



Portfolio 2026



Franz-Felix Schwan
Graphic Designer

+49 176 61913339
contact@sanssaint.eu

www.sanssaint.eu

“Art must make attractive
the world of the **Spirit.**”

— St. John Paul II
Letter to Artists, April 4, 1999

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Sed Vivam I
— an ode to life

A photo series about Death, surprisingly, because these pictures might strike you as strangely hopeful. They were shot at the cemeteries of Mannheim, Germany, with a Fujifilm X-T20 and a Jupiter-11 135mm lens from the 1950s Soviet Union.



A B O U T

This document is the work
— not a summary of it.

What you hold is the proof
— not what is in it.

“The medium is the message,” said
Marshall McLuhan. Let design therefore
be about what you hold, not about what
I sell.

Franz-Felix Schwan

Graphic Designer & Secular Carmelite

+49 176 61913339
contact@sanssaint.eu

www.sanssaint.eu



I. Moonlight Jack

— what an artist means

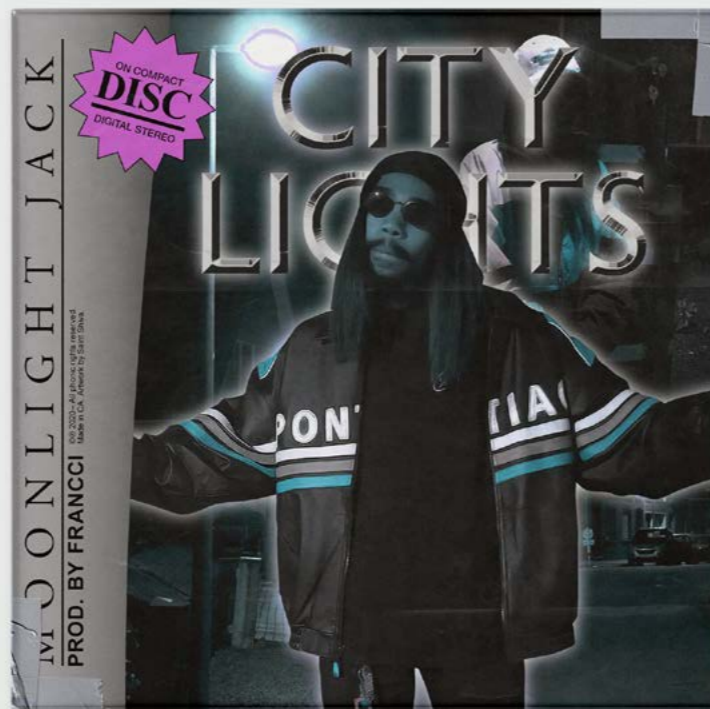


In 2019, **Moonlight Jack** approached me with a dream. “The music industry is tough,” he said, “but I’m gonna do it anyway.”

