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In 1953, Klingspor reintroduced Stempel's late-1920s revision, formerly known as 'Reform-Grotesk B', under the new name 'Information'. This post-war relaunch represented an effort to reestablish the sanserif family within a changing market. However, 'Information' entered a transformed typographic landscape, where it had to compete with emerging designs such as 'Univers' and 'Helvetica'.

Having lost a portion of the original matrices during the war, Klingspor chose to expand the surviving styles by incorporating F. K. Sallwey's 'Information, breitfett' in 1956 – a heavy display cut that foreshadowed certain formal characteristics of Excoffon's 'Antique Olive Nord' (1958). As demand for manual typesetting declined, support for 'Information' waned.

From the late 1960s, Stempel's type specimens reflected a shift in promoting 'Information'. Many styles were quietly withdrawn, and only the bold display cuts – 'engfett', 'schmalfett', and 'breitfett' – were adapted for phototypesetting. Given the success of more versatile families, transitioning the entire family to emerging technology became increasingly difficult to justify. With only fragments of 'Information' ever adapted for digital formats, the typeface eventually disappeared completely. 'Information FSL' represents for the first time a faithful digital restoration of the original styles, including their italics. Further additions are already in development, including Sallwey's infamous 'Information, breitfett'. For Stempel's original design, see 'Reform-Grotesk FSL', which has been released in parallel.

- 1 Hansaplatz, view through the "Interbau" outdoor sculpture by Hans Uhlmann to the "Punkthaus" by Luciano Baldessari, Gerhard Kunze, 1958
https://commons.wikimedia.org/wiki/File:Hansaviertel_Hansaplatz_1958.jpg
- 2 Photograph of newsreel cameras, teleprompters, and other equipment set up in the Oval Office for President Truman's address to the nation on international arms reduction, Abbie Rowe, 7 November 1951
https://commons.wikimedia.org/wiki/File:Photograph_of_newsreel_cameras,_teleprompters,_and_other_equipment_set_up_in_the_Oval_Office_for_President_Truman%27s..._-_NARA_-_200354.jpg
- 3 Matti Jämsä is diving for the Apu-magazine, U. A. Saarinen, 1954
[https://commons.wikimedia.org/wiki/File:Matti_Jämsä_is_diving_1954_\(JOKAUAS2_3319-3\).tif](https://commons.wikimedia.org/wiki/File:Matti_Jämsä_is_diving_1954_(JOKAUAS2_3319-3).tif) (CC BY 4.0)
- 4 Nybroplan in Stockholm, Gustaf W. Cronquist, 1953
https://commons.wikimedia.org/wiki/File:Cronquist_1953.jpg

Thin

Thin Italic

Regular

Regular Italic

SemiBold

SemiBold Italic

Bold

Bold Italic

Designer
Schriftgießerei D. Stempel A.G. (c. 1929–32),
Klingspor (c. 1953–56), Pierre Pané-Farré (2015–2024)

Font Formats
OTF, TTF, WOFF 2

Encoding
Latin Extended

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Thin/Thin Italic, 66 pt

SPECTATEUR

La Graphique

Die Fälschung

SemiBold/SemiBold Italic, 66 pt

MECÁNICA

Reprodukcje

Filmoperator

Regular/Regular Italic, 66 pt

LA THÉORIE

Jäljitettävyyys

L'œuvre d'art:

Bold/Bold Italic, 66 pt

SKULPTUR

Obligations

The social,

Thin/Thin Italic, 40 pt

DE BOEKDRUKKUNST
Schein ihrer Autonomie
Les premières œuvres
Dokud kapitál filmových
Context bij de Grieken

Regular/Regular Italic, 40 pt

ON EVERYDAY LIFE
La Genèse de Vienne,
Reproducción plástica,
Người chỉnh sửa sáng
With Atget photograph

SemiBold/SemiBold Italic, 40 pt

THE ADJUSTMENT
Early photographs in
Die Graphik wurde
Reproducción técnica
Filmy mogą również

Bold/Bold Italic, 40 pt

A LOGICAL RESULT
Das Publikum fühlt
Negative theologie
Với kỹ thuật khắc
Abbild im Spiegel

Thin/Thin Italic, 24 pt

DAS KUNSTWERK IST grundsätzlich immer reproduzierbar gewesen. Was Menschen gemacht hatten, das konnte immer von Menschen nachgemacht werden. Solche Nachbildung wurde auch *ausgeübt von Schülern zur Übung in der Kunst, von Meistern zur Verbreitung der Werke, endlich von gewinnlüsternen*

