

# Vermeille

Vermeille is a slightly condensed industrial sans, defined by period authenticity and rooted in vernacular modernism. Its low contrast and crisp junctions leave subtly inked corners – evidence of the hand – bringing a familiar grain and a timeless aesthetic. It sets the layout in motion; its system of weights and widths establishes the tempo, while curved strokes and decisive cuts deliver clean, warm headlines. Sincere in its drawing, it pairs formal restraint with confident intent. From delicate strokes to dense solids, it serves space-efficient text as well as incisive titling, without theatrics.

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Release date                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | September 2025                                                                                                                                                                                                 |
| Available Licenses                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Destop, Web                                                                                                                                                                                                    |
| File Formats                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | OpenType, WOFF2                                                                                                                                                                                                |
| Styles                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Line, Thin, Extra Light, Light, Regular, Medium, Bold, Extra Bold, Black                                                                                                                                       |
| OpenType Features                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Standard Ligatures<br>Discretionary Ligatures<br>Subscript<br>Superscript<br>Scientific Inferiors<br>Numerators<br>Denominators<br>Fractions<br>Ordinals<br>Case-Sensitive Forms<br>Stylistic Sets (SS01–SS03) |
| Supported languages (Latin only)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                                |
| Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic, Asturian, Aymara, Bashkir, Basque, Belarusian, Bikol, Bislama, Bosnian, Breton, Cape Verdean, Catalan, Cebuano, Chamorro, Chavacano, Chickasaw, Cimbrian, Cofan, Corsican, Creek, Crimean Tatar, Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz, Galician, Genoese, German, Gooniyandi, Greenlandic, Guadeloupean, Gwichin, Haitian Creole, Han, Hawaiian, Hiligaynon, Hopi, Hotcak, Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istroromanian, Italian, Jamaican, Javanese, Jerriais, Kaingang, Kala Lagaw Ya, Kapampangan, Kaqchikel, Karakalpak, Karelian, Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish, Ladin, Latin, Latino Sine, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Makhuwa, Malay, Maltese, Manx, Maori, Marquesan, Meglenoromanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinhpatha, Nagamese Creole, Ndebele, Neapolitan, Ngayambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian, Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Qeqchi, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami Lule, Sami Southern, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian, Seri, Seychellois, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio, Somali, Sorbian Lower, Sorbian Upper, Sotho Northern, Sotho Southern, Spanish, Sranan, Sundanese, Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen, Tuvaluan, Tzotzil, Ukrainian, Uzbek, Venetian, Vepsian, Volapuk, Voro, Wallisian, Walloon, Waraywaray, Warlpiri, Wayuu, Welsh, Wikmungkan, Wiradjuri, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni |                                                                                                                                                                                                                |

Available exclusively from  
[www.lorispernoux.fr](http://www.lorispernoux.fr)

