### **About Material**

Material is a contemporary slab-serif typeface designed by Nicolas Eigenheer. Originally inspired by Breite fette Egyptienne from the Bauer Foundry, its shapes have been acutely redefined with a modern attitude.

Breite fette Egyptienne is actually a replica of Vincent Figgins's Antique, which is considered by some to be one of the first examples of a slab-serif type. An apt reflection of the Industrial Revolution, these early heavy slab-serif types (also called Egyptian types) were used primarily on advertisements and hoardings. Much like its inspiration, Material is an attention-grabbing type-face and will serve outstandingly well for any headline or display tasks.

The design of Material's glyphs is characterized by its combination of precise curves and geometric brutality with a moderate stroke contrast, which is, however, pushed to extremes around junctions. It features distinctive heavy and unbracketed slab serifs, typical of Egyptian types. While offering a sharp contrast to the massive letters, the unconventional light design of the punctuation strengthens the legibility of this typeface.

- → Second release in 2025
- → First release in 2003

### Designed by Nicolas Eigenheer

Nicolas Eigenheer grew up on the shore of the lake of Neuchâtel, Switzerland, He now lives and works in Zürich, Eigenheer graduated with a bachelor's degree in visual communication from the École cantonale d'art de Lausanne (ECAL). Active both in graphic and type design, he worked at the Gavillet & Rust studio in Geneva from 2006 to 2011, after which he took a position as a book designer at JRP Ringier publishers in Zürich. In 2018, he established his own design practice in Zürich. Nicolas Eigenheer was awarded at the Swiss Federal Design Awards in 2008 for his excellent type and graphic design work. Many of his book designs were recognized among The Most Beautiful Swiss Books over the years, including Peter Halley, Paintings of the 1980s and The Catalogue Raisonné in 2019.

Material Light 229 pt

Material Thin/Italic 107 pt

AaAa

Material Light/Italic 107 pt AaA

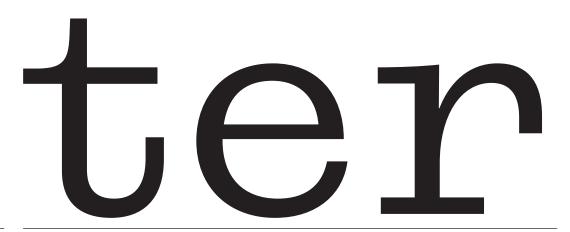
Material Regular/Italic 107 pt

Material Bold/Italic 107 pt

Material Black/Italic 107 pt



Material Light 229 pt



Material 10 Styles Material Thin

Material Thin Italic

Material Light
Material Italic
Material Regular
Material Italic
Material Bold
Material Bold Italic
Material Black
Material Black
Material Black Italic

Material ® Character Map

Uppercase

Lowercase

Standard Punctuation

Symbols

Standard Ligatures

Discretionary Ligatures

**Proportional Lining Figures** 

Proportional Lining Figures

Slashed Zero

Mathematical Symbols

Currencies

Fractions

Ordinals

Superscript/Superiors

Subscript/Inferiors

Numerators

Denominators

Arrows

Accented Uppercase

Accented Lowercases

Stylistic Alternates

Extra Ligatures

### ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

.:,;...-—\_()[]{};i!¿¿?''"",,,'"<><\\||•-@

 $\&\%\%\circ @ \mathbb{P}^{TM}\circ \S \P^* + \# N^{\circ}$ 

fi fl ff fj fh fk fb ffi ffl ffh ffk ffb

Th ct gt st

0123456789

0123456789

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1/4 1/2 3/4 1/3 2/3 1/8 3/8 5/8 7/8 12345/67890

Hao

 $H^{0123456789abcdefghijklmnopqrstuvwxyz.,()[=-+]}$ 

 $H_{0123456789abcdefghijklmnopqrstuvwxyz.,()[=-+]}$ 

 $\mathbf{H}^{0123456789}$ abcdefghijklmnopqrstuvwxyz.,()[=-+

 $H_{0123456789abcdefghijklmnopqrstuvwxyz.,()[]=-+$ 

 $\leftarrow$  $\nabla$  $\uparrow$  $\lambda$  $\rightarrow$  $\lambda$  $\downarrow$  $\angle$ 