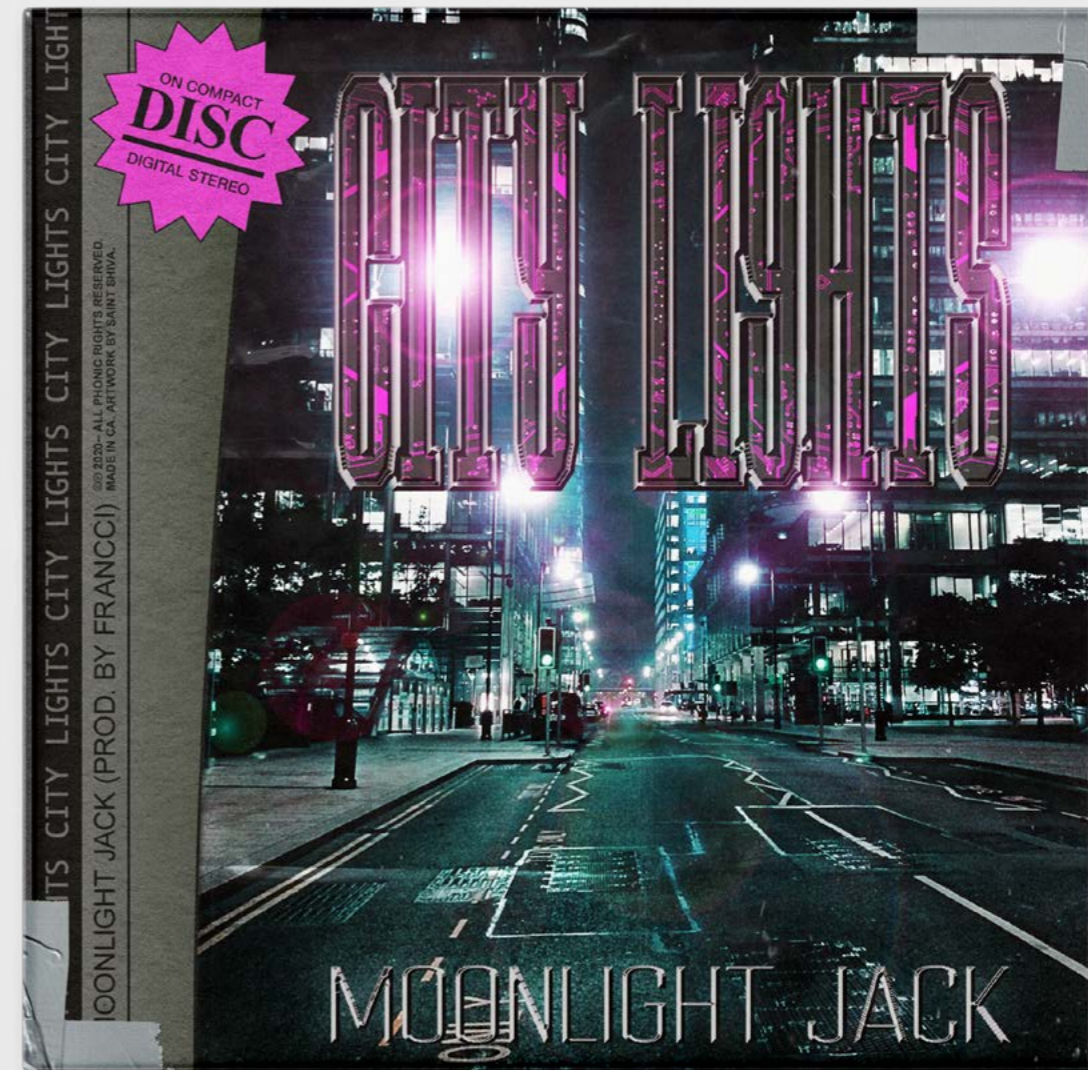
He came with a plan, a budget, a producer, a sound engineer, but he needed a visual language, one that didn’t exist yet. Warren G was his northstar — but what emerged, over five years and two albums, was something else entirely.



Above: first cover version for “City Lights”, inspired by the visual style of Tim Burton. Below: second version, inspired by 2000s Memphis Rap. Right: final version, inspired by “The Matrix”.



The music was already unusual — 1990s R&B songwriting over Synthwave production. No one in the team knew what to call it. That was the point.



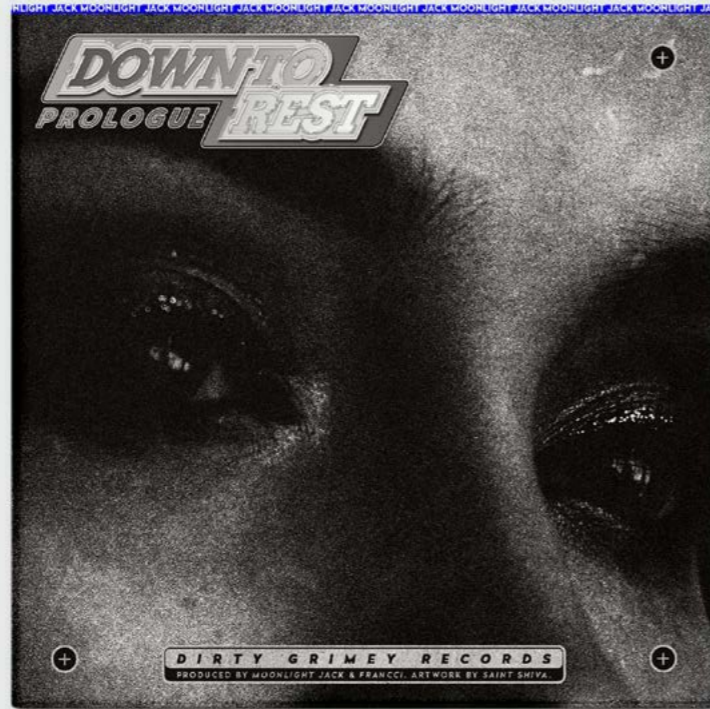
The first attempt went too phantastical, the second one too raw. The third found **Moonlight Jack**’s voice: retro-futurism inspired by the movies he liked, lights reflecting into the camera lens, a human soul lost in the shadows of a night on the streets. The song was about a woman blinded by city lights, about going out and wanting more. *City Lights* became his most successful song by all measures. **Moonlight Jack**’s career started off with a gunshot. This was his voice.

