

A L E N A

A · B · C D E F G

I J K L M N O P

Q R S T U V W

X Y Z a b c ç t d e

f f f i f l f t g g h i j

k l m n o œ p q r s

ſ p ß t u v w x y z

1 2 3 4 5 6 7 8 9 0

Alena by Roland Stieger; work in progress, status May 2011. The Regular, Regular Italic, Black and Black Italic font are finished; further graduation are planned; subsequently there will be a slab-serif version.



These woodcuts by Jost Hochuli (published in 1980) were the starting point for the design of the sans-serif Alena.

The shapes of the capitals are based on the proportion of the Roman monumental inscription of the first and second centuries AD. The minuscules are based on a late form of the humanist minuscule.

24 pt

Our letters have grown slowly. Over time, they have adapted to vari-

12 pt

ous writing techniques and tools, to the materials to be written on, to production techniques and prevailing styles – less in their basic structure than in their details. Changes

10 pt

have mostly occurred unnoticed and over long periods. The reception of everything written – including typography – takes place in two ways:

9 pt

firstly, in the act of reading itself, that is the conversion in the brain of the perceived succession of letters, and secondly as a (mostly unconscious) visual perception,

8 pt

that triggers associations with what has previously been seen and arouses feelings. For this reason, and because typefaces have to meet various demands and fulfil various functions, a particular typeface cannot be

5 pt

described as generally good or bad, useful or useless. Typefaces for continuous text are subject to different criteria than typefaces for headlines on posters and in advertisements, for book jackets or for decorative purposes.

'Detail in typography' from Jost Hochuli. A big thank you to Robin Kinross and Roland Früh from Hyphen Press for providing me with the English text.

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