ÀÁÂÄÄÄÄÅĄÆÆĆĈČĊÇĎĐÈÉÊĚËĒĔ ĖĘĜĞĠĢĤĦÌÍĨÏĪĬĮIIJĴĶĹĽĻŁĿLŃŇÑ ŅÒÓÕÖŌŎŐØØŒŔŘŖISŚŜŠŞŸŤŢŢŦÙ ÚÛŨÜŪŬŮŰŲWWŴŸŶŶŸŹŽŻŊĐÞ àáâãäāååææćĉčċçďdèéêěëēĕeġġġġĥħìí

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MA RI UX XI AR JE GG VB TH TT ANY

Language Support

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Bosnian, Catalan, Chiga, Colognian, Cornish, Croatian [Latin], Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Fijian, Finnish, Flemish, French, Friulian, Frisian, Galician, Ganda, German,Gusii, Greenlandic, Hawaiian, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin,

Kamba, Kikuyu, Kinyardawanda, Latin, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morisyen, Moldavian, North Ndebele, Nothern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Portuguese, Polish, Quechua, Provençal, Rhaeto-Romanic, Romanian, Romansh, Romany, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sámi [Inari], Sámi [Luli], Sámi [Northern], Sámi [Southern], Samoan, Scottish Gaelic, Sena, Serbian [Latin], Spanish, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Swahili, Swedish, Swiss German, Taita, Teso, Tagalog, Turkish, Upper Sorbian, Uzbek, Volapük, Vunjo, Walser, Wallon, Welsh, Western Frisian, Wolof, Zulu

Optimo Latin Extended Character Set

Adobe

Adobe Latin-1

Apple Macintosh

- · MacOS Roman (Standard Latin)
- · MacOS Central European Latin
- MacOS Croatian
- · MacOS Iceland
- · MacOS Romanian
- · MacOS Turkish

ISO 8859

- · 8859-1 Latin-1 Western European
- · 8859-2 Latin-2 Central European
- -8859-3 Latin-3 South European

ON

- · 8859-4 Latin-4 North European
- 8859-9 Latin-5 Turkish
- 8859-13 Latin-7 Baltic Rim
- 8859-15 Latin-9
- 8859-16 Latin-10 South-Eastern European

Microsoft Windows

- · MS Windows 1250 Central European Latin
- · MS Windows 1252 Western (Standard Latin)

5

- · MS Windows 1254 Turkish Latin
- · MS Windows 1257 Baltic Latin

### **Encoded Glyphs**

- Basic Latin
- Latin-1 Supplement
- Latin Extended-A Latin Extended-B
- · Latin Extended Additional

OpenType Features

AΑ

(A

All Caps [cpsp]

Case Sensitive Forms [case]

This function formats the text in uppercase and adjusts spacing between all capital letters. It also applies the 'Case Sensitive Forms' feature which replaces certain characters with alternates that are better suited for all capital text, especially related to punctuation.

Tabular Lining Figures [tnum-Inum]



This typeface includes lining figures available in tabular or proportional spacing formats. Lining figures have an invariable height. For contexts in which numbers need to line up such as columns or tables, the tabular setting is perfectly adapted as all numerals width is uniformized. Proportional setting generates numerals suitable for text; each number has an appropriate width based on its shape.

Contextual Alternates [calt]

This feature adapts the position of a glyph after its surrounding context. For instance, a dash placed between two uppercase letters or numbers will be replaced by an uppercase version of the dash, sThinly higher. This feature is usually active by default in Adobe applications.

Standard Ligatures [liga]

fi

Standard ligatures replaces a sequence of characters with a single ligature glyph, they are designed to improve kerning and readability of certain letter pairs.