TOOLS USED

- Pen and paper
- Adobe Photoshop
- Canon EOS REBEL T3i
- Blender

After the success of *City Lights*, Moonlight Jack's next project would be *Prologue*. It had range — Synthwave at its most epic alongside calmer and more melancholic sounds.

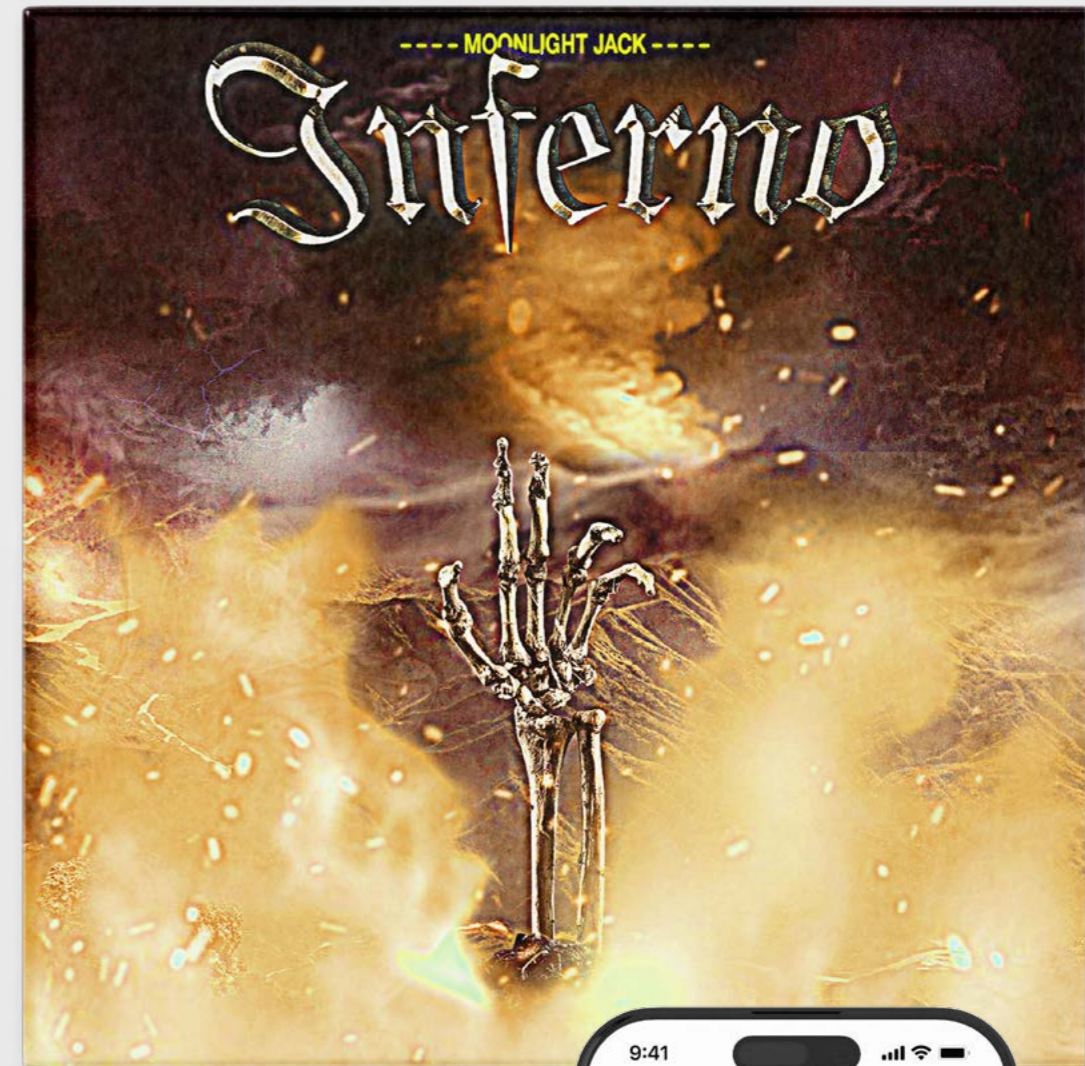
The covers followed — darker, more interior, more obscure. The ambition was at its highest point. So was the uncertainty about where this was going.



