

dina
chaumont

Dina Chaumont Text

a

Dina Chaumont Text Italic

a

Dina Chaumont Display

a

dīna chaumont dīspLay extralīght
dīna chaumont dīspLay līght
dīna chaumont dīspLay regular
dīna chaumont dīspLay bold
dīna chaumont dīspLay extrabold
dīna chaumont dīspLay black

abc

about the font	<p>Dina Chaumont Text and Display have been designed by bvh type for the new visual identity of the city of Chaumont, France.</p> <p>Dina Chaumont Display Family is a lowercase-only monospace typeface, fitting into the DIN A ratio. This format is used in portrait and landscape; thus, two different widths coexist. The letters are designed to fill the surface as much as possible in both cases. This feature gives a distinct look and plays with formal variations that convey the city's dynamism.</p> <p>Six weights are designed, ranging from ExtraLight to Black, the latter completely eliminating the counterform, transforming the essence of the letters into their most graphical forms. There is a close relationship between the weights: the Light's stems correspond to the Bold's counterform thickness, and the same is true of ExtraLight in combination with ExtraBold. A playful set of pictograms extends the glyphset.</p>
design and development	<p>André Baldinger & Toan Vu-Huu, assisted by Jimmy Le Guennec & Fanny Hamelin</p>
dates	<p>designed in 2021 released in June 2023</p>
styles	<p>available in 6 styles Display ExtraLight, Display Light, Display Regular, Display Bold, Display ExtraBold, Display Black</p>
number of glyphs (without the 283 pictograms)	<p>560 ExtraLight 486 Light and Regular 590 Bold 466 ExtraBold and Black</p>
copyright	<p>© 2021–2023 bvh type. All rights reserved. Distributed exclusively by BVH Type S.A.S. and the city of Chaumont, France.</p>
contact	<p>info@bvhtype.com www.bvhtype.com</p>
file formats	<p>otf woff woff2 (ttf available on demand)</p>

charset	Latin Extended-A
supported languages	<p>Abenaki, Acheron, Achinese, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amahuaca, Amarakaeri, Amis, Andaandi (Dongolawi), Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir, Bari, Basque, Belarusian (Latin), Batak (Dairi, Karo, Mandailing, Simalungun, Toba), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean, Catalan, Cebuano, Central Aymara, Chamorro, Chavacano, Chiga, Chichewa, Chickasaw, Cimbrian, Cofân, Cook Islands Māori, Cornish (modern), Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gilbertese, Gikuyu, Gooniyandi, Greenlandic, Guadeloupean Creole, Gusii, Gwichin, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotcək (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Jola-Fonyi, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kenzi (Mattokki), K'iche', Kikuyu, Kikongo, Kimbundu, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish (Latin), Ladin, Ligurian, Latgalian, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhwa, Makonde, Malay, Malagasy, Maltese, Manx, Māori, Marquesan, Mauritian Creole, Meglenoromanian, Meriam Mir, Meru, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinhpatha, Mwani, Mískito, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Nobiin (Latin), Noongar, Norwegian, Novial, Nyankole, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Orma, Palauan, Papantla Totonac, Papiamentu, Picard, Piedmontese, Pohnpeian, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami Inari, Sami Lule, Sami Northern, Sami Southern, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Sena, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Soga, Somali, Sorbian Lower, Sorbian Upper, Sotho Northern, Sotho Southern, Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Swiss German, Tagalog, Tahitian, Tedim Chin, Teso, Tetum, Tetun Dili, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Ukrainian (Latin), Uzbek (Latin), Venetian, Vepsian, Volapuk, Vöro, Wallisian, Walloon, Waraywaray, Warlpiri, Wayuu, Welsh, Wikmungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni</p>

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uppercases

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
À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

lowercases

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 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 ÿ ò ó ô õ ö ø ù
ú û ü ý þ ÿ ù ú û ü ý þ ÿ ù ú û ü ý þ ÿ
ù ú û ü ý þ ÿ

ligatures
(*ExtraLight, Light
& Regular only*)

rî rà râ räre rère rê rë rì rí rî rò ró
 rô rö rù rú rû rü

diacritics

RAY IN:EVOL: 163

punctuation marks

• , 89 ≡ Δ ∇ ⊔ ⊓ “ ” „ ′ " < > ⟨ ⟩ - —
_ — • - () [] { }

symbols

&©®®™ªº*/\†‡§¶°|:||#%

proportional / tabular
lining figures

00123456789

00123456789

superiors

h 0 1 2 3 4 5 6 7 8 9

inferiors

h 0 1 2 3 4 5 6 7 8 9

currencies

€ \$ ¢ £ ¤ ¥

mathematical symbols

+ - $\frac{\square}{\square}$ * \div = $\frac{\square}{\square}$ \approx \approx \angle \triangleright $\frac{\square}{\square}$ $\frac{\square}{\square}$ \neg \wedge \boxtimes

