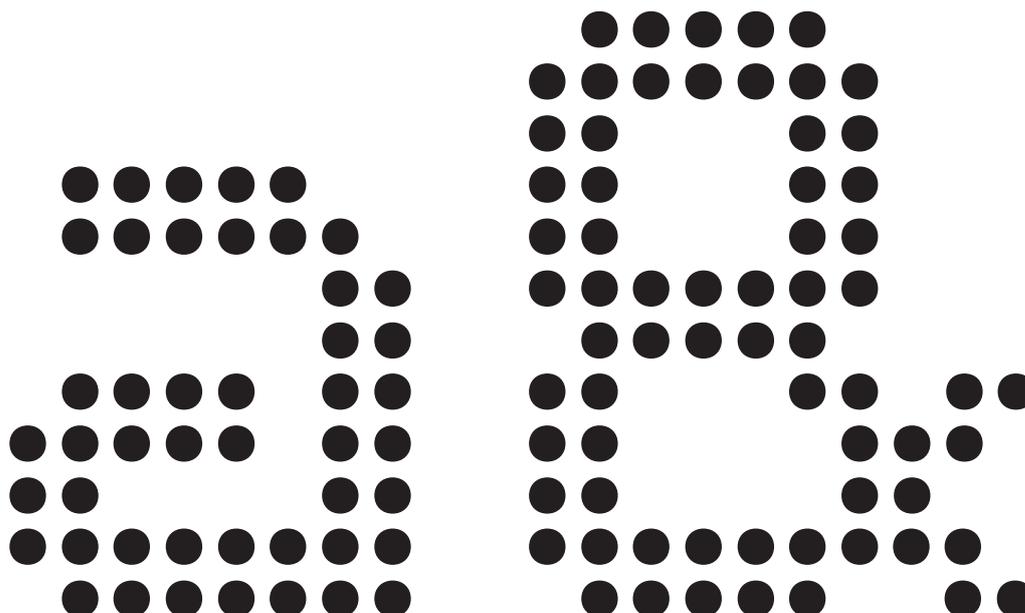




poudre

### Favorite Characters



### Weights

zero

four

one

five

two

six

three





The 'Poudre' (in English powder) font was created by Apeloig for a poster advertising an exhibition on the prolific inventor/industrialist Alfred Nobel. Apeloig's concept was inspired by Nobel's invention of dynamite and work with subatomic particles.

The Poudre letterforms themselves are composed of large out-of-focus dots in a grid. Like the powder, this typography spreads across the page. Within each word or character, the dots' density can range from heavy, tightly packed dots to smaller, more widely spaced ones, creating an undulating movement across the page. This allows for the accentuation of a letter, a syllable or a word, as desired.



Philippe Apeloig  
Alfred Nobel, au service  
de l'innovation

Paris, palais de la Découverte  
175 × 118,5 cm  
2008



EXPLORATIVE

QUINQUILTE

→ GROW

de couverte

poudre à canon

1857 Nobel

chemistry

weapons too



6

ONE MORNING, WHEN GREGOR SAMSA WOKE FROM TROUBLED DREAMS, HE FOUND HIMSELF TRANSFORMED IN HIS BED INTO A HORRIBLE VERMIN. HE LAY ON HIS ARMOUR-LIKE BACK, AND IF HE LIFTED HIS HEAD A LITTLE HE COULD SEE HIS BROWN BELLY, SLIGHTLY DOMED AND DIVIDED BY ARCHES INTO

STIFF SECTIONS. THE BEDDING WAS HARDLY ABLE TO COVER IT AND SEEMED READY TO SLIDE OFF ANY MOMENT. HIS MANY LEGS, PITIFULLY THIN COMPARED WITH THE SIZE OF THE REST OF HIM, WAVED ABOUT HELPLESSLY AS HE LOOKED. 'WHAT'S HAPPENED TO ME?' HE THOUGHT. IT WASN'T A DREAM. HIS