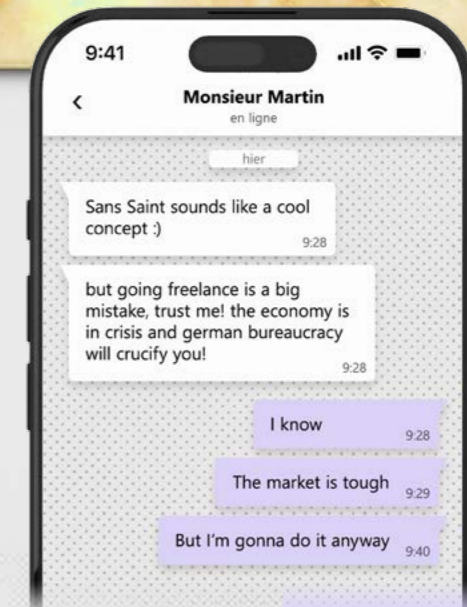
Above: single cover for "Down to Rest", inspired by the visual style of the 'Need for Need' series. Below: single cover for "Hold It Down". Right: album cover for "Inferno", inspired by 1980s Horror movies.



For the next project, *Underworld*, the sound went quiet — minimal production, close vocals. Something was being stripped away. *Underworld* culminated in Moonlight Jack's first studio album — not the album we expected, but an album true to his vision.



Moonlight Jack's second and final studio album was *Inferno*. It didn't sound like R&B anymore. The music had become liquid. After four years, he wasn't announcing an end — he was making one deliberately, on his own terms. He started as a Warren G copycat. He ended as Moonlight Jack. This was the career of someone who knew the music industry was tough, and who did it anyway, a career that finally went out in a blaze of glory in 2023 — he ended it in an *Inferno*.



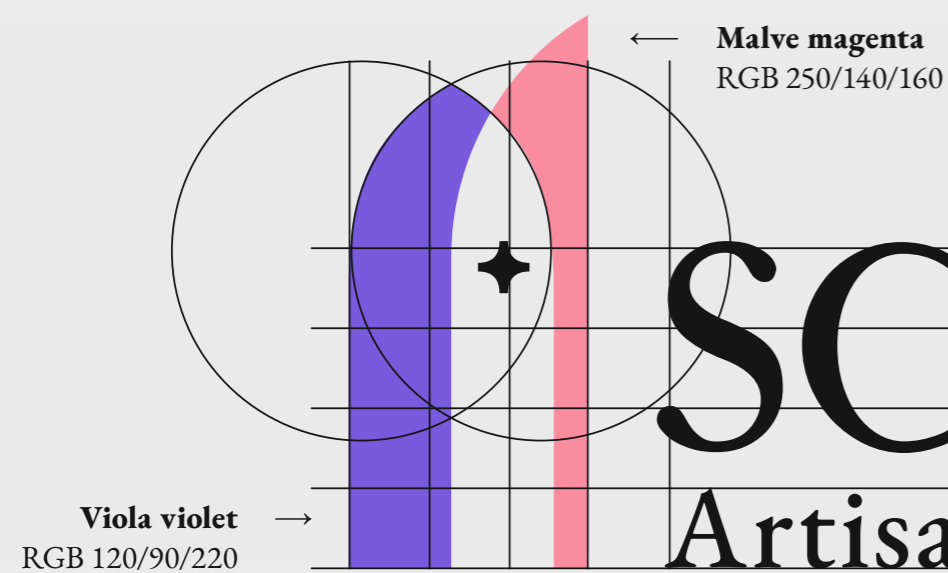
II. Sans Saint

— a medium with a message





Founded in Trier in 2025, **Sans Saint** is a graphic design agency grounded in symbolic depth, European tradition, and ethical workflows. Founded to create design that is not just beautiful — but meaningful.



The figuremark of Sans Saint is an abstraction of the Liebfrauenkirche in Trier, constructed from a Vesica piscis to create a pointed Gothic arch that signifies spirituality and dignity.

At its centre stands the star-cross, a symbol of paradox, simultaneously of death and life, beginning and end.

