

Family Name: Studio™ Pro
Encoding: Latin Extended
Desktop File Format: OpenType CFF
Webfont File Format: Woff, Woff2, EOT
Designer: Alberto Moreu (2015–2017)
at Think Work Observe, Type Dept.
Release: September 2016
URL: <http://t-wo.it/font/studio-pro>
Enquiries: fonts@t-wo.it

About Studio™ Pro
Studio™ Pro is a sans-serif font based on the research done during 60's and 70's by European type designers. They examined the two most important sans serif typefaces at that time with the aim to renew them and to work out a new proposal of forms with proper optical and rhythmical corrections.

A similar experiment was conducted by Umberto Fenocchio in Italy, with his major type design oeuvre Linea for Italian type foundry Fonderia Tipografica Cooperativa (1966–1969). Not a revival, Studio™ Pro is conceived for modern tasks and to be visualized on modern devices: with a very standard, still elegant shape; plenty of alternatives and open type features studied to make possible to use, in a smart way, all the wide range of glyphs; a tall x-height, that makes it readable also when used at a very small size; finally, proportions that make it very neutral, still very recognizable and unique.

Styles: Regular, Regular Italic, Medium, Medium Italic, SemiBold, SemiBold Italic, Bold, Bold Italic, UltraBold, UltraBold Italic.

Features: 10 stylistic alternates sets, case sensitive forms, contextual alternates (circled numbers, interrobang, left and right arrows, multiply, roman numbers), latin extended (base, Western, Central & South Western Europe, Afrikaans), localized forms (Catalan, Dutch, Moldavian, Romanian, Turkish), old style and tabular figures, slashed zero, standard and discretionary ligatures, rounded punctuation.

Studio™ Pro Family Overview • 105 pts

Sans Sans
Sans *Sans*
Sans *Sans*
Sans *Sans*
Sans *Sans*
Sans *Sans*

OpenType®
 OpenType® is a cross-platform font file format developed jointly by Adobe and Microsoft. The two main benefits of the OpenType format are its cross-platform compatibility (the same font file works on Macintosh and Windows computers), and its ability to support widely expanded character sets and layout features, which provide richer linguistic support and advanced typographic control.

OpenType fonts containing PostScript data have an .otf suffix in the font file name, while TrueType-based OpenType fonts have a .ttf file name suffix. OpenType fonts can include an expanded character set and layout features, providing broader linguistic support and more precise typographic control. Feature-rich OpenType fonts can be distinguished by the word "Pro" which is part of the font name and appears in application font menus.

OpenType fonts can be installed and used alongside PostScript Type 1 and TrueType fonts.

<http://www.adobe.com/products/type/opentype.html>

Case sensitive forms

(A2 Format)
 ¡Diseño!
 165\$, f-w 2017

(A2 FORMAT)
 ¡DISEÑO!
 165\$, F-W2017

Old style figures

20×12÷3+67=147

20×12÷3+67=147

Tabular figures and signs

36\$+8×1981%

36\$+8×1981%

Automatic fractions

6×3/12+3/8

6×³/₁₂+³/₈

Circled figures

(1)/(8)

①/⑧

Superscripts and subscripts

6C, [He]2s²2p²
 Lavoisier_[6]

₆C, [He]2s²2p²
 Lavoisier^[6]

Ligatures

Infinity, Strasse

Infinity, Straße

Contextual alternates: multiply

9x12, 8 x 16, 2x1

9x12, 8 x 16, 2x1

2x4, 1741 x 38

2x4, 1741 x 38

Interrobang

Carbon?!

Carbon?!

Circled figures

(1), (2), (3)

①, ②, ③

Roman numerals

[1], [2], [3]

I, II, III

Left/right arrows

A -> B, B <- A

A → B, B ← A

OpenType Features: Automatic Fractions, Case Sensitive Forms, Circled Figures, Ligatures, Old Style Figures, Tabular Figures and Signs, Superscripts and Subscripts.

