



NORD-SUD

Nord-Sud is an historical and experimental display typeface, that allows to faithfully reproduce the look of the tile signs of the ancient Nord-Sud train company.

It contains the totality of the letters and symbols present on the signs of the Paris metro system, as well as borders and ornaments, and it preserves certain errors that are present on the original signs. It also collects a group of graphic elements that belong to the visual identity of the company at its time. Lowercase letters and other modern symbols have been added.

Nord-Sud is an open-source typeface, which allows it to be modified.



02_HISTORY



NORD-SUD

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he *Société du chemin de fer électrique souterrain Nord-Sud de Paris* was a company that operated in Paris in the beginnings of the XXth century. It was created in 1902 by engineer Jean-Baptiste Berlier, from Lyon, and with the economic support of Xavier Janicot. At that time, the CMP (*Compagnie du chemin de fer Métropolitain de Paris*) was already managing the rest of the metro lines. The Nord-Sud company had not only to face the competition of the CPM, but also disadvantageous conditions imposed by the city of Paris, which increased the cost of the construction and the exploitation of the lines of railway.

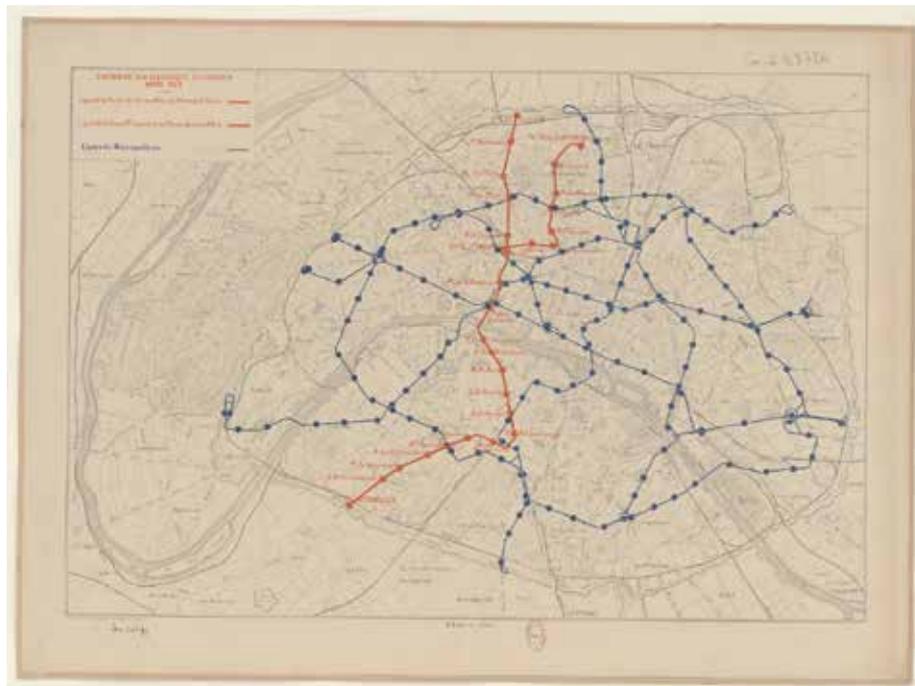
In 1905, the Montmartre - Montparnasse line was declared of public interest by the city of Paris, despite opposition from the CMP. After a short construction period despite many difficulties, such as the flood of the Seine of 1910, it was November the 4th, 1910, when it was inaugurated the first line of the North-South, the line A, with a train that ran the rails between Notre-Dame de Lorette and the Porte de Versailles.



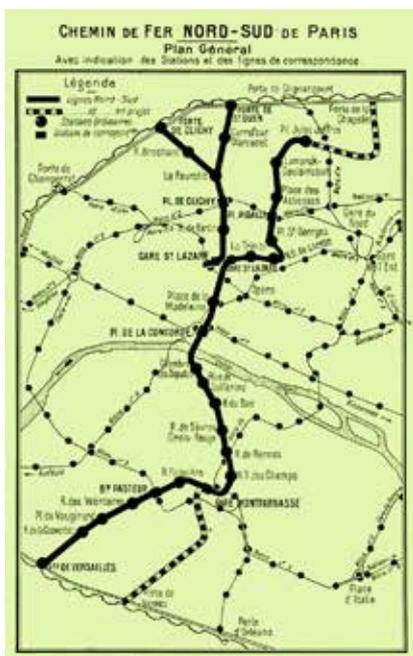
PICTURES FROM THE OPENING OF THE NORD-SUD NETWORK. THE 4TH NOVEMBER 1910. SOURCE : BNF.



ILLUMINATED DEVICES SIGNALING THE STATIONS. INSIDE THE TRAINS. SOURCE : BNF.