Regular/Regular Italic, 24 pt

IT IS INHERENT IN THE technique of the film as well as that of sports that everybody who witnesses its accomplishments is somewhat of an expert. This is obvious to anyone listening *to a group of newspaper boys leaning on their bicycles and discussing the outcome of a bicycle race. It is not for*

SemiBold/SemiBold Italic, 24 pt

L'ORIGINAL, EN REGARD de la reproduction manuelle, dont il faisait aisément apparaître le produit comme faux, conservait toute son autorité; or, cette situation privilégiée change en regard de la reproduction mécanisée. Les composantes de l'authenticité se refusent à toute re-

Bold/Bold Italic, 24 pt

GEEN MOMENT HEEFT zijn oog een scène begrepen of deze is al veranderd. Het kan niet worden gestopt. Duhamel, die de film verafschuwt en niets weet van de betekenis ervan, hoewel hij iets van de structuur ervan weet, merkt deze omstand als

Thin/Thin Italic, 16 pt

JEŠTĚ VÍCE ODHALUJÍCÍ JE SROVNÁNÍ těchto okolností, které se tolik liší od těch v divadle, se situací v malířství. Zde se klade otázka: Jak se kameraman srovnává s malířem? Abychom na tuto otázku odpověděli, uchýlíme se k analogii se chirurgickou operací. Chirurg představuje polaritu kouzelníka. Kouzelník uzdravuje nemocného tím, že mu položí ruce na tělo; *chirurg však zasahuje do těla pacienta. Kouzelník udržuje přirozený odstup mezi sebou a pacientem; i když jej velmi mírně zkracuje položením ruky, svou autoritou jej velmi zvětšuje. Chirurg dělá přesný opak; podstatně zkracuje vzdálenost mezi sebou a pacientem tím, že proniká do jeho*

Regular/Regular Italic, 16 pt

QUESTE NUOVE CIRCOSTANZE POSSONO lasciare intatto il contenuto di un'opera d'arte – resta il fatto che deprezzano il suo hic et nunc. Se è vero che ciò non vale esclusivamente per l'opera d'arte, ma anche per un paesaggio che un film srotola davanti allo spettatore, questo processo raggiunge l'oggetto d'arte – in questo *molto più vulnerabile rispetto all'oggetto naturale – nel suo stesso cuore: la sua autenticità. L'autenticità di una cosa integra tutto ciò che essa comporta di trasmissibile dalla sua origine, dalla sua durata materiale come dal suo testimone storico. Questo testimone, che si basa sulla*

SemiBold/SemiBold Italic, 16 pt

NEVER FOR A MOMENT DOES the screen actor cease to be conscious of this fact. While facing the camera he knows that ultimately he will face the cease to be conscious of this fact. While facing the camera he knows that ultimately he will face the public, the consumers who constitute the market. This market, where he offers not only his labor but also his whole self, his heart and soul, is beyond his reach. public, the consumers who constitute the market. This market, where he offers not only his labor but also his whole self, his heart and soul, is beyond his reach.

Bold/Bold Italic, 16 pt

MIT DER LITHOGRAPHIE ERREICHT die Reproduktionstechnik eine grundsätzlich neue Stufe. Das sehr viel bündigere Verfahren, das die Auftragung der Zeichnung auf einen Stein von ihrer Kerbung in einen Holzblock oder ihrer Ätzung in eine Kupferplatte unterscheidet, gab der Graphik zum ersten Mal die Möglichkeit, ihre Erzeugnisse nicht allein massenweise, sondern in täglich neuen Gestaltungen auf den Markt zu bringen. Die Graphik wurde durch die Lithographie befähigt, den Alltag illustrativ zu begleiten. Sie

Thin/Thin Italic, 14 pt

An einem Sommernachmittag ruhend einem Gebirgszug am Horizont oder einem Zweig folgen, der seinen Schatten auf den Ruhenden wirft – das heißt die Aura dieser Berge, dieses Zweiges atmen. An der Hand dieser Beschreibung ist es ein Leichtes, die gesellschaftliche Bedingtheit des gegenwärtigen Verfalls der Aura einzusehen. Er beruht auf zwei Umständen, die beide mit der zunehmenden Bedeutung der Massen *im heutigen Leben zusammenhängen. Nämlich: Die Dinge sich räumlich und menschlich »näherzubringen« ist ein genau so leidenschaftliches Anliegen der gegenwärtigen Massen wie es ihre Tendenz einer Überwindung des Einmaligen jeder Gegebenheit durch die Aufnahme von deren Reproduktion ist. Tagtäglich macht sich unabweisbarer das Bedürfnis geltend,*

