

# Lygia Sans

Inspired by Rio de Janeiro's geography, architecture, and the full bloom of the Neo-Concrete movement clustered in the 1950s, Lygia Sans was designed to match in color with its serif companion Lygia but embracing a new personality that nod towards a more calligraphic and elegant approach, as seem in Warren Chappell's Lydian (released in 1938).

DESIGNED by FLAVIA ZIMBARDI  
REGULAR + BLACK WEIGHTS — VERSION 0.1

SENSORIAL

Caranguejo

TREPANTE

Modulated

GOGGLES

Bicho em si

**ESCADAS**  
**Caminho**  
**ORGANIC**  
**Untitled52**  
**SHELTER**  
**Geometria**

LYGIA CLARK (BELO HORIZONTE, 1920 – RIO DE JANEIRO, 1988) WAS A BRAZILIAN ARTIST THAT ALONG AMILCAR DE CASTRO, FRANZ WEISSMANN, LYGIA PAPE AND POET FERREIRA GULLAR, CO-FOUNDED THE NEO-CONCRETE MOVEMENT. FROM HER EARLIEST PRODUCTION, CLARK WAS IN DIALOGUE WITH PREDECESSORS OF MODERN GEOMETRIC ABSTRACTION, INCLUDING PAUL KLEE, FERNAND LEGER, PIET MONDRIAN, VLADIMIR TATLIN, MAX BILL, AND GEORGES VANTONGERLOO. Her paintings (1948–59) emphasizes the breaking of the flat surface and points toward a different mode of abstraction. Dealing with what she called “organic line,” a conceptual—and eventually actual—space within the surface of her work. Between 1956–57, mainly in the series Modulated surfaces, a complex system of juxtaposed planes are separated by very tight gaps—the only “lines” in the compositions. Describing her main objective during this period, Clark said, “What I seek is to compose a space and not compose in it.” Lines floating between planes like creases or voids within the painting would become a central motif in her work of the 1950s and beyond.

LYGIA SANS REGULAR, 14PT

**NEXT SHE EMBRACES NEO-CONCRETE (1959–66), A VANGUARD MOVEMENT THAT REJECTED THE IMPERSONAL AND OBJECTIVE QUALITY OF CONCRETE ABSTRACTION, CALLING FOR A GREATER COLOUR AND POETIC FEELING, INSPIRED BY THEORIES OF CYBERNETICS, GESTALT PSYCHOLOGY, AND OPTICAL EXPERIMENTS. THEIR WORK WAS CONCEIVED TO EXIST BETWEEN ART AND LIFE, AS TOOLS FOR EXPERIENCES IN THE public realm. Around 1960, Clark unfolds the topological investigations of her paintings into a three-dimensional repertoire, resulting in a series of sculptures known as Critters. These were her first works meant to be fully and endlessly reshaped by interaction. This period also features The inside is the outside (1963) and The before is the after (1963), the only two “Bichos” featuring a continuous and intertwined metal strip without hinges. Her subsequent series Climbers (1965) also includes structures in which steel is bent/twisted into lyrical lines and circular forms.**

LYGIA SANS BLACK, 14PT

# Phoebe Philo designs the clothes women actually want to wear

Text by **Penny Martin**  
Portraits by **David Sims**

Just when fashion needed new direction, Phoebe Philo has returned from self-imposed exile to present a vision of how to dress today. After a single season as the creative director of Celine, Phoebe has cut through fashion's tired fantasy, turning the dust-gathering Parisian house into a platform for sharp reality and hyper-luxurious clothing. In person, Phoebe is an intriguing mix of British reserve and disarming frankness; she has long been an inspiration to legions of women, young and old, who want to be just like her. Phoebe is always her own best model, designing clothes that suit wherever she happens to be in life. Having learnt the lessons from her past position at Chloe, she is now ensuring that the Celine design studio is based in her hometown of London rather than at the company's headquarters in Paris. That means Phoebe can live a full life with her two children and husband – a contemporary family setup that greatly informs her work.

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

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FIGURES

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PUNCTUATION & SIMBOLS

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