Contextual Alternates: Ballot Box with Check, Ballot Box with X, Circled Figures, Interrobang, Left/Right Arrows, Multiply, Numero Sign, Roman Numerals.

Localized Forms: Catalan, Dutch, Moldavian, Romanian, Turkish.
Stylistic Sets: ss01, ss02, ss03, ss04, ss05, ss06, ss07, ss08, ss09, ss10.

Numero Sign

No.1

Nº1

Ballot Box with Check
Ballot Box with X

[v] [x]

☑ ☒

Localized Forms: Catalan, Dutch,
Moldavian, Romanian, Turkish

Paral·lel, CRUIJFF,
Timișoara, Spațiu,
DIYARBAKIR

Paral·lel, CRUIJFF,
Timișoara, Spațiu,
DIYARBAKIR

Stylistic Sets:
ss01

Alvar Aalto

Alvar Aalto

ss02

BACKGROUND

BACKGROUND

ss03

Knapsack

Knapsacks

ss04

RUBBER

RUBBERB

ss05

Quadricromia

Quadricromia

ss06

12x21+½

12x21+1/2

ss07

PE—1/1

PE—1/1

ss08

@rietveld

@rietveld

ss09

Studio®

Studio®

ss10

“Tipografica”

“Tipografica”

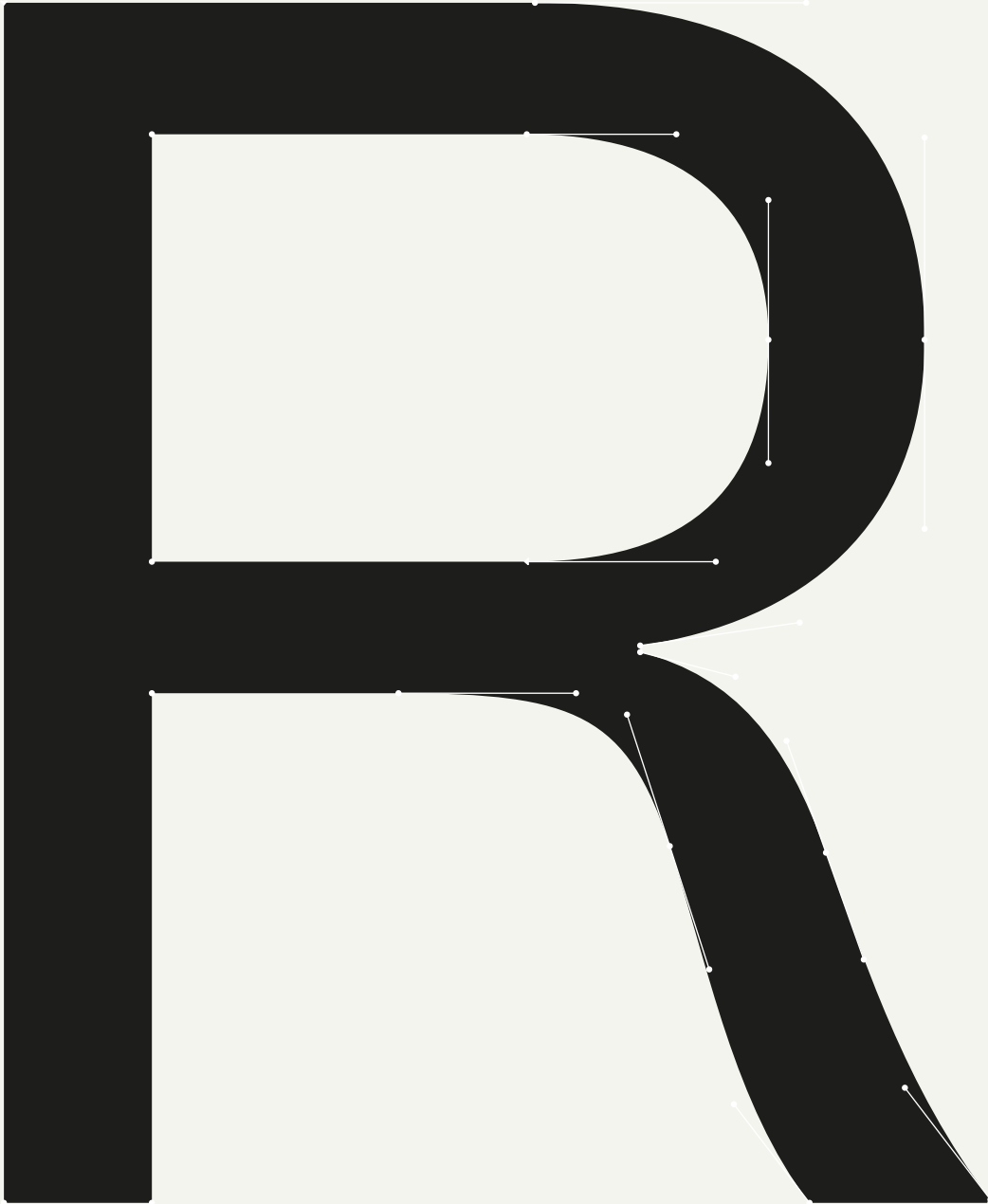
Regular • 280 pts + S/Alt

• RCG

Regular Italic • 280 pts + S/Alt

• RCG

650 pts • Uppercase R



Emil Ruder (1914–1970), typographe suisse et graphiste, qui avec Armin Hofmann participa à la fondation de la Schule für Gestaltung Basel (en français : école de design de Bâle) et du style graphique connu comme le style suisse. Ruder était un contributeur et un éditeur du Typografische Monatsblätter. Il est le créateur des couvertures pour tous les numéros édités en 1961, puis occasionnellement jusqu'en 1967. Ruder publia une grammaire basique de la typographie intitulée Emil Ruder :

