

SIGNS Thin SIGNS UltraLight SIGNS Light SIGNS Regular SIGNS Medium SIGNS Bold **SIGNS Heavy** SIGNS Black

Signs Rounded Signs Famil

SIGNS Thin SIGNS Ultra Light SIGNS Light SIGNS Regular SIGNS Medium SIGNS Bold SIGNS Heavy SIGNS Black

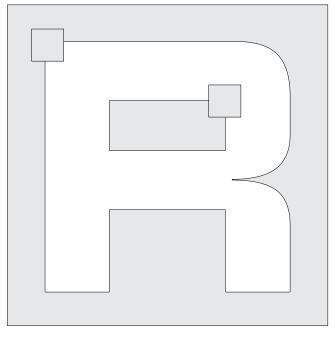
Signs is a new modern and multipurpose typeface designed by Maximage. It was inspired by mid-20th-century typefaces designed for signage and used in the architecture industry.

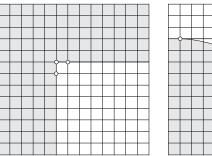
Composed of 8 weights ranging from thin to black, it offers a fully functional family combining simplicity and visual impact. Signs is a legible typeface designed to be simultaneously eye-catching from afar and to look exceedingly sharp up close.

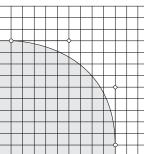
Prölss's publication Schriften für Architekten (1957) inspired a study of this typeface genre. It led to an exploration of the relation between form and counter-form which is at the core of the design. Angular counters respond to the letter's external curves and do so differently for each weight. The forms and counter-forms of the Thin and Black versions are perfectly inverted. The Light and Ultra Light weights offer razor-sharp positive and negative forms. The width of the Medium and Regular weights is adapted, and both offer rounder counter-shapes that recall some aspects of Aldo Novarese's Microgramma. This makes them just as suitable for text use and captions at smaller sizes. The Bold cut is a detailed exploration of the balance between square counters and organic curves. Finally, the Black is spaced and kerned tightly to create a masterful rhythmic interaction between glyph spacing and counter-shapes, which makes it perfect for typesetting in blocks to the strongest impact.

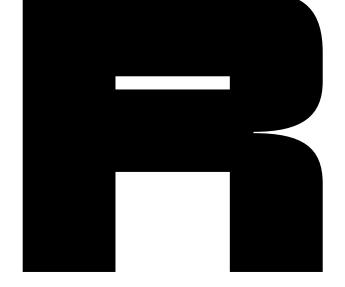
Maximage adjusted the uppercase letters to have slightly extended proportions. This allows them to work together powerfully as a title case. As such, Signs offers a contemporary reinterpretation of historical super-extended typefaces such as Zuerich, designed by Alex Stocker and Hans Gruber. This unreleased font appeared in various publications including Haab, Stocker and Haettenschweiler's Lettera 1 (1954), Prolss's Schriften für Architekten (1957) and in a more complete version in Alazard and Hébert's De la fenêtre au pan de verre dans l'œuvre de Le Corbusier (1961). This influential typeface was based on a very simple construction: angular counter-shapes worked against balanced curves to create clean letters with a strong impact. The new visual language created by the combination of a super-extended uppercase and the tension between angles and curves made it ideal for modernist architecture, including external signage and plans.

Signs' hard edges and strict demeanour go against the grain: a world apart from the overly friendly faces, Signs is designed to feel transparent and straight-to-the-point. It takes its strong and recognisable architectural foundation and propels it forward, making it ideal for contemporary use. The character set includes extensive symbols which have been conceived to work well on both print and screen. Its applications are far-ranging. Signs works on the cover of a fashion magazine, on techno club flyers or in a sports brand universe. But it would be equally at home on the face of a mechanical watch, in the logo of a Japanese fashion label or in the world of moving image—from the credits of a Hollywood film to the titles of drill music videos.

