

Material

About Material

Material is a contemporary typeface that revisits the slab-serif genre, expanding it into a versatile, multipurpose font family. Originally inspired by Breite fette Egyptienne from the Bauer Foundry—a revival of Vincent Figgins's Antique, often regarded as one of the earliest slab serifs—Material draws from a rich heritage once used in bold, attention-commanding posters of the early 19th century.

Initially designed by Nicolas Eigenheer, the typeface was entirely redrawn two decades later by Niklas Herrmann, who refined its design, expanded its scope into a multifunctional family. No longer confined to display use, Material was stripped back to its essential forms, unveiling a surprisingly delicate structure and a soft, rhythmic texture. Imposed by the presence of the distinctive, block-like horizontal serifs, a set of specific ligatures was added to create playful and striking headlines. With the introduction of nuanced intermediate styles, Material retains its qualities throughout a wide range of weights, functioning well both at small sizes as well as large display settings—revealing its strong character across a wide spectrum for the contemporary typography.

→ 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

Ma

Material Thin/Italic
107 pt

Aa Aa

Material Light/Italic
107 pt

Aa Aa

Material Regular/Italic
107 pt

Aa Aa

Material Bold/Italic
107 pt

Aa Aa

Material Black/Italic
107 pt

Aa Aa

Material Light
229 pt

ter

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 Italic

Optimo Latin Extended
Character Set

Adobe · Adobe Latin-1	ISO 8859 · 8859-1 Latin-1 Western European · 8859-2 Latin-2 Central European · 8859-3 Latin-3 South European · 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) · MS Windows 1254 Turkish Latin · MS Windows 1257 Baltic Latin
Apple Macintosh · MacOS Roman (Standard Latin) · MacOS Central European Latin · MacOS Croatian · MacOS Iceland · MacOS Romanian · MacOS Turkish		Encoded Glyphs · Basic Latin · Latin-1 Supplement · Latin Extended-A · Latin Extended-B · Latin Extended Additional

OpenType Features

 All Caps [cpsp]

 Case Sensitive Forms [case]

This function formats the text in upper-case 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.

OFF	ON
All Capital	ALL CAPITAL
(278) «Optimo» hi@xyz.ch H@ !()[]{}¿¡<>«» H---.	(278) «OPTIMO» HI@XYZ.CH H@ !()[]{}¿¡<>«» H---.

 Tabular Lining Figures [tnum–lnum]

 Proportional Lining Figures [pnum–lnum]

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 setting width is uniformized. Proportional setting generates numerals suitable for text; each number has an appropriate width based on its shape.

H0123456789 H0123456789 H0123456789 H0123456789	H0123456789 H0123456789 H o 1 2 3 4 5 6 7 8 9 H o 1 2 3 4 5 6 7 8 9
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 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.

A-B-C—D 1-2	A-B-C—D 1-2
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 Standard Ligatures [liga]

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

ffi fl ff fj fh fk fb ffi ffl ffh ffkffb fm fn fp fr ft fu fv fw fx fy	fi fl ff fj fh fk fb ffi ffl ffh ffkffb fm fn fp fr ft fu fv fw fx fy
--	---

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

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

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 1^a, 1^o. Ordinals are designed to match the weight of the typeface.

2^a 2^o 1^{er}

2^a 2^o 1^{er}

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.

0 0

0 0

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 – + =
Habcdefghijklmnopqrstuvwxyz.,()[]

H0123456789 – +=
Habcdefghijklmnopqrstuvwxyz.,()[]

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 – + =
Habcdefghijklmnopqrstuvwxyz.,()[]

H0123456789 – +=
Habcdefghijklmnopqrstuvwxyz.,()[]

Superscript/Supersiors [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 – + =
Habcdefghijklmnopqrstuvwxyz.,()[]

H0123456789 – +=
Habcdefghijklmnopqrstuvwxyz.,()[]

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 – + =
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H0123456789 – +=
Habcdefghijklmnopqrstuvwxyz.,()[]

a
 æ à á â ã ä å ā ǎ ǫ ɑ ˠ ʌ

g
ĝg̃g̈g̊g^g_g^g_g

Q

@@

%   %

% %

-> <-
Th ct gt st

→ ←
Th ct gt st

4-7x8
up+down

4-7x8
up+down

$$\mathbb{H} + \pm \times \div - = \approx \neq \leq \geq \neg$$
$$\mathbb{H}_+ \pm \times \div - = \approx \neq \leq \geq \neg$$

32x50 cm

32×50 cm

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

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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



Uppercase 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
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
MAT IAL THE

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 MAT IAL
THE

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Material Black
6 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 this point in increasingly wider rings. Manhattan is unique in its shape and circumstances and in its growth, which resembled a thermometer. Riverdale had no center, just Main Street. Bad weather would come in one day when the fall was over and would stay for the six following months. I prayed for my dead dog, but I didn’t

Material Black Italic
60 pt

***The car
was a boxy
late model***

Material Black Italic
36 pt

***The car was a boxy
late model Ford
sedan, white over
black, innocu-
ous bordering on***

Material Black Italic
24 pt

***The car was a boxy late
model Ford sedan, white
over black, innocuous bor-
dering on invisible, and
very fast. It had been a
sheriff's vehicle origi-
nally bought at an auction***

Material Black Italic
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 sher-
iff's vehicle ori-ginally 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***

Material Black Italic
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

Material Black Italic
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

Material Black Italic
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

Material Black Italic
6 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

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