MAP OF THE PARIS METRO AND THE NORD-SUD (IN RED), DATING FROM 1906. LINES A AND B CORRESPOND TO A PART OF LINES 12 AND 13 OF TODAY'S METRO. THE TRANSFER BETWEEN THE TWO LINES WAS DONE AT THE SAINT-LAZARE STATION. LINE C, WHICH WAS TO CONNECT MONTPARNASSE AND PORTE DE VANVES, WAS NEVER CONSTRUCTED BY THE NORD-SUD COMPANY, BUT IT WAS CONTINUED BY THE CMP (CURRENT SOUTH SECTION OF LINE 13).
SOURCE: BNF .



SOURCE: CPAM .

Line B followed on February 26, 1911, connecting Saint-Lazare and Porte de Saint Ouen. Line C, also approved by the City of Paris in 1912, was to provide transportation between Gare Montparnasse and Porte de Vanves.

To distinguish itself from the competition, the Nord-Sud company had implemented many innovations, such as luminous devices signalling the stations inside the trains, large panels in earthenware on the platforms marking the names of the stations (instead of the enamelled plates of the CMP) and signs above the entrances of the tunnels to signal the destination of the trains (for example, "Direction Montparnasse / Direction Montmartre" in line 12).

In 1914, the First World War broke out. Despite delays in the works, the Nord-Sud company managed to complete the construction of the extension of line A, on August 23rd, 1916, between Jules Joffrin and the Porte de La Chapelle. But in the 1920s, after the war, the company could no longer make the construction of the new lines profitable, and it ended up being absorbed, on January 1st, 1931, by the CMP, by mutual agreement.

It was the CMP that continued the extension of the metro lines, and which ended, in the 1930s, by building the line C (then the line 14 of the CMP, currently integrated on line 13 of the RATP) up to the Porte de Vanves.



THE FAMOUS ROUND-ABOUT ROOM OF THE SAINT-LAZARE STATION, DURING ITS CONSTRUCTION IN 1910. SOURCE: BNF.



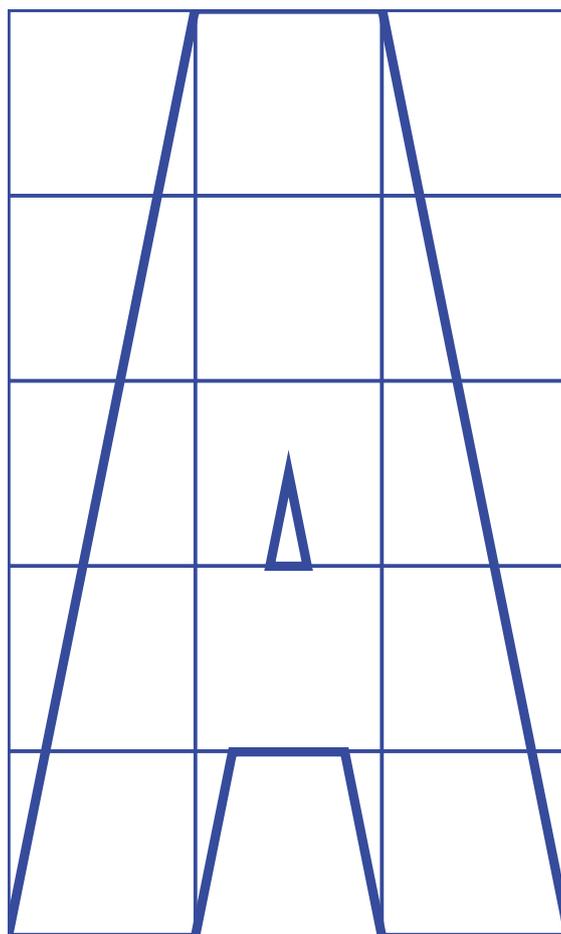
DURING THE ELECTRICIAN'S STRIKE, SOLDIERS BEFORE A NORD-SUD ENTRANCE, OCTOBER 1910. SOURCE: BNF.



NORD-SUD SECTION OF THE SAINT-LAZARE STATION, 1918. SOURCE: BNF.

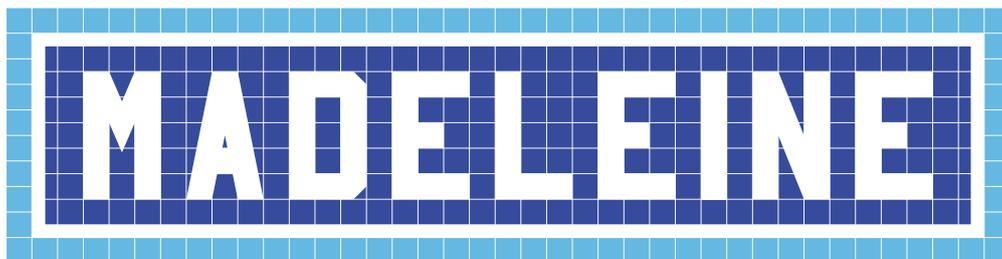
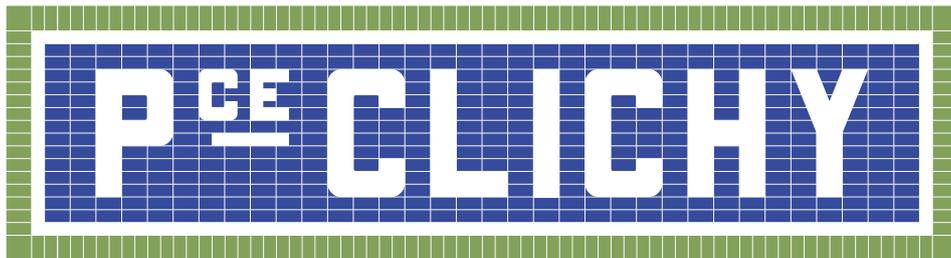