Typography. Le texte fut publié en allemand, anglais et français, par l'éditeur suisse Arthur Niggli en 1967. Le livre popularisa et propagea le style suisse, et devient un texte de base pour les programmes de graphisme et de typographie en Europe et en Amérique du Nord. En 1962 il participa à la fondation du International Center for the Typographic Arts (ICTA) (en français : centre international pour les arts typographiques) à New York. Le style suisse fut défini par l'utilisation de polices d'écriture

sans-serif, et l'emploi d'une grille pour structure, produisant une mise en page asymétrique. Ruder commença à l'enseigner en premier en 1942 à la Allgemeine Gewerbeschule de la ville suisse de Bâle. En 1948 Ruder rencontra l'artiste-peintre Armin Hofmann. Ruder et Hoffman commencèrent une longue période de collaboration. Leur enseignement atteignit une réputation internationale au milieu des années 1950. Au milieu des années 1960, leurs cours durent maintenir une longue

Regular, Regular Italic • 72 pts [68 pts ↔ -15 pts + S/Alt

Programm
Wesentliches
Methode
Capital
Monatsblätter
Imprimerie
Radical
Graphische
Schweizer

Regular • 28 pts ↑ 30 pts + S/Alt

From 1946, Emil Ruder slowly emerged in *Typografische Monatsblätter* as an exponent of Modernism. Between 1957 and 1959 he contributed a series of four articles with the title ‘Wesentliches’ (Fundamentals): ‘The Plane’, ‘The Line’, ‘The Word’ and ‘Rhythm’. They formed the basis of his thinking, summed up in 1967 in the book *Typography*. In 1952, *Schweizer Graphische Mitteilungen* (SGM) fused with *Revue Suisse de l’Imprimerie* and *Typografische Monatsblätter* into a single monthly publication known by the initials TM. Emil Ruder was among the chief figures in the new magazine, and was a key force in typographical thinking. Three articles, in February 1952, established Ruder as a supporter of radical change.

