

Lisbeth

A shimmering all-italic trailblazer with a sociable voice and twisting display, by **Louisa Fröhlich**

ABOUT THE TYPEFACE

Louisa Fröhlich's Lisbeth is the charming all-italic trailblazer that handles branding and text with internal vividness. With no roman style, it's an italic-only family whose creation was guided by imagination instead of restrictive writing tools. Some type families aren't sure what they want. Lisbeth proceeds with the utmost confidence on its own terms — it's a feisty three-dimensional thespian amidst the cast of strait-laced characters you're used to.

With branding and magazine usage in mind, Lisbeth addresses the distinct challenges of text and display in a characterful way. The curves of the text weights show a soft angularity, emphasising the handwritten quality and the subtle twist inside the letters. The stroke's carefully balanced contrast is more pronounced in the vibrant heavier weights but almost absent in the graceful structure of the thin weight. The angle of the letters is almost upright and the x-height is relatively large, so longer texts can be read comfortably and without effort. Lisbeth is slightly condensed and so uses a smaller area to efficiently impart much information. So if a type design can be thought of as the clothing letters wear, then

Lisbeth is an energetic, freely flowing stroke wrapped around practical and efficient letter proportions.

Another highlight of the family is the quirky high-contrast display style, easily catching every eye. The design concept of the twisted stroke shows at the extreme here and makes the letters dance a little on the page. Even though the shapes behave wildly, every letter is carefully balanced in itself so that the rhythmic repetition of the lettershapes results in an even and harmonic total picture.

Lisbeth's five text weights (from thin to bold) perform excellently in text settings, and its funky display style amps up the internal shimmer within each glyph. It supports numerous languages (Latin-A extended) and comes with ligatures and contextual alternates to produce beautiful typography. The character set contains proportional lining and oldstyle figures, tabular figures, subscripts, superscripts, and fractions. The complete Lisbeth family, along with our entire catalogue, has been optimised for today's varied screen uses.

STYLES & SCRIPTS

Lisbeth Thin

Lisbeth Light

Lisbeth Regular

Lisbeth SemiBold

Lisbeth Bold

Lisbeth Display

typetogether

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IT'S A SUNDAY KINDA LOVE

DO YOU REALLY NEED A TUTORIAL JUST TO MAKE CHOCOLATE CHIP COOKIES?

Gemütlichkeit

"You're going to need a bigger boat"

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lemonade

un nuage duveteux

soft angularity & subtle twist

1910 — Paris-Brest

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18/22 PT (THIN)

The little Eskimo away up in the northern part of British America has a pretty hard time of it, as you may know when you think how cold it is there. He is born in a snow hut, and when he is but a few hours old he is carried on his mother's back out upon the ice, and around and around in circles and after a while through deep snow back to the hut. If that does not kill him, the

18/22 PT (LIGHT)

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18/22 PT (REGULAR)

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18/22 PT (SEMI BOLD)

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18/22 PT (BOLD)

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40 PT (DISPLAY)

THE MAN IN THE BLUE MOON

40 PT (DISPLAY)

Kalopaling is a strange being

36 PT (DISPLAY)

THE MAN IN THE BLUE MOON

36 PT (DISPLAY)

Kalopaling is a strange being

34 PT (DISPLAY)

THE MAN IN THE BLUE MOON

34 PT (DISPLAY)

Kalopaling is a strange being

30 PT (DISPLAY)

THE MAN IN THE BLUE MOON

30 PT (DISPLAY)

Kalopaling is a strange being

26 PT (DISPLAY)

THE MAN IN THE BLUE MOON

26 PT (DISPLAY)

Kalopaling is a strange being

24/34 PT (DISPLAY)

THE MAN IN THE BLUE MOON

24/34 PT (DISPLAY)

Kalopaling is a strange being

8/10 PT (THIN & REGULAR)

