

LUCIFER

Lucifer Type Family, Nguyen Gobber, 2022

TYPE FAMILY

A typeface with expressive, contemporary aesthetics that is deeply rooted in a lesser-known part of Swiss design history.

Lucifer is a type family by Nguyen Gobber that features contemporary aesthetics while being deeply rooted in a lesser-known part of Swiss design history.

The typeface has an almost menacing appearance. Its expressive serifs and overall organic look are inspired by the hand-lettering of Swiss designer Robert Stöcklin in his poster for the Schweizer Mustermesse Basel in 1924. The distinct formal quality of his design is quite different from what is usually associated with Swiss type design due to the modernist design movement known as “International Typographic Style” or “Swiss Style” which pushed many noteworthy designers like Stöcklin into the background.

Lucifer gives recognition to the lesser-known work of Robert Stöcklin as a type family that features many of the unique visual qualities of its reference material while being optimised for the demands of contemporary design professionals. Lucifer’s expressive aesthetic excels in wordmarks, titles, and poster designs. At the same time, the type system works just as well in various kinds of running text, which makes it a respectable, unique workhorse type family.

The cultural and design-specific relevance of Lucifer is further underlined by the support of the official Swiss Art Council Pro Helvetia who provided Nguyen Gobber with a “Design Work Grant” to fund a state-of-the-art font production for the full type family.

Lucifer consists of 8 styles, which are Regular, Medium, SemiBold, and Bold accompanied by their respective italics and is also available as a variable font. It supports a wide range of Latin-based scripts, including Vietnamese and Pinyin (Mandarin Chinese), to ensure its usability in a broader international context.



Poster for Mustermesse Basel by Robert Stöcklin, 1924
Source: Basel Poster Collection

Nguyen Gobber is the collaborative graphic design practice of Hoang Nguyen and David Gobber. They focus on creating visual identities and editorial designs for the academic, cultural, and social fields. As part of their practice, they regularly develop typefaces and provide them to fellow designers.