Regular/Regular Italic, 14 pt

From an alluring appearance or persuasive structure of sound the work of art of the Dadaists became an instrument of ballistics. It hit the spectator like a bullet, it happened to him, thus acquiring a tactile quality. It promoted a demand for the film, the distracting element of which is also primarily tactile, being based on changes of place and focus which periodically assail the spectator. Let us compare the screen on which a film unfolds with the canvas of a painting. The painting invites the spectator to contemplation; before it the spectator can abandon himself to his associations. Before the movie frame he cannot do so. No sooner has his eye grasped a scene than it is already changed. It cannot be arrested. Duhamel, who detests the film and knows nothing

Thin/Thin Italic, 10 pt

Il serait possible de représenter l'histoire de l'art comme l'opposition de deux pôles de l'oeuvre d'art même, et de retracer la courbe de son évolution en suivant les déplacements du centre de gravité d'un pôle à l'autre. Ces deux pôles sont sa valeur rituelle et sa valeur d'exposition. La production artistique commence par des images au service de la magie. Leur importance tient au fait même d'exister, non au fait d'être vues. L'élan que l'homme de l'âge de la pierre dessine sur les murs de sa grotte est un instrument de magie, qu'il n'expose que par hasard à la vue d'autrui ; l'important serait tout au plus que les esprits voient cette image. La valeur rituelle exige presque que *l'oeuvre d'art demeure cachée: certaines statues de dieux ne sont accessibles qu'au prêtre, certaines images de la Vierge restent voilées durant presque toute l'année, certaines sculptures des cathédrales gothiques sont invisibles au spectateur au niveau du sol. Avec l'émancipation des différents procédés d'art au sein du rituel se multiplient pour l'oeuvre d'art les occasions de s'exposer.*

Regular/Regular Italic, 10 pt

Die Umstände, in die das Produkt der technischen Reproduktion des Kunstwerks gebracht werden kann, mögen im übrigen den Bestand des Kunstwerks unangetastet lassen – sie entwerfen auf alle Fälle sein Hier und Jetzt. Wenn das auch keineswegs vom Kunstwerk allein gilt sondern entsprechend z. B. von einer Landschaft, die im Film am Beschauer vorbeizieht, so wird durch diesen Vorgang am Gegenstande der Kunst ein empfindlichster Kern berührt, den so verletzbar kein natürlicher hat. Das ist seine Echtheit. Die Echtheit einer Sache ist der Inbegriff alles von Ursprung her an ihr Tradierbaren, von ihrer materiellen Dauer bis zu ihrer geschichtlichen Zeugenschaft. Da die letztere auf der ersteren fundiert ist, so gerät in der Reproduktion, wo die erstere sich dem Menschen entzogen hat, auch die letztere: die geschichtliche Zeugenschaft der Sache ins Wanken. Freilich nur diese; was aber dergestalt ins Wanken gerät, das ist die Autorität der Sache. Man kann, was hier ausfällt, im Begriff der Aura zusammenfassen und sagen: was

Thin/Thin Italic, 8 pt

This manifesto has the virtue of clarity. Its formulations deserve to be accepted by dialecticians. To the latter, the aesthetics of today's war appears as follows: If the natural utilization of productive forces is impeded by the property system, the increase in technical devices, in speed, and in the sources of energy will press for an unnatural utilization, and this is found in war. The destructiveness of war furnishes proof that society has not been mature enough to incorporate technology as its organ, that technology has not been sufficiently developed to cope with the elemental forces of society. The horrible features of imperialistic warfare are attributable to the discrepancy between the tremendous means of production and their inadequate utilization in the process of production – in other words, to unemployment and the lack of markets. *Imperialistic war is a rebellion of technology which collects, in the form of "human material," the claims to which society has denied its natural material. Instead of draining rivers, society directs a human stream into a bed of trenches; instead of dropping seeds from airplanes, it*

Regular/Regular Italic, 8 pt

À de grands intervalles dans l'histoire, se transforme en même temps que leur mode d'existence le mode de perception des sociétés humaines. La façon dont le mode de perception s'élabore (le médium dans lequel elle s'accomplit) n'est pas seulement déterminée par la nature humaine, mais par les circonstances historiques. L'époque de l'invasion des Barbares, durant laquelle naquirent l'industrie artistique du Bas-Empire et la Genèse de Vienne, ne connaissait pas seulement un art autre que celui de l'Antiquité, mais aussi une perception autre. Les savants de l'École viennoise, Riegl et Wickhoff, qui réhabilitèrent cet art longtemps déconsidéré sous l'influence des théories classicistes, ont les premiers eu l'idée d'en tirer des conclusions quant au mode de perception particulier à l'époque où cet art était en honneur. Quelle qu'ait été la portée de leur pénétration, elle se trouvait limitée par le fait que ces savants se contentaient de relever les caractéristiques formelles de ce mode de perception. Ils n'ont pas essayé – et peut-être ne pouvaient espérer – de