Regular • 28 pts
↑ 30 pts

From 1946, Emil Ruder slowly emerged in Typografische Monatsblätter as an exponent of Modernism. Between 1957

Regular • 16 pts
↑ 18 pts

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Regular • 12 pts
↑ 13 pts

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Regular • 8 pts
↑ 9 pts

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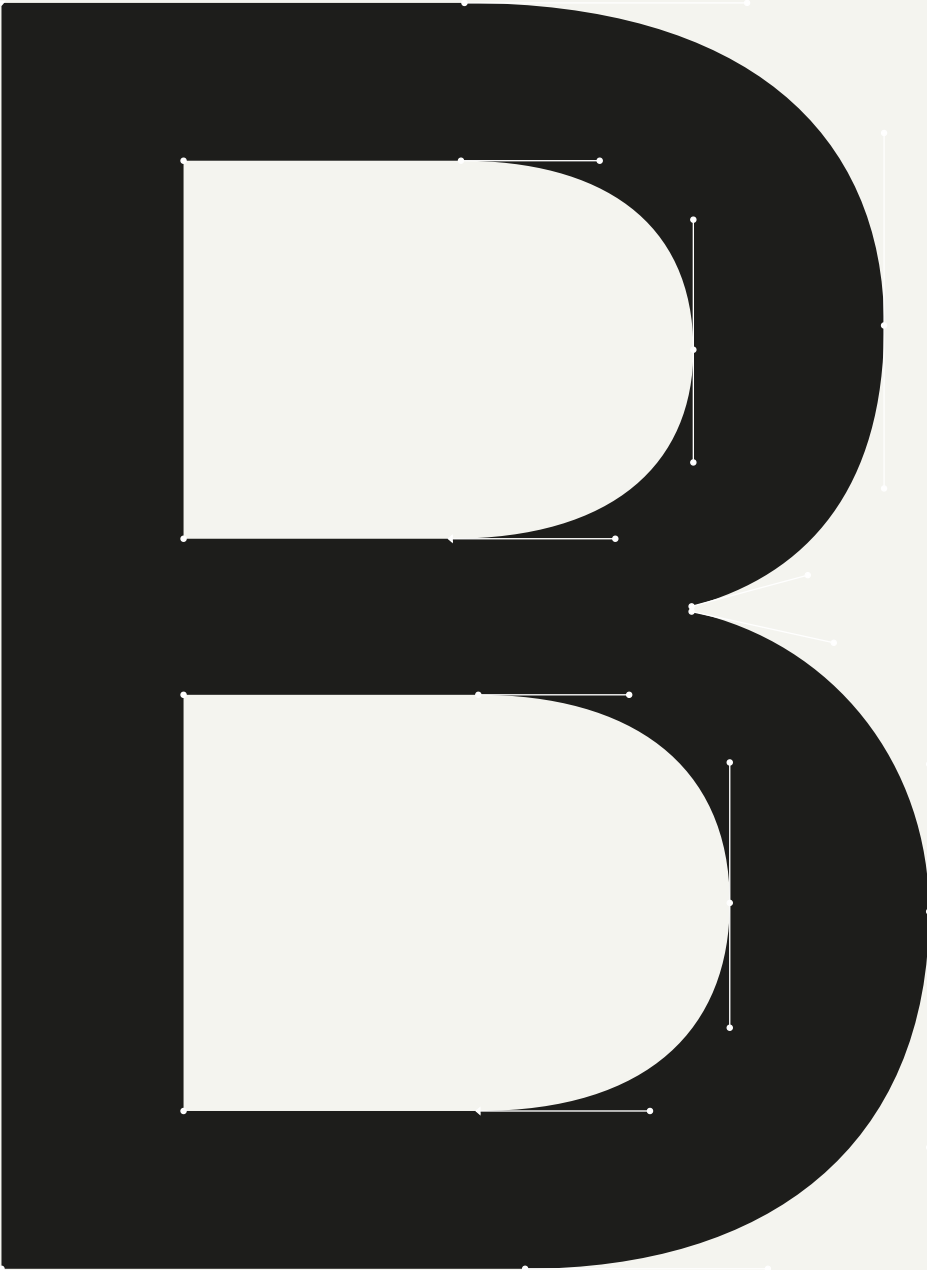
Medium - 280 pts

