



Ruder Plakat Var

Family Overview

Styles

Variable Font with 3 Axis (Height, Compactness, Descenders)

Ruder Plakat Var Low 100
Ruder Plakat Var Low 500
Ruder Plakat Var Low 900
Ruder Plakat Var 100
Ruder Plakat Var 500
Ruder Plakat Var 900
Ruder Plakat Var High 100
Ruder Plakat Var High 500
Ruder Plakat Var High 900
Ruder Plakat Var Tall 100
Ruder Plakat Var Tall 500
Ruder Plakat Var Tall 900

Ruder Plakat Var Low 100 Desc
Ruder Plakat Var Low 500 Desc
Ruder Plakat Var Low 900 Desc
Ruder Plakat Var 100 Desc
Ruder Plakat Var 500 Desc
Ruder Plakat Var 900 Desc
Ruder Plakat Var High 100 Desc
Ruder Plakat Var High 500 Desc
Ruder Plakat Var High 900 Desc
Ruder Plakat Var Tall 100 Desc
Ruder Plakat Var Tall 500 Desc
Ruder Plakat Var Tall 900 Desc

Separate
PDF

Ruder Plakat
Ruder Plakat Kontur Var
Ruder Plakat Maxi

About

Emil Ruder's poster font was drawn with students from some of his classes at Allgemeine Gewerbeschule Basel (AGS) during the first half of the 1950s, according to several sources. Only at the end of the decade, however, the new wood letters were ready for use. They were widely employed in a class Ruder thought in 1961/62, and they started to appear on posters designed by Ruder as well as by Armin Hofmann from 1962 on.

Similarly condensed sans-serif letters were in broad use on posters in the 1950s. Some of them were actual fonts in wood or metal, such as Berthold's Bücher-Grotesk or Haas's Halbfette Commercial-Grotesk, while many more were custom-drawn by hand and cut into linoleum. Quite often the shapes were adjusted to fit into the design of a certain poster. As a consequence, some of the typefaces were more slender than others, and yet others featured longer descenders. Anatole Couteau's variable version pays homage to the potential

variability which was inherent to these shapes, yet which wasn't fully developed due to technological limitations.

In the age of wooden poster fonts, metal strips of various width were inserted between each pair of letters on the press to cope with the tight spacing. This was feasible in applications usually limited to couple of dozen letters. The digital Ruder font, however, comes with a full contemporary glyph set, and although the letters are now properly spaced, they still run so tightly that it seemed reasonable to kern every potential letter pair. Anatole Couteau devised a program in collaboration with designer and coder Mathieu Reguer. In little more than half an hour, the software called Emil Kerner managed to analyse the roughly 1,400,000 letter pairs and assign each of them a pre-set value of either 0, 5, 8 or 10 units. As a consequence, kerning works all across the variable font – sometimes to stunning effects which are left to the user to explore.

Encoding

Latin Extended

File Formats

Opentype CFF, Truetype, WOFF, WOFF2

Design

Hans-Christian Pulver; Arve Båtevik & Anatole Couteau/Lineto (2019 – 2021), after Emil Ruder (ca. 1954)

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Layout Features

Case Sensitive
Forms

[Secret]
May–July
«Hello»

[SECRET]
MAY–JULY
«HELLO»

Standard
Ligatures

flatoffice

flatOffice

Arbitrary
Fractions

20/3 × 32 3/4

2 0/3 × 32 3/4

Superscript

North¹, East²

North¹, East²

Subscript

H₂O

H₂O

Stylistic Set 1:
Alternate a

Plakat

Plakat

Stylistic Set 2:
Alternate r

Karl Gerstner

Karl Gerstner

Stylistic Set 3:
Alternate ring

Ångström

Ångström

Stylistic Set 4:
Alternate
Ampersand

Form & Farbe

Form & Farbe

Stylistic Set 5:
Alternate At

sekretariat@sfgbasel.ch

sekretariat@sfgbasel.ch

Stylistic Set 6:
Alternate
Parenthesis

[CH-4058 Basel]

(CH-4058 Basel)

Stylistic Set 7:
Alternate
Copyright

Art Basel©

Art Basel©

Stylistic Set 8:
Alternate Accents

André Görtler

André Görtler

Stylistic Set 9:
Filled Accents

Bernhard Luginbühl

Bernhard Luginbühl

Stylistic Set 10:
Alternate G

KARL GEISER

KARL GEISER

160 Points
– Low 500

**Christoph
Iselin**

125 Points
– Low 900

Düblin

65 Points
– Low 100

**Karl Moor
W. SCHNEIDER**

98 Points
– Low 100
– SS04:
Alt. &

**Albers
& Slevogt
Basler
Ciné Circus
Graf
GLOOR**

84 Points
– Low 500

**Jacques D.
Imoof
LUGINBÜHL**

70 Points
– Low 900

**Reusser, Romy
Soutter
WIFREDO LAM**

90 – 42 Points

**Badischer
Bahnhof
from 3 Nov.
Ciméma
Royale
until 4 Mai**

**Esa Pareja Feliz
Ekstase
Stage Struck
Pickup
Le Jour se Lève
Cronaca di un Amore
Prinz Bajaja
Die Mutter
Filmfest
Sous les Toits de Paris
The Killing
Assassinios**

