

# Material

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## 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 typeface 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.

→ Released in 2006

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## 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 Headline  
246 pt

**IVM**

Material Headline  
108 pt

**Aa Bb**

**Cc Dd**

**Ee Ff**

**Gg Hh**

Material Headline  
70 pt

**Material  
Headline**

Uppercase	<b>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</b>
Lowercase	<b>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</b>
Standard Punctuation	<b>.,;:---_()[]{}!@?'"", '&lt;&gt;&lt;&gt;&gt;/\ '-.@</b>
Symbols	<b>&amp;%‰©®ª™°§¶*†‡#</b>
Standard Ligatures	<b>fi fl</b>
Discretionary Ligatures	<b>fb fh fj fk fr fu fv fw fy ky ty ffb ffh ffj ffk ffr ffy Th</b>
Proportional Lining Figures	<b>0 1 2 3 4 5 6 7 8 9</b>
Mathematical Symbols	<b>+ - ± × ÷ = ≠ ≈ &lt; &gt; ≤ ≥ ∞ ∼ ^ √ □</b>
Currencies	<b>\$ ¢ £ ¥ € f ₪</b>
Fractions	<b>¼ ½ ¾</b>
Arrows	<b>↔</b>
Accented Uppercases	<b>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</b>
Accented Lowercases	<b>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 ÿ</b>
Stylistic Alternates	<b>→ ← « »</b>

## Language Support

Albanian, Asu, Bemba, Bena, Chiga, Cornish, Dutch, English, Faroese, French, German, Gusii, Icelandic, Indonesian, Irish, Italian, Kalenjin, Kinyarwanda, Luo, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy,

Manx, Morisyen, North Ndebele, Nyankole, Oromo, Portuguese, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Shambala, Shona, Soga, Somali, Spanish, Swahili, Taita, Teso, Vunjo

Optimo Basic Latin  
Character SetAdobe  
· Adobe Latin-1ISO 8859  
· 8859-1 Latin-1 Western European  
· 8859-15 Latin-9Encoded Glyphs  
· Basic Latin  
· Latin-1 SupplementApple Macintosh  
· MacOS Roman (Standard Latin)  
· MacOS IcelandMicrosoft Windows  
· MS Windows 1252 Western  
(Standard Latin)

## OpenType Features

OFF

ON

**AA** All Caps [cpsp]**(A)** 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.

**All Capital**«**Optimo**»  
[X]=(4-7×8)**H@|:()[]{}<>«»-——.**  
**H+-±x÷-≈=≠≤≥∟****ALL CAPITAL**«**OPTIMO**»  
[X]=(4-7×8)**H@|:()[]{}<>«»-——.**  
**H+-±x÷-≈=≠≤≥∟****12** Tabular Lining Figures  
[tnum–lnum]**12** 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 width is uniformized. Proportional setting generates numerals suitable for text; each number has an appropriate width based on its shape.

**H0123456789**  
**H0123456789****H0123456789**  
**H0123456789****A-** 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, slightly higher. This feature is usually active by default in Adobe applications.

**5x5**  
**A-B-C-D 1-2****5x5**  
**A-B-C-D 1-2****fi** 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.

**fi fl****fi fl**



## Fractions [frac]

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

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

**1/2 1/4 3/4**  
**% %∞**



## Ordinals [ordn]

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

**2a 2o**

**2a 2o**



## Stylistic Set 1 [ss01]

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.

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

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

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 model  
Ford sedan,  
white over black,  
innocuous bor-**

Material Headline  
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**

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 on the**

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." Perry**

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 the**