

System

System

System is a four-weight family with corresponding italics designed by Eurostandard's Clément Rouzaud. It provides a contemporary reinterpretation of the signage typeface used in train stations by Swiss Federal Railways (SBB CFF FFS) between 1980 and 2014. System draws on the optical characteristics of its predecessor while refreshing its design.

Font Information

In 1965, British Rail had adopted a rationalised system based on the bespoke typeface Rail Alphabet, designed by Jock Kinneir and Margaret Calvert. The British Ministry of Transport initially planned to use Kinneir and Calvert's other famous typeface, Transport, which the duo had designed for UK traffic signage. They decided, however, that a typeface adapted to walking speeds would be more appropriate; Transport had been designed to be legible while driving. The design of Rail Alphabet was loosely based on Helvetica, though the designers also borrowed elements from Akzidenz Grotesk when they felt it would improve legibility. In 1978, Atelier Müller-Brockmann + Co designed a comprehensive identity system for SBB CFF FFS which was implemented in 1980 and made available internally as set of binders known as the *Fahrgastinformationssystem* ('Passenger Information System'). The identity relied on Helvetica along with a custom typeface named Helvetica Semi-Bold Corrected – which was surprisingly extremely similar to Rail Alphabet.

With System, Eurostandard have taken the concept one step further. True to their name, the studio have designed the typeface not just as a revival but have conceived it for use within their existing set of tools. In their daily work, the designers define the DNA of a project by analysing the smallest elements of its constituent parts. The various contents, type and grids are the different molecules of a project, and a specific unit system is created based on the greatest common divisor (GCD). Working closely with Chi-Long Trieu, System's font files have been mastered so that its size can be mapped to the designers' millimetric world. By setting the typeface at 4 points, the capital letters' height will be 1 mm, 12w points will exactly fit 3 mm, and so on ...

More than 40 years after the introduction of Helvetica Semi-Bold Corrected, and in a context where typefaces are seen just as often on screens as in print, System offers a versatile tool adapted to contemporary uses. Its voice is both a distant echo of the modernist ideals of Helvetica and a fresh contribution adapted to present-day applications. The typeface's counter forms place it firmly in the present and ensure a crisp display in both print and digital media, while its vast array of accompanying symbols will prove useful in applications from signage to web and app design.



- [1] SBB CFF FFS – Passenger Information System, 320 x 260 mm, 1980
- [2] SBB CFF FFS – Prohibition sign, Do not cross the railway lines, 2480 x 620 mm, RAL 5002 Ultramarine blue, Font size 75 mm
- [3] SBB CFF FFS – Station signage, Vallorbe, 2025

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

(; " # € \$ @ ! ? & *)