→ Line

Line

→ Thin

Thin

→ Extra Light

Extra Light

→ Light

Light

→ Regular

Regular

→ Medium

Medium

→ Bold

Bold

→ Extra Bold

Extra Bold

→ Black

Black

| Character Set               |    |     |     |     |     |     |     |      |    |   |    |     |   |   |   |   |    |   |   |   |   |   |   |   |   |   |  |
|-----------------------------|----|-----|-----|-----|-----|-----|-----|------|----|---|----|-----|---|---|---|---|----|---|---|---|---|---|---|---|---|---|--|
| Uppercase                   | 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 |  |
| Alternate uppercase         |    |     | Ĉ   |     | Ė   | ƒ   | Ġ   |      |    |   |    |     |   |   | Ō |   | Œ  | Ŕ |   |   |   |   |   |   | Ÿ |   |  |
| 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 |  |
| Alternate lowercase         |    |     | ċ   |     |     | ƒ   |     |      |    | j |    |     |   |   | o |   |    |   |   |   |   |   |   |   |   |   |  |
|                             |    |     |     |     |     | ƒ   |     |      |    |   |    |     |   |   |   |   |    |   |   |   |   |   |   |   |   |   |  |
| Ampersand and arobase       | &  | @   | @   | @   |     |     |     |      |    |   |    |     |   |   |   |   |    |   |   |   |   |   |   |   |   |   |  |
| Standard ligatures          | ff | fi  | ffi | fl  | ffl |     |     |      |    |   |    |     |   |   |   |   |    |   |   |   |   |   |   |   |   |   |  |
| Discretionary ligatures     | fj | ffj | ft  | fft | tt  | tti |     |      |    |   |    |     |   |   |   |   |    |   |   |   |   |   |   |   |   |   |  |
|                             |    |     |     |     |     |     |     |      |    |   |    |     |   |   |   |   |    |   |   |   |   |   |   |   |   |   |  |
| Roman numerals              | I  | II  | III | IV  | V   | VI  | VII | VIII | IX | X | XI | XII | L | C | D | M |    |   |   |   |   |   |   |   |   |   |  |
| Digits and currencies       | 0  | 1   | 2   | 3   | 4   | 5   | 6   | 7    | 8  | 9 | ¢  | £   | ¤ | ¥ | € | ₤ | \$ | ₧ | ₩ | ₪ | ₯ | ₹ | ₺ |   |   |   |  |
| Alternate digits/currencies |    |     |     |     | 4   |     |     |      |    |   |    |     |   |   |   |   | \$ |   |   |   |   |   |   |   |   |   |  |
|                             |    |     |     |     |     |     |     |      |    |   |    |     |   |   |   |   |    |   |   |   |   |   |   |   |   |   |  |
| Punctuation                 | .  | ,   | :   | ;   | ... | !   | ¡   | ?    | ¿  | . | •  | *   | / | \ | - | — | —  | _ | ( | ) | { | } | [ | ] | 【 | 】 |  |
|                             | ,  | „   | “   | ”   | ‘   | ’   | «   | »    | <  | > | “  | ’   |   |   |   |   |    |   |   |   |   |   |   |   |   |   |  |
|                             |    |     |     |     |     |     |     |      |    |   |    |     |   |   |   |   |    |   |   |   |   |   |   |   |   |   |  |
| Maths symbols               | ⊗  | +   | −   | ×   | ÷   | =   | ≠   | >    | <  | ≥ | ≤  | ±   | ≈ | ~ | ¬ | ^ | ∞  | ∅ | ∫ | ∏ | Σ | √ | ∂ | % | ‰ | ◻ |  |
|                             | ◻  | ⊕   | ⊖   | ⊗   | ⊘   | ⊙   | ⊚   | ⊛    |    |   |    |     |   |   |   |   |    |   |   |   |   |   |   |   |   |   |  |
| Alternate math symbols      |    | +   | −   | ×   | ÷   | =   |     |      |    |   |    |     | ≈ |   |   |   |    |   |   |   |   |   |   |   |   |   |  |
|                             |    | ⊕   | ⊖   | ⊗   | ⊘   | ⊙   | ⊚   |      |    |   |    |     |   |   |   |   |    |   |   |   |   |   |   |   |   |   |  |
| Arrows                      | ↑  | ↗   | →   | ↘   | ↓   | ↙   | ←   | ↖    | ↔  | ↕ | ↳  | ↩   | ✓ |   |   |   |    |   |   |   |   |   |   |   |   |   |  |
| Alternate arrows            | ↗  | ↘   | ↙   | ↘   | ↙   | ↘   | ↙   | ↘    | ↔  | ↕ | ↳  | ↩   | ▽ |   |   |   |    |   |   |   |   |   |   |   |   |   |  |
|                             | ↑  | ↗   | →   | ↘   | ↓   | ↙   | ←   | ↖    | ↔  | ↕ | ↳  | ↩   | ▼ |   |   |   |    |   |   |   |   |   |   |   |   |   |  |

