

SIGNS

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

Signs Rounded
Signs Rounded
Signs Rounded
Signs Rounded
Signs Rounded
Signs Rounded
Signs Rounded
Signs Rounded

Signs

Family

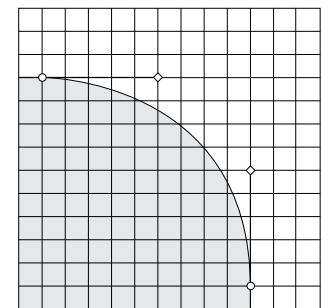
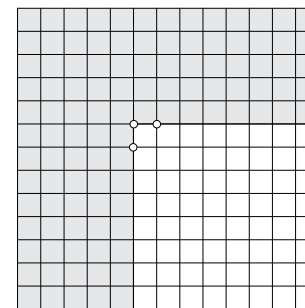
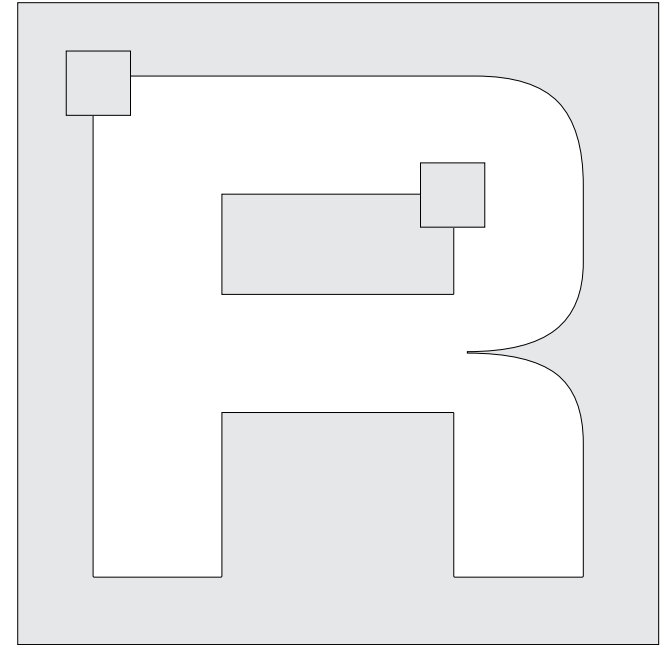
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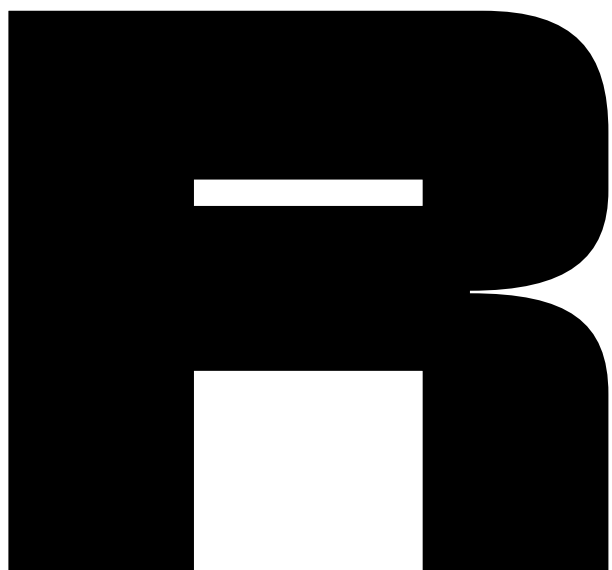
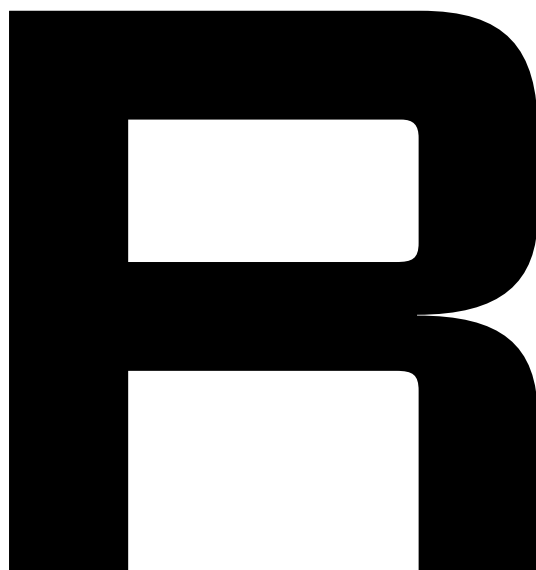
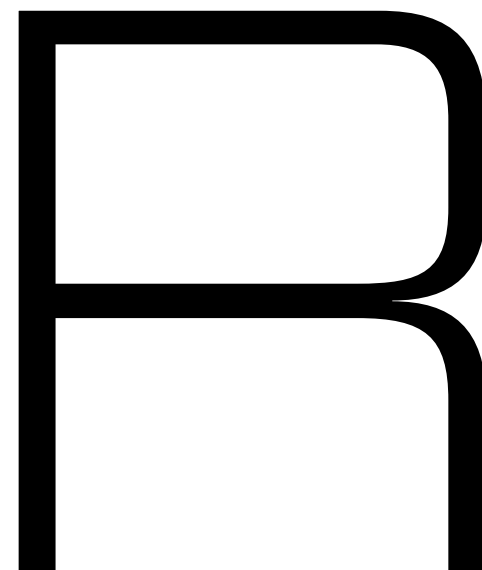
Signs is a new modern and multipurpose typeface designed by Maximage. It was inspired by mid-20th-century typefaces designed for signage and used in the architecture industry. Composed of 8 weights ranging from thin to black, it offers a fully functional family combining simplicity and visual impact. 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), Prölss'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.