“Form follows function,” said Louis Sullivan. **Sans Saint** says that *purpose precedes both form and function*, that true design needs to exist, not because it works or because it is beautiful — but because the world would be worse off without it.

sanssaint

Royal Romain
Gert Wiescher, 2008

The wordmark of Sans Saint is based on the Romain du Roi typeface, originally commissioned by Louis XIV in 1692, it was modified and modernized to meet the standards of a 21st-century logo.

sans + saint
Artisanat en adoration de la Déité.
de la Déité.

The name states who this is: a graphic design agency without a saint. The slogan states what this is: *Artisanship in adoration of the Deity*. The paradox of **Sans Saint**’s existence is fully contained in its logo.

EB Garamond
Georg Duffner & Octavio Pardo, 2011

Adobe Garamond Pro
Robert Slimbach @ Adobe Fonts, 2004

The brand font of Sans Saint is EB Garamond, an open-source project overseen by Georg Duffner and Octavio Pardo, based on a 1592 specimen created by the Egenolff-Berner print workshop in Frankfurt.

TOOLS USED

Adobe Illustrator
Glyphs 3



Design is not just what something looks like. It how something works, how it scales, how it survives contact with the real world.



The button shape is a *Vesica piscis*, encoded directly in CSS.

```
mask-image:
url("data:image/svg+xml,..."), /* left arc */
url("data:image/svg+xml,..."), /* right arc */
linear-gradient(black, black);
mask-size: 1.732rem 100%, 1.732rem 100%,
calc(100% - 3.464rem + 8px) 100%;
mask-position: left center, right center, center;
mask-repeat: no-repeat;
```

Get the full open-source codebase
— github.com/fraterfranzfelix/sanssaint

Or visit the website
— www.sanssaint.eu

TOOLS USED

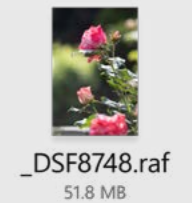
VS Code

PreSonus Studio One

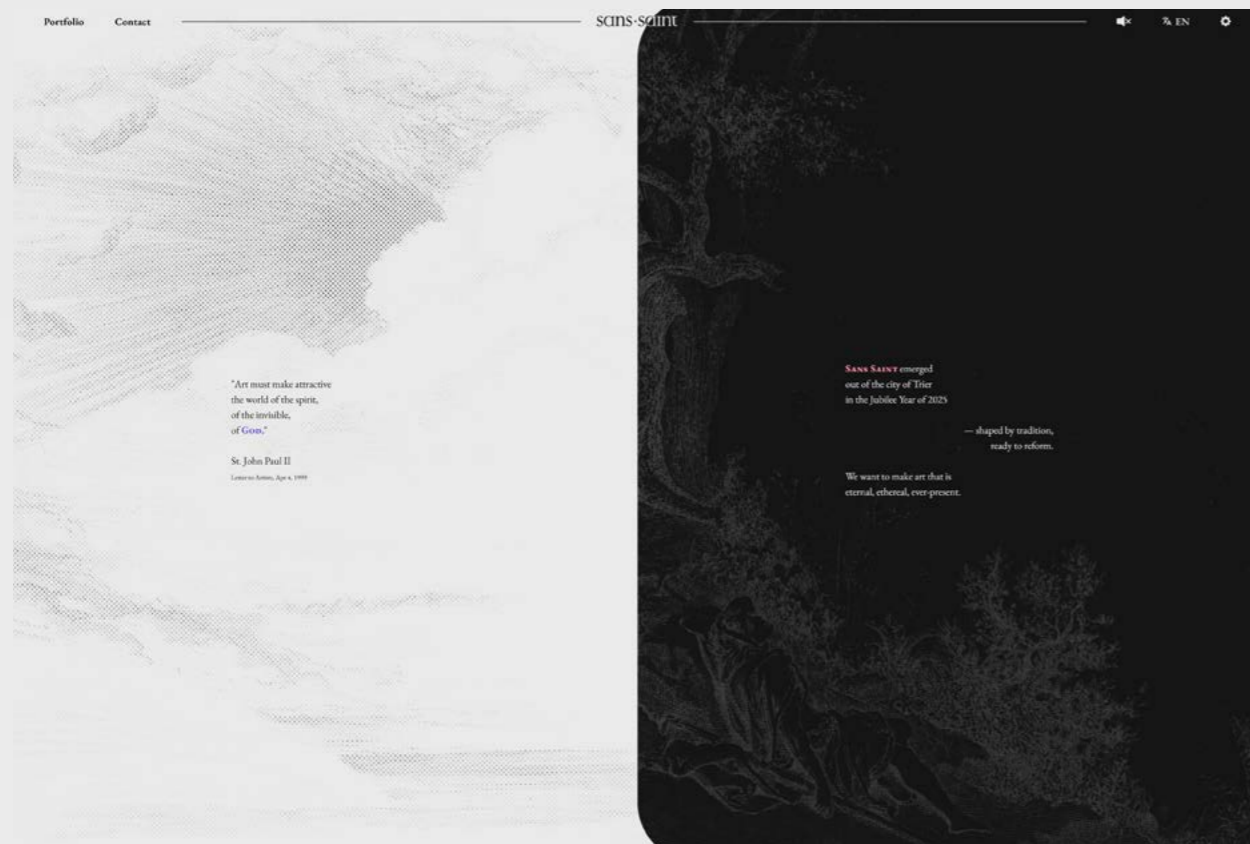
All 21 images in the *Sed Vivam I* photo series were edited in Adobe Photoshop, and supplemented with a layout entirely generated by a Python script, reducing the workload from hours down to seconds.

```
canvas.save(export_path,
format="JPEG", quality=95)
print(f"Saved {export_path}")
```

