

Andrea Tinnes SWITCH SPECIMEN

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INFORMATION

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DESIGN Andrea Tinnes

<u>YEAR</u> 2002

<u>STYLE</u> Unicase

<u>FONTS</u> 12 Fonts

<u>FORMAT</u> Mac PostScript

CHARACTERS 230 per font

FOUNDRY typecuts

SWITCH IS A GEOMETRIC UNICASE DISPLAY FAMILY. SWITCH WAS DESIGNED AS A PESPONSE TO MY PERSONAL NEED FOR A COMPRE-HENSIVE AND VERSATILE HEADLINE FACE. THE BASIC DESIGN IS CHAP-ACTEPIZED BY BOTH THE PHYTHMIC ALTERNATION OF POUND AND PECT-ANGULAP LETTEPSHAPES AND THE SYNTHESIS OF CAPITALS AND LOWER CASE LETTERS INTO ONE SINGLE ALPHABET, OSIDE FROM A WIDE PANGE OF WEIGHTS 5WITCH ALSO IN-CLUDES A FEW DECORATIVE VER-SIONS THAT PLAYFULLY QUOTE FROM A VISUAL LANGUAGE INTRINSIC TO LETPASET DISPLAY TYPEFACES.

PLAIN 17/22 pt TRACKING 40

4



SWITCH WEIGHTS

PLAIN⁶⁻⁷ MEDIUM BOLD BLACK Hedvy **ABC ABC PLAIN ABC ABC BOLD** 10 - 11**ABC ABC BLACK** abc ab<mark>c heavy</mark> IC AB<mark>C Elock</mark>ee 12 - 13CHUBBY **OBC ABC CHUBBY** dec ab<mark>e candy</mark> OBC ABE HAIPPIN CANDY OBC ABC ULTPALIGHT obc abe enady 1 <u>arc are shady</u> 5HQD4

Switch

MEDIUM 45 pt TRACKING 60

Handgloves

SWITCH PLOIN MEDIUM

PLAIN + MEDIUM 75/74 pt

PLAIN 32/36 pt

MEDIUM 32/36 pt

PROCESSES OF THE ORT, SOMETIMES DDING OR PROISING BOD WORK BECOUSE IT MAY ILLUSTRATE A RULE DR EMPLOY A DEVICE ABOUT WHICH HE KNOWS. IT IS IN THIS SECOND STAGE THAT ALL REALLY

AMATEUR AND FOR THE ARTIST ALIKE THERE APE THREE STAGES IN THE STUDY OF AN APT. IN THE FIRST HE LOVES IT AND KNOWS NOTHING ABOUT IT. IN THE SECOND HE IS LEAPNING, AND IS SO FULL OF THE CON-SCIOUSNESS [PEPHAPS ALSO OF THE PPIDE] OF HIS GROWING KNOWLEDGE THAT HE IS PRONE TO TRANSFER HIS AFFEC-TION FROM THE ART TO THE DETAIL AND

THE AMATEUR AND PRINTING: FOR THE

AMATEUR AND FOR THE ARTIST ALIKE

OF AN ART. IN THE FIRST HE LOVES IT

AND KNOWS NOTHING ABOUT IT. IN THE

THERE ARE THREE STAGES IN THE STUDY

PLAIN + MEDIUM 8,5/12 pt ALL CAPS

PLAIN + MEDIUM 8,5/12 pt

THE AMATEUP AND PPINTING: FOP THE PPOCESSES OF THE APT, SOMETIMES DOING OF PFAISING BAD WOFK BECAUSE IT MAY ILLUSTRATE A RULE OR EMPLOY A DEVICE ABOUT WHICH HE KNOWS. IT IS IN THIS SECOND STAGE THAT ALL PEALLY BAD APT IN PPODUCED, IN PAINTING, ACT-ING, BUILDING, AND WHATEVEP ELSE. IN THIS STAGE ALSO THE APTIST LIKES TO PPETEND THAT HIS APT IS MYSTERY, NOT TO BE APPROACHED, STILL LESS SHARED,