| Character Set            |   |   |   |   |   |   |   |    |   |   |   |   |   |   |    |    |   |   |   |   |   |   |   |   |
|--------------------------|---|---|---|---|---|---|---|----|---|---|---|---|---|---|----|----|---|---|---|---|---|---|---|---|
| Geometric                | 🕒 | 🕒 | 🕒 | 🕒 | ⦿ | 🕒 | ⬠ | ◻  | ▪ | ▫ | ◻ | ■ | ▲ | ▶ | ▼  | ◀  | △ | ▷ | ▽ | ◁ |   |   |   |   |
| Alternate geometric      |   |   |   |   |   |   |   |    |   |   |   |   |   | ▶ |    | ◀  |   | ▷ |   | ◁ |   |   |   |   |
| Other symbols            | 😊 | 😄 | 😞 | 😡 | ★ | ☆ | 🌟 | ☑  | ✓ | ☒ | ☒ | ♥ | ♥ | 🚩 | 🚩  | 🏠  | ⚡ | ◯ | ● | 🚪 | § | © | ® | ™ |
|                          | ° |   | ! | + | # | ℓ | € | Nº | ● | ① | ⊘ |   |   |   |    |    |   |   |   |   |   |   |   |   |
| Alternate other symbols  |   |   |   |   |   |   |   |    |   | ① |   |   |   |   |    |    |   |   |   |   | © |   |   |   |
|                          |   |   |   |   |   |   |   |    |   | ① |   |   |   |   |    |    |   |   |   |   | © |   |   |   |
| Accented uppercase       | Á | Ă | Â | Ä | À | Ā | Ą | Å  | Ã | Æ | Ć | Č | Ç | Ĉ | Ċ  | Đ  | Ď | Ð | É | Ě | Ė | Ê | Ë | È |
|                          | Ē | Ę | Ĝ | Ĥ | Ģ | Ġ | Ħ | Ĥ  | Ĭ | Í | Ĳ | Ĳ | Î | İ | Ì  | Ī  | Ĵ | Ĵ | Ĩ | Ĵ | Ĵ | Ķ | Ķ | Ĺ |
|                          | Ł | Ł | Ń | Ń | Ń | Ń | Ō | Ō  | Ō | Ō | Ō | Ō | Ō | Ō | Ŕ  | Ŕ  | Ŕ | Ŝ | Ŝ | Ŝ | Ŝ | Ŧ | Ŧ | Ŧ |
|                          | Ţ | Ú | Ŭ | Ŭ | Ŭ | Ŭ | Ŭ | Ŭ  | Ŭ | Ŭ | Ŭ | Ŭ | Ŭ | Ŭ | Ŷ  | Ŷ  | Ŷ | Ŷ | Ŷ | Ŷ | Ž | Ž | Ž |   |
| Accented lowercase       | á | ă | â | ä | à | ā | ą | å  | ã | æ | ć | č | ç | ĉ | ċ  | d' | ď | é | ě | ė | ê | ë | è | ě |
|                          | ę | ğ | ĝ | ġ | ġ | ġ | ħ | ĥ  | í | ĳ | î | ï | ı | ì | ij | ī  | ĵ | ĩ | í | î | ķ | ĺ | ļ | ł |
|                          | ń | ň | ņ | ñ | ó | ö | ô | ö  | ò | õ | ō | ø | õ | í | ř  | ŕ  | ś | š | ş | ș | ț | ț | ț | ú |
|                          | ŭ | û | ü | ù | ű | ū | ų | ŭ  | ŭ | ŭ | ŭ | ŭ | ŭ | ý | ÿ  | ÿ  | ÿ | ÿ | ÿ | ž | ž | ž |   |   |
| Fractions                | / | ½ | ¼ | ¾ | ¼ | ⅛ | ⅜ | ⅝  | ⅞ | ⅞ |   |   |   |   |    |    |   |   |   |   |   |   |   |   |
| Alternate fractions      |   |   | ¼ | ¾ | ¼ |   |   |    |   |   |   |   |   |   |    |    |   |   |   |   |   |   |   |   |
| Sup/sub digits           | ₀ | ₁ | ₂ | ₃ | ₄ | ₅ | ₆ | ₇  | ₈ | ₉ |   |   |   |   |    |    |   |   |   |   |   |   |   |   |
| Alternate sup/sub digits |   |   |   |   | ₄ |   |   |    |   |   |   |   |   |   |    |    |   |   |   |   |   |   |   |   |
| Sup/sub letters          | ₐ | ᵇ | ᶜ | ᵀ | ᵉ | ᶠ | ᶢ | ᶣ  | ᶤ | ᶥ | ᶦ | ᶧ | ᶨ | ᶩ | ᶪ  | ᶫ  | ᶬ | ᶭ | ᶮ | ᶯ | ᶰ | ᶱ | ᶲ |   |