TECHNICAL INFORMATION

Font Name	Lucifer		
Version	1.005		
Styles	Regular, Regular Italic, Medium, Medium Italic, SemiBold, SemiBold Italic, Bold, Bold Italic + Variable		
Designer	Nguyen Gobber		
Digital Punchcutting	Schriftlabor GmbH		
Support & Funding	Pro Helvetia, Swiss Art Council		
Release Date	30 August 2022		
Available at	www.nguyengobber.com/typefaces		
Number of Glyphs	729, 734		
Language Support	<div> <div>A Afrikaans</div> <div>Jju</div> <div>Rombo</div> <div>Albanian</div> <div>Jola</div> <div>Rukiga</div> <div>Asu</div> <div>K Kabuverdianu</div> <div>Rundi</div> <div>Azerbaijani</div> <div>Kalaallisut</div> <div>Rwa</div> <div>B Basque</div> <div>Kalenjin</div> <div>S Samburu</div> <div>Bemba</div> <div>Kamba</div> <div>Sango</div> <div>Bena</div> <div>Kikuyu</div> <div>Sangu</div> <div>Bosnian</div> <div>Kinyarwanda</div> <div>Sardinian</div> <div>Breton</div> <div>Kurdish</div> <div>Scottish Gaelic</div> <div>C Catalan</div> <div>L Latvian</div> <div>Sena</div> <div>Cebuano</div> <div>Lithuanian</div> <div>Serbian (Latin)</div> <div>Chiga</div> <div>Lojban</div> <div>Shambala</div> <div>Chinese (Pinyin)</div> <div>Low German</div> <div>Shona</div> <div>Colognian</div> <div>Lower Sorbian</div> <div>Slovak</div> <div>Cornish</div> <div>Luo</div> <div>Slovenian</div> <div>Corsican</div> <div>Luxembourgish</div> <div>Soga</div> <div>Croatian</div> <div>Luyia</div> <div>Somali</div> <div>Czech</div> <div>M Machame</div> <div>South Ndebele</div> <div>D Danish</div> <div>Makhuwa-Meetto</div> <div>Southern Sotho</div> <div>Dutch</div> <div>Makonde</div> <div>Spanish</div> <div>E Embu</div> <div>Malagasy</div> <div>Sundanese</div> <div>English</div> <div>Malay</div> <div>Swahili</div> <div>Esperanto</div> <div>Maltese</div> <div>Swahili (Congo-Kinshasa)</div> <div>Estonian</div> <div>Manx</div> <div>Swati</div> <div>F Faroese</div> <div>Māori</div> <div>Swedish</div> <div>Filipino</div> <div>Meru</div> <div>Swiss German</div> <div>Finnish</div> <div>Mohawk</div> <div>T Taita</div> <div>French</div> <div>Morisyen</div> <div>Taroko</div> <div>Friulian</div> <div>N Nigerian Pidgin</div> <div>Teso</div> <div>G Galician</div> <div>North Ndebele</div> <div>Tsonga</div> <div>Ganda</div> <div>Northern Sami</div> <div>Tswana</div> <div>German</div> <div>Northern Sotho</div> <div>Turkish</div> <div>Guarani</div> <div>Norwegian Bokmål</div> <div>Turkmen</div> <div>Gusii</div> <div>Norwegian Nynorsk</div> <div>U Upper Sorbian</div> <div>H Hungarian</div> <div>Nyanja</div> <div>V Vietnamese</div> <div>I Icelandic</div> <div>Nyankole</div> <div>Vunjo</div> <div>Ido</div> <div>O Occitan</div> <div>W Walloon</div> <div>Inari Sami</div> <div>Oromo</div> <div>Walser</div> <div>Indonesian</div> <div>P Polish</div> <div>Welsh</div> <div>Interlingua</div> <div>Portuguese</div> <div>Western Frisian</div> <div>Irish</div> <div>Q Quechua</div> <div>Wolof</div> <div>Italian</div> <div>R Romanian</div> <div>X Xhosa</div> <div>J Javanese</div> <div>Romansh</div> <div>Z Zulu</div> </div>		
File Formats	OTF, TTF, WOFF, WOFF2		
Licencing	All relevant licencing details are described in the EULA of Nguyen Gobber. www.nguyengobber.com/eula		
Contact	type@nguyengobber.com www.nguyengobber.com		

Abbreviations

S : Font size
Pt: Point

L : Leading
(Line-spacing)

T : Tracking
(Letter-spacing)

Lucifer Regular
LUCIFER REGULAR

Lucifer Regular Italic
LUCIFER REGULAR ITALIC

Lucifer Medium
LUCIFER MEDIUM

Lucifer Medium Italic
LUCIFER MEDIUM ITALIC

Lucifer SemiBold
LUCIFER SEMIBOLD

Lucifer SemiBold Italic
LUCIFER SEMIBOLD ITALIC

Lucifer Bold
LUCIFER BOLD

Lucifer Bold Italic
LUCIFER BOLD ITALIC

ROBERT STÖCKLIN
Swiss Graphic Designer
(1889–1931)

SCHWEIZER
Mustermesse Basel
17.–27. MAI 1924

FIERA CAMPIONARIA
Svizzera Basilea
132 000 m² di spazio

FOIRE SUISSE
d'Echantillons Bâle
de 1917 à 2019

LUCIFER
Light-Bringer

Medium

SHARKS !?
[Selachoidi]

SemiBold

ROSARIUM
ca. 280 Arten

Bold

„INFERNO“
di Dante A.