arrows

→ ← ↑ ↓

alternate arrows

→ ← ↑ ↓

other symbols



negative circled numbers

0 1 2 3 4 5 6 7 8 9

circled numbers



negative framed numbers



framed numbers



pictograms



nos
ws
























	off	on
All Caps Turns characters into capitals.	all caps → on 123	ALL CAPS → ON 123
Superiors / Superscripts Replaces all figures and lowercase letters with their superior letterforms.	h0123456789 h012345	h⁰123456789 h⁰12345
Inferiors / Subscripts Replaces all figures with their inferior letterforms.	h0123456789 h012345	h₀123456789 h₀12345
Old Style Figures Changes all figures to their old style forms.	01234 56789	01234 56789
Lining Figures Changes all figures to their lining forms.	01234 56789	01234 56789
Slashed Zero Replaces all zeros by a slashed or dotted form.	2030 1080 5060 7040	2030 1080 5060 7040
Standard Ligatures <i>(ExtraLight, Light, Regular only)</i> Replaces a sequence of glyphs with a single glyph which is preferred for typographic purposes.	cràve britney réunion trône brûme	cràve britney réunion trône brûme















































	off	on
Contextual Alternates Replaces default glyphs with alternate forms, in specified situations, which provide better joining behavior.	60x40 ^ v -> <-	60*40 ↑ ↓ → ←
Discretionary Ligatures Replaces a sequence of glyphs with a single glyph which is preferred for typographic purposes (off by default).	www.hello.ch (c) (r) (p) facebook instagram twitter youtube	www.hello.ch © ® ® f o o o
ss01: Stylistic Set 01 Negative Circled Numbers	340 number	③④⑤ number
ss02: Stylistic Set 02 Circled Numbers	286 street	②⑧⑥ street
ss03: Stylistic Set 03 Negative Framed Numbers	507 names	507 names
ss04: Stylistic Set 04 Framed Numbers	918 avenue	918 avenue
ss06: Stylistic Set 06 Stacked ligatures (Bold only)	abcdefghijklmnopqrstuvwxyz p12qec345r67s89	abcdefghijklmnopqrstuvwxyz p12qec345r67s89
ss07: Stylistic Set 07 A4 Poster set (Bold only)	aabbbcdddee f2g3h456789i	aabbbcdddee f2g3h456789i















































	off	on
ss08: Stylistic Set 08 Alternate circled dots (ExtraLight only)	riïsk'museum! -rätſel ċerti? nine: 9... "hi"	riïsk'museum! -rätſel ċerti? nine: 9... "hi"

















pictograms are in
Discretionary Ligatures

/dina4/	
/dina3/	
/walkingdina4/	
/walkingdina3/	
/seatedcat/	
/cat/	
/dog/	
/duck/	
/bird/	
/chicken/	
/rooster/	
/goose/	
/rabbit/	
/pig/	
/sheep/	
/horse/	
/cow/	
/ladybug/	
/snail/	

off	on
/widesnail/	
/butterfly/	
/goldfish/	
/fish/	
/mouse/	
/squirrel/	
/hedgehog/	
/owl/	
/bat/	
/fox/	
/boar/	
/deer/	
/elephant/	
/sun/	
/cloudysun/	
/cloud/	
/rain/	
/fire/	
/flower/	
/flower1/	
/flower2/	
/flower3/	
/flower4/	












off	on	off	on
/flower5/		/carrot/	
/flower6/		/radish/	
/clover/		/bellpepper/	
/bush/		/eggplant/	
/tree/		/avocado/	
/mushroom/		/cheese/	
/mushroom1/		/croissant/	
/mushroom2/		/baguette/	
/mushroom3/		/bread/	
/mushroom4/		/brioche/	
/mushroom5/		/doughnut/	
/mushroom6/		/cupcake/	
/mushroom7/		/popcorn/	
/apple/		/lollipop/	
/wideapple/		/lollipop1/	
/wormapple/		/lollipop2/	
/pear/		/hamburger/	
/banana/		/steak/	
/strawberry/		/chickenleg/	
/cherries/		/sausage/	
/lemon/		/sardines/	
/slicedlemon/		/cutlery/	
/tomato/		/plate/	

off	on	off	on
/can/		/blackknight/	
/coffee/		/controller/	
/cup/		/gift/	
/glass/		/widegift/	
/cocktail/		/balloon/	
/beerglass/		/petanque/	
/beermug/		/volleyball/	
/wineglass/		/tennis/	
/sparklingdrink/		/soccer/	
/sparklingdrink1/		/basketball/	
/bottle/		/rugby/	
/bottles/		/running/	
/liquor/		/stroller/	
/liquor1/		/widestroller/	
/book/		/bicycle/	
/notebook/		/bike/	
/heartnotebook/		/cargobike/	
/pileofbooks/		/motorcycle/	
/disc/		/sportmotorcycle/	
/headphone/		/cabriolet/	
/camera/		/car/	
/dice/		/car1/	
/blackrook/		/van/	