• M M D

Medium Italic - 280 pts

• M M D

650 pts • Uppercase B



In 1963, he was one of the founders of the design studio Total Design (currently named Total Identity). From 1964 onwards, Crouwel was responsible for the design of the posters, catalogues and exhibitions of the Stedelijk Museum in Amsterdam. In 1967 he designed the typeface New Alphabet, a design that embraces the limitations of the cathode ray tube technology used by early data display screens and phototypesetting equipment, thus only containing horizontal and vertical strokes.

Other typefaces from his hand are Fodor and Gridnik. In 1970 he designed the Dutch pavilion for Expo '70 (Osaka, Japan). Later, Crouwel designed the Number Postage Stamps for the Dutch PTT, well known in the Netherlands during its circulation from 1976-2002. In the years Crouwel worked for Total Design, he designed many geometric wordmarks, one of which is the wordmark for the Dutch Rabobank, designed in 1973. The lettershapes have been influenced by the fact that the

wordmark had to be used as a 3D light box. After the 3D application was finalized, the 2D design for print was adapted. According to Wim Crouwel, New Alphabet was 'over-the-top and never meant to be really used'. However, as unreadable as it was, it made a comeback in 1988 when designer Brett Wickens used a version of the font on the sleeve of Substance by Joy Division. In addition to his work as a graphic designer, he was also active in the educational field. In the 1950s he worked as

Medium, Medium Italic • 72 pts ↑ 68 pts ↔ -15 pts + S/Alt

Substance
Osaka, Japan
Gridnik
Dutch PTT
Rabobank
Joy Division
Stedelijk
Catalogues
1976—2002

Medium • 28 pts ↑ 30 pts + S/Alt

In 1963 was hij mede-oprichter van het ontwerpbureau Total Design (tegenwoordig Total Identity). Hij blijft een lange tijd bij het bedrijf betrokken als directeur. Vanaf 1964 was Crouwel verantwoordelijk voor het ontwerp van de affiches, catalogi en tentoonstellingen van het Stedelijk Museum in Amsterdam. Het lettertype New Alphabet, ontworpen door Crouwel in 1967. In 1967 ontwierp hij het lettertype New Alphabet, een letter die de beperkingen van de kathodestraalbuis omarmt en zodoende bestaat uit alleen maar horizontalen en verticalen. Andere letterontwerpen van zijn hand zijn Fodor en Gridnik. Crouwel was mede-ontwerper van het Nederlandse paviljoen op de wereldtentoonstelling van 1970 in Osaka, Japan.

Medium • 28 pts
↑ 30 pts

Naast werkzaam te zijn als grafisch ontwerper was hij ook actief in het educatieve en culturele circuit. Zo was hij al in de

Medium • 16 pts
↑ 18 pts

Naast werkzaam te zijn als grafisch ontwerper was hij ook actief in het educatieve en culturele circuit. Zo was hij al in de jaren vijftig werkzaam als docent bij de Koninklijke Academie voor Kunst en Vormgeving in 's-Hertogenbosch en het Instituut voor Kunstnijverheidsonderwijs in Amsterdam. Tussen 1965 en 1985 was hij verbonden aan de afdeling industrieel ontwerpen van de Technische Hogeschool Delft, als medewerker, docent, hoogleraar en bijzonder hoogleraar. Van 1987 tot 1993 gaf hij als bijzonder hoogleraar les bij Kunst- en Cultuurwetenschappen aan de Erasmus Universiteit. Daarnaast was hij van 1985 tot 1993 directeur van Museum Boijmans Van Beuningen in Rotterdam. Eén van de belangrijkste aspecten van Crowwel's grafische werk is de