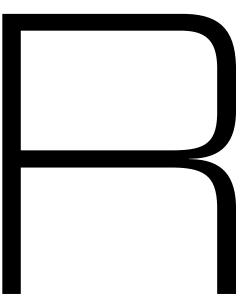












ABCDEFGHIJK LMNOPQRST **UVWXYZ** abcdefghijklmn opqrstuvwxyz 1234567890 (:"#毛•1?天*)

96 pt

SIGNS BLACK AIR MAX 720 VAPOR AIR PRESTO 2001 "PEGASUS 25"



Waffles

Marcel Breuer Raj Rewal Ricardo Bofill Peter Zumthor Le Corbusier

Rem Koolhaas Kuldip Singh Eritz Wotruba William Pereira Yashar Yektajo

Signs 96 pt

OK" [] 4 X /] [] $\frac{5}{8} \rightarrow N08$ 100%88358 111 13 / 33 95

Numbers

H->E3 «LOV» 10x20n10×20n 3/41/4 3/4 1/2 35/8 ir 35/8 in.

 $H \rightarrow EB$ **«HIGH»**

"ZÜRI" QUEST, 55/213 55/213 okamax okamax

"ZURI" OUEST.

Signs

Waterfall

72 24

24 18

14

12

10

9

8

7 6

abcdefqhijklr abcdefghijklmnop abcdefghijklmnopqrs abcdefghijklmnopgrstuvw abcdefghijklmnopqrstuvwxyz abcdefqhijklmnopqrstuvwxyz abcdefghijklmnopgrstuvwxyz

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abcdefghijklmnopqrstuvwxyz

Thin

18 pt

Traditionally, text is composed to create a able, coherent, and visually satisfying type that works invisibly, without the awarener the reader. Even distribution of typeset m with a minimum of distractions and anom aimed at producing clarity and transparer

Signs

Regular

18 pt

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Signs

Bold

18 pt

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Signs

Light

18 pt

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Signs

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Signs

Black

18 pt

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Signs Ultra Light 15 pt

Traditionally, text is composed to create a readable coherent, and visually satisfying typeface that wo invisibly, without the awareness of the reader. Ever distribution of typeset material, with a minimum of distractions and anomalies, is aimed at producing and transparency. Choice of typeface(s) is the prina spect of text typography—prose fiction, non-fiction

Traditionally, text is composed to create a readable visually satisfying typeface that works invisibly, with a minimum of distractions and anomalies, is a producing clarity and transparency. Choice of type primaary aspect of text typography—prose fiction editorial, educational, religious, scientific, spiritual,

Signs Regular 15 pt

Signs Medium 15 pt

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Signs Bold 15 pt

Signs Heavy 15 pt

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12 pt

12 pt

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Signs Light 12 pt

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Signs Bold

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Signs Black

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Signs Medium 10 pt

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Signs Bold 10 pt

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Signs

9 pt

Signs

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9 pt

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Medium

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Signs Bold 9 pt

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Traditionally, text has been composed to the written word. It is a medium that car thoughts, expressing them with clarity a achieve this goal, text typography aims t coherent, and visually pleasing typeface without distracting the reader from the primary goals of text typography is to a bution of typeset material. This means t arranged in such a way as to minimize di lies. The ultimate goal is to create clarity allowing the reader to focus on the mean text rather than the form. The choice of primary aspect of text typography. Both typography emphasized the importance effective communication. They recognize plays a crucial role in shaping the reader understanding of the text. For example, face's clean and simple design made it ea focus on the content of the text without

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Heavy

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Signs

Traditionally, text has been composed to s the written word. It is a medium that can thoughts, expressing them with clarity an this goal, text typography aims to create and visually pleasing typeface that works distracting the reader from the message. goals of text typography is to achieve an typeset material. This means that the tex way as to minimize distractions and anon is to create clarity and transparency, allow focus on the meaning and content of the t form. The choice of typeface(s) is the prin typography. Both Maxitype and Swiss type the importance of typography in effective recognized that typography plays a crucia reader's experience and understanding of the Maxitype typeface's clean and simple for readers to focus on the content of the tions, while Swiss typography's use of gri ist designs helped to create a clear hierar

Traditionally, text has been composed ' for the written word. It is a medium th thoughts, expressing them with clarity achieve this goal, text typography aims coherent, and visually pleasing typefac without distracting the reader from th primary goals of text typography is to distribution of typeset material. This n arranged in such a way as to minimize anomalies. The ultimate goal is to creat parency, allowing the reader to focus o content of the text rather than the for typeface(s) is the primary aspect of te Maxitype and Swiss typography emph tance of typography in effective comm recognized that typography plays a cri the reader's experience and understan example, the Maxitype typeface's clea made it easier for readers to focus on text without distractions. while Swiss

