



HEYMLAND
ГЕЙМЛАНД

Family Overview

Styles

LL HEYMLAND LATIN
LL ГЕЙМЛАНД КИРИЛЛИЦА

Encoding	Latin Extended Cyrillic
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File Formats	Opentype CFF, Truetype, WOFF, WOFF2
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Design	Yevgeniy Anfalov (2019–2020)
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About the Font

LL Heymland expands on an archive discovery attributed to Solomon Telingater (1903–69), a legendary Soviet graphic artist who initiated the constructivist October Group with Aleksandr Rodchenko, El Lissitzky and others. The rather mysterious one page calligraphic study found in his estate refers to Rudolf Koch's exceptional Antiqua (ca. 1922) and most likely originated in the early 1960s. In 2018, it caught the attention of Yevgeniy Anfalov, who eventually adapted the minimal character set into a full titling font for both the Latin and Cyrillic scripts.

Koch Antiqua was a typical, if rather quirky decorative typeface family of the early 1920s, heavily promoted by the Klingspor foundry even by the later 1930s. In the USSR, the upper case alphabet of the titling weight made a surprise appearance in a 1960 compilation book about calligraphy by Estonian calligrapher and book designer Villu Toots. The quick study found in Telingater's estate is identical with the book page in many regards, but the lettershapes appear somewhat simplified, geometrically more pronounced, and less mannered. While some specialists question Telingater's authorship, the piece aligns with other typographic work from the last phase of his career: After the dire years of Stalinism, the comparably liberal climate of Khrushchev Thaw allowed Telingater to release acclaimed printing types such as Titulnaya (1955–62) and Akzidentnaya (1959), win a Silver Medal at the International Book Fair IBA in Leipzig (1959); and design the first issue of Heymland, a Yiddish-language literary magazine published by poet Aron Vergelis in Moscow (1961).

Although clearly fascinated by the personal hand-lettering style of the source, Yevgeniy Anfalov chose a distinctly digital approach to achieve a formal reappraisal. He stripped the shapes of any details that he perceived as superfluous, and he systematically unified the shapes, before re-considering each letter under optical criteria to avoid an all too mechanical feel. He also invented many new glyphs so as to expand the character set. And for the first public appearance of LL Heymland, in a Studio Ard designed issue of Tate Etc. (summer 2019), Yevgeniy drew a number of ligatures that are also part of the package.

Moreover, LL Heymland is published as a pan-European font including a full Cyrillic character set. Some of these shapes are rooted in a Cyrillic adaptation of Koch Antiqua found in a Russian manual book on type design from 1970, as well as in a few other sources from that time. Both the Latin and Cyrillic versions therefore result from a visual pass-the-parcel that connects the German 1920s via the Soviet 1960s and 70s to our own 2020s. No reconstruction of any 'original', LL Heymland is rather a playful exercise in postmodernism. It provides a contemporary option for anyone interested in the multifaceted legacy of Roman Capitals.

Glyph Overview

Latin

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

Std Accented Characters

- Standard Western

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ð Ñ
 Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß

Pro Accented Characters

- Latin Extension

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

Cyrillic

Ё Ё Ъ Ь Є Ѕ І І І Ј Љ Њ Ы Ы Ъ Ъ Ъ Ъ Ъ Ъ Ъ Ъ Ъ Ъ
Б В Г Д Е Ж Ж З И И Й Й К К Л М Н
О П Р С Т У У Ф Ф Х Ц Ч Ш Щ Ъ Ъ Ъ Э
Ю Я Ъ Ь Ь Ж Ж К К Џ У У Х Ч Ы І Ә Й
Й Ә У У

