text: Corinne Schatz. St. Gallen: Vomer, 1988

Hans Gündel (Hrsg.): Roman Signer. Alles im Fluss. Erster Preisträger der Ernst Franz Vogelmann Stiftung, mit Teilbeiträgen von Hans Gündel und Lutz Tittel sowie Fotografien von Frank Kleinböck, Cielofelch, Kerber Verlag 2009, ISBN 978-3-86878-287-0

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

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

Figures

1 2 3 4 5 6 7 8 9 0

Punctuation

! , ? < > <> <>> <>>> <>>>> <>>>>> <>>>>>>
() [] { } ' " * _ - .

Symbols

& % \$ % & € HAL

Extender Uppercase

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï
Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã
ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

Extended Lowercase

à á â ã ä å æ ç è é ê ë ì í î ï ð ñ
ò ó ô õ ö ø ù ú û ü ý þ ÿ
à á â ã ä å æ ç è é ê ë ì í î ï ð ñ
ò ó ô õ ö ø ù ú û ü ý þ ÿ

Hershey Script 1 – stroke
Aa Bb Cc Dd Ee Ff Gg Hh Ii
Jj Kk Ll Mm Nn Oo Pp Qq Rr
Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9

About: HAL Vincent is a monoline script font, which exists in two states: filled and empty (outlined). Each character is a closed shape, composed of one continuous line drawing. The letter forms are inspired by a script font designed by naval scientist Dr. Allen Vincent Hershey. The Hershey fonts were a collection of early vector fonts released in Hershey's report "Calligraphy for Computers" (1967).

Design: Elias Hanzer and Lucas Liccini

Character set: Mac OS Roman

Licensing: Available for desktop and web use. Please see type.hanli.eu for pricing.

File formats: OTF, WOFF, WOFF2

Language Support: Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Catalan, Chiga, Colognian, Cornish, Croatian, Czech, Danish, Dutch, English, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Gusii, Hungarian, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalenjin, Kinyarwanda, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Maltese, Manx, Morisyen, Northern Sami, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Quechua, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Upper Sorbian, Uzbek (Latin), Volapük, Vunjo, Welsh, Western Frisian, Zulu