off	on	off	on
/bus/		/A3sheetup/	
/truck/		/A4paperream/	
/truck1/		/A3paperream/	
/trainleft/		/paperpencil/	
/wagon/		/pencils/	
/trainright/		/pencil/	
/chaumontblazon/		/marker/	
/europeflag/		/fountainpen/	
/roundel/		/painttube/	
/villefleurie/		/brush/	
/viaduct/		/scissors/	
/wideviaduct/		/spray/	
/basilica/		/magicwand/	
/dungeon/		/magnifyingglass/	
/turrets/		/zoomin/	
/cone/		/zoomout/	
/widecone/		/A4printer/	
/eyerand/		/A3printer/	
/beerand/		/cmjn/	
/toanwurst/		/justifyleft/	
/A4sheet/		/justifycenter/	
/A3sheet/		/justifyright/	
/A4sheetup/		/layout/	

off	on	off	on
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/perspectivegrid/		/right1/	
/deformationgrid/		/down1/	
/volume/		/left2/	
/widevolume/		/up2/	
/texttool/		/right2/	
/textsizeztool/		/down2/	
/gradient/		/left3/	
/printingmark/		/up3/	
/printingmark1/		/right3/	
/printingmark2/		/down3/	
/printingmark3/		/left4/	
/printingmark4/		/up4/	
/printingmark5/		/right4/	
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/leftmanicule/		/up5/	
/rightmanicule/		/right5/	
/left/		/down5/	
/up/		/left6/	
/right/		/up6/	
/down/		/right6/	
/left1/		/down6/	

off	on	off	on
/left7/	◀	/musicnote2/	🎵
/up7/	⬆	/doublemusicnote2/	🎵🎵
/right7/	▶	/speechballoon/	💬
/down7/	⬇	/widespeechballoon/	💬
/left8/	◀◀	/spikyspeechballoon/	🔴💬
/up8/	⬆⬆	/widespikyspeechballoon/	🔴💬
/right8/	▶▶	/poo/	💩
/down8/	⬇⬇	/widepoo/	💩💩
/left9/	◀◀◀	/grid/	📏
/up9/	⬆⬆⬆	/grid1/	📏
/right9/	▶▶▶	/grid2/	📏
/down9/	⬇⬇⬇	/grid3/	📏
/left10/	◀◀◀◀	/grid4/	📏
/up10/	⬆⬆⬆⬆	/grid5/	📏
/right10/	▶▶▶▶	/check/	🔍
/down10/	⬇⬇⬇⬇	/check1/	🔍
/heart/	❤	/check2/	🔍
/wideheart/	❤❤	/stripes/	📏
/eye/	👁	/stripes1/	📏
/musicnote/	🎵	/stripes2/	📏
/doublemusicnote/	🎵🎵	/stripes3/	📏
/musicnote1/	🎵	/stripes4/	📏
/doublemusicnote1/	🎵🎵	/stripes5/	📏

off	on
/stripes6/	
/wave/	
/wave1/	
/wave2/	
/wave3/	
/dots/	
/dots1/	
/dots2/	
/dots3/	
/dots4/	
/dots5/	

a a a a a a

330pt | letter spacing 0 |

rules

237pt | 0 |

diamond

70pt | 63pt | o |

exterior. LOS ANGELES
NIGHT. WE ARE FLOATING

50pt | 46.5pt | o |

I HAVE GOT CERTAIN INFORMATION,
THINGS HAVE COME TO LIGHT AND HAS

40pt | 43.5pt | o |

THE RISE & THE SMOGGY VASTNESS OF LOS
ANGELES AT TWILIGHT STRETCHES OUT BEFORE
US. THEY CALL LOS ANGELES THE CITY OF

20pt | 18pt | o |

a way out west there was a fella, fella I want to tell you about, fella by the name of Jeff Lebowski. At least, that was the handle his lovin' parents gave him, but he never had much use for it himself. This Lebowski, he called himself the dude. Now, dude, that's a name no one would self-apply where I come from. But then, there was a lot about the dude that didn't make a whole lot of sense to me. And a lot about where he lived, like wise. But then again, maybe that's why I found the place

16pt | 14.5pt | o |

They call Los Angeles the City of Angels. I didn't find it to be that exactly, but I'll allow as there are some nice folks there. Of course, I can't say I seen London, and I never been to France, and I ain't never seen no queen in her damn undies as the fella says. But I'll tell you what, after seeing Los Angeles and thisahere story I'm about to unfold wal, I guess I seen something ever' bit as stupefying as ya'd see in any a those other places, and in English too, so I can die with a smile on my face without feelin' like the good Lord sipped me. Int. Ralph's. It is late, the supermarket all but deserted. We are tracking in on a fortyish man in Bermuda shorts and

