

DESIGNED **Franco Jonas**

DETAILS **Released 2020/2021**

Available in 26 Styles

For **Desktop, Web, App** Licensing

ABOUT THIS
TYPEFACE

fj Meduza™ is a new typographical system born as an exploring process from the classic model from –modern or didones style– typography from XIX century. **fj Meduza™** also explores the possibilities of Optical Adjustments –from 8 or 10 to 72 pts– offering a version to compose preferent reduced sizes –newspapers– and another version to titles with long-standing. Ideally for Branding, Headlines and especially complex editorial contexts.



fj Meduza Display Thin *Italic*

fj Meduza Display Light *Italic*

fj Meduza Display Book *Italic*

fj Meduza Display Regular *Italic*

fj Meduza Display Bold *Italic*

fj Meduza Display ExtraBold *Italic*

fj Meduza Display Black *Italic*

fj Meduza Display Heavy *Italic*

fj Meduza Text *Italic*

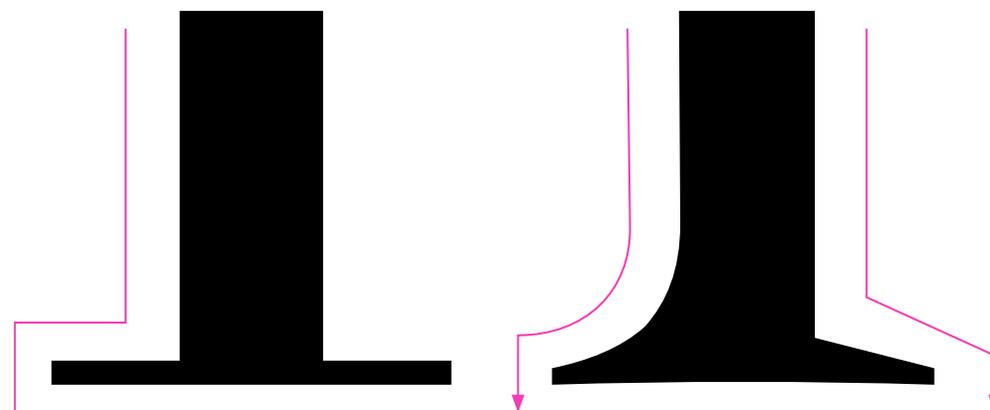
fj Meduza Text SemiBold *Italic*

fj Meduza Text Bold *Italic*

fj Meduza Text Bold *Italic*

¿Qué les parecen a ustedes las didonas? Si bien, son de esos pocos estilos tipográficos que el mundo ha hecho que se relacione con conceptos como la Elegancia, la Moda y demases. Personalmente, siempre me han parecido aburridas haha. El ductus que existe en la mayoría de los modelos correspondientes a las didonas, vale decir, los más clásicos, a mi parecer carecen de todo sentido estético y orgánico, y para decirlo en otras palabras, como ya dije me parecen aburridas. El trabajo completamente algebraico y anti-amanuense en este tipo de proyectos, nunca me ha resultado atractivo, por ende, empecé a estudiar las proporciones de muchas tipografías venecianas, vale decir, tipografías que intentan imitar en su mayoría la escritura caligráfica.

fj Meduza™ nace a partir de la propuesta de un logotipo que me tocó diseñar, por ende, fui sistematizando algunas letras hasta contar con un set más contundente. Además, generalmente intento autodesafiarme por medio de proyectos tipográficos que me hacen salir de mi zona de confort o que nunca he realizado. Por consiguiente, se me ocurrió diseñar otra versión, —bajo el mismo ductus de la tipografía—, para textos y tamaños mucho más pequeños. fj Meduza™ es un sistema tipográfico, vale decir, posee variantes para títulos como para textos, entregando versatilidad y estética a la hora de seleccionar una tipografía, clásica, sin que sea la misma.