AND FOR THE ARTIST ALIKE THERE ARE THREE STAGES IN THE STUDY OF AN APT. IN THE FIPST HE LOVES IT AND KNOWS NOTHING ABOUT IT. IN THE SECOND HE IS LEAPNING, AND IS SO FULL OF THE CONSCIOUSNESS [PEPHAPS ALSO OF THE PPIDE OF HIS GROWING KNOWLEDGE THAT HE IS PRONE TO TRANSFER HIS AFFECTION FROM THE APT TO THE DETAIL AND PROCESSES OF THE APT, SOMETIMES DOING OR PROISING BOD WORK BECAUSE IT MAY ILLUSTRATE A RULE OF EM-

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AND FOR THE ARTIST ALIKE THERE ARE THREE

PLAIN 16/19 pt

MEDIUM 16/19 pt

BLACK 45 pt TRACKING 60

Handgloves

SWITCH BOLD BLACK

BOLD + BLACK 75/74 pt

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BOLD 32/36 pt

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BLACK 32/36 pt

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BOLD + BLACK 8,5/12 pt ALL CAPS

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Switch

B0LD 16/19 pt

THE AMATEUR AND PRINTING: FOR THE AMATEUR AND FOR THE ARTIST ALIKE THERE

BOLD + BLACK 8,5/12 pt

BLACK 16/19 pt

9

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BLOCKED 45 pt TRACKING 60

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HEAVY + BLOCKED 75/74 pt

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Defghi JKLMU 25 TUVWXYZ BCDEFGHI ILZ TUVWXYZ ({[%]}) 1234567 • << % >>> •

BLOCKED 32/36 pt

HEAVY 32/36 pt

SWITCH

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THE GMATEUF AND FFINTING: FOF THE AMATEUF AND FOF THE AFTIST ALIKE THEFE AFE THFEE STAGES IN THE STUDY OF AN AFT. IN THE FIRST HE LOVES IT AND KNOWS NOTHING ABOUT IT. IN THE SECOND HE IS LEAFNING, AND IS SO FULL OF THE CON-SCIOUSNESS [PERHAPS ALSO OF THE PFIDE] OF HIS GROWING KNOWLEDGE THAT HE IS PFONE TO TRANSFER HIS AFFEC-TION FFOM THE AFT TO THE DETAIL AND

HEAVY + BLOCKED 8,5/12 pt

HEAVY + BLOCKED 8,5/12 pt ALL CAPS

THE AMATEUR AND PRINTING: FOR THE

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AND KNOWS NOTHING ABOUT IT. IN THE

Processes of the Art, sometimes Doing of praising bad work because it May illustrate a fule of employ a Device about which he knows. It is in this second stage that all feally bad art in produced, in painting, acting, building, and whatever else. In this stage also the artist likes to pretend that his art is mystery, not to be approached, still less shared,

THE GMATEUF AND PFINTING: FOF THE AMATEUF AND FOF THE AFTIST ALIKE THEFE AFE THFEE STAGES IN THE STUDY OF AN AFT. IN THE FIFST HE LOVES IT AND KNOWS NOTHING ABOUT IT. IN THE SECOND HE IS LEAFNING, AND IS SO FULL OF THE CONSCIOUSNESS [PEFHAPS ALSO OF THE PFIDE] OF HIS GFOWING KNOWLEDGE THAT HE IS PFONE TO TFANSFEF HIS AFFECTION FFOM THE AFT TO THE DETAIL AND PFOCESSES OF THE AFT, SEMETIMES DEING ER PROISING EOD WERK ECCUSE IT MOY ILLUSTRATE & RULE OF EM-

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Switch

SWITCH

HEAVY 16/19 pt

BLOCKED 16/19 pt

hơndgloves

CANDY 45 pt TRACKING 60

SUITCH CANDY CHUBBY

CHUBBY + CANDY 75/74 pt

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CHUBBY 32/36 pt

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CANDY 32/36 pt

AND KNOWS NOTHING ABOUT IT. IN THE

CHUBBY + CANDY 8,5/12 pt ALL CAPS THE AMATEUR AND PRINTING: FOR THE **AMATEUR AND FOR THE ARTIST ALIKE** THERE ARE THREE STAGES IN THE STUDY OF AN ART. IN THE FIRST HE LOVES IT

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CHUBBY + CANDY 8,5/12 pt

processes of the art. Sometimes doing of praising bad work because it may illustrate a rule or employ a device about which he knows. It is in this second stage that all really BAD APT IN PRODUCED, IN PAINTING, ACTing, Building, and Whatever Else. in this stage also the aptist likes to Pretend that his art is mystery. Not to be approached, still less shared,

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IN THIS SECOND STORE THAT ALL REALLY