12pt | 10pt | o |

Now this story I'm about to unfold took place back in the early nineties just about the time of our conflict with Sad'm and the eye rackies. I only mention it because sometimes there's a man—I won't say a hero, cause what's a hero? but sometimes there's a man. The dude glances furtively about and then opens a quart of milk. He sticks his nose in the spout and sniffs. Voice over. And I'm talkin' about the dude here—sometimes there's a man who, wal, he's the man for his time'n place, he fits right in there—and that's the dude, in Los Angeles. Checkout girl. She waits, arms folded. A small black and white TV next to her register shows George Bush on the white house lawn with helicopter rotors spinning behind him. George Bush. This aggression will not stand... this will not stand! The dude, peeking over his shades, scribbles something at the little customer's lectern. Milk beads his mustache. Voice over. And even if he's a lazy man, and the dude was certainly that—quite possibly the laziest in Los Angeles County. The dude has his Ralph's Shopper's Club card to one side and is making out a check to Ralph's for sixty-nine cents. Voice over. Which would

9pt | 9pt | o |

Voice over. Wal, I lost m'train of thought here. But aw hell, I done innerduced him enough. The dude is a small figure walking across the vast lot. Next to him walks a Mexican carry-out boy in a red apron and cap carrying a small brown bag holding the quart of milk. The two men's footsteps echo in the still of the night. After a beat of walking the dude offhandedly points. Dude. It's the Lebaron. Int. Dude's house. The dude is going up the walkway of a small Venice bungalow court. He holds the paper sack in one hand and a small leatherette satchel in the other. He awkwardly hugs the grocery bag against his chest as he turns a key in his door. Int. Inside. The dude enters and flicks on a light. His head is grabbed from behind and tucked into an armpit. We track with him as he is rushed through the living room, his arm holding the satchel flailing away from his body. Soing into the bedroom the outflung satchel catches a piece of doorframe and wallboard and rips through it, leaving a hole. The dude is propelled across the bedroom and on into a small bathroom, the satchel once again taking away a piece of doorframe. His head is plunged into the toilet. The paper bag hugged to his chest explodes milk as it hits the toilet rim and the satchel pulverizes tile as it crashes to the floor. The dude blows bubbles. Voice. We want that money, Lebowski. Bunny said you were good for it. Hands haul the dude out of the toilet. The dude blubbers and gasps for air. Voice where's the money, Lebowski! His head is plunged back into the toilet. The hands haul

330pt | letter spacing 0 |

rules

237pt | 0 |

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NIGHT. We are FLOATING

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I have got certain information,
things have come to light and has

40pt | 43.5pt | o |

the rise & the smoggy vastness of LOS
ANGELES at twilight stretches out before
us. they call LOS ANGELES the City of

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Angeles at twilight stretches out before
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12pt | 10pt | o |

Now this story I'm about to unfold took place back in the early nineties just about the time of our conflict with Sad'm and the eye rackies. I only mention it because sometimes there's a man—I won't say a hero, cause what's a hero? but sometimes there's a man. The dude glances furtively about and then opens a quart of milk. He sticks his nose in the spout and sniffs. Voice over. And I'm talkin' about the dude here—sometimes there's a man who, wal, he's the man for his time'n place, he fits right in there—and that's the dude, in Los Angeles. Checkout girl. She waits, arms folded. A small black and white TV next to her register shows George Bush on the White House lawn with helicopter rotors spinning behind him. George Bush. This aggression will not stand... this will not stand! the dude, peeking over his shades, scribbles something at the little customer's lectern. Milk beads his mustache. Voice over. And even if he's a lazy man, and the dude was certainly that—quite possibly the laziest in Los Angeles County. The dude has his Ralph's Shopper's Club card to one side and is making out a check to Ralph's for sixty-nine cents. Voice over. Which would

9pt | 9pt | o |

Voice over. Wal, I lost m'train of thought here. But aw hell, I done innerduced him enough. The dude is a small figure walking across the vast lot. Next to him walks a Mexican carry-out boy in a red apron and cap carrying a small brown bag holding the quart of milk. The two men's footsteps echo in the still of the night. After a beat of walking the dude offhandedly points. Dude. It's the Lebanon. Int. Dude's house. The dude is going up the walkway of a small Venice bungalow court. He holds the paper sack in one hand and a small leatherette satchel in the other. He awkwardly hugs the grocery bag against his chest as he turns a key in his door. Int. Inside. The dude enters and flicks on a light. His head is grabbed from behind and tucked into an armpit. We track with him as he is rushed through the living room, his arm holding the satchel flailing away from his body. Soing into the bedroom the outflung satchel catches a piece of doorframe and wallboard and rips through it, leaving a hole. The dude is propelled across the bedroom and on into a small bathroom, the satchel once again taking away a piece of doorframe. His head is plunged into the toilet. The paper bag nudged to his chest explodes milk as it hits the toilet rim and the satchel pulverizes tile as it crashes to the floor. The dude blows bubbles. Voice. We want that money, Lebowski. Bunny said you were good for it. Hands haul the dude out of the toilet. The dude blubbers and gasps for air. Voice Where's the money, Lebowski! His head is plunged back into the toilet. The hands haul