THE NORD-SUD CAN BE DISTINGUISHED BY ITS LARGE EARTHENWARE PANELS WITH THICK EDGES, MORE IMPOSING THAN THOSE OF ITS COMPETITOR THE CMP. WAVE-LIKE FRIEZES ADORNED ITS CORRIDORS, WHILE THE "NS" EMBLEM WAS COMMON ON ITS TRAINS, ON THE FRAMES OF THE PANELS AND EVEN ON THE GROUND OF SOME STATIONS (AS IN SAINT-LAZARE).



3x5

THE LETTERS OF THE NORD-SUD SIGNS CAN EASILY BE DRAWN BY USING A 3x5 GRID.

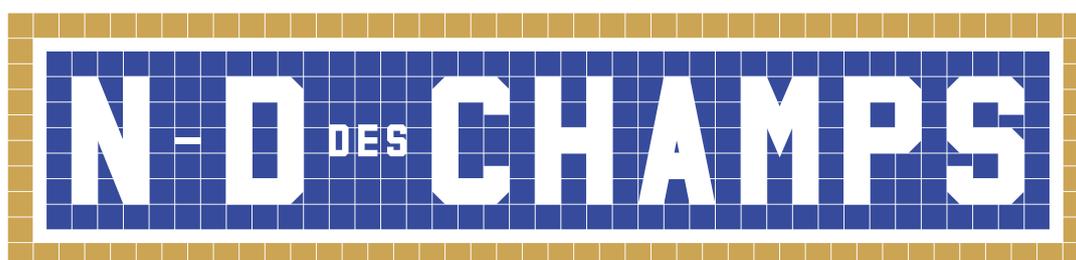
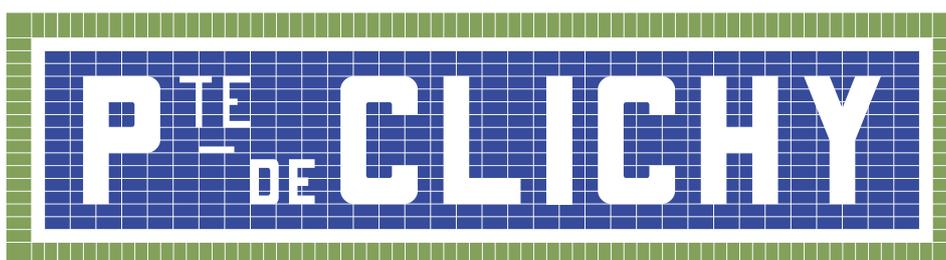
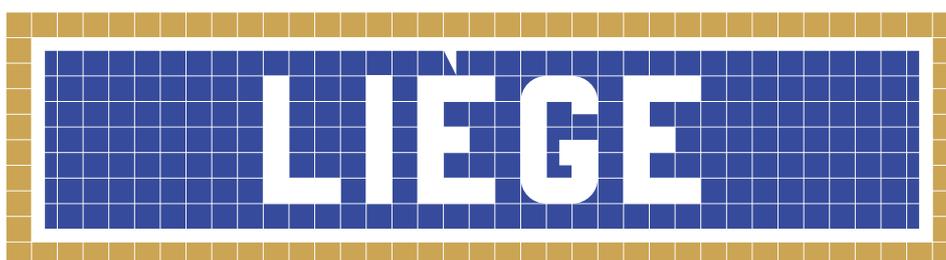


IN THE NORD-SUD COMPANY, THE COLOR OF THE EDGES OF THE PANELS INDICATED WHETHER THE STATION HAD CONNECTIONS OR NOT: BROWN/AMBER FOR ORDINARY STATIONS, GREEN FOR TERMINUS OR FOR CONNECTIONS.

FOR SOME UNKNOWN REASON, THE MADELEINE STATION HAD A LIGHT BLUE EDGE (PERHAPS IT WAS PLANNED TO CONNECT IT TO A TRANSPORT NETWORK TO THE SUBURBS, WHICH NEVER SAW THE LIGHT OF DAY).

THE ABBESSES STATION SIGN, NOW RESTORED, HAS AN ERROR ON THE LETTER "E"*. ABOVE IS THE ORIGINAL DESIGN.