A large, bold, black 'RR' sign. The letters are thick and blocky, with a very short horizontal bar in the middle of the 'R'.A medium-sized, bold, black 'RR' sign. The letters are thick and blocky, with a short horizontal bar in the middle of the 'R'.An ultra-light, black 'RR' sign. The letters are thin and blocky, with a horizontal bar in the middle of the 'R'.

A B C D E F G H I J K

L M N O P Q R S T

U V W X Y Z

a b c d e f g h i j k l m n

o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

[; ” # € \$ @ ! ? & *]

SIGNS BLACK
AIR MAX 720
VAPOR AIR
PRESTO 2001
“PEGASUS 25”

Q s j A

R a 1 7

Glasses

80% LESS

Official

Waffles

Marcel Breuer

Raj Rewal

Ricardo Bofill

Peter Zumthor

Le Corbusier

Rem Koolhaas
Kuldip Singh
Fritz Wotruba
William Pereira
Yashar Yektajo

“OK” (34 × 79 cm)

$\frac{5}{8}$ → №8

100% 80% 50%

1 2 3 4 5 6 7 8 9

111 № / 33 №

H->E3

«LOW»

10 x 20 n

3/4 1/4

3 5/8 in

H→E3

«HIGH»

10 x 20 n

¾ ¼ ½

3 5/8 in.

“ZÜRI”
 QUEST,
 JUL?!
 SS/213
 ok@max

“ZŪRI”
 QUEST,
 JUL?!
 SS/213
 ok@max

96

abcdefghijkl

72

abcdefghijklmnop

60

abcdefghijklmnopqr

48

abcdefghijklmnopqrstuvw

36

abcdefghijklmnopqrstvwxyz

30

abcdefghijklmnopqrstvwxyz

24

abcdefghijklmnopqrstvwxyz

18

abcdefghijklmnopqrstvwxyz

14

abcdefghijklmnopqrstvwxyz

12

abcdefghijklmnopqrstvwxyz

10

abcdefghijklmnopqrstvwxyz

9

abcdefghijklmnopqrstvwxyz

8

abcdefghijklmnopqrstvwxyz

7

abcdefghijklmnopqrstvwxyz

6

abcdefghijklmnopqrstvwxyz

Signs

Thin

18 pt

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

Signs

Regular

18 pt

Traditionally, text is composed to create a
able, coherent, and visually satisfying type
that works invisibly, without the awareness
reader. Even distribution of typeset mater
a minimum of distractions and anomalies, i
at producing clarity and transparency. Cho

Signs

Bold

18 pt

**Traditionally, text is composed to create a
able, coherent, and visually satisfying type
that works invisibly, without the awareness
reader. Even distribution of typeset materi
a minimum of distractions and anomalies, is
at producing clarity and transparency. Cho**