330pt | letter spacing 0 |

rules

237pt | 0 |

diamond

70pt | 63pt | o |

exterior. Los Angeles
night. We are floating

50pt | 46.5pt | o |

■ have got certain information,
things have come to light and has

40pt | 43.5pt | o |

the rise & the smoggy vastness of Los
Angeles at twilight stretches out before
us. They call Los Angeles the City of

20pt | 18pt | o |

A way out west there was a fella, fella I want to tell you about, fella by the name of Jeff Lebowski. At least, that was the handle his lovin' parents gave him, but he never had much use for it himself. This Lebowski, he called himself the dude. Now, dude, that's a name no one would self-apply where I come from. But then, there was a lot about the dude that didn't make a whole lot of sense to me. And a lot about where he lived, like wise. But then again, maybe that's why I found the place

16pt | 14.5pt | o |

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330pt | letter spacing 0 |

rules

237pt | o |

diamond

70pt | 63pt | o |

EXTERIOR. LOS ANGELES
NIGHT. WE ARE FLOATING

50pt | 46.5pt | o |

■ HAVE GOT CERTAIN INFORMATION,
THINGS HAVE COME TO LIGHT AND HAS

40pt | 43.5pt | o |

THE RISE & THE SMOGGY VASTNESS OF LOS
ANGELES AT TWILIGHT STRETCHES OUT BEFORE
US. THEY CALL LOS ANGELES THE CITY OF

20pt | 18pt | o |

A way out west there was a fella, fella I want to tell you about, fella by the name of Jeff Lebowski. At least, that was the handle his lovin' parents gave him, but he never had much use for it himself. This Lebowski, he called himself the dude. Now, dude, that's a name no one would self-apply where I come from. But then, there was a lot about the dude that didn't make a whole lot of sense to me. And a lot about where he lived, like wise. But then again, maybe that's why I found the place

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9pt | 9pt | o |

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330pt | letter spacing 0 |

WINGS

237pt | o |

WIMMON

70pt | 63pt | o |

EXTERIOR. LOS ANGELES
NIGHT. WE ARE FLOATING

50pt | 46.5pt | o |

WE HAVE GOT CERTAIN INFORMATION,
THINGS HAVE COME TO LIGHT AND HAS

40pt | 43.5pt | o |

THE RISE & THE SWOOSY FASTNESS OF LOS
ANGELES AT TWILIGHT STRETCHES OUT BEFORE
US. THEY CALL LOS ANGELES THE CITY OF

20pt | 18pt | o |

A MAY ONE WEST THERE WAS A FELLA, FELLA IN
NAME TO TELL YON ABOUT, FELLA BY THE NAME
OF JEFF LEHONSKI. AT LEAST, THAT WAS THE
HANDLE HIS LOVIN' PARENTS GAVE HIM, BUT HE
NEVER HAD MUCH USE FOR IT HIMSELF. THIS
LEHONSKI, HE CALLED HIMSELF THE OMME.
NOW, OMME, THAT'S A NAME NO ONE WOULD
SELF-APPLY WHERE HE CAME FROM. NOT THEN,
THERE WAS A LOT ABOUT THE OMME THAT DIDN'T
MAKE A WHOLE LOT OF SENSE TO ME. AND A LOT
ABOUT WHERE HE LIVED, LIKE WISE. NOT THEN
AGAIN, MAYBE THAT'S WHY HE FOUND THE PLACE