OFF

All Capital

(278) «Optimo» hi@xyz.ch  $H@||()[]{};;:::***$ H----

H0123456789 H0123456789 H0123456789 H0123456789

ALL CAPITAL

(278) «OPTIMO» HI@XYZ.CH H@|\()[]{}¿i‹›«» H----

H0123456789 H0123456789 Ho123456789 Ho123456789

A-B-C-D 1-2

A-B-C-D 1-2

fi fl ff fj fh fk fb ffi ffl ffh ffk ffh fifffffhfkfb ffi ffl ffh ffk ffb

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Fractions [frac]

With this feature, any numbers separated by a slash will automatically turn into a fraction. To fit in fraction configuration, numerals have been designed smaller and their weights have been adjusted to suit the typeface.

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

1/<sub>2</sub> 1/<sub>3</sub> 2/<sub>3</sub> 1/<sub>4</sub> 3/<sub>4</sub> 3/<sub>8</sub> 5/<sub>8</sub> 7/<sub>8</sub>



Ordinals [ordn]

This feature replaces any letter following a numeral with its matching superior letters. French language uses the ordinal indicators such as 'er' for 1er premier, while Spanish, Portuguese and Italian require the feminine and masculine ordinals 'a,' 'o' for 1º, 1º. Ordinals are designed to match the weight of the typeface.

2a 2o 1er

2ª 2º 1er



Slashed Zero [zero]

Originally created to avoid the confusion between the '0' and the 'O', this feature substitutes all zeros in a selected text by a slashed form of the zero. 00

00



Numerators [numr]

This feature substitutes glyphs with their matching smaller alternates. The numerators are the same glyphs that are used to create fractions, their vertical position remains within the capital letters height. These glyphs are reduced in size and designed sBookly heavier to keep them consistent with the rest of the font.

H0123456789-+= Habcdefghijklmno Hpqrstuvwxyz.,()[] H0123456789-+=
Habcdefghijklmno
Hpqrstuvwxyz.,()



Denominators [dnom]

This feature substitutes glyphs with their matching smaller alternates and low position glyphs. The denominators are the same glyphs that are used to create fractions, their vertical position remains within the base line. These glyphs are reduced in size and designed sBookly heavier to keep them consistent with the rest of the font.

H0123456789-+= Habcdefghijklmno Hpqrstuvwxyz.,()[]

H0123456789-+=
Habcdefghijklmno
Hpqrstuvwxyz.,()



Superscript/Superiors [sups]

This feature substitutes glyphs with their matching smaller alternates which are set sBookly above the height of the capital letters. These glyphs are reduced in size and designed sBookly heavier to keep them consistent with the rest of the font.

H0123456789-+= Habcdefghijklmno Hpqrstuvwxyz.,()[] Habcdefghijklmno Hpqrstuvwxyz.,()



Subscript/Inferiors [subs]

This feature substitutes glyphs with their matching smaller alternates which are set sBookly below the baseline. These glyphs are reduced in size and designed sBookly heavier to keep them consistent with the rest of the font.

H0123456789-+= Habcdefghijklmno Hpqrstuvwxyz.,()[]

 $H_{0123456789-+=}$   $H_{abcdefghijklmno}$   $H_{pqrstuvwxyz,,()[]}$ 



Double-storey a [ss01]

This feature replaces glyph(s) with stylistic alternate(s).

a æàáâãäåāăą<sup>a</sup>a  $\alpha$  æàáâãäåāā $\alpha_{\alpha}^{\alpha}$ 



Double-storey g [ss02]

This feature replaces glyph(s) with stylistic alternate(s).



g ggġġ<sub>ag</sub>ag



Alternate Q [ss07]

This feature replaces glyph(s) with stylistic alternate(s).



Q



Alternate @ [ss08]

This feature replaces glyph(s) with stylistic alternate(s).



@@



Alternate % ‰ [ss09]

This feature replaces glyph(s) with stylistic alternate(s).



% %



Discretionary Ligatures [dlig]

This feature activates discretionary ligatures which are specific to the typeface. It applies all other designed ligatures that are not classified as standard ligatures.