Medium • 12 pts
↑ 13 pts

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SemiBold • 280 pts

• S B

SemiBold Italic • 280 pts

• S B

650 pts • Uppercase S



Richard Paul Lohse (September 13, 1902, Zurich – September 16, 1988, Zurich) was a Swiss painter and graphic artist and one of the main representatives of the concrete and constructive art movements. Lohse was born in Zürich in 1902. His wish to study in Paris was thwarted due to his difficult economic circumstances. In 1918, he joined the advertising agency Max Dalang, where he trained to become an advertising designer. Lohse, then an autodidact, painted expressive, late-cubist

still lifes. In the 1930s, his work as a graphic artist and book designer placed him among the pioneers of modern Swiss graphic design; in paintings of this period, he worked on curved and diagonal constructions. Success eventually allowed him to establish his own graphic design studio in Zürich. He combined art with a political and moral awareness, which led him to be an activist for immigrants. In the 1930s, he was actively involved in protests, which were illegal under the government

of the time. He continued to protest until the beginning of World War II. In 1937, Lohse co-founded Allianz, an association of Swiss modern artists, with Leo Leuppi. The year 1943 marked a breakthrough in Lohse's painting: he standardised the pictorial means and started to develop modular and serial systems. In 1953, he published the book *New Design in Exhibitions*, and from 1958, he became co-editor of the magazine *Neue Grafik* – *New Graphic Design*. Lohse's typical

SemiBold, SemiBold Italic • 72 pts ↑ 68 pts ↔ -15 pts + S/Alt

Neue Grafik
Zürich
Autodidact
Allianz
Expressive
Awareness
Exhibitions
Late—Cubist
Diagonal

SemiBold • 21 pts | 25 pts + OS Fig

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SemiBold • 28 pts
↑ 30 pts

Hartung utvecklade tidigt en uppskattning av Rembrandt och tyska konstnärer som Lovis Corinth och expressionisterna

SemiBold • 16 pts
↑ 18 pts

Hartung utvecklade tidigt en uppskattning av Rembrandt och tyska konstnärer som Lovis Corinth och expressionisterna Oskar Kokoschka och Emil Nolde. År 1924 skrev han in sig vid universitetet i Leipzig, där han studerade filosofi och konsthistoria. Därefter studerade han vid Konstakademien i Dresden, där han kopierade målningar av de stora mästarna. Alltifrån 1920-talet var han en av den nonfigurativa konstens främsta europeiska företrädare. Mot en monokrom eller en färgrik bakgrund målade han upp ett stort och kraftfullt skrivtecken, som påminner om österländsk kaligrafi. Hartungs hämningslösa abstrakta målningar utövade starkt inflytande på många yngre amerikanska målare under 1960-talet, vilket gjorde honom till en viktig föregångare

SemiBold • 12 pts
↑ 13 pts

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SemiBold • 8 pts
↑ 9 pts

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SemiBold Italic • 28 pts
↓ 30 pts

Hartung utvecklade tidigt en uppskattning av Rembrandt och tyska konstnärer som Lovis Corith och expressionisterna

SemiBold Italic • 16 pts
↓ 18 pts

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SemiBold Italic • 12 pts
↓ 13 pts

Hartung utvecklade tidigt en uppskattning av Rembrandt och tyska konstnärer som Lovis Corith och expressionisterna Oskar Kokoschka och Emil Nolde. År 1924 skrev han in sig vid universitetet i Leipzig, där han studerade filosofi och konsthistoria. Därefter studerade han vid Konstakademin i Dresden, där han kopierade målningar av de stora mästarna. Alltifrån 1920-talet var han en av den nonfigurativa konstens främsta europeiska företrädare. Mot en monokrom eller en färgrik bakgrund målade han upp ett stort och kraftfullt skrivtecken, som påminner om österländsk kaligrafi. Hartungs hämningslösa abstrakta målningar utövade starkt inflytande på många yngre amerikanska målare under 1960-talet, vilket gjorde honom