System Light *Italic*

System Regular *Italic*

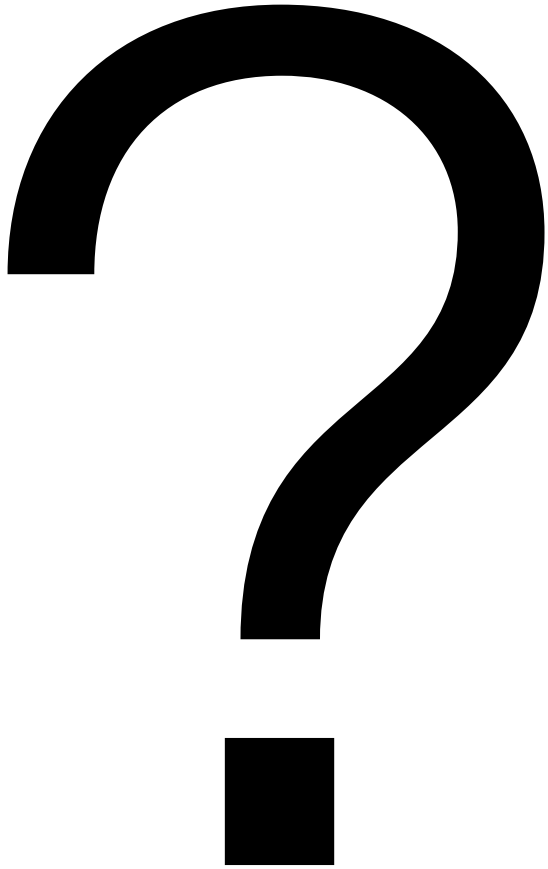
System Medium *Italic*

System Bold *Italic*

a

a

a



R

R

R

ä Rj &
8 % otu

SHINKANSEN
GLACIER EXPRESS
EUROSTAR
SWARNA JAYANTI
CR HARMONY

Milano Centrale

Rotterdam Centraal

Roma Termini

London St. Pancras

Gare de Lyon

Eurostandard

SBB Cargo

halbfett korrigiert

SystemTM

Müller Brockmann

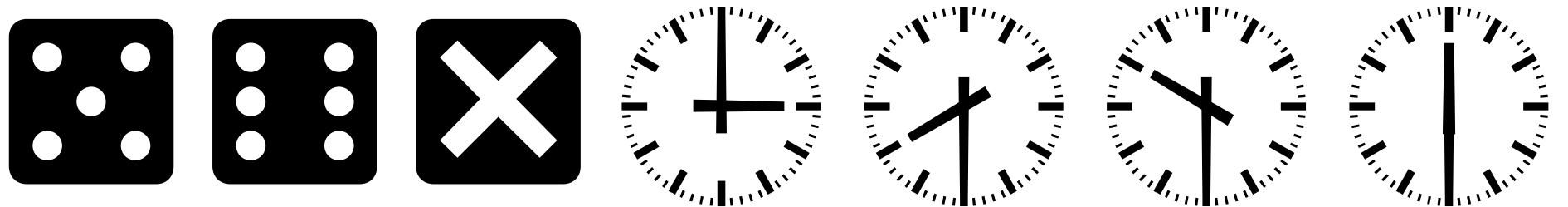
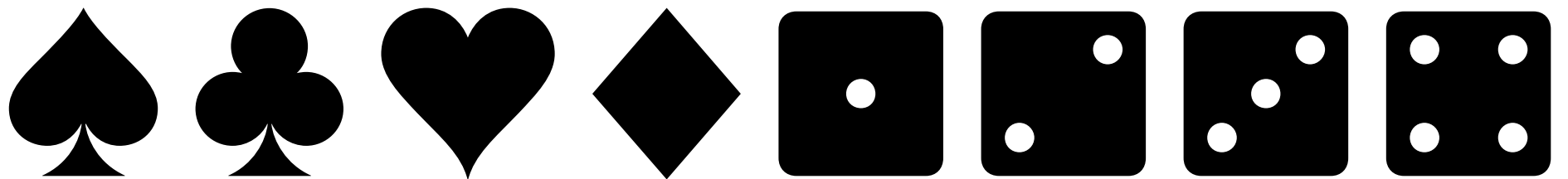
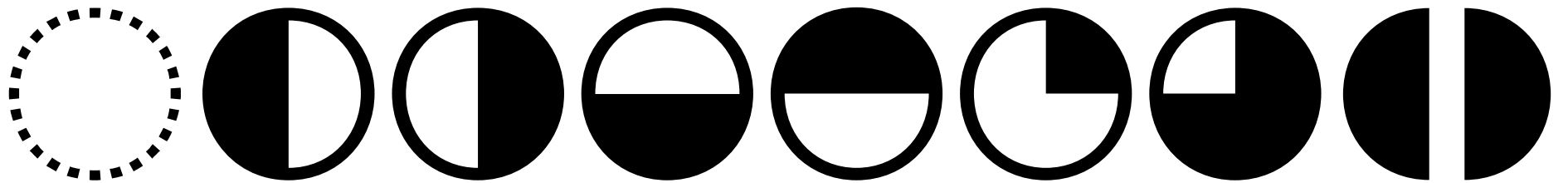
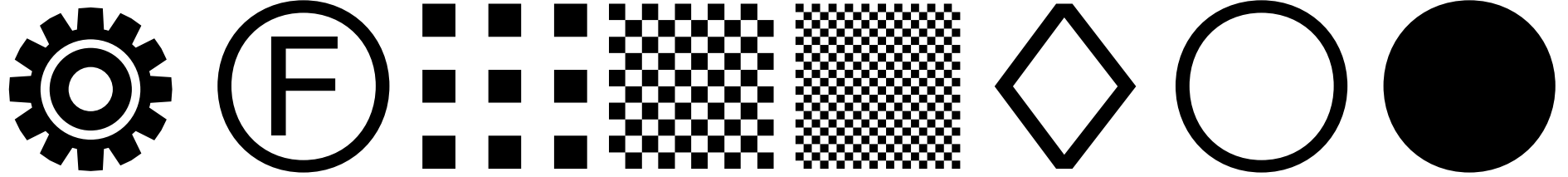
→ 6.80m ←