Figures

0123456789

Ligatures

AAANRAA/AYHHELEMENTGG
THE TRUKURVEWEWEAWHAAA

Punctuation

(. , : ; ? ! ÿ ÿ ...) | & @ # | { - - - }
 “ ” ‘ ’ _ / \ ' " † ‡ * • ¶ § ™

Currency, Mathematical Operators

$$\begin{array}{c} \in \$ \pounds \forall \pounds f \pounds \mathbb{P} \propto \% \%_{\circ} + - \times \div = \neq \approx \\ < > \leq \geq \pm \sim \neg \partial \Delta \prod \Sigma \Omega \pi \cdot \mu \pounds \int^{\infty} \sqrt{} / \\ \wedge \equiv \parallel \ell^{\circ} / \mathbb{N}^{\circ} \end{array}$$

Superscripts, Fractions, Ordinals

$$\text{H}^{123} \quad 1\frac{1}{4}1\frac{1}{2}3\frac{3}{4} \quad 1^{\circ}\text{A}$$

Roman Numerals

I II III IV V VI VII VIII IX X XI XII L
CDM

Arrows

Symbols

◀ ▶ ▲ ▼ ™ € ♦ © ® (P) ツ †

Layout Features

Standard Ligatures

ATLANTIDA	ATLANTIDA
NEIGHBOR	NEIGHBOR
ATWAR	ATWAR
MALLORCA	MAILORCA
AA FILES	AA FILES
WEAPON	WEAPON

Arbitrary Fractions

23 1/2	23 ½
2 1/4	2 ¼
6 3/4	6 ¾

Superscript

NORTH ¹ , EAST ²	NORTH ¹ , EAST ²
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Ordinals

1 ^A 1 ^O	1 ^A 1 ^O
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Stylistic Set 1: Alternate Q

QUESTIONS	QUESTIONS
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Stylistic Set 2: Alternate V

AVALANCHE	AVALANCHE
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Stylistic Set 3: Alternate Y

EL LISSITZKY	EL LISSITZKY
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Stylistic Set 4: Alternate Dieresis

ÜBERSETZER	ÜBERSETZER
NAÏF	NAÏF

Stylistic Set 5: Alternate Dieresis

ARCHAÏC	ARCHAÏC
ÄGYPTISCH	ÄGYPTISCH

Stylistic Set 6: Alternates Cyrillic ZHE, I, KA

НЕ ЛГИТЕ	НЕ ЛГИТЕ
ХУДОЖНИКУ!	ХУДОЖНИКУ!

Stylistic Set 7: Alternates Dashes

ИКС - СЕГМЕНТ	ИКС - СЕГМЕНТ
1961–1991	1961–1991

Stylistic Set 8: Alternates &

ART & CRAFT	ART & CRAFT
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Localized Forms

ӢӢ ЖИТТЯ	ӢӢ ЖИТТЯ
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FORMALISMUSDEBATTE

ГЕЗАМТКУНСТБЕРК

KONSTANTIN BASHLAÏ

СОРАЗМЕРНОСТЬ

75 – 355 Points

– Ligatures AT, AN,
HB, AR, AV

A

MALEVICH
FLANEURISM
LATIUM
NEIGHBOUR
ST. LAZARUS
114 EAST AV

“COLORS,
LINES, MASSES,
VOLUMES”

145 Points

MŚCISŁAW
ODYSSÉ

125 Points
– Ligature OE

VITSŒ

55 Points

SMÅØERNES
FÆRGESELSKAB

350 Points
– Alternate Ĩ
SS04

N A I F

75 – 350 Points
– Ligature AT, HB
– Alternate V
SS02

AELITA
EHRENBURG
→ № 39 ←
RESTORATE
(SOVIET)
SOLOMON

HB

TELINGATER,
KOCH &
ANFALOV

145 Points

– Ligature VE, THE,
NT, AR

LOVE IS THE
MESSAGE

125 Points

1903

55 Points

– Ligature HE
– Alternate K, I
SS06

@MFSB
AVANT-GARDE

100 Points

[HÉROS ≡ LIMITE]
→ LIVRES
QUANT AUX
• ÉDITIONS
QUILISES CARRIÓN

215 Points
– Ligature LL

VAIL DE
NÚRIA

32 Points
– Alternate V
SS02

HIS FIRST DESIGNS APPEARED IN THE 1917 BOOK, SIHAS HULIN: EYNE FUN DI GESHIKHTEN, WHERE HE INCORPORATED HEBREW LETTERS WITH A DISTINCTLY ART NOUVEAU FLAIR. HIS NEXT BOOK WAS A VISUAL RETELLING OF THE TRADITIONAL JEWISH PASSOVER SONG HAD GADYA, IN WHICH

