Arkias

abc

Harmonious Compositions
Dedicated Simplicity
Objective Clarity
Captivating Lines
Arched Characteristics
Graphic Expression
Premium Applications
Modular Interpretation
Universal Aesthetics
Minimalist Approach
Mid-20th Century
Absolute Impact
Distinguishable Axis

Introduction

The 'International Typographic Style', also known as 'Swiss Style', emerged in the mid-20th century, captivating designers worldwide with its clean lines, harmonious compositions and unwavering dedication to simplicity. Deriving from Switzerland and Germany during the 1950s, the style was revolutionary and emphasized objective clarity by using compositional grids and sans serif typography as the primary design material (or element).

Swiss designer, Josef Müller-Brockmann, one of the 'Swiss Style' pioneers, sought an absolute and universal form of graphic expression through objective and impersonal presentation, communicating to the audience without the interference of the designer's subjective feelings or propagandistic techniques of persuasion. He challenged the ornate and cluttered design aesthetics of the time, embracing a minimalist approach that would forever change the course of graphic design.

Swiss pharmaceutical company, J. R. Geigy A.G embraced wholeheartedly the new objectivity of the International Typographic Style and became one of its leading proponents. During the 1950s and 1960s, under the stewardship of Max Schmid, the studio employed talented graphic artists of the generation: Roland Aeschlimann, Karl Gerstner, Jörg Hamburger, Steff Geissbuhler, Andreas His, Toshihiro Katayama and Nelly Rudin. And many freelance designers such as Michael Engelmann, Gottfried Honegger, Armin Hofmann, Herbert Leupin, Warja Lavater, Numa Rick and Niklaus Stoecklin also played a vital role in developing the Geigy brand.

In 1954, Andreas His designed a range of insecticide and herbicide packaging for the Swiss company, 'Desogen, Mesulfan, Gesarex, Gesarol, Gesin and Gesakupfer'. Colourful, simplistic and modern, only the necessary basic information was required, as with all Geigy products, promotion and packaging, there was never any overselling. Everything is stripped to the essentials, even the letters in the Geigy and product name have been simplified. The 'e, d, g, and u', have lost their terminals and the 'f and t', the left side of their horizontal stroke – you could argue that this could have been Geigy's first corporate typeface.

This is the inspiration behind Foundry Arkias, but this is not a slavish copy. We aim to create something new and original. A modern interpretation that inspires typographic creativity.

Internationally Typographic

1950s & 1960s

Design Pioneers

Inspired Vertically

Narrow Proportions

Core Creatively

Dome-Like Forms

Pinched Strokes

Joining Junctions

Visual Structure

Robust Voice

Impactful Features

Emphasized Grids

Introduction

Foundry Arkias' core visual structure, vertical axis and modular forms, along with the narrow proportions, bring a robust tone of voice. Higher contrast in heavier weights is emphasized, less so in the thin styles. The most distinguishable feature of Foundry Arkias is its modular, arched, dome-like forms, coinciding with the pinched connecting strokes to eradicate dark spots at joining junctions. Primarily designed for display usage, the large x-height, clean appearance and modular characteristics make Foundry Arkias, a distinctive font for contemporary and cultured environments.

Take a closer look at the individual letters – 'K, J, Q, X, a, b, f, g, j, k, n, r, t, w, x and y', they all have alternative forms to play with, enabling you more scope to mix up your creativity. Appealing to a spectrum of branding sectors and where applications for print, screen and mobile are at a premium.

Foundry Arkias is a testament to our belief that design is not just about making things look good, but about making a statement, about creating an impact, with craft and meticulous care. To create something meaningful. The extreme lighter styles make a more subtle appearance, setting a softer tone, the heavier styles bring a unique blend of modernity and nostalgia.

Foundry Arkias, our latest typeface is now available and comes in a 39-style family consisting of Hairline, Thin, ExtraLight, UltraLight, Light, Regular, Medium, DemiBold, SemiBold, Bold, ExtraBold, Black and Heavy. Each style comes with Italics and a Reclined version. The character set includes multiple alternative lowercase glyphs, a set of positive and negative circled numbers, a Bitcoin symbol, arrows, and extended ligatures including a 'www' ligature.

Additionally, Foundry Arkias is now available in OpenType and TrueType formats for Desktop, WOFF and WOFF2 for Web and as a Variable Font. The Variable font version offers a great range of benefits such as reducing file size and almost infinitum styles ranging from the Hairline through to the Heavy. The Variable Fonts are available on complete family purchases only.