ROOM, A PROPER HUMAN ROOM ALTHOUGH A LITTLE TOO SMALL, LAY PEACEFULLY BETWEEN ITS FOUR FAMILIAR WALLS. A COLLECTION OF TEXTILE SAMPLES LAY SPREAD OUT ON THE TABLE - SAMSA WAS A TRAVELLING SALESMAN - AND ABOVE IT THERE HUNG A PICTURE THAT HE HAD RECENTLY CUT OUT OF AN IL-

8

ONE MORNING, WHEN GREGOR SAMSA WOKE FROM TROUBLED DREAMS, HE FOUND HIMSELF TRANSFORMED IN HIS BED INTO A HORRIBLE VERMIN. HE LAY ON HIS ARMOUR-LIKE BACK, AND IF HE LIFTED HIS HEAD A LITTLE HE COULD SEE HIS BROWN BELLY, SLIGHTLY DOMED AND DIVIDED BY ARCHES INTO STIFF SECTIONS. THE BEDDING WAS HARDLY ABLE TO COVER IT AND SEEMED READY TO SLIDE OFF ANY MOMENT. HIS MANY LEGS, PITIFULLY THIN COMPARED WITH THE SIZE OF THE

REST OF HIM, WAVED ABOUT HELPLESSLY AS HE LOOKED. 'WHAT'S HAPPENED TO ME?' HE THOUGHT. IT WASN'T A DREAM. HIS ROOM, A PROPER HUMAN ROOM ALTHOUGH A LITTLE TOO SMALL, LAY PEACEFULLY BETWEEN ITS FOUR FAMILIAR WALLS. A COLLECTION OF TEXTILE SAMPLES LAY SPREAD OUT ON THE TABLE - SAMSA WAS A TRAVELLING SALESMAN - AND ABOVE IT THERE HUNG A PICTURE THAT HE HAD RECENTLY CUT OUT OF AN ILLUSTRATED MAGAZINE AND HOUSED IN A NICE, GILDED

12

ONE MORNING, WHEN GREGOR SAMSA WOKE FROM TROUBLED DREAMS, HE FOUND HIMSELF TRANSFORMED IN HIS BED INTO A HORRIBLE VERMIN. HE LAY ON HIS ARMOUR-LIKE BACK, AND IF HE LIFTED HIS HEAD A LITTLE HE COULD SEE HIS BROWN BELLY, SLIGHTLY DOMED AND DIVIDED BY ARCHES INTO STIFF SECTIONS. THE BEDDING WAS HARDLY ABLE TO COVER IT AND SEEMED READY TO SLIDE OFF ANY MOMENT. HIS MANY LEGS, PITIFULLY THIN COMPARED WITH THE SIZE OF THE REST OF HIM,

16

ONE MORNING, WHEN GREGOR SAMSA WOKE FROM TROUBLED DREAMS, HE FOUND HIMSELF TRANSFORMED IN HIS BED INTO A HORRIBLE VERMIN. HE LAY ON HIS ARMOUR-LIKE BACK, AND IF HE LIFTED HIS HEAD A LITTLE HE COULD SEE HIS BROWN BELLY, SLIGHTLY DOMED AND DIVIDED BY ARCHES INTO STIFF SECTIONS. THE BEDDING WAS HARDLY ABLE TO COVER IT AND SEEMED READY TO SLIDE OFF ANY MOMENT. HIS MANY LEGS, PITIFULLY THIN COMPARED WITH THE SIZE OF THE REST OF HIM, WAVED ABOUT HELPLESSLY AS HE LOOKED. 'WHAT'S HAPPENED TO ME?' HE THOUGHT. IT WASN'T A DREAM. HIS ROOM, A PROPER HUMAN ROOM ALTHOUGH A



Uppercase / 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 |

Accented Uppercase / Lowercase

|   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| à | á | â | ã | ä | å | æ | ç | è | é | ê | ë | ð |
| ì | í | î | ï | ñ | ò | ó | ô | õ | ö | ø | ú | û |
| ü | ù | š | ý | ÿ | ž | ƒ | ß | µ |   |   |   |   |

