

'Pulse' was designed  
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and submitted in partial fulfilment  
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Thanks to Gerry, Gerard, Fiona  
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ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

Pulse Sans  
Pulse Serif

A new typeface family



# Pulse

## Sans

The typeface family 'Pulse' provides two variants, a sans serif and a roman, which are related to each other, but can also be used independently.

'Pulse Sans' is a contemporary interpretation of the concept of geometric sans serif typefaces. It introduces more fluidity to these letterforms by paying attention to the qualities of the curves without compromising the inherent qualities of a sans serif of that category:

the strong impact of the plain, unornamented shapes which make the sans serif suitable for typographic designers to give to a printed matter a modern, contemporary look, especially when set in large sizes. In smaller sizes, the typeface can be used for longer texts.

# Pulse

## Serif *and Italic*

The proportions and curves of 'Pulse Serif' are similar to those of 'Pulse Sans'. *The italic is an independent design.*

'Pulse Serif' is the result of an effort to make the classical forms of the roman useable for contemporary typographic designers. The calligraphic influence on the shape of the letters was kept to a minimum. In the same way as 'Pulse Sans', 'Pulse Serif' aims for balance between rigidity and fluidity.

The junction between stems and serifs echoes the movement in the round parts of the letters. 'Pulse Serif' is rather sturdy and dark in colour. Its accompanying italic is an independent design which is in some regards related in its shapes and proportions to the roman.

abcdef abcdef

abcdef abcdef *abcdef*

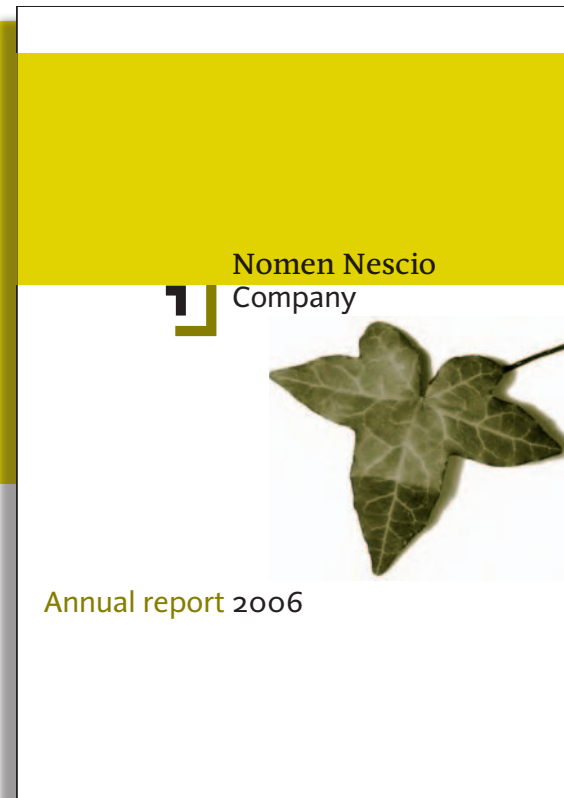
Sans serif and roman typefaces follow different rules as far as stroke thickness, contrast and the stress of the stroke are concerned. Nevertheless, both 'Pulse Sans' and 'Pulse Serif' share common characteristics, especially in its proportions and curves.

Compared to other typefaces, both typefaces have a large x-height and large counters, which makes them legible also in small sizes.



The above described qualities of 'Pulse' suggest several areas of use for this typeface. One area is its use in corporate design programmes. Corporate design programmes try to establish a homogenous visual appearance for companies, cultural institutions and public services. For clients, both in the public and private sector, the necessity to communicate their aims and services is of utmost importance.

In order to make the sender of these messages discernable and identifiable, the use of the logotype, colours, layout grids, etc. is standardised. Identity is based on repetition and recognition. One of the most subtle but efficient ways to establish a coherent visual appearance is to choose a fitting typeface which reflects the personality of the sender.



A typeface for corporate design programmes should work both in display sizes as in longer texts, as it might be used in annual reports as well as on façades, for letterheads and business cards as well as in signage systems. A typeface which offers both a roman and a sans serif version might turn out to be an asset.

This corporate design for an entirely fictional company shows the 'Pulse' typeface family in use. The typeface helps to establish a coherent visual appearance throughout different media and sizes.