SemiBold Italic • 8 pts
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Bold • 280 pts

• **B D**

Bold Italic • 280 pts

• ***B D***

650 pts • Uppercase Q



Ben Bos was born in Amsterdam on August 27, 1930. In 1953 he joined furniture manufacturer Ahrend as a copywriter and a publicity assistant. He became interested in graphic design and first took a one-year evening course at the Amsterdam Graphic School and then a five-year evening course at the IvKNO (Gerrit Rietveld Academy). He graduated cum laude from both training colleges. In addition to his full-time job at Ahrend, by then as an art director, Bos also worked

for Wim Crouwel, one of his teachers at the IvKNO. "I felt very attracted to the Neue Graphik, a direction he adhered to very strongly and that stood for clarity, simplicity and clear structures in the organization of the material." In 1963, he joined the newly established design studio Total Design. He started as Chief Studio but soon discovered that it was better if he should lead his own design team. He specialized in editorial design and corporate identity and gradually develo-

ped his own design philosophy. In 25 years' time his team realized about 120 house styles. In 1991, by then a member of the management of Total Design, Bos left the design studio because he felt dissatisfied with the policy. After a short period as a design director at 2D3D he continued as a freelance designer, consultant and writer for other companies among which his old employer Ahrend. In 1992, on the initiative of Ben Bos, the Nederlands Archief Grafisch Ontwerpers (the Dutch

Bold, Bold Italic · 72 pts ↓ 68 pts ↔ – 15 pts + S/Alt

'63: Total
*Kunsten*daars
Randstad
*Vormge*evers
AIGA
Gerrit Rietveld
Amsterdam
Huisstijl
Continuïteit

Bold • 28 pts ↑ 30 pts + S/Alt + OS/Fig

Bos ging in 1963 bij Total Design werken. Hij stond tot 1991 voor de continuïteit binnen het bureau, als teamleider en directeur. Het werk van Bos wordt wel getypeerd als kleurrijk, helder en sterk grafisch in vorm en typografie. Merkbaar aanwezig in zijn werk is zijn achtergrond als copywriter. Veel van zijn foto's werden gebruikt in publicaties. De belangrijkste opdrachtgevers waren Ahrend en Randstad. In 1972 ontwikkelde Bos het identificatieprogramma en de huisstijl van de toen kersverse gemeente Dronten, die daarmee de eerste gemeente in Nederland was die bewust aan citymarketing deed. Hij heeft ook opdrachten gekregen van o.a. Nieuw Vredenburg, Hulp voor Onbehuisden, Koninklijk Instituut

Bold · 28 pts
↑ 30 pts

Confronted with “What to do?” in his studio soon after gradu- ating, Nauman had the simple but profound realization that “If

Bold · 16 pts
↑ 18 pts

Confronted with “What to do?” in his studio soon after graduating, Nauman had the simple but profound realization that “If I was an artist and I was in the studio, then whatever I was doing in the studio must be art. At this point art became more of an activity and less of a product.” Nauman set up a studio in a former grocery shop in the Mission district of San Francisco and then in a sublet from his university tutor in Mill Valley. These two locations provided the setting for a series of performed actions which he captured in real time, on a fixed camera, over the 10-minute duration of a 16mm film reel. Between 1966 and 1970 he made several videos, in which he used his body to explore the potentials of art and the role of the artist, and to investigate