220pt

---

Preparatio

100pt

---

Preparation starts long  
before the first stroke.

72pt

---

Preparation starts long before the first stroke. The can opens; time

---

54pt

Preparation starts long before the first stroke. The can

---

40pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart,

24pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main

18pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry.

14pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch

10pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles. A breath of white firms up coverage, a whisper of black takes the shine off an over-eager hue, a hint of ochre warms a tone

8pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles. A breath of white firms up coverage, a whisper of black takes the shine off an over-eager hue, a hint of ochre warms a tone that feels cold. Each addition is worked in fully before the next. Then the cup is left a minute to settle, bubbles rising out, the surface relaxing to something calm and even. Before the storefront sees a mark, the mix proves itself on an offcut of the actual substrate—glass, painted metal, or primed wood—because every surface answers differently. The test line should set down with a clean edge, self-level just enough to lose brush chatter, and hold opacity without sagging. If the line scratches, the blend wants a fraction more ease; if it flares or creeps, it wants a little more body. Between passes, the cup stays covered to guard against skinning and solvent

220pt

---

Preparatio

100pt

---

Preparation starts long  
before the first stroke.

72pt

---

Preparation starts long before  
the first stroke. The can opens;

---

54pt

Preparation starts  
long before the first  
stroke. The can

---

40pt

Preparation starts long  
before the first stroke. The  
can opens; time has teased  
pigment and binder apart,

24pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean

18pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is

14pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and

10pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles. A breath of white firms up coverage, a whisper of black takes the shine off an over-eager hue, a hint of ochre

8pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles. A breath of white firms up coverage, a whisper of black takes the shine off an over-eager hue, a hint of ochre warms a tone that feels cold. Each addition is worked in fully before the next. Then the cup is left a minute to settle, bubbles rising out, the surface relaxing to something calm and even. Before the storefront sees a mark, the mix proves itself on an offcut of the actual substrate—glass, painted metal, or primed wood—because every surface answers differently. The test line should set down with a clean edge, self-level just enough to lose brush chatter, and hold opacity without sagging. If the line scratches, the blend wants a fraction more ease; if it flares or creeps, it wants a little more body. Between passes, the cup stays covered to guard against

220pt

---

Preparatio

100pt

---

Preparation starts long  
before the first stroke.

72pt

---

Preparation starts long before  
the first stroke. The can opens;

---

54pt

Preparation starts  
long before the first  
stroke. The can

---

40pt

Preparation starts long  
before the first stroke. The  
can opens; time has teased  
pigment and binder apart,

24pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean

18pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the

14pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the

10pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles. A breath of white firms up coverage, a whisper of black takes the shine off an over-eager

8pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles. A breath of white firms up coverage, a whisper of black takes the shine off an over-eager hue, a hint of ochre warms a tone that feels cold. Each addition is worked in fully before the next. Then the cup is left a minute to settle, bubbles rising out, the surface relaxing to something calm and even. Before the storefront sees a mark, the mix proves itself on an offcut of the actual substrate—glass, painted metal, or primed wood—because every surface answers differently. The test line should set down with a clean edge, self-level just enough to lose brush chatter, and hold opacity without sagging. If the line scratches, the blend wants a fraction more ease; if it flares or creeps, it wants a little more body. Between passes, the cup stays

220pt

---

Preparatio

100pt

---

Preparation starts long  
before the first stroke.