380 ↔ 574.8 km/h

⁸⁹⁵/₅₆₇ 18.0m²

TGV-①①① 808 303

R 100 m 470t



Radbagge Radbagge

Querbahn Querbahn

Cityjet 7:00 Cityjet 7:00

Jungfernf Jungfernf

GLEIS 7 GLEIS 7

SBB ↔ ↗ ↓

→ **RER C**

13.50 \$ 12

8 \$ 17 ¢

M (2) **L** (3)

SBB ↔ ↗ ↓

→ **RER C**

13.50 \$ 12

8 \$ 17 ¢

M ② **L** ③

H → E8

10 × 20 m

1/2 No 7

(LOW)

[P.3-5]

H → E8

10 × 20 m

1/2 N° 7

(HIGH)

[P.3-5]

abcdefghijklmnop

abcdefghijklmnopqrstu

abcdefghijklmnopqrstvwxyz

abcdefghijklmnopqrstvwxyz01234567

abcdefghijklmnopqrstvwxyz0123456789

abcdefghijklmnopqrstvwxyz0123456789

abcdefghijklmnopqrstvwxyz0123456789

abcdefghijklmnopqrstvwxyz0123456789

abcdefghijklmnopqrstvwxyz0123456789

abcdefghijklmnopqrstvwxyz0123456789

abcdefghijklmnopqrstvwxyz0123456789

abcdefghijklmnopqrstvwxyz 0123456789

abcdefghijklmnopqrstvwxyz 0123456789

abcdefghijklmnopqrstvwxyz 0123456789

abcdefghijklmnopqrstvwxyz 0123456789

Traditionally, text is composed to create 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

Traditionally, text is composed to create 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

Traditionally, text is composed to create 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

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

System Regular 18 pt

Traditionally, text is composed to create a reader that is coherent, and visually satisfying typeface that is chosen invisibly, without the awareness of the reader. Even the 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

System Medium 18 pt

Traditionally, text is composed to create a reader that is coherent, and visually satisfying typeface that is chosen invisibly, without the awareness of the reader. Even the 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

System Bold 18 pt

Traditionally, text is composed to create a reader that is coherent, and visually satisfying typeface that is chosen invisibly, without the awareness of the reader. Even the 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

System Italic 18 pt

Traditionally, text is composed to create a reader that is coherent, and visually satisfying typeface that is chosen invisibly, without the awareness of the reader. Even the 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

System Medium Italic 18 pt

Traditionally, text is composed to create a reader that is coherent, and visually satisfying typeface that is chosen invisibly, without the awareness of the reader. Even the 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

System Bold Italic 18 pt

Traditionally, text is composed to create a reader that is coherent, and visually satisfying typeface that is chosen invisibly, without the awareness of the reader. Even the 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

Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines require

Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines require

Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines require

Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines require

Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines require

Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines require

System Light 9 pt

Traditionally, text is composed to create a readable, coherent, and satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact, tightly fitted styles of text typefaces with serifs specially designed for the task, which offer maximum flexibility, readability, legibility, and efficient use of page space. Sans serif text typefaces (without serifs) often are used for introductory paragraphs, incidental text, and whole short articles.

