

Signa77

About Signa77

The result of continuous practice in pursuit of perfection, Team'77 presents Signa in a digitalized version. With a unique warmth and finesse, Signa77 can be seen as an evolution of modernist typography with organic inflections.

Placing first in the Bobst Graphic's *Lettre d'Or* 1978 competition, Signa was originally developed for phototypesetting technology by the legendary Team'77 (André Gürtler, Christian Mengelt, and Erich Gschwind). As Team'77 had witnessed the transition from metal type to its dematerialization first-hand, they knew how to leverage the technology effectively. Signa was created in perfect accordance with the technology of the time and has, now, been skillfully revitalized and adapted for contemporary typesetting.

A transition from mid-century archetype to the 1970s, Signa77 is a typeface with a substantial rigor yet is infused with a certain fluidity in its ductus. Reminiscent of calligraphy, Signa77 has subtle flares at the end of its strokes, a characteristic that gives the typeface a certain charm. The design gestures that are brought together in Signa77 make it perfectly suited for elegant headlines and for embellishing compositions, while also being highly effective for extended text layouts, as Signa77's family comprises four weights and its accompanying italics.

→ Released in 2024

Designed by Team'77

Team'77 is André Gürtler, Christian Mengelt and Erich Gschwind's design partnership. Active in type design for more than forty years with international clients and foundations, they have been awarded the Swiss Grand Award for Design in 2015 for their outstanding achievement in typography with the creation of typefaces such as Alpin Gothic, Cyrillic Gothic, Avant Garde Gothic Oblique, Media, Signa, and Unica77.

André Gürtler studied at the Basel School of Design under Emil Ruder. He worked as a letterer for the Monotype Corporation in Salford in 1959 and with Adrian Frutiger at Debergny & Peignot in Paris between 1956 and 1965. Gürtler taught at the Basel School of Design until 2000. He is the founder of the ATypI committee for research and education and has been a long-term collaborator and member of the editorial team of the *Typografische Monatsblätter* journal.

Christian Mengelt studied graphic design at the Basel School of Design under Armin Hofmann. He collaborated with Karl Gerstner on projects such as Gerstner Programm and Swissair Futura. From 1972 to 2001 he taught type and graphic design at the Basel School of Design and has been head of the *Fachklasse für Grafik* since 1986. Mengelt has been a guest lecturer and held seminars and schools across Europe, the USA, and Mexico.

Erich Gschwind trained as a compositor and then studied typography and book printing at the Basel School of Design under Emil Ruder. He worked as a typographic designer in various printing houses and was responsible for corporate design at the medical science publisher S. Karger AG in Basel, for which he designed numerous scientific publications.

Signa77 Light
260 pt

n a 77

Signa77 Light/Italic
105 pt

Aa Aa

Signa77 Regular/Italic
105 pt

Aa Aa

Signa77 Medium/Italic
105 pt

Aa Aa

Signa77 Bold/Italic
105 pt

Aa Aa

Signa77 Family
24 Styles

Signa77 Light
Signa77 Light Italic
Signa77 Regular
Signa77 Italic
Signa77 Medium
Signa77 Medium Italic
Signa77 Bold
Signa77 Bold Italic

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
- 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

Encoded Glyphs

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

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

(278) «Optimo»
hi@xyz.ch

H@|!()[]{}zi<>«»-----.

ALL CAPITAL

(278) «OPTIMO»
HI@XYZ.CH

H@|!()[]{}zi<>«»-----.

12 Tabular Lining Figures [tnum-linum]

12 Proportional Lining Figures [pnum-linum]

This typeface includes lining figures available in tabular or proportional spacing formats. Lining figures have an invariable height and aligned to the capitals 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.

A-B-C—D 1-2

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 ffi ffl ff fb ffb fh ffh fj fk

fi fl ffi ffl ff fb ffb fh ffh fj fk

1/2 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

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

2^a 2^o 1^{er}

2^a 2^o 1^{er}

00 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

0

0

H₂ 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 slightly heavier to keep them consistent with the rest of the font.

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

H⁰123456789--+=
H^abcdefghijklmno
H^pqrstuvwxyz()[].,

H₂ 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 slightly heavier to keep them consistent with the rest of the font.

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

H₀123456789--+=
H_abcdefghijklmno
H_pqrstuvwxyz()[].,

x² Superscript/Superiors [sup]

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

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

H⁰123456789--+=
H^abcdefghijklmno
H^pqrstuvwxyz()[].,

H₂ Subscript/Inferiors [subs]

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

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

H₀123456789--+=
H_abcdefghijklmno
H_pqrstuvwxyz()[].,



Stylistic Set 6 [ss06]

This feature activates alternate lowercase positioning of mathematical symbols.

4-7×8
up+down

H+±x÷-≈≠≤≥∞

4-7×8
up+down

H+±x÷-≈≠≤≥∞



Stylistic Set 20 [ss20]

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

32x50 cm

32×50 cm



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.

-> <-

→ ←



Alternate b d g p q [ss01]

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

bdgppq
fbffbd'dđgğğp
bgdpq^{bdgppq}bdgppq^{bdgppq}

bdgppq
fbffbd'dđgğğp
bgdpq^{bdgppq}bdgppq^{bdgppq}



Double-storey g [ss02]

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

g
ĝgğg^gg^g

g
ĝgğg^gg^g



Alternate b d g p q [ss03]

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

bdgppq
fbffbd'dđgğğp

bdgppq
fbffbd'dđgğğp

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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

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