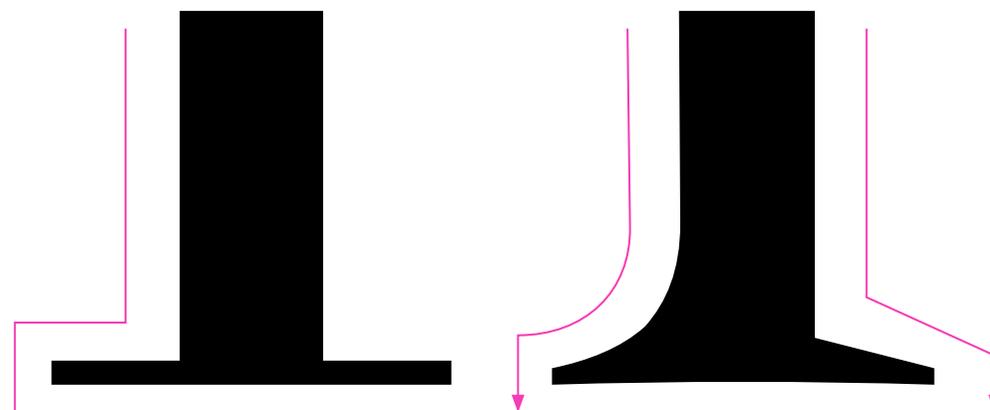


an an

Efpiefya

What do you guys think about Didons? Even though didones are those typographic styles that the world has made relate it with elegance, fashion and others. Personally, I always felt very boring haha. The ductus that exists in most of the corresponding didone models, which means, the classic of the classic, in my opinion, they lack of all static and organic way, and to say it in a few words, like I said before I believe them boring. The algebraic and anti-amanuense work in this kind of projects, has never resulted me attractive, so, I started to study proportions in many venetian typefaces, which means typefaces that tries to mostly imitate calligraphic writing.

fj Meduza™ born starting of a proposal of a logo that I had to design, so I start to synthesize some letters till I count with a more contented set. Besides, generally I try to self challenge me through typographic projects that makes me out of my confort zone or that I have never experimented before. Therefore, this idea came up, designing another version —over the same ductus of the typeface—, for texts and smaller sizes. fj Meduza™ is a typographic system, which means that it possess variants for titles as to text, given versatile and aesthetic at the time of selecting a typeface, classic, and without being the same al the time.



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Efpiefya

fj Meduza Display Thin

60/58 pt.

magically

36/38 pt.

Rhythms have
a conductor (or
several) who shape
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24/28 pt.

The careful sequencing
of content in social media
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was programmed in the 20th
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Rhythmanalysis, sociologist

18/23 pt.

Dr. Elinor Carmi is a feminist,
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14/17 pt.

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national parks and nature reserves might promote a
certain idea of what the ideal visitor looks like, and how

fj Meduza Text SemiBold Italic

60/58 pt.

magically

36/38 pt.

*Rhythms have
a conductor (or
several) who shape
how elements
turn into a tune.*

24/28 pt.

*The careful sequencing of
content in social media
platforms mirrors how
television was programmed
in the 20th century. In his
1984 book Rhythmanalysis,*

18/23 pt.

*Dr. Elinor Carmi is a feminist,
journalist and postdoc research
associate at the Communication
and Media Department at
Liverpool University, UK. She's
currently working on several*

14/17 pt.

*The inadvertent capture of human
subjects by camera traps is known as
"human bycatch," a name taken from
the unintended capture of non-target
species in fishing. In many ways, the
fishing analogy is apt: Most camera traps
store images on a memory card, rather
than uploading them directly to a server,*

10/12 pt.

*The University of Cambridge study coins the
term "surveillance conservation" to refer to conservation
practices whose primary or secondary function is the
shaping of "disciplined conservation actors." This can take
explicit, neo-colonial and violent forms, such as in the use
of military tactics against poaching (a phenomenon that
is, itself, a direct result of colonial rule). It can also take
subtler forms, as in the way national parks and nature
reserves might promote a certain idea of what the ideal
visitor looks like, and how that person should behave. The*

fj Meduza Text Bold

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fj Meduza Collection

84 pt.