Regular Italic

S 85pt

L 73pt

T -5

CHANEL N°5
Ernest Beaux

Medium Italic

»*MEPHISTO*«
Goethe's Faust

SemiBold Italic

↙*TÜSKÉK*↗
(veszélyes)

Bold Italic

PRODUKT≠
Vorführung

Regular

S 20pt

L 23pt

Once again, we encounter the phenomenon that typefaces—regardless of their optical legibility—trigger particular feelings on the part of readers simply through their appearance, and can have a positive or negative impact. This seems to be pragmatic evidence to show that, over and above their primary and essential task of acting as a visual means of transport for lan

TYPOGRAPHY IN ITSELF IS CAPABLE OF EXPRESSING IDE

Medium

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TYPOGRAPHY IN ITSELF IS CAPABLE OF EXPRESSING

SemiBold

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TYPOGRAPHY IN ITSELF IS CAPABLE OF EXPRESSING

Bold

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TYPOGRAPHY IN ITSELF IS CAPABLE OF EXPRESSING

LIGHT RAYS
 // ✕ ARE \ \ ↘
 PIERCING \ NG
 7H / ROUGH \
 • / CL | OUDY
 SKIES \ A1ℓ \ \
 / / OVER *th* \ ë
 ↙ WORLD! \
 / // ↓ , i \ \ .

[illegible]

PLANET VENUS

Morning Star

LUCIFER & PROMETHEUS

by R. J. Zwi Werblowsky

FÓSFORO [MITOLOGÍA]
es la *Estrella de la Mañana*, el planeta
Venus en su apariencia matutina.

INFERNO (DIVINA COMMEDIA)
L'Inferno è la prima parte della Divina Commedia
di *Dante Alighieri*, corrispondente al primo
dei Tre Regni dell'Oltretomba dove regna *Lucifero*.

Lucifer, auch *Luzifer*, ist der lateinische Name des Morgensterns (Venus). Wörtlich übersetzt bedeutet er „Lichtträger“ (zu lat. lux, ‚Licht‘ und ferre, ‚tragen, bringen‘). Im Christentum gilt Lucifer als Name des obersten Teufels, der gegen Gott rebellierte, um sich ihm gleichzumachen und daraufhin aus dem Himmel verbannt wurde. Daraufhin wurde Lucifer zum Gegenspieler Gottes und Urheber des Bösen. Nach manchen häretischen Bewegungen, wie den Bogomilen und Katharern, hätte Lucifer daraufhin sein

S 7,5ptL 9,9ptT 30

MEPHISTOPHELES (KURZ MEPHISTO) IST
DER NAME DES ODER EINES TEUFELS
IM FAUSTSTOFF. ES HANDELT SICH UM EINEN
DIENSTBAREN GEIST, DER UM BEISTAND
ANGERUFEN ODER ALS PAREDROS MAGISCH
HERBEIGEZWUNGEN WURDE.

S 8,5ptL 10,6ptT 15

THE EPIC POEM BY THE 17TH-CENTURY
POET JOHN MILTON CONCERNS THE
BIBLICAL STORY OF THE FALL OF MAN:
THE TEMPTATION OF ADAM & EVE BY
THE FALLEN ANGEL SATAN AND THEIR
EXPULSION FROM THE PARADISE EDEN.

S 10ptL 12,3ptT 10

QUANDO LUCIFERO,
ORIGINARIAMENTE UNO DEI
MIGLIORI ANGELI, SI RIBELLÒ
A DIO, VENNE FATTO
PRECIPITARE DAL PARADISO.

S 14ptL 15,8ptT 5

LUCIFER JE LATINSKÉ
JMÉNO PRO PLANETU
VENUŠI V RANNÍM
ZJEVENÍ NA OBLOZE.

S 19ptL 20ptT 0

HAN ER
SØN AF AURORA,
DAGGRYET.

S 22ptL 22ptT -5

L'ÉTOILE
DU MATIN DANS
LA VULGATE

S 32ptL 29ptT -10

CHÙM
ÁNH SÁNG

S 38ptL 36ptT -20

FAUST
GOETHE

S 19ptL 20ptT -5

Lucifer er
oprindeligt en
romersk gud i
drengeskikkelse.