Signs

Light

18 pt

Traditionally, text is composed to create a
coherent, and visually satisfying typeface
invisibly, without the awareness of the rea
distribution of typeset material, with a mir
distractions and anomalies, is aimed at pro
clarity and transparency. Choice of typefa

Signs

Medium

18 pt

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coherent, and visually satisfying typeface t
invisibly, without the awareness of the rea
distribution of typeset material, with a min
distractions and anomalies, is aimed at pro
and transparency. Choice of typeface(s) is**

Signs

Black

18 pt

**Traditionally, text is composed to create
coherent, and visually satisfying typefa
works invisibly, without the awareness
reader. Even distribution of typeset ma
minimum of distractions and anomalies,
producing clarity and transparency. Cho**

Signs Thin 15 pt

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

Signs Regular 15 pt

Traditionally, text is composed to create a readable, coherent, and visually satisfying typeface that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, is aimed at producing clarity and transparency. Choice of typeface(s) is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual,

Signs Bold 15 pt

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Signs Ultra Light 15 pt

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Signs Medium 15 pt

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Signs Heavy 15 pt

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Signs Thin 12 pt

Traditionally, text has been composed to serve as a vessel for the written word. It is a medium that can carry ideas and thoughts, expressing them with clarity and precision. To achieve this goal, text typography aims to create a readable, coherent, and visually pleasing typeface that works invisibly, without distracting the reader from the message. One of the primary goals of text typography is to achieve an even distribution of typeset material. This means that the text is arranged in such a way as to minimize distractions and anomalies. The ultimate goal is to create clarity and transparency, allowing the reader to focus on the meaning and content of the text rather than the form. The choice of typeface(s) is the primary aspect of text

Signs Medium 12 pt

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Signs Light 12 pt

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Uppercase

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

Lowercase

a b c d e f g h i j k l m n o p q r
s t u v w x y z

Proportional Figures

0 1 2 3 4 5 6 7 8 9

Tabular Figures

0 1 2 3 4 5 6 7 8 9

Ligatures

ES es ff ffi ffi fi fl

Punctuation

. , : ; ... ! ; ? ¿ • • * # / \ : ; ■ ! ; /
? ¿ () { } [] - - - - - _ , ” “ ” ‘ ’ ” ’
« » < > > | ! † ‡ ¶ §

Case Sensitive

• ■ () { } [] @ - - - « » < >
+ = x - : ;

Currency

¢ ¤ ₣ € ₧ ₨ ₪ ₫ € ₭ ₮ ₯ ₰ ₱ ₲
₳ £ ₴ ₵ ₶

Maths Symbols

+ - × ÷ = ≠ > < ≥ ≤ ± ∓ ∼ ∙ ∞
∅ ∫ ∏ ∑ √ μ ∂ % ‰

Arrows

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ⇕

Superscripts

H 0 1 2 3 4 5 6 7 8 9 H 0 1 2 3 4 5 6 7 8 9

Fractions, Ordinals

1 ¼ ½ ¾ ⅓ ⅛ ⅔ ⅝ ⅞ 1st 0

Symbols

■ □ ◆ ○ ● © ® ¢ ™ ☒ №

Stylistic Set 01

· : “ ” ‘ ’ ” ’

Stylistic Set 02

Ā Ē Ī Ñ Ō Ū ā ē ī ñ ō ū

Stylistic Set 03

/ !

Stylistic Set 04, Stylistic Set 05

Q Q

Stylistic Set 06, Stylistic Set 07

J r

Stylistic Set 08, Stylistic Set 09

? @ 1 3

Character Set

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z a b c d
e f g h i j k l m n o p q r s t u v
w x y z Á Ā Ă Ą Â Ä À Ā Ą Ą Ą
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5 6 7 8 9 ∅ 1 3 0 1 2 3 4 5 6
7 8 9 1 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4
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› „ “ ” ‘ ’ › ” ’ ₤ ₪ € ₣ € ₣ € ₣
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π Σ √ μ ∂ % ‰ + - × = ↑ ↗ →
↘ ↓ ↙ ← ↖ ↔ ↕ ● ○ ◇ ■ □ @
∂ ¶ § © ® ¢ ™ ° | ! † ‡ № @ @

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, Uppere Sorbian, Uzbek (Latin), Volapuk, Vunjo, Walser, Welsh, Western Frisian, Zulu.

Maxitype

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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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Get in touch for bespoke licenses and/or custom typefaces: info@maxitype.com

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