Device dedut which he knows. It is

The amateur and printing: For the Amateur and for the artist alike there are three stages in the study of an art. In the first he loves it and knows nothing about it. In The second he is learning. And is 50 full of the consciousness (perhaps also of the Pride) of his growing knowledge that he is prone to transfer his affection from The art to the detail and processes of the aft. Sometimes dding or praising ead work Because it may illustrate a rule of PM-

THE AMATEUP AND PPINTING: FOP THE AMATEUP AND FOR THE ARTIST ALIKE THERE ARE THREE STAGES IN THE STUDY OF AN APT. IN THE FIPST HE LOVES IT AND KNOWS NOTHING ABOUT IT. IN THE SECOND HE IS LEAFNING, AND IS SO FULL OF THE CONSCIOUSNESS [PEPHAPS ALSO OF THE Pride] of his growing knowledge that he IS PRONE TO TRANSFER HIS AFFECTION FROM THE APT TO THE DETAIL AND PPOCESSES OF THE AFT. SOMETIMES DOING OR PROISING BOD WORK Because IT MAY ILLUSTRATE A RULE OF EM-

Switch

<u>SWITCH</u>

CHUBBY 16/19 pt

CANDY 16/19 pt

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ULTRALIGHT + HAIRPIN 75/74 pt

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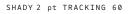
ULTRALIGHT 32/36 pt

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HAIRPIN 32/36 pt

<u> switch</u>

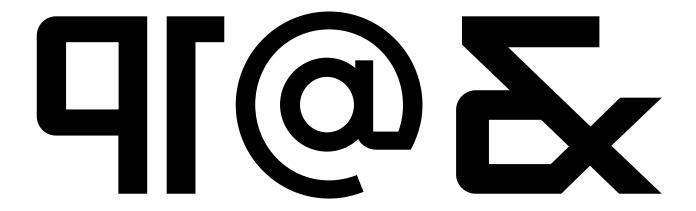








SWITCH CHARACTERS	
Uppercase	abcdefghijklmndpqrstuvwxyz
Lowercase	ABCDEFGHIJKLMNOPQFSTUVWXYZ
Numerals, Fractions	1234567890 123 1/41/23/4
Ligatures	FIFL
Punctuation, Accents	&@#'"§¶!?ċi%‰*†‡®⊡™º□^° /()\[・]{:}¦,.;:,""''≪≫<>
Accented Characters	áàâäãåœçéèêëíÌÎÏĬŁÑÓÒÒÖÖØœ ŠÚÙÛÜŸŸŽÐÞ ÁÀÂÄÃÅæçéèêëÍÌÎÏIĿÑÓÒÔÖŐØœ ŠÚÙÛÜŸŶŽðÞ
Currency Symbols	€\$£¥¢f€
Mathematical Symbols	=+-÷<>±≈≠≤≥¬~µ



STYLES INCLUDED	Switch Plain
	Switch Medium
	Switch Bold
	Switch Black
	Switch Heavy
	Switch Blocked
	Switch Chubby
	Switch Candy
	Switch Hairpin
	Switch Ultralight
	Switch Shady 1
	Switch Shady 1
CHARACTER SET	Standard Character Set providing coverage for Western European languages
FILE FORMAT	Desktop: Mac PostScript Type 1
CHARACTERS	230 characters per weight
RELEASE YEAR	2002
LANGUAGE SUPPORT	Albanian, Basque, Cornish, Dutch, Danish, English, Faroese, Filipino, Finnish, French, Frisian West, Galician, German, Icelandic, Indonesian, Interlingua, Irish, Italian, Kinyarwanda, Malay, Manx, Norwegian (Bokmål and Nynorsk), Oromo, Portuguese, Somali, Sotho (Northern and Southern) Spanish, Swahili, Swedish, Tsonga, Xhosa, Zulu
AVAILABLE VIA	www.typecuts.com
DESIGNER	Andrea Tinnes
<u>CONTACT</u>	Andrea Tinnes, typecuts
	Schliemannstraße 6, c/o Das Deck,
	10437 Berlin
	Germany
ABOUT TYPECUTS	typecuts is an independent font and graphic label, dedicated to create and produce
	original contemporary fonts for retail and custom use.
	typecuts was founded in 2004 by Andrea Tinnes to publish and promote her own fonts which are available from the typecuts' website as well as from primetype.
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