*ABBESSES



THE STYLE OF THE LETTERS MAKES IT ALSO POSSIBLE TO GUESS THE COMPANY AT THE ORIGIN OF THE PANELS: ROUNDED EDGES FOR THE TILE FACTORY OF GIEN, BEVELED EDGES FOR THE TILE FACTORY BOULENGER.

THE LIÈGE STATION, RECONDITIONED LATELY BY THE NORD-SUD COMPANY, PRESENTS AN INTERMEDIATE STYLE, WITH ROUNDED EDGES FOR THE G. THIS STATION, FORMERLY CALLED "RUE DE BERLIN" HAD TO CHANGE ITS NAME, PROBABLY BECAUSE OF THE FIRST WORLD WAR.

THE STATION NOTRE-DAME DES CHAMPS, ALTHOUGH EQUIPPED IN TILES FROM THE BOULENGER COMPANY, PRESENTED LETTERS MADE OF PRE-PRINTED TILES (AND NOT CUT). ABOVE IS THE RESTORATED VERSION.

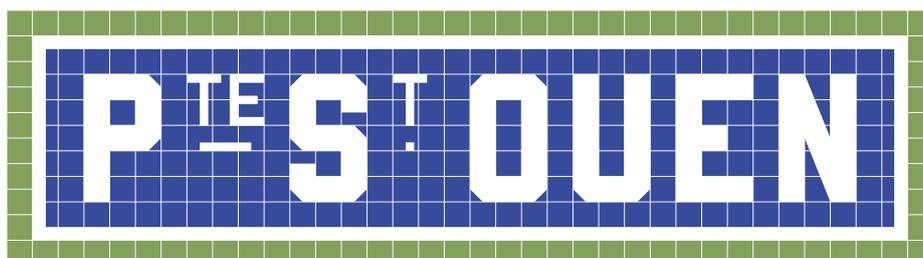
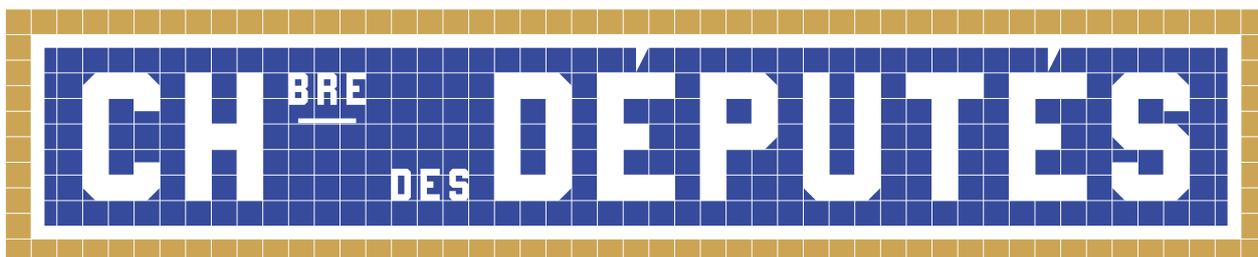


ON THE FIRST STATIONS CONDITIONED BY THE BOULENGER TILE FACTORY, THE TILES WERE OFTEN CUT AND ASSEMBLED ON SITE TO FORM THE LETTERS OF THE PANELS. PICTURES OF THE PASTEUR STATION.



ON THE STATIONS CONDITIONED BY THE GIEN TILE FACTORY, THE TILES WERE ALWAYS PRINTED BEFOREHAND AND THEN ASSEMBLED ON THE SPOT, WHICH ALLOWED FOR A GREATER DETAIL IN THE DRAWINGS OF THE LETTERS. IMAGES OF PORTE DE CLICHY STATION.





OVER THE YEARS, SOME STATIONS HAVE CHANGED NAMES (SUCH AS "CHAMBRE DE DÉPUTÉS"), AND SOME PANELS HAVE DISAPPEARED, OR HAVE BEEN COVERED BY NEW TILES. SOMETIMES, REPLICAS HAVE BEEN MADE IN A MORE OR LESS IDENTICAL WAY BY THE RATP (AS AT "PORTE DE SAINT OUEN" OR "NOTRE-DAME DES CHAMPS"), AND THEY ARE STILL VISIBLE TODAY.

THE SAINT-GEORGES STATION, OF WHICH ORIGINAL PANELS SURVIVED UNTIL AT LEAST THE 1980S, WAS RENOVATED IN THE "CMP" STYLE, WHILE IT WAS NOT ORIGINALLY A STATION OF THIS NETWORK.



THE NORD-SUD TYPEFACE CONTAINS SYMBOLS BELONGING TO THE TRAINS AND STATIONS OF THE TIME, WHICH ALLOWS TO RECREATE DECORATIONS, LIKE THIS MOTIVE THAT COULD BE FOUND ON TRAINS.