Avenue

Stylistic Set SS01

Avenue

Stylistic Set SS01

wagyu

Stylistic Set SS01

wagyu

Stylistic Set SS01

Nylon

Stylistic Set SS01

Nylon

Stylistic Set SS01

Coffee

Titling Alternates

Coffee

Titling Alternates

fj Meduza Collection

84 pt.

Neo

Stylistic Set SS01

Neo

Stylistic Set SS01

0419

Oldstyle Figures Numbers

0419

Oldstyle Figures Numbers

AMEN

Discretionary Ligatures

AMEN

Discretionary Ligatures

italica

Discretionary Ligatures

italica

Discretionary Ligatures

headlines

Cartografia Emocional del Gusto

AUTOPSYIA ð CALIOPE

Sourdough *Bread*

What gives typography its emphasis

Hendrik W.

Para Títulos y Palabras fuertes

COSMONAUTA

GALATEA

waffles

Mauricio Amster

Caleidoscopio

120 pt. fj Meduza Collection

negotiators
advantages
worksheets
synecopated

120 pt. fj Meduza Collection

headstrong
ordinations
centrefolds
geographic

120 pt. fj Meduza Collection

reservation

postponing

lawnmower

passenger

120 pt. fj Meduza Collection

rephrasing
exclusivist
scapegoat
literatures

120 pt. fj Meduza Collection

rampaged
elliptically
inexorably
staggering

120 pt. fj Meduza Collection

premature
undulating
unthinking
referential

120 pt. fj Meduza Collection

Rampaged
Elliptically
Inexorably
Staggering

120 pt. fj Meduza Collection

Retentions
Highlighter
Unthinking
Referential

120 pt. fj Meduza Collection

guidebook
wallflower
prompting
consorted

120 pt. fj Meduza Collection

misgivings
suffocates
significant
producers

120 pt. fj Meduza Collection

habitation

elastically

congealed

canopener

120 pt. fj Meduza Collection

zimbabwe

unerringly

immobility

dungarees

120 pt. fj Meduza Collection

Antiquarian
downstairs
Unfetchable
hotblooded

120 pt. fj Meduza Collection

touchandgo
Prerogative
anticipated
Backsliding

120 pt. fj Meduza Collection

overstating
unsatisfied
querulously
gallivanting

120 pt. fj Meduza Collection

expectation
workhouse
spellbinder
heightened

120 pt. fj Meduza Collection

ionosphere
stalemates
nutritionist
wonderfully

120 pt. fj Meduza Collection

logarithmic
pummelled
translations
ecumenism

120 pt. fj Meduza Collection

infuriatingly
broadening
prosecuting
semicolons

120 pt. fj Meduza Collection

Germanium
infelicitous
Pretentious
buccaneers

120 pt. fj Meduza Collection

protections
conduction
extraditable
typewriters

120 pt. fj Meduza Collection

delineating
remodelled
sarcophagi
bivouacked

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

NUMBERS

0123456789 ๐๑1223456789 ¹²³ 1/4 1/2 3/4

PUNCTUATION

!"#\$%&'()*+,-./:;<?@[[\`]
_{}|~«»•…‰<>—

ARROWS

← ↑ → ↓ ↖ ↗ ↘ ↙

STANDARD
LIGATURES

EI Th ffi ffj ffk fh fj fk ft ti tt

DISCRETIONARY
LIGATURES

A FF FI HE IA MD ME NK NN NT ® © Æ TT
THE TW Th UL UŦ UR fb fh fj fk ft ti tt

MATH SYMBOLS

+ < = > | ~ - ± × ÷ / ∂ ∅ Δ ∫ ∑ - √ ∞ ∫ ≈ ≠ ≤ ≥

CURRENCY

\$ ¢ £ ¥ €

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î 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 ñ ò ó ô õ ö ø ù ú û ü ý þ ß