S 23ptL 25ptT -10

Paradise Lost
by English poet
John Milton

S 33ptL 33ptT -20

Greek
Mythology

S 40ptL 36ptT -23

Licht
Bringer

S 56ptT -25

Venus

S 70ptT -20

Hêlêl

S 95ptT -20

Lux

S 8ptL 10ptT 15

Lucifer is one of various figures in folklore associated with the planet Venus. The entity's name was subsequently absorbed into Christianity as a name for the devil. Modern scholarship generally translates the term in the relevant Bible passage (Isaiah 14:12), where the Greek Septuagint reads “morning star” or “shining one” rather than as a proper noun, Lucifer, as found in the Latin Vulgate. As a name for the planet in its morning aspect, “Lucifer” (Light-Bringer) is a proper noun and is capitalized in English. In Greco-Roman civilization, it was

S 9ptL 11ptT 8

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S 11ptL 13ptT 3

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S 12ptL 14,4ptT 0

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S 68pt

L 62,5pt

T -30

MUSTERMESSE

Basel, Schweiz

S 50pt

L 50pt

T -25

THE MOTHER OF FAIR

Come & visit us!

S 32pt

L 33pt

T -20

FOIRE SUISSE D'ÉCHANTILLONS

Un marché textile d'importance internationale *du 16 au 26 avril 1955*

S 23pt

L 25pt

T -10

SWISS INDUSTRIES FAIR BASLE

With something like 2300 exhibitors in 17 professional groups it will offer an excellent display of Swiss industrial production.

S 14pt

L 17pt

T 0

La Foire suisse d'échantillons à Bâle, qui est la foire annuelle de l'industrie suisse, a vu dès ses débuts, en 1917, les textiles constituer un de ses plus importants groupes professionnels. Ce groupe a non seulement participé intimement au développement de la foire et en particulier à l'évolution d'après-guerre qui en a fait un véritable marché d'exportation mais – bien plus – y a contribué d'une manière déterminante. Précisément au cours de l'année qui se termine, le groupe des textiles a connu de

S 7,5pt L 9,9pt T 30

URPRODUKTE UND BAUMATERIALIEN,
LANDWIRTSCHAFT UND GÄRTNEREI,
HAUS UND KÜCHENGERÄTE,
WOHNUNGSEINRICHTUNGEN,
MUSIKINSTRUMENTE UND MUSIKALIEN,
SPORTARTIKEL UND SPIELWAREN,
UHREN, BIJOUTERIE

S 8,5pt L 10,6pt T 15

LA SEDE DI MESSE BASEL COMPRENDE
UN'AREA ESPOSITIVA DI 132 000 M²
DISTRIBUITA IN CINQUE PADIGLIONI
INTORNO AL MESSEPLATZ, UN
CENTRO CONGRESSI CON 16 SALE
E ALTRO ANCORA.

S 10pt L 12,3pt T 10

BASEL IS CONSIDERED THE
MOST IMPORTANT EXHIBITION
SITE IN SWITZERLAND, AND
ONE OF THE MOST SIGNIFICANT
IN EUROPE.

S 14pt L 15,8pt T 5

THE BEST
OPPORTUNITY FOR
BUYING SWISS
HIGH GRADE GOODS

S 19pt L 20pt T 0

BESUCHEN SIE
DIE MUTTER
ALLER MESSEN!

S 22pt L 22pt T -5

FIERA
CAMPIONARIA
SVIZZERA

S 32pt L 29pt T -10

KONSUM-
WAREN

S 38pt L 36pt T -20

DAL 1917
AL 2019

S 19pt L 20pt T -5

Arts, Crafts,
& Ceramics;
Textiles, Clothing,
Latest Fashion

S 22pt L 24pt T -10

Entdecken Sie
unsere Produkt-
neuheiten!