NORD-SUD

ABRI

ANOTHER EXAMPLE, WITH SYMBOLS THAT WERE PRESENT OUTSIDE THE NORD-SUD STATIONS, AND THAT WERE CUT ON METAL SHEETS. SOURCE:BNF.

Nord-Sud A

! # & ' () + , - . / 0 1 2 3 4 5

6 7 8 9 : ; < = > ? @ A B C D E

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w x y z { } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ « ¬ ® ¨

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Nord-Sud B

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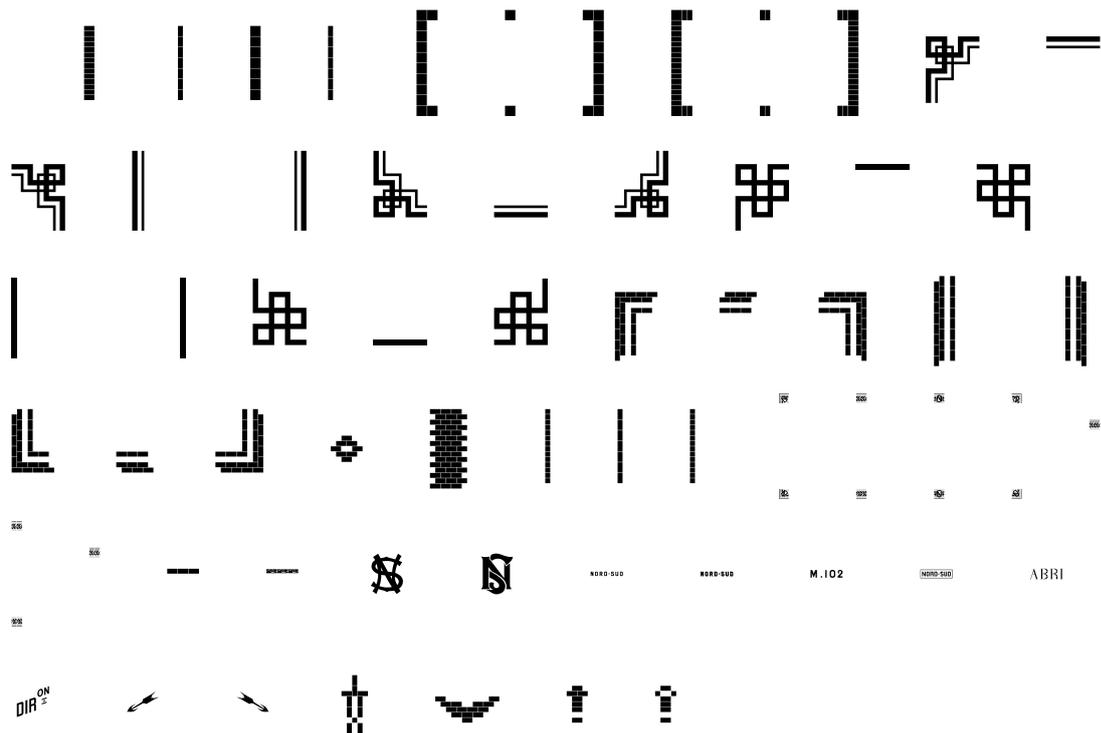
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Nord-Sud C





INSTRUC- TIONS

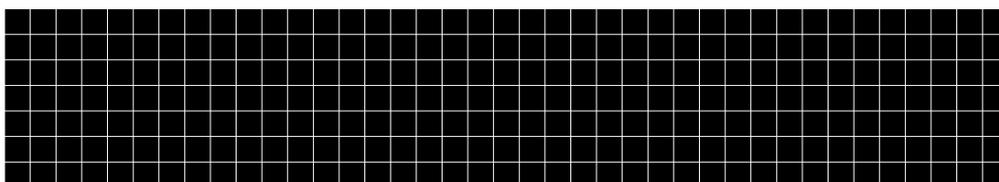
Ø7A_FOR THE "BOULENGER TILE FACTORY" STYLE

NORD-SUD

WRITE THE NAME OF THE STATION ON THE NORD-SUD A STYLE, CENTER THE TEXT ON THE TEXT BLOCK. ADD SPECIAL CHARACTERS, IF NECESSARY, BY USING THE "GLYPHS" PANNEL.

