

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.

The Lucifer type family consists of 8 cuts, which are Regular, Medium, SemiBold, and Bold accompanied by their respective italics. In addition, it supports a wide range of languages, including Vietnamese and Standard Mandarin Chinese via the official romanization system Pinyin. This ensures the usability of the Lucifer type family 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
Designer	Nguyen Gobber
Digital Punchcutting	Schriftlabor GmbH
Support & Funding	Pro Helvetica, Swiss Art Council
Release Date	30 August 2022
Available at	www.nguyengobber.com/typefaces
Number of Glyphs	729, 734

Language Support	A Afrikaans	Jju	Rombo
	Albanian	Jola	Rukiga
	Asu	K Kabuverdianu	Rundi
	Azerbaijani	Kalaallisut	Rwa
	B Basque	Kalenjin	S Samburu
	Bemba	Kamba	Sango
	Bena	Kikuyu	Sangu
	Bosnian	Kinyarwanda	Sardinian
	Breton	Kurdish	Scottish Gaelic
	C Catalan	L Latvian	Sena
	Cebuano	Lithuanian	Serbian (Latin)
	Chiga	Lojban	Shambala
	Chinese (Pinyin)	Low German	Shona
	Colognian	Lower Sorbian	Slovak
	Cornish	Luo	Slovenian
	Corsican	Luxembourgish	Soga
	Croatian	Luyia	Somali
	Czech	M Machame	South Ndebele
	D Danish	Makhuwa-Meetto	Southern Sotho
	Dutch	Makonde	Spanish
	E Embu	Malagasy	Sundanese
	English	Malay	Swahili
	Esperanto	Maltese	Swahili (Congo-Kinshasa)
	Estonian	Manx	Swati
	F Faroese	Māori	Swedish
	Filipino	Meru	Swiss German
	Finnish	Mohawk	T Taita
	French	Morisyen	Taroko
	Friulian	N Nigerian Pidgin	Teso
	G Galician	North Ndebele	Tsonga
	Ganda	Northern Sami	Tswana
	German	Northern Sotho	Turkish
	Guarani	Norwegian Bokmål	Turkmen
	Gusii	Norwegian Nynorsk	U Upper Sorbian
	H Hungarian	Nyanja	V Vietnamese
	I Icelandic	Nyankole	Vunjo
	Ido	O Occitan	W Walloon
	Inari Sami	Oromo	Walser
	Indonesian	P Polish	Welsh
	Interlingua	Portuguese	Western Frisian
	Irish	Q Quechua	Wolof
	Italian	R Romanian	X Xhosa
	J Javanese	Romansh	Z Zulu

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'Échantillons Bâle
de 1917 à 2019

Regular

S 85pt

L 73pt

T -5

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

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
TYPOGRAPHY IN ITSELF IS CAPABLE OF EXPRESSING

SemiBold

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
TYPOGRAPHY IN ITSELF IS CAPABLE OF EXPRESSING

Bold

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 essen
TYPOGRAPHY IN ITSELF IS CAPABLE OF EXPRESSING

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

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 7,5pt L 9,9pt T 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 8,5pt L 10,6pt T 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 10pt L 12,3pt T 10

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

S 14pt L 15,8pt T 5

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

S 19pt L 20pt T 0

HAN ER SØN AF AURORA, DAGGRYET.

S 22pt L 22pt T -5

L'ÉTOILE DU MATIN DANS LA VULGATE

S 32pt L 29pt T -10

CHÙM ANH SÁNG

S 38pt L 36pt T -20

FAUST
GOETHE

S 19pt L 20pt T -5

Lucifer er oprindeligt en romersk gud i drengeskikkelse.

S 23pt L 25pt T -10

Paradise Lost
by English poet John Milton

S 33pt L 33pt T -20

Greek Mythology

S 40pt L 36pt T -23

Licht-Bringer

S 56pt T -25

Venus

S 70pt T -20

Hêlêl

S 95pt T -20

LUX

S 8pt L 10pt T 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 9pt L 11pt T 8

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, "Luci

S 10pt L 12pt T 10

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

S 11pt L 13pt T 3

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

S 12pt L 14,4pt T 0

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 (Isai

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 23pt L 25pt T -10

Entdecken Sie
unser 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

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

S 10pt L 12pt T 10

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 architectur

S 11pt L 13pt T 3

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

S 12pt L 14,4pt T 0

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

RHINOZEROSSES *got keratin horns*

DIE REIBZÄHNE *des wilden Raubtieres*

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

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

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 mamspiders 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-GEBISSES
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 EXTRÉMITÉ
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

Sharks continually shed their teeth
and replace them through a tooth
replacement system. The German term
for this system is called *Revolver-
gebiss*. 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

S 10pt L 12pt T 10

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 some-
thing 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

S 11pt L 13pt T 3

Sharks continually shed their
teeth and replace them through
a tooth replacement system.
The German term for this sys-
tem is called *Revolvergebiss*.
This translates to something
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 7,5pt L 9,9pt T 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 8,5pt L 10,6pt T 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 10pt L 12,3pt T 10

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

S 14pt L 15,8pt T 5

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

S 19pt L 20pt T 0

PLAKÁT JE
DNES I OBJEKT
SBĚRATELSTVÍ.

S 22pt L 22pt T -5

TRÄSNITT ÄR
EN GRAFISK
TEKNIK.

S 32pt L 29pt T -10

WELT
FORMAT

S 38pt L 36pt T -20

PLAKAT
DRUCK

S 19pt L 20pt T -5

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

S 23pt L 25pt T -10

Two-Colour
Relief Print
Production

S 34pt L 34pt T -15

Hand-
Lettering

S 40pt L 37pt T -20

Display
Font

S 60pt T 0

Riso

S 75pt T -15

DIN

S 97pt T -40

A0

S 8pt L 10pt T 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 9pt L 11pt T 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
a substrate, except in areas made im-
permeable 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 re-
verse stroke then causes the screen

S 10pt L 12pt T 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 11pt L 13pt T 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 12pt L 14,4pt T 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

45 km²
 Footnote⁶⁷
 H₂CO₃

45 km²
 Footnote⁶⁷
 H₂CO₃

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

Punctuations

.,:;...!¡?¿·•*#/\-ˆ- - - - _ () {} [] ° ||
 , „ “ ” ‘ ’ ‘ ‘ « » ‹ › ” ’ @ © ® ™ † ‡ & ℓ № ¶ e

Currencies

€ £ \$ ¥ ¢ ₣ ₧

Mathematical Operators

+ − × ÷ = ≠ > < ≥ ≤ ± ∓ ≈ ∼ ^ ∪ ∞ √ ∅
 π μ Ω Δ Π Σ ∂ ∫ % ‰

Ordinals

1^a 1^o

Fractions, Numerators, Denominators

1/2 1/3 2/3 1/4 3/4 1/5 1/6 1/7 1/8 3/8 5/8 7/8
 1234567890/1234567890

Superscripts, Subscripts

H^{0 1 2 3 4 5 6 7 8 9} H_{0 1 2 3 4 5 6 7 8 9}

Case Sensitive Forms

· ¡ ¿ 0 1 2 3 4 5 6 7 8 9 &

Circled Figures

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
 ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱

Arrows

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ⇕

Geometric Shapes

● ○ ◆ ◇ ■ □ ▪ ◻ ◻ ◻ ◻ ◻ ▲ ▶ ▼ ◀ ▷ ▽ ◁

Other Symbols

☺ ☹