72pt

---

Preparation starts long before  
the first stroke. The can opens;

---

54pt

Preparation starts  
long before the first  
stroke. The can

---

40pt

Preparation starts long  
before the first stroke. The  
can opens; time has teased  
pigment and binder apart,

24pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean

18pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is

14pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you

10pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles. A breath of white firms up coverage, a whisper of black takes the shine off an over-eager

8pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles. A breath of white firms up coverage, a whisper of black takes the shine off an over-eager hue, a hint of ochre warms a tone that feels cold. Each addition is worked in fully before the next. Then the cup is left a minute to settle, bubbles rising out, the surface relaxing to something calm and even. Before the storefront sees a mark, the mix proves itself on an offcut of the actual substrate—glass, painted metal, or primed wood—because every surface answers differently. The test line should set down with a clean edge, self-level just enough to lose brush chatter, and hold opacity without sagging. If the line scratches, the blend wants a fraction more ease; if it flares or creeps, it wants a little more body. Between passes, the cup stays covered to guard against skinning and solvent loss. A quick

220pt

---

Preparatio

100pt

---

Preparation starts  
long before the first

72pt

---

Preparation starts long before  
the first stroke. The can opens;

---

54pt

Preparation starts  
long before the first  
stroke. The can

---

40pt

Preparation starts long  
before the first stroke. The  
can opens; time has teased  
pigment and binder apart,

24pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean

18pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the

14pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells

10pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles. A breath of white firms up coverage, a whisper of black takes the shine

8pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles. A breath of white firms up coverage, a whisper of black takes the shine off an over-eager hue, a hint of ochre warms a tone that feels cold. Each addition is worked in fully before the next. Then the cup is left a minute to settle, bubbles rising out, the surface relaxing to something calm and even. Before the storefront sees a mark, the mix proves itself on an offcut of the actual substrate—glass, painted metal, or primed wood—because every surface answers differently. The test line should set down with a clean edge, self-level just enough to lose brush chatter, and hold opacity without sagging. If the line scratches, the blend wants a fraction more ease; if it flares or creeps, it wants a little more body. Between passes, the cup stays covered to guard against skinning

220pt

---

**Preparati**

100pt

---

**Preparation starts  
long before the first**

72pt

---

**Preparation starts long before  
the first stroke. The can opens;**

---

54pt

**Preparation starts  
long before the first  
stroke. The can**

---

40pt

**Preparation starts long  
before the first stroke.  
The can opens; time has  
teased pigment and binder**

24pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a

18pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three

14pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix

10pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles. A breath of white firms up coverage, a whisper of black takes

8pt

Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles. A breath of white firms up coverage, a whisper of black takes the shine off an over-eager hue, a hint of ochre warms a tone that feels cold. Each addition is worked in fully before the next. Then the cup is left a minute to settle, bubbles rising out, the surface relaxing to something calm and even. Before the storefront sees a mark, the mix proves itself on an offcut of the actual substrate—glass, painted metal, or primed wood—because every surface answers differently. The test line should set down with a clean edge, self-level just enough to lose brush chatter, and hold opacity without sagging. If the line scratches, the blend wants a fraction more ease; if it flares or creeps, it wants a little more body. Between passes, the