A powerful conjurer, who had a bear for his mascot, thought he would like **to go to the Moon**. He had his hands tied up and a rope fastened around his knees and neck. Then he sat down at the rear of his hut with his back to the lamps and had the light extinguished. He called for his mascot, and the bear at once appeared and he mounted its back. Up it carried him, above the village, above the mountains, **up and up till they reached the Moon**. To his surprise, the Moon was a —house— which was covered with beautiful white deerskins. Now white deer are strange and sacred and are hatched from long white eggs buried deep in the soil. There is mystery and magic in white deer, **white buffalo**, and in all albino animals. The Man in the Moon dried these white deerskins and fastened them over his house, which, as I said, is the Moon itself. **On each side of the door to the house was the upper part of an enormous walrus**. The beasts were alive, and they threatened to tear the visitor in pieces. It was very dangerous to try to pass the fierce animals, but the conjurer told his mascot to growl as loud as it could, and that startled the wal-

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10/12 PT (THIN & REGULAR)

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12/14 PT (THIN & REGULAR)

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8/10 PT (LIGHT)

Po ôsmýkrát sa vo dňoch 25.6. – 1.7. 2012 konal martinský festival divadiel na Slovensku Dotyky a spojenia a opäť bol jeho každodenný program naplnený až do neskorých nočných hodín. Dramaturgia nasledovala minuloročný model, kedy v prvý deň pod názvom Dotyky a spojenia JUNIOR predstavila tvorbu vysokých divadelných škôl a výsledky projektu Platforma 11+. Už sa akosi vžilo možno nie veľmi šťastné triedenie a stavba programu na základe akejsi hierarchie – ranné predstavenia pre deti a mládež, odpoľudňajší blok činoherných predstavení, resp. predstavení kamenných divadiel. Záver každého festivalového dňa zavŕšila tzv. alternatíva. To je však veľmi zjednodušené pomenovanie, ktoré vlastne ani príliš nekorešponduje s tým, čo si pod termínom alternatívne divadlo môžeme predstaviť. Vo väčšine prípadov šlo o klasické činoherné divadlo. Jediným alternatívnym prvkom bol čas uvedenia, ktorý skôr ako od tvorcov vyžadoval hľadanie náhradných riešení recepcie u divákov. Ide o zásadné negatívum festivalu, ktorý sa síce profiluje ako

8/10 PT (REGULAR)

Wer derzeit nach der Abenddämmerung den Blick nach oben schweifen lässt, der kann bei klarem Himmel zwei rätselhafte, nahe beieinander liegende Lichter sehen. Die Folge: Bei Werner Walter, Betreiber einer bundesweiten UFO-Meldestelle, steht das Telefon nicht mehr still. Außerirdischen-Besuch oder falscher Alarm? Wir haben uns von dem UFO-Experten aufklären lassen. Werner Walter glühen die Ohren in diesen Tagen. Der Grund: Immer mehr Meldungen über mysteriöse Lichter am Himmel gehen bei seiner bundesweiten UFO-Meldestelle ein. Die meisten der Anrufer beschreiben das Gleiche: zwei ungewöhnliche, leicht versetzte Lichtpunkte am Nachthimmel. Sie blinken nicht, weshalb es sich dabei nicht um Flugzeuge handeln kann. Kommen sie nun doch, um uns zu holen, die Außerirdischen? Jupiter und Venus gehen derzeit auf Tuchfühlung. Mit dieser Frage geraten die Anrufer zu Herrn Walter. Der Grund: Immer mehr Meldungen über mysteriöse

8/10 PT (BOLD)

Comme l'avaient prévu Athos et Porthos, au bout d'une demi-heure d'Artagnan rentra. Cette fois encore il avait manqué son homme, qui avait disparu comme par enchantement. D'Artagnan avait couru, l'épée à la main, toutes les rues environnantes, mais il n'avait rien trouvé qui ressemblât à celui qu'il cherchait, puis enfin il en était revenu à la chose par laquelle il aurait dû commencer peut-être, et qui était de frapper à la porte contre laquelle l'inconnu était appuyé; mais c'était inutilement qu'il avait dix ou douze fois de suite fait résonner le marteau, personne n'avait répondu, et des voisins qui, attirés par le bruit, étaient accourus sur le seuil de leur porte ou avaient mis le nez à leurs fenêtres, lui avaient assuré que cette maison, dont au reste toutes les ouvertures étaient closes, était depuis six mois complètement inhabitée. Pendant que d'Artagnan courait les rues et frap-