Figures

|   |   |   |   |   |   |   |   |   |   |  |  |  |
|---|---|---|---|---|---|---|---|---|---|--|--|--|
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |  |  |  |
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |  |  |  |
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |  |  |  |
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |  |  |  |

Superscript Subscript

|   |   |   |   |   |   |   |   |   |   |  |  |  |
|---|---|---|---|---|---|---|---|---|---|--|--|--|
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |  |  |  |
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |  |  |  |

Currency, Fractions & Mathematical Signs

|    |   |   |   |   |   |   |   |   |   |   |   |    |
|----|---|---|---|---|---|---|---|---|---|---|---|----|
| \$ | ¢ | £ | ¥ | € | ƒ | ¼ | ½ | ¾ | ⅓ | ⅔ | ' | '' |
| ×  | ÷ | < | > | ≤ | ≥ | − | + | ± | = | ≠ | ≅ | ↔  |
| Ω  | Σ | Π | π | √ | ∫ | ∞ | Δ | ∂ | ∅ |   |   |    |

Punctuation & Ideographs

|   |   |   |   |   |   |   |   |     |    |   |    |    |
|---|---|---|---|---|---|---|---|-----|----|---|----|----|
| ! | ¡ | ? | ¿ | . | , | : | ; | ... | —  | - | -  | -  |
| ( | ) | [ | ] | ( | ) | / | \ |     |    | # | << | >> |
| < | > | " | " | „ | ' | ' | . | ·   | †  | ‡ | §  | &  |
| © | ® | ® | ™ | ° | ª | º | ¶ | *   | Nº |   |    |    |

Arrows & Stylistic Alternates

|   |   |   |   |   |   |   |   |  |  |  |  |  |
|---|---|---|---|---|---|---|---|--|--|--|--|--|
| ← | ↑ | → | ↓ | ↖ | ↗ | ↘ | ↙ |  |  |  |  |  |
| ← | ↑ | → | ↓ | ↖ | ↗ | ↘ | ↙ |  |  |  |  |  |



Tabular Figures

(Lining & Oldstyle)

1|2|3|4|5|6|7|8|9|

Proportional Figures

(Lining & Oldstyle)

123456789

Discretional Ligatures

info ↪

Subscript / Denominators

h<sub>2</sub>o h<sub>2</sub>

Superscript / Numerators

h<sup>2</sup> M<sup>2</sup>

Stylistic Alternates 01

info ↪ info  
↪\*

Fractions

1/2 1/4 1/8

Language and codepage support



Supported Character Set

Tables:  
Unicode Basic Latin,  
Latin-1 Supplement

Supported languages

Albanian  
Danish  
Dutch  
English  
Estonian  
Faroese  
Finnish  
Flemish  
French  
German  
Icelandic

Indonesian  
Irish  
Italian  
Malay  
Norwegian  
Portuguese  
Scottish Gaelic  
Spanish  
Swahili  
Swedish  
Swissgerman  
Tagalog



# That's it!

## Ordering

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To install the typeface onto a desktop machine or server that distributes to a number of desktop machines, a desktop licence must be purchased.

## Web Self-hosting Licence

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## Testing fonts (Trust License)

We believe that font testing should be as simple as possible. Therefore we offer all our fonts as trial versions for free. Just go through the purchase process as if you would buy the font and select the 'Trust License' button before checkout. If you like the typeface, drop us a friendly line and we will get back to you with the full version asap. Once you will use it for a project you will need to buy the license according to your use.

## Basic vs Standard

Please check [Glyph Sheet + Language Support](#) page to get detailed informations about the character set.

## Designer

Philippe Apeloig

## Development

Nouvelle Noire

## Publisher

Nouvelle Noire GmbH, Zürich

## Version

1.0

## Release

2013

## Terms and Conditions

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## Specimen Design

Clovis Vallois + Anton Studer  
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Nouvelle Noire GmbH  
Typedesign and development

Adolf-Lüchinger-Str. 97  
8045 Zürich, Switzerland

[info@nouvellenoire.ch](mailto:info@nouvellenoire.ch)  
[www.nouvellenoire.ch](http://www.nouvellenoire.ch)