See more photos
— www.instagram.com/sanssaintco/



Sans Saint is not a typesetting agency — it is a system: a website with an open-source codebase, a Python pipeline that processes hundreds of photographs into Instagram-ready JPEG files within seconds. This is not a concession to technology. It is the conviction that tradition without capability is nostalgia. The tools change — the standard doesn't.



Every format, one question: Where in the geometry of nature is *Eden*? The answer changes — the question doesn't. The medium is never the same — but the message is. **Sans Saint** exists to give answer, to send a message that is designed to be listened to — today, tomorrow.

- TOOLS USED
- Adobe After Effects
 - Adobe Premiere Pro
 - ByteDance CapCut
 - Python
 - Pillow (PIL)
 - Anthropic Claude Code

III. Posters

— a world of messages





Wer denkt,

bewegt sich.

We live in a world of messages. Every wall, every screen, every passing stranger with a tote bag is trying to sell you something. But a true message is not supposed to be loud. It is supposed to just make you *think, move*.

TOOLS USED

Adobe InDesign
Samsung Galaxy A54



Above: poster design for the 2025 Papal Conclave. Right: semantic interpretation of a three-line poem, with typography running continuously across interlocking Möbius strips — one surface, unbroken —, inspired by M. C. Escher. Next page: miscellaneous promotional posters.

NOTRE DESTIN
EST ÉCRIT DANS LES ÉTOILES



JE SUIS ATTACHÉ
À UNE EUROPE UNIE
DEPUIS 1946.

FEDERALISTS.EU

DRACONIAN
LIVE IN GERMANY



UNDER A GODLESS VEIL
NOVEMBER 19X4

FREITAG	01.11	BERLIN	Lido	DONNERS.	06.11	MÜNCHEN	Backstage Halle
SAMSTAG	02.11	HANNOVER	Cafe Glocksee	FREITAG	07.11	TRIER	Mergener Hof
SONNTAG	03.11	HAMBURG	Logo	SONNTAG	09.11	DORTMUND	Junkyard
DIENSTAG	05.11	ASCHAFFENBURG	Colos-Saal	MONTAG	10.11	LEIPZIG	Hellraiser-Leipzig

Roland Gibson Fender MESA/BOOGIE MESA ESP

LOGOS "DRACONIAN", "ROLAND", "GIBSON", "MESA/BOOGIE", "MESA", "ESP", HERUNTERGELADEN VON WWW.DE.WIKIPEDIA.ORG, CC BY-SA 4.0. SKULPTUR VON PETER ANTON VON VERSCHAFFELT, 1753, FOTOGRAFIERT VON GIOVANNI DALL'ORTO, 30. MÄRZ 2008, HERUNTERGELADEN VON WWW.IT.WIKIPEDIA.ORG, GEMEINFREI. TEXTINHALT VON WWW.DRACONIAOFFICIAL.COM. GRAFIKDESIGN VON FRANZ-FELIX SCHWAN, IM AUFTRAG DER GRAFIKDESIGNSCHULE MANUEL FRITZ, MANNHEIM, 1. MÄRZ 2025. DIESES WERK IST ZU BILDUNGSZWECKEN ENTSTANDEN.



Sans Saint — Portfolio
v2. Apr 4, 2026.