16pt | 14.5pt | o |

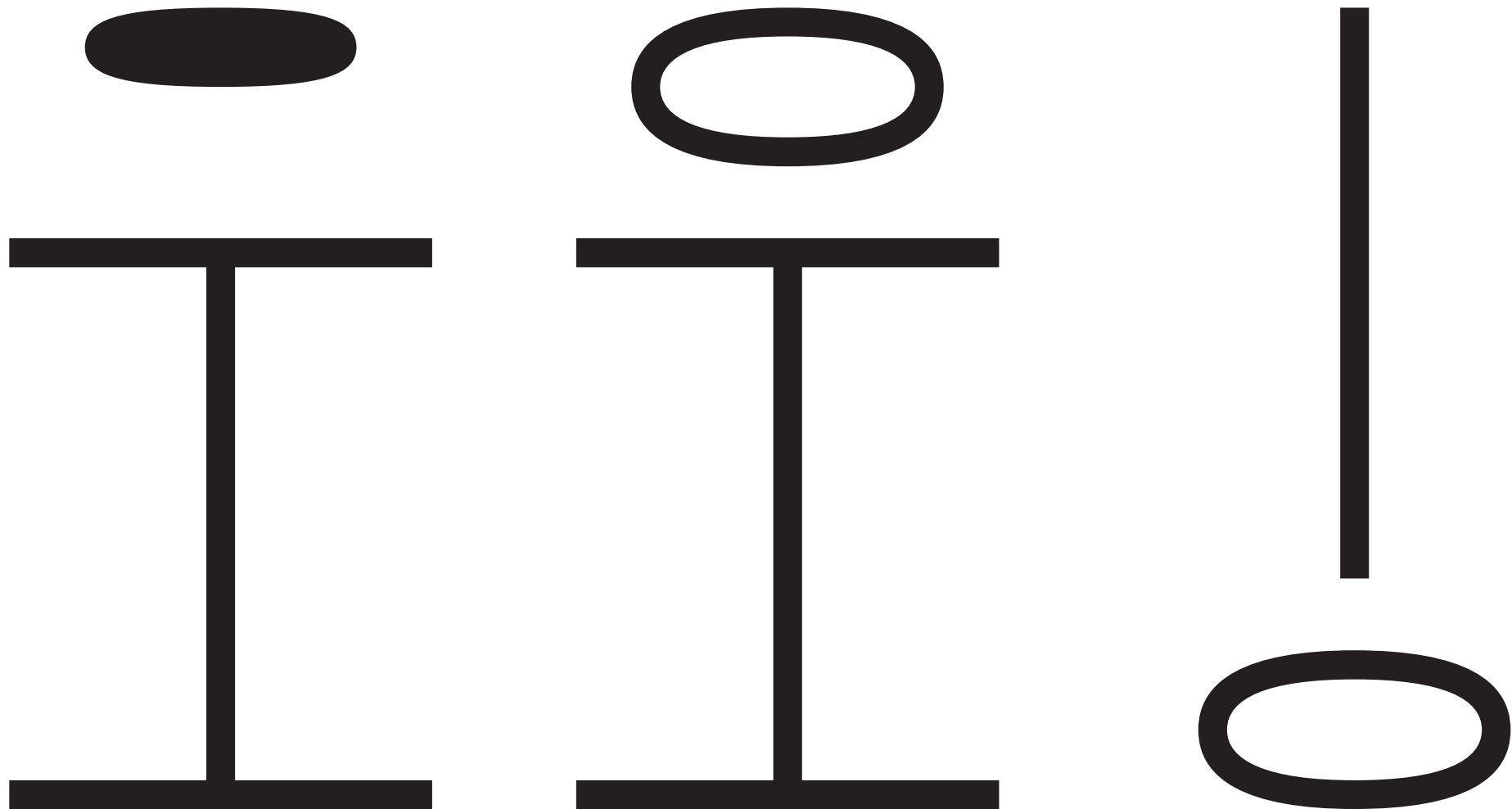
THEY CALL LOS ANGELES THE CITY OF ANGELS. I
DIDN'T FIND IT TO BE THAT EXACTLY, BUT I'LL ALLOW AS
THERE ARE SOME WISE FOLKS THERE. OF COURSE, I CAN'T
SAY I'VE SEEN LONDON, AND I'VE NEVER BEEN TO FRANCE, AND
I'VE NEVER SEEN NO GREEN IN HER HAIR NUNNIES AS THE
FELLA SAYS. NOT I'LL TELL YON WHAT, AFTER SEEING LOS
ANGELES AND THISHERE STORY I'M ABOUT TO UNFOLD NAL,
I GUESS I'VE SEEN SOMETHING EVER' BUT AS STRANGERS AS
I'D SEE IN ANY A THOSE OTHER PLACES, AND IN ENGLISH
TOO, SO I CAN WIE WITH A SMILE ON MY FACE WITHOUT
FEELIN' LIKE THE GOOD LORD SUMMED ME. WELL. FRANK'S.
WELL AS LATE, THE SUPERMARKET ALL WAS DESERTED. WE ARE
TRACKING IN ON A PORTUGAL MAN IN BOERHOUT SHORTS AND

12pt | 10pt | o |

NOW THIS STORY I'M ABOUT TO UNFOLD TOOK PLACE BACK IN
THE EARLY NINETIES JUST ABOUT THE TIME OF MY COMEBACK WITH
STAY'N AND THE EYE PATCHES. I ONLY MENTION IT BECAUSE
SOMETIMES THERE'S A MAN—I DON'T SAY A HERO, BECAUSE THAT'S
A HERO? NOT SOMETIMES THERE'S A MAN. THE OMME STANDS
CONFIDENTLY ABOUT AND THEN OPENS A MAP OF MEXICO. ONE STRUCK
HIS NOSE IN THE SPOT AND SMILES. WORDS OVER. AND I'M
TALKIN' ABOUT THE OMME HERE—SOMETIMES THERE'S A MAN WHO,
NAL, HE'S THE MAN FOR HIS TIME'N PLACE, HE SITS RIGHT IN
THERE—AND THAT'S THE OMME, IN LOS ANGELES. CHECKOUT
SHE. SHE NAILS, ARMS FOLDED. A SMALL BLACK AND WHITE
T-SHIRT NEXT TO HER PEASANT SHIRT GEORGE BUSH ON THE WHITE
HOUSE LAMP WITH HELICOPTER ROTORS SPINNING BEHIND HIM.
GEORGE BUSH. THIS ASSASSINATION WILL NOT STAND... THIS WILL
NOT STAND THE OMME, PEELING OVER HIS SHOULDER, SOMEHOW
SOMETHING AT THE LITTLE CUSTOMER'S TELLER. MEXICO BEARS HIS
MISTAKE. WORDS OVER. AND EVEN AS HE'S A LATE MAN, AND
THE OMME WAS CERTAINLY THAT—MAYBE POSSIBLY THE LATEST
IN LOS ANGELES COUNTY. THE OMME WAS HIS PRAIRIE'S
SHOPPER'S CLUB CARD TO ONE SIDE AND AS WALKING OUT A CHECK
TO FRANK'S FOR SIXTY-NINE CENTS. WORDS OVER. WHICH MOUTH