24 Points
– Alternate Y
SS03

THE TERM CONSTRUCTION ART WAS FIRST USED AS A DERISIVE TERM BY KAZIMIR MALEVICH TO DESCRIBE THE WORK OF ALEXANDER RODCHENKO IN 1917. CONSTRUCTIVISM FIRST APPEARS AS A POSITIVE TERM IN NAUM GABO'S REALISTIC MANIFESTO OF 1920. ALEKSEI GAN USED THE WORD AS THE TITLE OF HIS BOOK CONSTRUCTIVISM, PRINTED IN 1922. CONSTRUCTIVISM WAS A POST-WORLD WAR I DEVELOPMENT OF RUSSIAN FUTURISM, AND PARTICULARLY OF THE 'COUNTER RELIEFS' OF VLADIMIR TATLIN, WHICH HAD BEEN EXHIBITED IN 1915.

90 – 60 Points
– Alternative Q
SS01
– Alternative V
SS02
– "Western" cyrillic K

ИСКУССТВО
ШРИФТА

EXPOSITION
DES LIVRES
SOVIETIQUES
EN FRANCE
PARIS

ВЫСТАВКА
СОВЕТСКИХ
КНИГ ВО
ФРАНЦИИ
ПАРИЖ

180 Points
– Latin

AESOP

180 Points
– Cyrillic

ЭЗОП

75 – 355 Points
– Alternate Minus
SS07
– Alternate ZHE
SS06

ЖК

АДЕЛИНА
КРУГОЗОР
СПУТНИК-1
ЗАРЯДЪЕ
ВЫДЕРЖКА
ЖЕЛЕЗНЫЙ

BASGITĀRAS
ČĒKU
MEHTIEČĀ

170 Points
– Alternate Hyphen
SS07

ТЕЛЕ-
РАДИО

55 Points

°¼ΣΩπ
КИБЕРНЕТИКА

125 Points
– Historical Jat

ВѢСТЬ!

130 Points
– Serbian Cyrillic

НЕМАЊИЋИ

65 Points
– Ukrainian and Bulgarian

ЄВБАЗ
ГАРВАНЪТ
ЕДГАР АЛЪН

65 Points
– Bulgarian and Ukrainian

СЪЛЗА
ГРЕЙЦАР
ЖИЗНЯНИЙ

1945

ЗНІМАЙТЕ!
АЗБУКА
ЄДНАННЯ
ЗИНКЕВИЧ
ЗБІРНИК
КІБУЦЦІМ

Е

BOLŠEVIST
RIKŠA
KARADORDE

155 Points

ТЕЛЕ-
ВИДЕО

100 Points
– Alternate F

ФИРМА

55 Points
– Kazakh

HYR-CYЛTAH
ΔAҢҒЫЛ

110 Points
– Accented letters

LÅNGNÄS
ÁÆTLUIN

65 Points
– Accented letters

PASSÉ
BOLŠEVİK
ODREĐIVACĚ

65 Points
– Accented letters

LIÇÃO
BĤALMA
BASÇITĀRA

255 Points
– Alternate K
SS06
– Alternate YI
– Alternate En Dash
SS07

*КИЙВ

–КИЙВ

36 Points
– Alternate Hyphen
SS07

В 1923 РЯДОМ МАНИФЕСТОВ БЫЛ ПРО-
ВОЗГЛАШЁН КОНСТРУКТИВИЗМ КАК ТЕЧЕ-
НИЕ В ЛИТЕРАТУРЕ (ПРЕЖДЕ ВСЕГО В ПО-
ЭЗИИ), СОЗДАН «ЛИТЕРАТУРНЫЙ ЦЕНТР
КОНСТРУКТИВИСТОВ». В НЁМ УЧАСТВО-
ВАЛИ ПОЭТЫ ИЛЬЯ СЕЛЬВИНСКИЙ, ВЕРА