N-D^{DES} CHAMPS

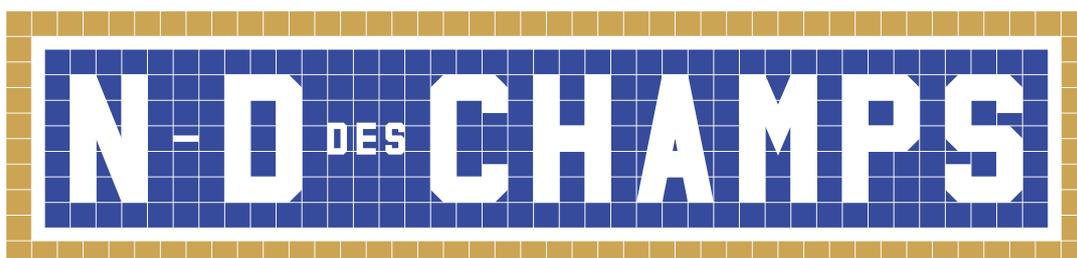
COPY THE TEXT BLOCK AND PLACE IT ON A LAYER UNDERNEATH. FILL THE BACKGROUND WITH BLOCKS. LEAVING AT LEAST A BLOCK ON EACH SIDE OF THE TEXT (THE EXACT NUMBER VARIES BETWEEN STATIONS). IN THIS PARTICULAR CASE, BLOCKS WERE WRITTEN WITH THE 1, 2 AND 3 KEYS, BY USING STYLE C.



COPY THE TEXT BLOCK AND PLACE IT ON A LAYER UNDERNEATH. FILL THE FRAME WITH BLOCKS. LEAVING A GAP OF HALF A BLOCK BETWEEN THE SIGN'S FRAME AND THE BACKGROUND. IN THIS PARTICULAR CASE, BLOCKS WERE WRITTEN WITH THE 4, 5 AND 6 KEYS, BY USING STYLE C.



COLORISE THE TEXTS WITH WHITE, BLUE AND AMBER (IN THIS PARTICULAR CASE) AND OVERLAY THEM TO OBTAIN THE FINAL PICTURE.



FOR A BETTER RESULT, VEGETABLE DESIGNS AND "NS" EMBLEMS CAN BE ADDED TO THE SIGN FRAMES. BE AWARE: VEGETABLE DESIGNS MUST BE PLACED ON THE SIGN'S FRAME IN A CLOCKWISE SENSE.



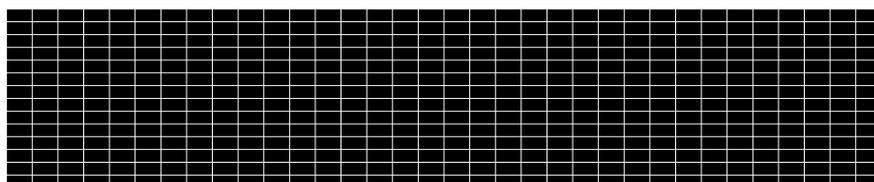
Ø7B_FOR THE "GIEN TILE FACTORY" STYLE

NORD-SUD

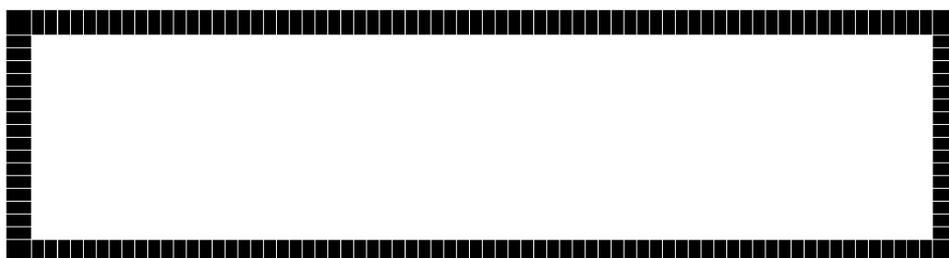
WRITE THE NAME OF THE STATION ON THE NORD-SUD B STYLE, CENTER THE TEXT ON THE TEXT BLOCK. ADD SPECIAL CHARACTERS, IF NECESSARY, BY USING THE "GLYPHS" PANNEL.

P^{GE} CLICHY

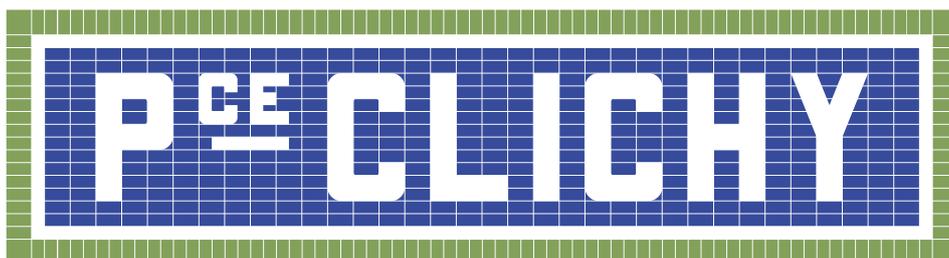
COPY THE TEXT BLOCK AND PLACE IT ON A LAYER UNDERNEATH. FILL THE BACKGROUND WITH BLOCKS. LEAVING AT LEAST A BLOCK ON EACH SIDE OF THE TEXT (THE EXACT NUMBER VARIES BETWEEN STATIONS). IN THIS PARTICULAR CASE, BLOCKS WERE WRITTEN WITH THE Ø KEY. BY USING STYLE C.