9pt | 9pt | o |

WORDS OVER. THAT, I'VE LOST MYSELF OF THOUGHT HERE. NOT AN HOUR, I'VE DONE
SOMETHING WITH MYSELF. THE OMME AS A SMALL FINE LINE NAILING ACROSS THE FAST
LOT. NEXT TO HIM NAILS A MESSY CARRY-ONE NOT IN A RED APRON AND CAR
CARRYING A SMALL BROWN WAS HOLDING THE MAP OF MEXICO. THE TWO MEN'S FOOTSTEPS
CAME IN THE STATE OF THE MOUTH. AFTER A HEAT OF NAILING THE OMME OFFHANDLY
MOUTH. OMME. THAT'S THE LEMON. WELL. OMME'S HOUSE. THE OMME AS SOME
IN THE MIDDLE OF A SMALL SPINNING MOUNTAIN COME. ONE HOURS THE MAPER STAY IN
ONE MAN AND A SMALL LENTHERETTE SATCHEL IN THE OTHER. ONE APPARENTLY WAS THE
SPIDER WAS AGAINST HIS CHEST AS HE TURNS A KEY IN HIS LOCK. WELL. MESSY.
THE OMME ENTERS AND CLIMBS ON A LENS. HAS BEEN AS SPINNED FROM BEHIND AND
THROKEN INTO AN AIRPORT. THE BLACK NAIL HIM AS HE AS PUSHER THROUGH THE LAMP
ROOM. HAS HIM HOLDING THE SATCHEL STANDING AWAY FROM HIS MOUTH. SOME INTO THE
BEDROOM THE OFFICIAL SATCHEL CATCHES A PILE OF NOOFRAME AND MATHS AND
FAPS THROUGH AT. LEADING A NOTE. THE OMME AS PROPELLED ACROSS THE BEDROOM
AND ON INTO A SMALL BATHROOM. THE SATCHEL ONCE AGAIN TAKING AWAY A PILE OF
NOOFRAME. HAS BEEN AS PUSHER INTO THE TOILET. THE MAPER WAS MIXED TO HAS
CHEST EXPLODES NAIL AS AT WAYS THE TOILET FAN AND THE SATCHEL MATHS LIKE
AS AT GRASHES TO THE FLOOR. THE OMME NAILS NAILING. WORDS. THE NAME THAT
MOUTH, LEHONSKI. MOUTH STAY YON HERE SOON FOR AT. NAILS NAIL THE OMME ONE
OF THE TOILET. THE OMME NAILING AND SAYS FOR HIM. WORDS WHERE'S THE
MOUTH, LEHONSKI HAS BEEN AS PUSHER BACK INTO THE TOILET. THE NAILS NAIL



Stylistic Set 08: Alternate circled dots (*ExtraLight* only)

i i

12pt | 14.5pt | o |

Now this story I'm about to unfold took place back in the early nineties just about the time of our conflict with Saddam and the eye rackies. I only mention it because sometimes there's a man—I won't say a hero, cause what's a hero? but sometimes there's a man. The dude glances furtively about and then opens a quart of milk. He sticks his nose in the spout and sniffs. Voice over. And I'm talkin' about the dude here—sometimes there's a man who, wal, he's the man for his time'n place, he fits right in there—and that's the dude, in Los Angeles. Checkout girl. She waits, arms folded. A small black and white TV next to her register shows George Bush on the White House lawn with helicopter rotors spinning behind him. George Bush. This aggression will not stand. This will not stand! The dude, peeking over his shades, scribbles something at the little customer's lectern. Milk beads his mustache. Voice over. And even if he's a lazy man, and the dude was certainly that—quite possibly the laziest in Los Angeles County. The dude has his Ralph's Shopper's Club card to one side and is making out a check to Ralph's for sixty-nine cents. Voice over. Which would