10/12 PT (LIGHT)

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ALL CAPS	Radio a–b H@I	RADIO A–B H@I
LIGATURES	ff fff ffi ffi ffl fi fj fi fl tt	ff fff ffi ffi ffl fi fj fi fl tt
PROPORTIONAL OLD STYLE	0123456789€\$ç€¥	0123456789€\$ç€¥
PROPORTIONAL LINING FIGURES	0123456789€\$ç€¥	0123456789€\$ç€¥
TABULAR OLD STYLE FIGURES	0123456789€\$ç€¥	0 1 2 3 4 5 6 7 8 9 € \$ ç € ¥
TABULAR LINING FIGURES	0123456789€\$ç€¥	0 1 2 3 4 5 6 7 8 9 € \$ ç € ¥
NUMERATOR / DENOMINATOR	0123456789/0123456789	0123456789/0123456789
FRACTIONS	1/4 1/2 3/4 1/3 2/3 1/8 3/8 5/8	¼ ½ ¾ ⅓ ⅔ ⅛ ⅜ ⅝
SUPERIOR / INFERIOR	H ₂ O x _b 8 y ³⁵	H ₂ O x _b 8 y ³⁵
ORDINALS	2 ^o 2 ^a	2 ^o 2 ^a
CONTEXTUAL ALTERNATES	Qj qj çf	Qj qj çf
TURKISH/AZERI/CRIMEAN TATAR	findik	findik
ROMANIAN/MOLDOVIAN	Timiș MULȚUMESC	Timiș MULȚUMESC
CATALONIAN	Al·legoría Hel·lènic	Al·legoría Hel·lènic

ALL CAPS

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RADIOLARANS-

LIGATURES

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SUPERIOR

1234

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FRACTIONS

1/2 1/4 3/4

1/2 1/4 3/4

ORDINALS

2o 2a

2o 2a

ROMANIAN/MOLDAVIAN

findik MULȚUMESC

findik MULȚUMESC

CONTEXTUAL ALTERNATES

Oj qj zf

Oj qj zf

ROMANIAN/MOLDOVIAN

Timiș TIMIȘ

Timiș TIMIȘ

CATALONIAN

Al·legoria Hel·lènic

Al·legoria Hel·lènic

SUPPORTED LANGUAGES INCLUDE (LATIN):

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Bosnian, Breton, Catalan, Chiga, Congo Swahili, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Luo, Luyia, Machame, Makuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morisyen, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sena, Serbian (Latin), Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Vunjo, Welsh, Zulu, ...

EXTENDED TYPOGRAPHIC FEATURES:

Basic ligatures, 4 sets of figures (lining, tabular lining, old-style, tabular old-style), arbitrary fractions, superiors & inferiors, discretionary ligatures, ordinals, class kerning, case sensitive characters, dingbats

THE DESIGNERS

Louisa Fröhlich is an independent typeface and graphic designer based in Wiesbaden, Germany. She works for and with various clients and design agencies. It is very inspirational for her to have both perspectives: to be both user and designer of typefaces. Like this, the ideas keep coming.

Louisa received her MA in Typeface Design from the University of Reading, UK, where she specialised in the Latin and the Greek script. She also holds a diploma in Communication Design from the University of Applied Sciences Mainz, Germany.

When Louisa is not designing she likes to learn about other cultures and languages, preferably while traveling and with a nice glass of wine and some exciting local food in front of her.

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Lisbeth, Type Design:

Louisa-Helen Fröhlich

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