System Regular 8 pt

Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact, tightly fitted styles of text typefaces with serifs specially designed for the task, which offer maximum flexibility, readability, legibility, and efficient use of page space. Sans serif text typefaces (without serifs) often are used for introductory paragraphs, incidental text, and whole short articles. A fashion at the end of the twentieth century was to pair a sans-serif typeface for headings with a high-performance serif typeface of matching style for the text of an article. Typesetting conventions are modulated by orthography and linguistics, word structures, word frequencies, morphology, phonetic constructs and line

System Regular 9 pt

Traditionally, text is composed to create a readable, coherent, and satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact, tightly fitted styles of text typefaces with serifs specially designed for the task, which offer maximum flexibility, readability, legibility, and efficient use of page space. Sans serif text typefaces (without serifs) often are used for introductory paragraphs, incidental text, and whole short articles.

System Medium 8 pt

Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact, tightly fitted styles of text typefaces with serifs specially designed for the task, which offer maximum flexibility, readability, legibility, and efficient use of page space. Sans serif text typefaces (without serifs) often are used for introductory paragraphs, incidental text, and whole short articles. A fashion at the end of the twentieth century was to pair a sans-serif typeface for headings with a high-performance serif typeface of matching style for the text of an article. Typesetting conventions are modulated by orthography and linguistics, word structures, word frequencies, morphology, phonetic constructs and line

System Medium 9 pt

Traditionally, text is composed to create a readable, coherent, and satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact, tightly fitted styles of text typefaces with serifs specially designed for the task, which offer maximum flexibility, readability, legibility, and efficient use of page space. Sans serif text typefaces (without serifs) often are used for introductory paragraphs, incidental text, and whole short articles.

System Bold 8 pt

Traditionally, text is composed to create a readable, coherent, and visually satisfying block of type that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, aims to produce clarity and transparency. Choice of typefaces is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual, and commercial writing all have differing characteristics and requirements of appropriate typefaces (and their fonts or styles). For historic material, established text typefaces frequently are chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap among historical periods. Contemporary books are more likely to be set with state-of-the-art “text romans” or “book romans” typefaces with serifs and design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created the model for Aldine typefaces), and Claude Garamond. With their more specialized requirements, newspapers and magazines rely on compact, tightly fitted styles of text typefaces with serifs specially designed for the task, which offer maximum flexibility, readability, legibility, and efficient use of page space. Sans serif text typefaces (without serifs) often are used for introductory paragraphs, incidental text, and whole short articles. A fashion at the end of the twentieth century was to pair a sans-serif typeface for headings with a high-performance serif typeface of matching style for the text of an article. Typesetting conventions are modulated by orthography and linguistics, word structures, word frequencies, morphology, phonetic constructs and line

Font Specification

Name: System
Designer: Eurostandard (Clément Rouzaud)
Year: 2019–2026
Styles: 8 styles, 2 packages
Features: 5 stylistic sets
Glyphs: 719 glyphs
Kerning Pairs: 8435 pairs
Formats: OTF, TTF, WOFF, WOFF2,
Variable Font (beta version)
Mastering: Office for Typography
Type Foundry: Maxitype

OpenType Features

Access All Alternates
Contextual Alternates
Case-Sensitive Forms
Denominators
Discretionary Ligatures
Full Widths
Fractions
Glyph Composition/Decomposition
Localised Forms
Numerators
Oldstyle Figures
Ordinals
Proportional Figures
Stylistic Alternates
Scientific Inferiors
Slashed Zero
Standard Ligatures
Stylistic Set 01 – Standard
Stylistic Set 02 – SBB–Arrows
Stylistic Set 03 – Dollar, Cent
Stylistic Set 04 – Circled numbers
Stylistic Set 05 – Circled numbers black
Subscript
Superscript
Tabular Figures

Unicode

Basic Latin
Latin-1 Supplement
Latin Extended-A
Combining Diacritical Marks
General Punctuation
Superscripts And Subscripts
Currency Symbols
Number Forms
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, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makuwa-Meetto, Makonde, Malagasy, Maltese, Manx, Meru, Morisyen, Northern Sami, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Quechua, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Upper Sorbian, Uzbek (Latin), Volapük, 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.

©2026 Maxitype Sàrl. All rights reserved.

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

MAXITYPE