Black

9 pt

Uppercase

A B C D E F G H I J K L M N D P Q R S T U V W X Y Z

Lowercase

abcdefghijklmnopqr stuvwxyz

Proportional Figures

0123456789

Tabular Figures

0123456789

Ligatures

ES es ff ffi ffi fi

Punctuation

.,:;…!¡?¿·•*#/\:;•!¡/ ?¿[]{}[]----_,"""''"' «»<>>|¦†‡¶§

Case Sensitive

• • [] { } [] @ - - - « » < > + = × - : ;

Currency

Maths Symbols

+-×÷=≠><≥≤±¬~^∺∞
Ø∫∏Σ√μ∂%‰

Arrows

 $\uparrow \nearrow \rightarrow \lor \downarrow \lor \leftarrow \lor \leftrightarrow \updownarrow$

Superscripts

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

Fractions, Odinals

1 1/4 1/2 3/4 1/3 1/8 3/7 5/8 7/8 1 3 0

Symbols



Stylistic Set 01

Stylistic Set 0

ĀĒĪNOŪaeīnoū

Stylistic Set 03

/!

Stylistic Set 04, Stilistic Set 05

QQ

Stylistic Set 06, Stilistic Set 07

Jr

Stylistic Set 08, Stylistic Set 09

? <u>6</u> 13

ABCDEFGHIJKLMNO PQRSTUVWXYZabcd efghijklmnopqrstuv wxyzÁĂÂÄÄĀĀĀÁÁ ÃÆĆČÇĈĊĐĎÐEÉĔĚ ÊËĖÈĒĘËĞĜĢĠĦĤIJĺ ĬĬĨijĬŢĨĴĶĹĽĻĿŁŃŇŅ ŊÑÓŎÔÔÖÔŐŌØØÕŒ ÞŔŘŖŚŠŞŜŞßŦŤŢŢÚ ŬÛÜÜŪŪŪŴŴWW ÝŶŸŸŹŽĢĶĻŅŞŢĀĒ ĪNŌŪQQJĴáăăâäàāạ ååäæćčçĉċðďđéĕĕęê ëėèēęğĝģħĥıíĭĭîïiì ijīįĩjĵķκĺľļŀłń'nňņŋñ ó ŏ ò ô ò ó ō ø ø ö œ þ q r ŕ ř ŗsśšşŝşßſtŧťţţuúŭŭ ûüùűūųůűvwẃŵw×

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Font Specification

Name: Signs Designer: Maximage Year: 2018–2021

Styles: 16 styles, 1 package

Glyphs: 566 Kerning Pairs: 1400

Formats: OTF, WOFF, WOFF2, Variable Font (beta version) Mastering: Alessia Mazzarella Type Foundry: Maxitype

OpenType Features

Acces All Alternate
Case Sensitive Forms
Discretionary Ligatures
Denominators
Justification Alternates
Numerators
Stylistic Alternates
Scientific Interiors

Unicode

Basic Latin
Latin-1 Supplement
Latin Extended-A
General Punctuation
Superscripts And Subscripts
Currency Symbols
Arrows

Supported Languages

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Catalan, Chiga, Colognian, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Gusii, Hungarian, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Maltese, Manx, Meru, Morisyen, Northern Sami, North Ndebele, Norwegian Bokmal, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Quechua, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Upper Sorbian, Uzbek (Latin), Volapuk, Vunjo, Walser, Welsh, Western Frisian, Zulu.

Maxitype

Maxitype Sàrl Rue Fendt 10 CH-1201 Geneva Switzerland

Maxitype is a collaborative platform founded in 2020 to encourage type design research. The team includes designers and studios connected by the common aim of creating, promoting and distributing new and relevant typefaces. We offer retail and bespoke typefaces, paying special attention to contemporary visual languages and historical knowledge. The current version of the platform (1.1) was released in January 2022. Subscribe to our newsletter for occasional news and access to early trials.

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