220pt

---

**Preparati**

100pt

---

**Preparation starts  
long before the first**

72pt

---

**Preparation starts long before  
the first stroke. The can**

---

54pt

**Preparation starts  
long before the first  
stroke. The can**

---

40pt

**Preparation starts long  
before the first stroke.  
The can opens; time has  
teased pigment and binder**

24pt

**Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a**

18pt

**Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens**

14pt

**Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix**

10pt

**Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles. A breath of white firms up**

8pt

**Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles. A breath of white firms up coverage, a whisper of black takes the shine off an over-eager hue, a hint of ochre warms a tone that feels cold. Each addition is worked in fully before the next. Then the cup is left a minute to settle, bubbles rising out, the surface relaxing to something calm and even. Before the storefront sees a mark, the mix proves itself on an offcut of the actual substrate—glass, painted metal, or primed wood—because every surface answers differently. The test line should set down with a clean edge, self-level just enough to lose brush chatter, and hold opacity without sagging. If the line scratches, the blend wants a fraction more ease; if it flares or creeps, it wants a little more body.**

220pt

---

**Preparati**

100pt

---

**Preparation starts  
long before the first**

72pt

---

**Preparation starts long before  
the first stroke. The can**

---

54pt

**Preparation starts  
long before the first  
stroke. The can**

---

40pt

**Preparation starts long  
before the first stroke.  
The can opens; time has  
teased pigment and binder**

24pt

**Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is**

18pt

**Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer**

14pt

**Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon**

10pt

**Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles.**

8pt

**Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles. A breath of white firms up coverage, a whisper of black takes the shine off an over-eager hue, a hint of ochre warms a tone that feels cold. Each addition is worked in fully before the next. Then the cup is left a minute to settle, bubbles rising out, the surface relaxing to something calm and even. Before the storefront sees a mark, the mix proves itself on an offcut of the actual substrate—glass, painted metal, or primed wood—because every surface answers differently. The test line should set down with a clean edge, self-level just enough to lose brush chatter, and hold opacity without sagging. If the line scratches, the blend wants a fraction more ease; if it flares or**

220pt

---

**Preparati**

100pt

---

**Preparation starts  
long before the first**

72pt

---

**Preparation starts long before  
the first stroke. The can**

---

54pt

**Preparation starts  
long before the first  
stroke. The can**

---

40pt

**Preparation starts long  
before the first stroke.  
The can opens; time has  
teased pigment and**

24pt

**Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is**

18pt

**Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer**

14pt

**Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon**

10pt

**Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles.**

8pt

**Preparation starts long before the first stroke. The can opens; time has teased pigment and binder apart, and a paddle works the bottom until the mass turns truly even again—no marbling, no heavy sludge clinging to the corners. A small batch is decanted into a clean cup so the main supply isn't fatigued with repeated stirring. From there, the paint is strained—through a fine mesh, a fresh nylon, or a paper cone—catching the dust and specks the eye won't see but a brush will announce. What drops into the cup should look consistent and glossy, with the slow, even movement of a cream rather than the drag of a paste. Adjustment comes in small steps. A touch of reducer loosens the flow; two or three drops if the room is cool, none at all if the air is hot and dry. The mix tells you where it is: lift the stick and watch the ribbon fall, breaking clean after two or three seconds, the surface closing over itself without leaving a cord. For words that must cover in one pass, the blend stays a little fuller; for hairline accents, it leans toward a freer, steadier flow. Color is tuned the same way—by touches, not ladles. A breath of white firms up coverage, a whisper of black takes the shine off an over-eager hue, a hint of ochre warms a tone that feels cold. Each addition is worked in fully before the next. Then the cup is left a minute to settle, bubbles rising out, the surface relaxing to something calm and even. Before the storefront sees a mark, the mix proves itself on an offcut of the actual substrate—glass, painted metal, or primed wood—because every surface answers differently. The test line should set down with a clean edge, self-level just enough to lose brush chatter, and hold opacity without sagging. If the line scratches, the blend wants a fraction more ease; if it flares or**