150 Points
– 500 Descender

**Ausstellung
Basel**

125 Points
– 900

D'Altri

65 Points
– 100

**Hans-Christian
PULVER**

90 Points
- 500

**Adams R.
Brände
Verhüten
Cine Circus
Ernst
HOFMANN**

80 Points
- 900
- SS10:
Alt. G

**Karl Geiser
Murer
(NESTER)**

70 Points
- 100

**Radanowicz
Wilfredo
LAM MALEREI**

Die Neue Ausstellung
12.2 Kunst 5 am
bis halle bis
16.5 Basel 9 pm

175 Points
– High 500 Descender
– SS06:
Alt. Parenthesis

(Bernhard)

115 Points
– High 100

1962

55 Points
– High 900
– Ligature rt

Robert
JACOBSEN

90 Points
– High 100

Äbersold
Baslerstab
Johannes
Hesse
HOFMANN

74 Points
– High 900

Mittlere
Strasse 17
NESTER

56 Points
– High 500
– SS02
Alt. r

Silber
und Handwerk
YERSIN

114 – 20 Points

– High 500

– SS05:

Alt. @

27–31 Jetzt im **Einzelkarte: Fr.18**
Oktober **Kunst** **SchülerLehrlinge**
2020 **Halle** **und Studenten: Fr.14**
Alle Vorstellungen finden **kunsthalle@basel.ch**
im Cinéma Royal statt,
stets Freitag Abend von
27–31.10.2020

175 Points
– Tall 100 Descender

Asger Jorn

125 Points
– Tall 500

Fauves

55 Points
– Tall 900
– SS01:
Alt. a

Viera Da Silva
WILLY BAUMAISTER

90 Points
– Tall 100
– SS08:
Alt.
Accents

A. Calder
Dänisches
Film Fest
27. II. 27. III

88 Points
– Tall 900

Moderne
MALEREI

70 Points
– Tall 500

Staehlin
ROMY
SCHAAD

98 Points
– Tall 100
– SS09:
Filled Accents

Jean Prouvé
RETROSPECTIVE
1984
Zürich

Technical Information

Latin	Afrikaans	Songhai	Swahili
	Albanian	Kölsch	Swedish
	Asturian	Langi	Swiss German
	Asu	Latvian	Tachelhit
	Basque	Lithuanian	Taita
	Bemba	Lower Sorbian	Tasawaq
	Bena	Luo	Teso
	Breton	Luxembourgish	Turkish
	Catalan	Luyia	Upper Sorbian
	Chiga	Machame	Uzbek
	Cornish	Makhuwa-Meetto	Volapük
	Croatian	Makonde	Vunjo
	Czech	Malagasy	Walser
	Danish	Maltese	Welsh
	Dutch	Manx	Western Frisian
	Embu	Meru	Yoruba
	English	Morisyen	Zarma
	Esperanto	North Ndebele	Zulu
	Estonian	Northern Sami	
	Faroese	Norwegian Bokmål	
	Filipino	Norwegian Nynorsk	
	Finnish	Nyankole	
	French	Oromo	
	Friulian	Polish	
	Galician	Portuguese	
	Ganda	Prussian	
	German	Quechua	
	Gusii	Romanian	
	Hungarian	Romansh	
	Icelandic	Rombo	
	Igbo	Rundi	
	Inari Sami	Rwa	
	Indonesian	Samburu	
	Irish	Sango	
	Italian	Sangu	
	Jola-Fonyi	Scottish Gaelic	
	Kabuverdianu	Sena	
	Kabyle	Serbian	
	Kalaallisut	Shambala	
	Kalenjin	Shona	
	Kamba	Slovak	
	Kikuyu	Slovenian	
	Kinyarwanda	Soga	
	Koyra Chiini Songhay	Somali	
	Koyraboro Senni	Spanish	

Open Type Features	aalt	Access All Alternates	ss03	Stylistic Set 3 (Alternate Ring)
	calt	Contextual Alternates	ss04	Stylistic Set 4 (Alternate Ampersand)
	case	Case-Sensitive Forms	ss05	Stylistic Set 5 (Alternate At)
	ccmp	Glyph Composition / Decomposition	ss06	Stylistic Set 6 (Alternate Parenthesis)
	dnom	Denominators	ss07	Stylistic Set 7 (Alternate Copyrights)
	frac	Fractions	ss08	Stylistic Set 8 (Alternate Accents)
	liga	Standard Ligatures	ss09	Stylistic Set 9 (Filled Accents)
	locl	Localized Forms	ss10	Stylistic Set 10 (Alternate G)
	nalt	Alternate Annotation Forms	ss19	Stylistic Set 19 (Swiss Franc)
	numr	Numerators	ss20	Stylistic Set 20 (Multiply)
	ordn	Ordinals	subs	Subscript
	rclt	Required Contextual Alternates	supr	Superscript
	salt	Stylistic Alternates		
	ss01	Stylistic Set 1 (Alternate a)		
ss02	Stylistic Set 2 (Alternate r)			

Codepage Please refer to the Technical Document

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