
About Material

Material is a contemporary slab serif typeface. Originally inspired by an old specimen from the Bauer Foundry, its shape was radically reappropriated with a modern attitude. The design of the glyphs is characterized by a combination of accurately drawn curves and geometrical brutality. While offering a sharp contrast with the letters, the light punctuation brings a legibility level which is unusual to slab serif typefaces.

→ Released in 2006.

Material

Designed by Nicolas Eigenheer

Nicolas Eigenheer grew up on the shore of the lake of Neuchâtel. He graduated in Visual communication from ECAL/University of Art & Design Lausanne.

Material Headline
244 pt

IM

Material Headline
105 pt

Aa Bb

Cc Dd

Ee Ff

Gg Hh

Material Headline
70 pt

**Material
Headline**

Uppercase	A B C D E F G H I J K L 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
Standard Punctuation	! ; ? . , ; : ; _ _ _ _ _ () [] { } / \ “ ” “ ” - , , , < > < > * ’ ’
Symbols	▪ † ‡ @ & % ‰ © ® ¢ ™ ° § ¶ ●
Standard Ligatures	fi ffi ffl
Discretionary Ligatures	fb fh fj fk fr fu fv fw fy ky tyffb ffh ffj ffk ffr ffy Th
Lining Figures	0 1 2 3 4 5 6 7 8 9
Mathematical Symbols	< ≠ = ≤ ≥ ≈ ~ ÷ ± × − + ∞ ∓ # > √
Currency	\$ ¢ £ € ¥ f ¤
Fractions	1/1/3/123 /2/4/4
Accented Uppercase	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	à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø š ß ù ú û ü ý ÿ ž ð
Arrows	← →
Stylistic Alternates	← → ‹ ›

Language Coverage
Basic Latin-1 / Mac Roman

Albanian, Catalan, Danish, Dutch,
English, Faroese, Finnish, Flemish,
French, German, Icelandic, Indonesian,
Irish, Italian, Malay, Norwegian,
Portuguese, Scottish Gaelic, Spanish,
Swahili, Swedish, Tagalog.

OpenType Features

OpenType is a cross-platform font format developed by Adobe and Microsoft in the late 1990s. It has the advantage to include an expanded character set and layout features to provide richer linguistic support and/or advanced typographic control such as various numeral styles, ligatures, small capitals and contextual substitutions.

OpenType supports Unicode, which enables the fonts to contain more than 65,000 glyphs while 'PostScript®' fonts are a technically limited to a maximum of only 256 characters. This means that a user does not need to have separate fonts for Western, Central European or other languages, but could have one single file which supports all these en-codings, basically less font files to deal with equals simpler font management.

OpenType fonts, as a new industry standard, will work in all applications, however only some applications take profit of the advanced OpenType features, other applications will only use the first 256 characters.

Feature OFF

Feature ON

AA ALL CAPS [CPSP]

(A CASE SENSITIVE FORMS [CASE]

With both OpenType and other fonts, this function formats the text in uppercase. With OpenType fonts, it also applies 'Case Sensitive Forms' OpenType layout features for alternate uppercase positioning of punctuation, and spacing designed for all-cap use (not when text is typed in caps).

All Caps

[X] = (4-7 × 8)
HI@XYZ.CH
«MATERIAL»

@ | ! () [] { } < > « » — —
 + ± × − ≈ = ≠ ≤ ≥ ∩

ALL CAPS

[X] = (4-7 × 8)
HI@XYZ.CH
«MATERIAL»

@ | ! () [] { } < > « » — —
 + ± × − ≈ = ≠ ≤ ≥ ∩

12 TABULAR LINING FIGURES [TNUM-LNUM]

12 PROPORTIONAL LINING FIGURES [PNUM-LNUM]

Tabular figures are all of equal width. They are only needed when the figures must all line up from one line to the next, as in a table. Proportional figures have varying widths, just like most letters; each number has a width appropriate to its design. Lining figures are all the same height, usually similar to that of capital letters. They are needed for use with all-capital settings.

Because some applications can't have access to this feature, tabular figures is the default choice for Optimo fonts.

0123456789**0123456789****0123456789****0123456789**

fi STANDARD LIGATURES [LIGA]

Standard ligatures are glyphs which are designed to improve the kerning and readability of certain letter pairs. For example, when this feature is activated, typing 'f' and 'i' will automatically produce the 'fi' ligature.

fi fl ff ffi ffl**fi fl ff ffi ffl**

DISCRETIONARY LIGATURES [DLIG]

This feature activates discretionary ligatures. It will activate all other designed ligatures that are not classified as standard ligatures.

fb fh fj fk fr fu
fv fw fy ky ty
ffb ffh ffj ffk
ffr ffy Th

fb fh fj fk fr fu
fv fw fy ky ty
ffb ffh ffj ffk
ffr ffy Th

FRACTIONS [FRAC]

Turns on fractions. All OpenType fonts from Optimo have at least three basic pre-built fractions (1/2, 1/4, 3/4).

1/2 1/4 3/4
0/0 0/00

½ ¼ ¾
% %∞

STYLISTIC ALTERNATES [SALT+SS01]

0a
01

This feature will activate some alternative glyphs which can be activated by turning on 'Stylistic Alternates' in Adobe Illustrator, or on the other hand by selecting 'Stylistic Set 1' in InDesign.

→ ←
« »

→ ←
« »

CONTEXTUAL ALTERNATES [CALT]

This feature substitutes a glyph or a combination of glyphs that only occur depending on what letters are nearby. For instance the letter 'x' placed after a number will be replaced by the 'multiplication' glyph. If the font has arrows, you will be able to display them by typing a combination of letter on your keyboard like 'hyphen + greater-than' or 'hyphen + less-than.' This feature is usually on by default in Adobe applications and QuarkXpress.

5x5
A-A B-O 1-2
-> -> -> <- <- <-

5×5
A-A B-O 1-2
→ → → ← ← ←

Material-Headline
60 pt

**The car
was a
boxy late**

Material-Headline
48 pt

**The car was
a boxy late
model Ford
sedan, white**

Material-Headline
36 pt

**The car was a
boxy late mod-
el Ford sedan,
white over black,
innocuous bor-**

Material-Headline
24 pt

**The car was a boxy late
model Ford sedan, white
over black, innocu-
ous bordering on invis-
ible, and very fast. It
had been a sheriff's ve-
hicle originally bought**

Material–Headline
18 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops

Material–Headline
14 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Per-

Material–Headline
12 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Perry shifted in his bucket, "You know something about cars? For city cruising, it'll do." I spent my childhood in Riverdale, New Jersey,

Material–Headline
10 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Perry shifted in his bucket, "You know something about cars? For city cruising, it'll do." I spent my childhood in Riverdale, New Jersey, thirty miles north from long, narrow Manhattan Island, which sits in the bay, among other islands, outcroppings, flatlands, like a silhouette of a right whale navigating a rocky passage; on