20pt | 17.5pt | o |

beep. Voice. Mr. Lebowski, Brandt again. Please do call us when you get in and I'll send the limo. Let me assure you. I hope you're not avoiding this call because of the rug, which, I assure you, is not a problem. We need your help and, uh—well we would very much like to see you. Thank you. It's Brandt. Tracking. We are pushing Brandt down the high-ceilinged hallway. Distantly, we hear a dolorous soprano. Brandt talks back over his shoulder. We've had some terrible news. Mr. Lebowski is in seclusion in the West Wing. Dude. Huh. Brandt throws open a pair of heavy double doors. The music washes over us as we enter a study where Jeffrey Lebowski, a blanket thrown over his knees, stares hauntedly into a fire, listening to Lohengrin. Brandt announces, ambiguously. Mr. Lebowski. Jeffrey Lebowski waves the dude in without looking around. Lebowski. It's funny. I can look back on a life of achievement, on challenges met, competitors bested, obstacles overcome. I've accomplished more than most men, and without the use of my legs. What. What

Q ? “ ” f :

@ # % → ➔

Dina Display Regular, ExtraBold, ExtraLight, Black, Bold, Light | 43 pt | 38 pt |

do you ever ask yourself, why the hell
-even today- “the quick brown fox jumps
over the lazy dog?” do you ever ask
yourself why the quick brown fox isn’t
jumping over another fool?

Dina Display Light | 9 pt | 8 pt |

Close on a plaque. We pull back from the name Jeffrey Lebowski engraved in silver to reveal that the plaque, from Variety Clubs International, honors Lebowski as Achiever of the Year. Reflected in the plaque we see the dude entering the room with a young man we hear the two men talk. Young man. And this is the study. You can see the various commendations, honorary degrees, et cetera. Dude. Yes, uh, very impressive. Young man. Please, feel free to inspect them. Dude. I’m not really, uh. Young man. Please! Please! Dude. Uh-huh. We are panning the walls, looking at various citations and certificates unrelated to the ones being discussed offscreen. Young man. That’s the key to the city of

Dina Display Regular | 9 pt | 8 pt |

our continuing track and pan have brought us onto a framed Life magazine cover which is headlined are you a Lebowski achiever? Oddly, the dude’s sunglasses face is on it; we realize that, under the magazine’s logo and headline, the display is mirrored. We hear the door open and the whine of a motor. The dude, wearing shorts and a bowling shirt, turns to look. So does Brandt, the young man we’ve been listening to. He wears a suit and has his hands clasped in front of his groin. Entering the room. Lebowski. Okay sir, you’re a Lebowski, I’m a Lebowski, that’s terrific, I’m very busy so what can I do for you? He wheels himself behind a desk. The dude sits facing him as Brandt withdraws. Dude. Well sir, it’s

Dina Display Bold | 9 pt | 8 pt |

dude. Come on, man, I’m not trying to scam anybody here, I’m just... Lebowski. You’re just looking for a handout like every other. Are you employed, Mr. Lebowski? Dude. Look, let me explain something. I’m not Mr. Lebowski’s you’re Mr. Lebowski. I’m the dude. So that’s what you call me. That, or dunder. His suddenness. Or el dunderino, if, you know, you’re not into the whole brevity thing. Lebowski. Are you employed, sir? Dude. Employed? Lebowski. You don’t go out and make a living dressed like that in the middle of a weekday. Dude. Is this a—what day is this? Lebowski. Don’t I do work, so if you don’t mind... Dude. No, look. I do mind. The dude minds. This will not stand, ya know, this will not

Dina Display ExtraBold | 9 pt | 8 pt |

interior. Walkway. A horseman with a rotten hip carpet on one shoulder goes down a stone walk that winds through the back lawn, past a swimming pool to a garage. Brandt and the dude follow. Brandt. Mahalo will lead it into your car for you, uh, dude. Dude. It’s the Lebanon. Dude’s point of view, tracking toward the pool. A young woman sits facing it, her back to us, leaning forward to paint her toenails. Beyond her a black form floats in an inflatable chair in the pool. Brandt. Well, eh-so, and perhaps we’ll see you again some time, dude. Closer track. Arcing around the woman’s foot as she finishes painting the nails emerald green. The young woman looks up at him. She is in her early twenties. She leans

Dina Display Black | 9 pt | 8 pt |

a large, wrinkled overcoat and uses beneath the dude’s head— an old cigarette. At the table next to the answering machine the dude is wearing slippers, you can make. Worse. Dude, this is smoke. Look, I don’t wanna be a hard-on about this, am I know it wasn’t your fault, but I just thought it was fair to tell you that Steve and I will be submitting this to the League and asking them to get aside the room. Or maybe forget it to us. Dude. Shut it worse. So, like I said, just thought, you know, fair warning. Well Walter. Boen. Another worse. Mr. Lebowski, this is Brandt at, uh, hell—at Mr. Lebowski’s office. Please call us as soon as is convenient. Boen. Another worse. Mr. Lebowski, this is even Oswald’s with the Southern



b-v-h type