Bold · 12 pts
↑ 13 pts

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UltraBold • 280 pts

• **UB**

UltraBold Italic • 280 pts

• ***UB***

650 pts • Uppercase G



Pino Tovaglia (3 Dec. 1923 – 30 Nov. 1977) was an Italian graphic designer. He is regarded as one of the major exponents of the Swiss Style in Italy. Born in Milan, Tovaglia was active in the field of graphic design since his youth, first as an assistant of Carlo Carrà, and then as a collaborator of Marco Zanuso, Giò Ponti, and the Castiglioni brothers. From 1946 he was professor of graphic design in several art schools of Milan. In 1954 Tovaglia won the National Prize of Advertising thanks to an

advertisement series made for Finmeccanica. In 1956 he founded the NCPT Studio together with Giulio Confalonieri, Ilio Negri and Michele Provinciali. In 1958 he won the Golden Palm at the Cannes Lions International Advertising Festival. From 1967 to 1970 Tovaglia was art director of Pirelli, and in the same period he realized famous posters such as Italia da salvare (1967), Cinturato Pirelli (1967) and Brandy Stock (1970). In 1972 he realized the restyling of the Alfa Romeo logo, while in

1975 he designed the symbol of the Lombardy Region in collaboration with Bruno Munari, Bob Noorda and Roberto Sambonet. A member of Alliance Graphique Internationale, in 1998 he was awarded a posthumous Compasso d'Oro for his career. A collection consisting in over 13.000 pieces is kept at the CSAC (Study Center and Archives of Communication) of the University of Parma, and several of his works are part of the permanent collection at MoMa, New York.

UltraBold, UltraBold Italic • 72 pts ↑ 68 pts + S/Alt

Ottagono
Quarantasei
Nebiolo
Alfa Romeo
1954, 1956
Pirelli
Graphique
Finmeccanica
Quota

UltraBold • 28 pts | 30 pts

Attivo fin da giovanissimo nell'ambito della grafica pubblicitaria, a partire dal 1946 Tovaglia è insegnante di progettazione grafica presso la Scuola superiore d'Arte applicata all'Industria del Castello Sforzesco di Milano. In seguito insegnerà anche presso l'Umanitaria e presso la Scuola politecnica di design, sempre nella città di Milano. Collabora inoltre con numerose aziende sia italiane sia internazionali. Tra le opere più celebri è possibile citare i marchi per Alfa Romeo, Ottagono e Nebiolo. Nel 1954 vince il Premio nazionale della pubblicità grazie ad una serie di annunci realizzati per Finmeccanica. Nel 1956 fonda lo studio CNPT assieme a Giulio Confalonieri, Ilio Negri e Michele Provinciali. Nel 1958 vince la Palma d'oro

UltraBold · 28 pts
↑ 30 pts

L'Alliance graphique internationale (AGI) est née en 1950 de la rencontre amicale de trois graphistes français Jean Picart

UltraBold · 16 pts
↑ 18 pts

L'Alliance graphique internationale (AGI) est née en 1950 de la rencontre amicale de trois graphistes français Jean Picart Le Doux (qui sera le premier président), Paul Colin et Jacques Nathan-Garamond, et de deux graphistes suisses, Fritz Bühler et Donald Brun, à l'occasion d'une exposition de leurs travaux à Bâle. Les liens ont été maintenus et étendus et l'AGI est fondée officiellement le 22 novembre 1952. Le but de ce "club" international est : 1. De créer des liens d'amitié entre des artistes graphiques de différents pays que rapprochent des affinités esthétiques et dont la notoriété s'est affirmée dans le domaine de la publicité, du livre ou de l'art mural. 2. De faire connaître au public par des expositions et des manifestations diverses les

UltraBold · 12 pts
↑ 13 pts

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UltraBold · 8 pts
↑ 9 pts

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120 pts ↑ 120 pts ↔ - 30 pts + ss10

• Stedelijk,
• Stedelijk,
• Stedelijk,
• Stedelijk,
• Stedelijk.

Rounded Punctuation
(ss10)

During its existence between 1953 and 1968 the Ulm School of Design became one of the world's most influential academies for designers. Here such iconic designs as the Ulm stool and the stacked tableware TC 100 were made, and also the Braun company's radio-phonograph combination SK 4, known as "Snow White's coffin."

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Regular • 12 pts ↕ 13 pts

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Medium • 12 pts ↕ 13 pts

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