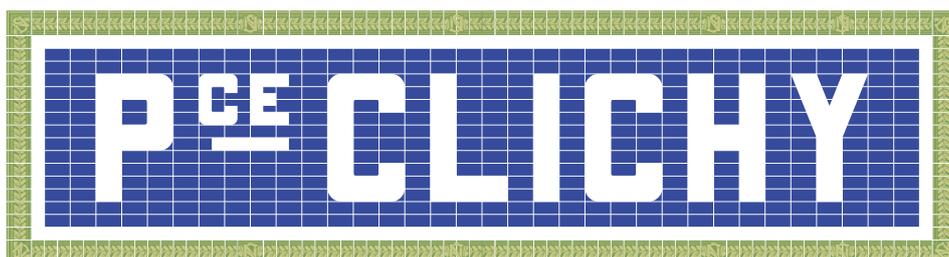
COPY THE TEXT BLOCK AND PLACE IT ON A LAYER UNDERNEATH. FILL THE FRAME WITH BLOCKS. LEAVING A GAP OF HALF A BLOCK BETWEEN THE SIGN'S FRAME AND THE BACKGROUND. IN THIS PARTICULAR CASE, BLOCKS WERE WRITTEN WITH THE 7, 8 AND 9 KEYS. BY USING STYLE C.



COLORISE THE TEXTS WITH WHITE, BLUE AND GREEN (IN THIS PARTICULAR CASE) AND OVERLAY THEM TO OBTAIN THE FINAL PICTURE.



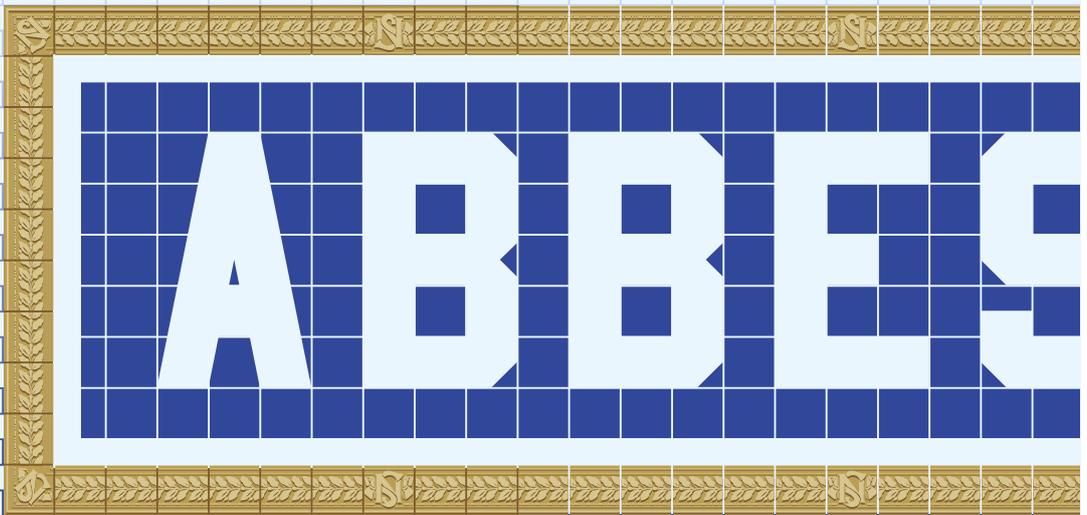
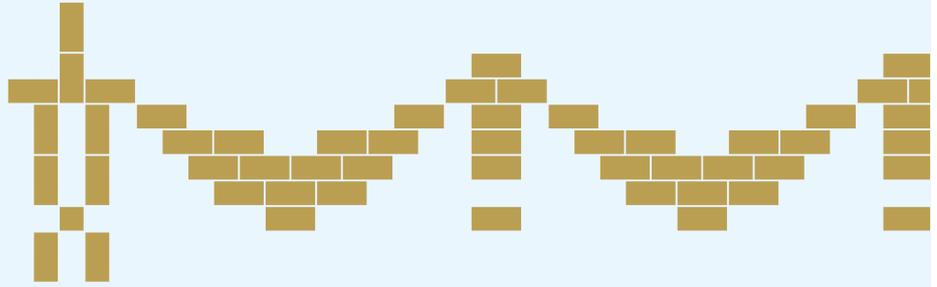
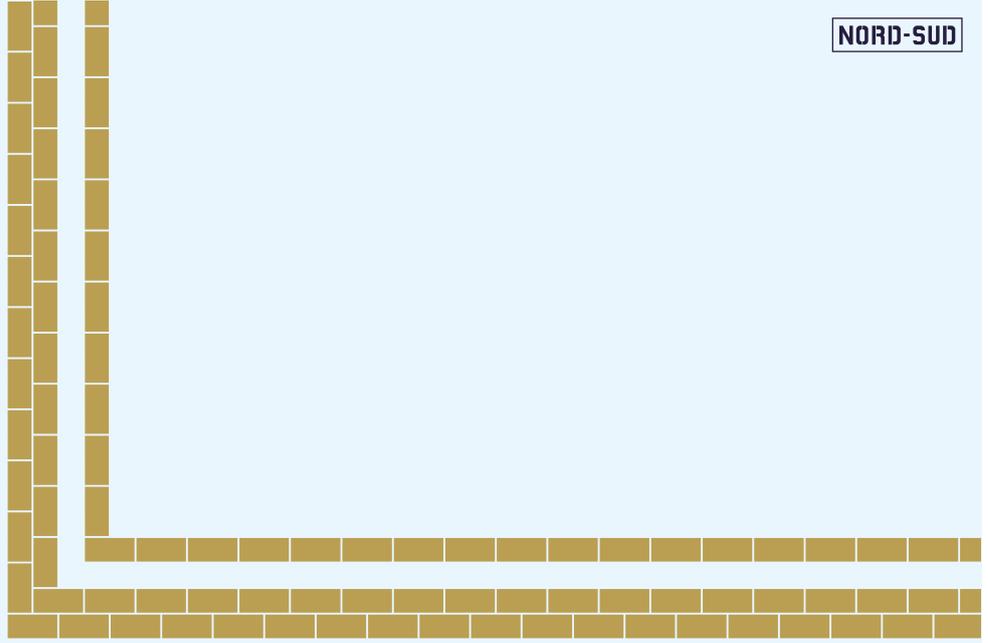
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APPLICA- TIONS