ACCENTED LOWERCASE

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

TITLING ALTERNATES

ACGO

STYLISTIC SET 01

○ ₂ A E M N O Q R U a g y

SUPPORT LANGUAGE
238 LANGUAGES

Arbëreshë Albanian, Eastern Abnaki, Afar, Arvanitika Albanian, Western Abnaki, Acheron, Eastern Arrernte, Afrikaans, Gheg Albanian, Tosk Albanian, Amis, Uab Meto, Aragonese, Asu (Tanzania), Anuta, Southern Aymara, Central Aymara, South Azerbaijani, North Azerbaijani, Bashkir, Belarusian, Bemba (Zambia), Bena (Tanzania), Bikol, Bislama, Bosnian, Breton, Catalan, Chavacano, Cebuano, Czech, Chiga, Chamorro, Chickasaw, Cimbrian, Central Kurdish, Montenegrin, Cofán, Cornish, Corsican, Crimean Tatar, Seselwa Creole French, Kashubian, Welsh, Danish, Taita, German, Dehu, Dimli, Zarma, Lower Sorbian, Jola-Fonyi, Embu, Standard Estonian, English, Basque, Faroese, Fijian, Filipino, Finnish, French, Western Frisian, Friulian, Gagauz, Borana-Arsi-Guji Oromo, West Central Oromo, Guadeloupean Creole French, Gilbertese, Scottish Gaelic, Irish, Galician, Manx, Gooniyandi, Ga'anda, Swiss German, Wayuu, Gusii, Gwich'in, Hän, Eastern Oromo, Haitian, Hawaiian, Hiligaynon, Hopi, Croatian, Upper Sorbian, Hungarian, Iloko, Indonesian, Icelandic, Italian, Jamaican Creole English, Javanese, Kalaallisut, Kamba (Kenya), Makonde, Kabuverdianu, Kekchí, Kaingang, Koyra Chiini Songhay, Kikuyu, Kinyarwanda, Kirmanjki, Kalenjin, Northern Kurdish, Kongo, Karelian, Shambala, Kölsch, Kuanyama, Latin, Ligurian, Lithuanian, Ladin, Lombard, Latgalian, Luxembourgish, Luba-Lulua, Ganda, Luo (Kenya and Tanzania), Standard Latvian, Meru, Mauritian Creole, Makhuwa-Meetto, Malagasy, Maltese, Montagnais, Mohawk, Maori, Creek, Murrinh-Patha, Mirandese, Kala Lagaw Ya, Naga Pidgin, Neapolitan, South Ndebele, North Ndebele, Low German, Central Nahuatl, Niuean, Norwegian, Pedi, Nyanja, Nyankole, Occitan, Orma, Ossetian, Pampanga, Papiamentu, Paluan, Piemontese, Polish, Portuguese, Potawatomi, Quechua, Cook Islands Māori, Romansh, Romanian, Rotokas, Rundi, Istro Romanian, Macedo-Romanian, Sango, Samburu, Sangu (Tanzania), Sicilian, Sena, Seri, Koyraboro Senni Songhai, Pite Sami, Shawnee, Slovak, Slovenian, Southern Sami, Northern Sami, Lule Sami, Inari Sami, Samoan, Shona, Somali, Spanish, Sardinian, Saramaccan, Sranan Tongo, Serbian, Swati, Sundanese, Congo Swahili, Swedish, Swahili, Silesian, Tahitian, Atayal, Tetun Dili, Teso, Tagalog, Tokelau, Tsakhur, Talysh, Tonga (Tonga Islands), Tok Pisin, Tswana, Tsonga, Muslim Tat, Turkmen, Tumbuka, Turkish, Tuvalu, Tasawaq, Tzotzil, Uighur, Meriam Mir, Munsee, Northern Uzbek, Venetian, Veps, Makhuwa, Võro, Walser, Waray (Philippines), Warlpiri, Wik-Mungkan, Ho-Chunk, Walloon, Mwani, Wolof, Wiradjuri, Wangaaybuwan-Ngiyambaa, Xavánte, Xhosa, Soga, Minang, Yapese, Yindjibarndi, Makwe, Malaysian, Standard Malay, Zulu.