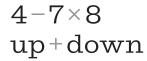
Th ct gt st

 $\rightarrow \leftarrow$  Th ct gt st



Stylistic Set 6 [ss06] Lowercase math symbols

This feature activates alternate lowercase positioning of mathematical symbols.



 $H + \pm \times \div - = \approx \neq \leq \geq \neg$ 

 $4-7\times8$  up+down

 $H + \pm \times \div - = \approx \neq \leq \geq \neg$ 



Stylistic Set 20 [ss20] Multiply sign

This feature substitutes the letter "x" into the multiplication sign.

32x50 cm

32×50 cm



Extra ligatures [ss03]

This feature activates extra ligatures which are specific to the typeface. It applies all other designed ligatures that are not classified as standard ligatures.

AAABADAEAF AHAIAKALAM ANANDANYAP ARATAXAYGG HAHUHVHW HXHYIAIUIV IWIXIYJBJDJE JFJHJIJJJKJL AA AB AD AE AF
AH AI AK AL AM
AN AND ANY AP
AR AT AX AY GG
HA HU HV HW
HX HY IA IU IV
IW IX IY JB JD JE
JF JH JI JJ JK JL

Material ® OFF ON



Extra ligatures [ss03]

This feature activates extra ligatures which are specific to the typeface. It applies all other designed ligatures that are not classified as standard ligatures.

JM JN JP JR JU JV JW JX JY KA KB ) KE KF KH KT KK KI, KM KN KP KR KU KV KW KX KY MA MAM MAY MU MV MW MX MY NB ND NE NE NH NI NJ NK NI NM NN NP NR NU NVNWNXN TA TH TT UB UD UE UF UH UI UJ VB VD VE VHVIVJVK VN VP VR, VU VW VX VY WB WD WEWFWHWIWJ WKWLWMWN WPWR,WUW WWWXWYX XDXEXFXH XXYYAY YL YM YN YP YR, VYWYXY

JM JN JP JR JU JV JW JX JY KA KB KD KE KF KH KI KK KL KM KN KP KR KU KV KW KX KY MA MAM MAY MU MV MW MX MY NB ND NE NF NH NI NJ NK NL NM NN NP NR NU NV NW NX NY PA TA TH TT UB UD UE UF UH UI UJ UK UL UM UN UP UR UU UV UW UX UY VB VD VE VF VH VI VJ VK VL VM VN VP VR, VU VV VW VX VY WB WD WE WF WH WI WJ WK WL WM WN WP WR, WU WV WW WX WY XA XB XD XE XF XH XI XK XL XM XN XP XR XT XU XV XW XX XY YA YB YD YE YF YH YI YJ YK YL YM YN YP YR YU YV YW YX YY

8

Material Thin 60 pt

# The car was a boxy late model Ford

Material Thin 36 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible,

Material Thin 24 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

Material Thin 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." Perry shifted in his bucket, "You know something about cars? For city cruising, it'll do." I spent my childhood in Riverdale,

Material Thin 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, thirty miles north from long, narrow Manhattan Island, which sits in the bay, among other islands, outcroppings, flatlands, like a silhouette

Material Thin 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 the area map, among blank-faced formations, all like itself colored yellow for density of population, it lies like a smelt in a pan. In the old days, Riverdale was a lumbering town. No one

Material Thin 8 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 the area map, among blank-faced formations, all like itself colored yellow for density of population, it lies like a smelt in a pan. In the old days, Riverdale was a lumbering town. No one who lived in it was out of sound of the big saws in the mill by the lake. Then one year there were no more logs to make lumber. But you may never have heard of Riverdale. Nothing happened really there. It was a small and ugly town. The city had come back to me in a dream. Rising up through the tranquil sleep of a warm May evening in the noisy and busy New York, the reverie left in its wake a delicious sense of peace. All cities begin as a point of activity, usually a harbor, and settlement concentrically grows around

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Material Thin Italic 60 pt

## The car was a boxy late model Ford

Material Thin Italic

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Material Light 60 pt

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Material Light

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2

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## The car was a boxy late model

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