NORD-SUD



Stations from an imaginary Paris...

BREST

TAILLANDIE

KPOCKET

POÉTESSE

DADA

GRISSETTE

CABARET

ARSENAL

APACHES

MIDINET

BOURGE

TITI

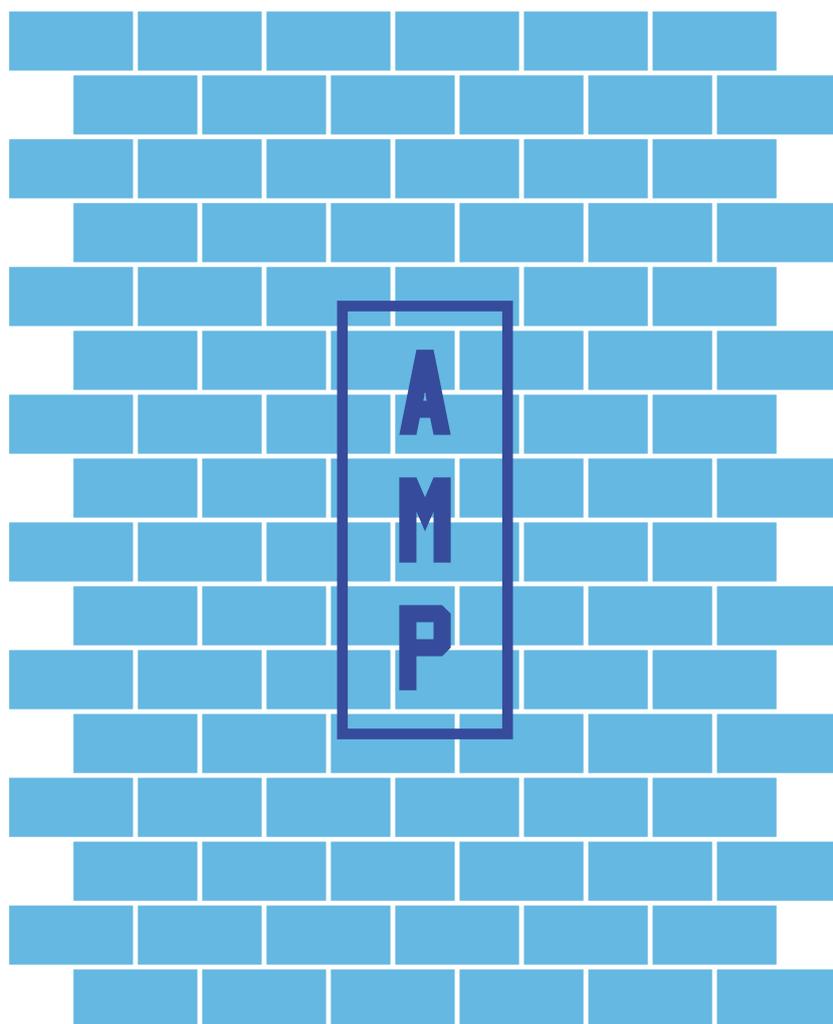
FANTÔMAS

CATAPI

DIRON

A stylized orange flame graphic with multiple pointed tips, resembling a fire or a stylized letter 'R', is positioned behind the word 'DIRON'. The flame is centered behind the 'I' and 'R' of 'DIRON' and extends upwards and downwards. The background behind the flame is a soft, circular gradient of red and orange.

M.102



**NORD-SUD HAS BEEN DESIGNED BY ARIEL MARTÍN PÉREZ
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