S 33pt L 33pt T -20

Exhibition
Square

S 40pt L 36pt T -23

Highest
Quality

S 57pt T -25

muba

S 75pt T -30

Bâle

S 97pt T -40

CH

S 8pt L 10pt T 15

The first fair was a demonstration of the industrial development of Switzerland and opened on April, 14 1917. It had 831 exhibitors spread out over 6 000 square meters, and exceeded expectations by hosting over 300 000 visitors. In 1923, it was the site of a fire that completely destroyed the halls of the Mustermesse. Even before the fire, an architectural competition had been held to replace the provisional halls. Two new halls were built two years later. The number of visitors increased rapidly over the years following the fire. In

S 9pt L 11pt T 8

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S 12pt L 14,4pt T 0

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S 68ptL 62,5ptT -30

RHINOZEROS
got keratin horns

S 50ptL 50ptT -25

DIE REIßZÄHNE
des wilden Raubtieres

S 32ptL 33ptT -20

SÄBELZAHNTIGER
[Smilodon] ist eine Gattung der
ausgestorbenen *Machairodontinae*

S 23ptL 25ptT -10

APEX PREDATORS
(also known as *top predators*) are usually
defined in terms of trophic dynamics, meaning
that they occupy the highest trophic levels.

S 14ptL 17ptT 0

A claw is a curved, pointed appendage or tarsus for gripping a surface as they found at the end of a toe or finger in most walk. A true claw is made of a hard pro-amniotes (*mammals, reptiles, birds*). tein called *keratin*. Claws are used to Some invertebrates such as beetles and catch and hold prey in carnivorous mam-spiders have somewhat similar fine, mals such as cats and dogs but may also hooked structures at the end of the leg be used for such purposes as digging

S 7,5pt L 9,9pt T 30

ALS FANGZÄHNE WERDEN DIE VIER
ECKZÄHNE EINES RAUBTIER-GEBISSSES
BEZEICHNET, DIE BESONDERS STARK
AUSGEPRÄGT SIND. SIE SIND LÄNGER ALS
DIE ANDEREN ZÄHNE, LAUFEN VORNE
SPITZ ZU UND DIENEN DEM RAUBTIER
DAZU SICH IN DER BEUTE ZU VERBEIßEN.

S 8,5pt L 10,6pt T 15

DER WOLF (CANIS LUPUS) IST DAS
GRÖßTE RAUBTIER AUS DER FAMILIE
DER HUNDE (CANIDAE). WÖLFE
LEBEN MEIST IN RUDELN UND JAGEN
IN DEN MEISTEN REGIONEN MITTEL-
GROßE BIS GROßE HUFTIERE.

S 10pt L 12,3pt T 10

MEDVĚDOVITÍ JSOU VELICÍ
SAVCI Z ŘÁDU ŠELEM. NEJVĚTŠÍ
A ZÁROVEŇ NEJZNÁMĚJŠÍ ZÁ-
STUPCI TĚTO ČELEDI JSOU MED-
VĚD HNĚDÝ A MEDVĚD LEDNÍ.

S 14pt L 15,8pt T 5

LA CORNE ANIMALE
EST UNE EXTRÊMITÉ
PROTUBÉRANTE CHEZ
CERTAINS ANIMAUX.

S 19pt L 21pt T 0

CÁ MẬP
THƯỜNG CÓ
5-7 NẮP MANG.

S 22pt L 22pt T -5

DRÁPY
DIVOKÝCH
ZVÍŘAT

S 32pt L 29pt T -10

STACHEL-
SCHWEIN

S 38pt L 36pt T -20

BỘ ĂN
THỊT

S 19pt L 20pt T -5

Los murciélagos
vampiro son
originarios de
América.

S 25pt L 25pt T -10

Bjørne
(Ursidae) er
rovdyr.