24 Points

В МАЕ 1931 ГОДА ВЫСТАВКА ОКТЯБРЬСКОЙ ГРУППЫ. ПРОХОДИВШЕЙ
В МОСКОВСКОМ ДОМЕ ПЕЧАТИ, РОДЧЕНКО ВЫСТАВИЛ РЯД ЗНА-
МЕНИТЫХ ФОТОГРАФИЙ, СНЯТЫХ С НИЖНЕЙ ТОЧКИ: «ПИОНЕР»
И «ПИОНЕРСКАЯ ТРУБА», А ТАКЖЕ СЕРИИ ДИНАМИЧЕСКИХ
КАДРОВ «ВАХТАНСКИЙ ЛЕСОПИЛЬНЫЙ ЗАВОД». ЭТИ И ДРУ-
ГИЕ РАБОТЫ ИЗ ВЫСТАВКИ БЫЛИ НАЦЕЛЕНЫ НА РАЗРУШИТЕЛЬ-
НУЮ КРИТИКУ И ОБВИНЕНИЯ В ФОРМАЛИЗМЕ И НЕЖЕЛАНИИ
ПЕРЕСТРАИВАТЬСЯ В СООТВЕТСТВИИ С НОВЫМИ ЗАДАЧАМИ В

Technical Information

Latin	Afrikaans	Jola-Fonyi	Romanian
	Albanian	Kabuverdianu	Romansh
	Asturian	Kalaallisut	Rombo
	Asu	Kalenjin	Rundi
	Basque	Kamba	Rwa
	Bemba	Kikuyu	Samburu
	Bena	Kinyarwanda	Sango
	Breton	Koyra Chiini	Sangu
	Catalan	Koyraboro Senni	Scottish Gaelic
	Chiga	Lakota	Sena
	Cognian	Langi	Serbian
	Cornish	Latvian	Shambala
	Croatian	Lithuanian	Shona
	Czech	Lower Sorbian	Slovak
	Danish	Luo	Slovenian
	Dutch	Luxembourgish	Soga
	Embu	Luyia	Somali
	English	Machame	Spanish
	Esperanto	Makhuwa-Meetto	Swahili
	Estonian	Makonde	Swedish
	Faroese	Malagasy	Swiss German
	Filipino	Maltese	Taita
	Finnish	Manx	Tasawaq
	French	Meru	Teso
	Friulian	Morisyen	Tongan
	Galician	North	Turkish Upper
	Ganda	Ndebele	Sorbian Uzbek
	German	Northern Sami	Volapük
	Gusii	Norwegian Bokmål	Vunjo
	Hawaiian	Norwegian	Walser
	Hungarian	Nynorsk	Welsh
	Icelandic	Nyankole	Western
	Igbo	Oromo	Frisian
	Inari Sami	Polish	Yoruba
	Indonesian	Portuguese	Zarma
	Irish	Prussian	Zulu
	Italian	Quechua	

Cyrillic	Belarusian	Kazakh	Tajik
	Bosnian	Macedonian	Tatar
	Bulgarian	Mongolian	Uighur
	Buriat	Russian	Ukrainian
	Chechen	Serbian	Uzbek

Open Type Features	aalt	Access All Alternates	ss03	Stylistic Set 03
	ccmp	Glyph Composition / Decomposition	ss04	Stylistic Set 04
	dlig	Discretionary Ligatures	ss05	Stylistic Set 05
	salt	Stylistic Alternates	ss06	Stylistic Set 06
	ss01	Stylistic Set 01	ss07	Stylistic Set 07
	ss02	Stylistic Set 02	ss08	Stylistic Set 08

Codepage Please refer to the Technical Document

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