Cultured Environments
Swiss Modernity
Extreme Statement
Individual Weights
Contemporarily Distinctive
Meticulous Care
Softer Tone
Multiple Alternatives
Positive & Negative
Subtle Appearance
Infinitum Letters
Branding Spectrum
Presentation Techniques

Hairline

Functions

Light Italic

Abstract

DemiBold Recline

Modern

Black

Pioneer

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Hairline

Unwavering dedication to simplicity

Thin

Embracing a minimalist approach

ExtraLight

Mid-century Modernist movement

UltraLight

Grids and sans serif typography

Light

Stripped to the basic essentials

Regular

Swiss pharmaceutical company

Medium

Clean harmonious compositions

DemiBold

International Typographic Style

SemiBold

The use of compositional grids

Bold

Necessary basic information

ExtraBold

Emphasized objective clarity

Black

Necessary basic information

Heavy

Absolute and universal form

Hairline Italic

Unwavering dedication to simplicity

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Black Italic

Necessary basic information

Heavy Italic

Absolute and universal form

Hairline Recline

Unwavering dedication to simplicity

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Capitals

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Capitals
Stylistic Set 2

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Stylistic Set 1

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Stylistic Set 3

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Superiors, Inferiors Numerators, Denominators	[0123456789,.-+=] [0123456789,.-+=] [0123456789,.-+=] [0123456789,.-+=]
Fractions	½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞
Punctuation	-‐–—―'''‚'"""„"‹›«»«».,:;…·¡¿?¿& [](){}[]{}/\/*†‡§¶··@@@©®
Ordinals	ªºº
Arrows	← ↑ ↓ → ↔ ↕ ↖ ↗ ↘ ↙
Diacritics	`´¨^~¯˘˙°˝ˇ `´¨^~¯˘˙°˝ˇ ˌ ˛

Hairline	1/2 3/400 1/100	½ ¾₄₀₀ ¹⁄₁₀₀
Thin	Typographic grid	Typographic grid
ExtraLight	Minimalist style	Minimalist style
UltraLight	$2,345,678.90¢	$2,345,678.90¢
Light	Raffle fluff find	Raffle fluff find
Regular	pharmaceutical	pharmaceutical
Medium	www.arkias.uk	www.arkias.uk
DemiBold	flapjack l·let	flapjack l·let
SemiBold	max@arki.com	max@arki.com
Bold	Offsetting	Offsetting
ExtraBold	www.archias	www.archias
Black	antijamming	antijamming
Heavy	ATTACHMENT	ATTACHMENT

Language support

Abenaki	Creek	Hiligaynon	Luxembourgish	Rarotongan	Tetum
Afaan Oromo	Crimean Tatar	Hopi	Maasai	Romanian	Tok Pisin
Afar	Croatian	Hotcak	Makhuwa	Romansh	Tokelauan
Afrikaans	Czech	Hungarian	Malay	Rotokas	Tongan
Albanian	Danish	Icelandic	Maltese	Sami Inari	Tshiluba
Alsatian	Dawan	Ido	Manx	Sami Lule	Tsonga
Amis	Delaware	Ilocano	Maori	Sami Northern	Tswana
Anuta	Dholuo	Indonesian	Marquesan	Sami Southern	Tumbuka
Aragonese	Drehu	Interglossa	Meglenoromanian	Samoan	Turkish
Aranese	Dutch	Interlingua	Meriam Mir	Sango	Turkmen
Aromanian	English	Irish	Mirandese	Saramaccan	Tuvaluan
Arrernte	Esperanto	Istroromanian	Mohawk	Sardinian	Tzotzil
Arvanitic	Estonian	Italian	Moldovan	Scottish Gaelic	Ukrainian
Asturian	Faroese	Jamaican	Montagnais	Serbian	Uzbek
Atayal	Fijian	Javanese	Montenegrin	Seri	Venetian
Aymara	Filipino	Jerriais	Murrinhpatha	Seychellois	Vepsian
Bashkir	Finnish	Kala Lagaw Ya	Nagamese Creole	Shawnee	Volapuk
Basque	Folkspraak	Kapampangan	Ndebele	Shona	Voro
Belarusian	French	Kaqchikel	Neapolitan	Sicilian	Wallisian
Bemba	Frisian	Karakalpak	Ngiyambaa	Silesian	Walloon
Bikol	Friulian	Karelian	Niuean	Slovak	Waraywaray
Bislama	Gagauz	Kashubian	Noongar	Slovenian	Warlpiri
Bosnian	Galician	Kikongo	Norwegian	Slovio	Wayuu
Breton	Ganda	Kinyarwanda	Novial	Somali	Welsh
Bulgarian	Genoese	Kiribati	Occidental	Sorbian Lower	Wikmungkan
Romanization	German	Kirundi	Occitan	Sorbian Upper	Wiradjuri
Cape Verdean	Gikuyu	Klingon	Oshiwambo	Sotho Northern	Wolof
Catalan	Gooniyandi	Kurdish	Ossetian	Sotho Southern	Xavante
Cebuano	Greenlandic	Ladin	Palauan	Spanish	Xhosa
Chamorro	Greenlandic ‹Old–	Latin	Papiamento	Sranan	Yapese
Chavacano	Orthography›	Latino Sine	Piedmontese	Sundanese	Yindjibarndi
Chichewa	Guadeloupean	Latvian	Polish	Swahili	Zapotec
Chickasaw	Gwichin	Lithuanian	Portuguese	Swazi	Zulu
Cimbrian	Haitian Creole	Lojban	Potawatomi	Swedish	Zuni
Cofan	Han	Lombard	Qeqchi	Tagalog	
Corsican	Hawaiian	Low Saxon	Quechua	Tahitian	

OpenType features

Fractions
Numerators
Denominators
Subscript
Inferior
Superior
Tabular Figures
Ordinals
Stylistic Alternates
Ligatures
Discretionary Ligatures
Contextual Alternates
Positive Circled Figures
Negative Circled Figures

Arkias

XYZ