S 33pt L 33pt T -20

Predator
and Prey

S 42pt L 38pt T -20

Fang-
zähne

S 60pt T -25

Spike

S 75pt T -25

Raw

S 97pt T -30

Hai

S 8pt L 10pt T 15

Sharks continually shed their teeth and re-
place them through a tooth replacement
system. The German term for this system is
called *Revolvergebiss*. This translates to
something like *revolver dentures* and gives
a good idea of how the system works. Some
types of sharks shed up to 35 000 teeth in
their lifetime, replacing those that fall out.
There are four basic types of shark teeth:
dense flattened, needle-like, pointed lower
with triangular upper, and non-functional.
The type of tooth that a shark has depends

S 9pt L 11pt T 8

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and replace them through a tooth
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S 10pt L 12pt T 10

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S 11pt L 13pt T 3

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tem is called *Revolvergebiss*.
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like *revolver dentures* and gives
a good idea of how the system
works. Some types of sharks

S 12pt L 14,4pt T 0

Sharks continually shed their
teeth and replace them
through a tooth replacement
system. The German term
for this system is called *Revol-
vergebiss*. This translates to
something like *revolver den-
tures* and gives a good idea of

L'AFFICHE et sa *graphiste*

AKZIDENZSCHRIFT *für größere Formate*

LA SERIGRAFÍA es una técnica de impresión ideal para carteles de alta calidad.

ERNST THEODOR AMANDUS LITFAß
(*1816 †1874) war Druckereibesitzer & Verleger.
Er ist heute vor allem als der Erfinder
der nach ihm benannten Litfaßsäule bekannt.

Robert Stöcklin war ein Schweizer land als Akzidenzdrucker und ab 1913
Gebrauchsgrafiker. Nach einer Lehre als Instrukteur für die Typograph
zum Schriftsetzer in Basel arbeitete Setzmaschinenfabrik in Berlin. 1916
Robert Stöcklin zwischen 1910 und übersiedelte er nach Leipzig. Dort ar-
Anfang 1912 in verschiedenen Druck- beitete er halbtags in einer Druckerei
ereien in der Schweiz und in Deutsch- und besuchte an der Königlichen Aka

S 7,5ptL 9,9ptT 30

L'IMPRESSION À PLAT OU IMPRESSION
PLANOGRAPHIQUE EST UN PROCÉDÉ
D'IMPRESSION QUI « NE PRÉSENTE
AUCUNE OU PRESQUE AUCUNE DÉNIVEL-
LATION ENTRE LA SURFACE ENCRÉE
ET LA SURFACE NON ENCRÉE. »

S 8,5ptL 10,6ptT 15

AKCIDENTNÍ PÍSMO JE PÍSMO PRO
SAZBU PŘÍLEŽITOSTNÝCH TISKOVIN,
INZERÁTŮ, TITULKŮ V NOVINOVÉ
ČI ČASOPISECKÉ SAZBĚ. TATO
PÍSMO MAJÍ URČITOU NÁPADNOST
A VÝRAZNOU KRESBU.

S 10ptL 12,3ptT 10

SEINEM WESEN NACH IST DAS
PLAKAT EINE MITTEILUNG
AN EINE ANONYME GRUPPE
VON EMPFÄNGERN IN
ÖFFENTLICHEN RÄUMEN.

S 14ptL 15,8ptT 5

ARMIN HOFMANN:
«DAS PLAKAT»,
DAS WERK, NR. 11
(1955), S. 343

S 19ptL 20ptT 0

PLAKÁT JE
DNES I OBJEKT
SBĚRATELSTVÍ.

S 22ptL 22ptT -5

TRÄSNITT ÄR
EN GRAFISK
TEKNIK.

S 32ptL 29ptT -10

WELT-
FORMAT

S 38ptL 36ptT -20

PLAKAT
DRUCK

S 19ptL 20ptT -5

Lịch sử về áp
phích nghệ thuật
của Thụy Sĩ đã
hơn 100 năm.

