

Stellage

Specimen & Technical Documentation

Typeface

Four fonts: Regular, Italic, Constructed and C. Italic

Release

21.7.2020

Font Version

v. 1.0

Stellage  
*Stellage*

# Soft *Machine* *Stellage* 2020

Stellage © 2020  
Designed by Mark Niemeijer

Stellage is a compact but versatile geometric serif, inspired by the visual culture of postmodern architecture where modern and classical shapes meet. The result is a sharp serif that offers great legibility in small sizes, with interesting details as a display typeface. The Stellage family covers the latin extended character set and is available for print and web.

Family	Styles	Italics
Solaris	Regular	Italic
	Constructed	Italic



# Stellage

# 【Regular】

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 [ ! ? . , : ; @ % & ß € & ]

# Metropolis Master Plan, Los Angeles California, 1988

In the late 1970s, Graves shifted away from modernism to pursue Postmodernism and New Urbanism design for the remainder of his career. He began by sketching designs that had Cubist-inspired elements and strong, saturated colors. Postmodernism allowed Graves to introduce his humanist vision of classicism, as well as his sense of irony and humor. His designs, notable for their playful style and colorful facades, were a "*radical departure*" from his earlier work. The Plocek Residence [1977], a private home in Warren Township, New Jersey, was among the first of his designs in this new style.

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Graves designed some of his most iconic buildings in the early 1980s, including the Portland Building. The fifteen-story Portland Municipal Services Building, his first major public commission, opened in 1982 in downtown Portland, Oregon. The "*Monolithic Cube*" with decorated facades and colorful, oversized columns is "*considered a seminal Postmodern work*" and one of Graves's best-known works of architecture. The celebrated but controversial municipal office also became an icon for the city of Portland and subject to an ongoing preservation debate. Regarded as the first major built example of postmodern architecture in a tall office building, the Portland Building was added to the National Register of Historic Places in 2011. Although it faced demolition in 2014, the city government decided to proceed with a renovation, estimated to cost \$195 million. Humana Building in Louisville, Kentucky, 1982

As a result of the notoriety he received from the Portland Building design, Graves was awarded other major commissions in the 1980s and 1990s. Notable buildings from this period include the Humana Building [1982] in Kentucky and the Newark Museum expansion [1982] in New Jersey. Some architecture critics, including Paul Goldberger of The New York Times, consider the Humana Building, a skyscraper in Louisville, Kentucky, one of Graves's finest building designs. TIME magazine also claimed it was a commercial icon for the city of Louisville and one of the best buildings of the 1980s. The San Juan Capistrano Library [1982] in California, another project from this period, shows his interpretation of the Mission Revival style.

Graves and his firm also designed several buildings for the Walt Disney Company in the postmodern style. These include the Team Disney headquarters in Burbank, California; the Dolphin [1987] and Swan [1988] resorts at Walt Disney World in Florida; and Disney's Hotel New York [1989] at Disneyland Paris. Patrick Burke, the project architect for the two resort hotels in Florida, commented that the Walt Disney Company described Graves's designs as "*entertainment architecture*." In addition to the Swan and Dolphin hotel buildings, Graves's firm designed their original interiors, furnishings, signage, and artwork. Graves's other notable commissions for buildings that were completed in the 1990s include an expansion of the Denver Public Library [1990] and the renovation of the Detroit Institute of Arts [1990].

Postmodern architecture did not have a long-lasting popularity and some of Graves's clients rejected his ideas. For example, his design for an expansion of the Whitney Museum of American Art in New York City in the mid-1980s was highly contested and never built due to local opposition. Graves's designs for a planned Phoenix Municipal Government Center complex were among the project's finalists, but his concept was not selected as the winning entry.

Graves's prominence as a postmodernist architect may have reached its peak during the 1980s and in the early 1990s, but he continued to practice as an architect until his death in 2015. Later works include the O'Reilly Theater [1996] in Pittsburgh, Pennsylvania; the NCAA Hall of Champions in Indianapolis, Indiana; and 425 Fifth Avenue [2000] in New York City, among others. Graves also received recognition for his multi-year renovation of his personal residence in Princeton. International projects included the Sheraton Miramar Hotel [1997] in El Gouna, Egypt, and the Hard Rock Hotel in Singapore. One of the last projects that Michael Graves and Associates was involved in before Graves's death was the Louwman Museum [2010] in The Hague, Netherlands. Gary Lapera, a principal and studio head of Michael Graves and Associates, designed the museum, also known as the *Louwman Collection*.

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*Stellage*

*[Italic]*

*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 [ ! ? , . : ; @ % ß € & ]*

*Shiseido Health  
Club, Tokyo  
Japan, 1986*



# Stellage [Constructed]

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 [ !? .,:; @ % & € & ]

# Institute of Arts Master Plan, Detroit Michigan, 1990

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*Stellage*

*[C. Italic]*

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 [ ! ? . . . : @ % & € & ]

*Ministry of Health,  
Welfare and Sport.  
The Hague, 1993*



Stellage	Specifications
Language Support	Afrikaans, Basque, Bosnian, Catalan, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, German, Hungarian, Icelandic, Irish, Italian, Latvian, Lithuanian, Malay, Norwegian, Polish, Portuguese, Romanian, Serbian [Latin], Slovak, Slovenian, Spanish, Swedish, Swiss German, Turkish, Welsh.
Licensing	Licenses for desktop- and web fonts are separated but have the same price. In order to use the fonts for print and web, you'll need to purchase two licenses. For font licensing for apps or broadcasting, please contact us. More information on licensing can be found in the End User License Agreement.
Font Formats	Desktop fonts are provided as OTF font files. TTF font files are available on request. Web fonts are provided as EOT, WOFF and WOFF2 font files.
Font Modification	If you are interested in modification of our typefaces or fonts, please do not hesitate to contact us. We provide a wide variety of type design services, including creating alternates, expanding the character set, adding weights and designing complete typefaces.
Contact	For enquiries please get in touch with Soft Machine Typefaces through Open Studio: E info@open-studio.nl W www.open-studio.nl

# *Soft Machine*