S 23ptL 25ptT -10

Two-Colour
Relief Print
Production

S 34ptL 34ptT -15

Hand-
Lettering

S 40ptL 37ptT -20

Display
Font

S 60ptT 0

Riso

S 75ptT -15

DIN

S 97ptT -40

A0

S 8ptL 10ptT 15

Screen printing (traditionally called silk-
screen printing; also known as
serigraphy and serigraph printing) is a
printing technique where a mesh is
used to transfer ink (or dye) onto a sub-
strate, except in areas made imper-
meable to the ink by a blocking stencil.
A blade or squeegee is moved across the
screen to fill the open mesh apertures
with ink, and a reverse stroke then caus-
es the screen to touch the substrate
momentarily along a line of contact. This

S 9ptL 11ptT 8

Screen printing (traditionally called
silkscreen printing; also known as
serigraphy and serigraph printing)
is a printing technique where a mesh
is used to transfer ink (or dye) onto
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stencil. A blade or squeegee is moved
across the screen to fill the open
mesh apertures with ink, and a re-
verse stroke then causes the screen

S 10ptL 12ptT 10

Screen printing (traditionally
called silkscreen printing; also
known as serigraphy and seri-
graph printing) is a printing
technique where a mesh is used
to transfer ink (or dye) onto a
substrate, except in areas made
impermeable to the ink by a
blocking stencil. A blade or
squeegee is moved across the

S 11ptL 13ptT 3

Screen printing (traditionally
called silkscreen printing;
also known as serigraphy and
serigraph printing) is a print-
ing technique where a mesh
is used to transfer ink (or dye)
onto a substrate, except in ar-
eas made impermeable to
the ink by a blocking stencil.

S 12ptL 14,4ptT 0

Screen printing (tradition-
ally called silkscreen print-
ing; also known as seri-
graphy and serigraph print-
ing) is a printing technique
where a mesh is used to
transfer ink (or dye) onto a
substrate, except in areas

OFF

Hofburg
Auflage
Kaufhof
Quillfish
fjord
Kafka
shuttle

SKATER
GRAU

ON

Hofburg
Auflage
Kaufhof
Quillfish
fjord
Kafka
shuttle

SKATER
GRAU

fb fh fi fj fk fl

fb fh fi fj fk fl

Coffee
Grafik
fjæl
graffiti
Schiffjagd
Lasso
WETTER

Coffee
Grafik
fjæl
graffiti
Schiffjagd
Lasso
WETTER

Ordinals	1o ano 2a strada	1º ano 2ª strada
Fractions	3 1/2 tsp.	3 ½ tsp.
Superscripts, Subscripts	45km ² Footnote ⁶⁷ H ₂ CO ₃	45km ² Footnote ⁶⁷ H ₂ CO ₃
Slashed Zero	809 102	809 102
Case Sensitive forms	collaborar ¡Hola! ¿Qué pasa? 3648 years Queen & King	COLLABORAR ¡HOLA! ¿QUÉ PASA? 3648 YEARS QUEEN & KING
Stylistic Set 1: Alternate hyphen	hand-lettering 08-30-22	hand≠lettering 08≠30≠22
Stylistic Set 2: Alternate devil	☺	☹
Stylistic Set 3: Italic single-storey g	spacing	spacing

Uppercase Letters	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Lowercase Letters	abcdefghijklmnopqrstuvwxyz
Lining Figures, Old Style Figures	0123456789 o123456789
Tabular Figures	0123456789 o123456789
Slashed Zero	0
Accented Uppercase Letters	Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß
Accented Lowercase Letters	á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß
Italic Single-Storey g	g ĝ ğ ħ ģ
Standard Ligatures	KA KA RA RA RA RA fb fh fi fj fk fl fl fi fl fi fl tt tt tt tt
Discretionary Ligatures	TT TT TT TT ff ffi ffj fi fj ss