SemiBold/SemiBold Italic, 14 pt

The mass is a matrix from which all traditional behavior toward works of art issues today in a new form. Quantity has been transmuted into quality. The greatly increased mass of participants has produced a change in the mode of participation. The fact that the new mode of participation first appeared in a disreputable form must not confuse the spectator. Yet *some people have launched spirited attacks against precisely this superficial aspect. Among these, Duhamel has expressed himself in the most radical manner. What he objects to most is the kind of participation which the movie elicits from the masses. Duhamel calls the movie “a pastime for helots, a diversion for uneducated, wretched,*

Bold/Bold Italic, 14 pt

Von der photographischen Platte z. B. ist eine Vielheit von Abzügen möglich; die Frage nach dem echten Abzug hat keinen Sinn. In dem Augenblick aber, da der Maßstab der Echtheit an der Kunstproduktion versagt, hat sich auch die gesamte soziale Funktion der Kunst umgewälzt. An die Stelle ihrer Fundierung aufs Ritual tritt ihre Fundierung auf eine *andere Praxis: nämlich ihre Fundierung auf Politik. Die Rezeption von Kunstwerken erfolgt mit verschiedenen Akzenten, unter denen sich zwei polare herausheben. Der eine dieser Akzente liegt auf dem Kultwert, der andere auf dem Ausstellungswert des Kunstwerkes.*

SemiBold/SemiBold Italic, 10 pt

La xilografía hizo que por primera vez se reprodujese técnicamente el dibujo, mucho tiempo antes de que por medio de la im-prensa se hiciese lo mismo con la escritura. Son conocidas las modificaciones enormes que en la literatura provocó la imprenta, esto es, la reproductibilidad técnica de la escritura. Pero a pesar de su importancia, no representan más que un caso especial del fenómeno que aquí consideramos a escala de historia universal. En el curso de la Edad Media se añaden a la xilografía el grabado en cobre y el aguafuerte, así como la litografía a comienzos del siglo *diecinueve. Con la litografía, la técnica de la reproducción alcanza un grado fundamentalmente nuevo. El procedimiento, mucho más preciso, que distingue la transposición del dibujo sobre una piedra de su incisión en taco de madera o de su grabado al aguafuerte en una plancha de cobre, dio por primera vez al arte gráfico no sólo la posibilidad de poner*

Bold/Bold Italic, 10 pt

One of the foremost tasks of art has always been the creation of a demand which could be fully satisfied only later. The history of every art form shows critical epochs in which a certain art form aspires to effects which could be fully obtained only with a changed technical standard, that is to say, in a new art form. The extravagances and crudities of art which thus appear, particularly in the so-called decadent epochs, actually arise from the nucleus of its richest historical energies. In recent years, such barbarisms were abundant in Dadaism. It is only now that its impulse *becomes discernible: Dadaism attempted to create by pictorial – and literary – means the effects which the public today seeks in the film. Every fundamentally new, pioneering creation of demands will carry beyond its goal. Dadaism did so to the extent that it sacrificed the market*

SemiBold/SemiBold Italic, 8 pt

The characteristics of the film lie not only in the manner in which man presents himself to mechanical equipment but also in the manner in which, by means of this apparatus, man can represent his environment. A glance at occupational psychology illustrates the testing capacity of the equipment. Psychoanalysis illustrates it in a different perspective. The film has enriched our field of perception with methods which can be illustrated by those of Freudian theory. Fifty years ago, a slip of the tongue passed more or less unnoticed. Only exceptionally may such a slip have revealed dimensions of depth in a conversation which had seemed to be taking its course on the surface. *Since the Psychopathology of Everyday Life things have changed. This book isolated and made analyzable things which had heretofore floated along unnoticed in the broad stream of perception. For the entire spectrum of optical, and now also acoustical, perception the film*

Bold/Bold Italic, 8 pt

La technique de reproduction – telle pourrait être la formule générale – détache la chose reproduite du domaine de la tradition. En multipliant sa reproduction, elle met à la place de son unique existence son existence en série et, en permettant à la reproduction de s’offrir en n’importe quelle situation au spectateur ou à l’auditeur, elle actualise la chose reproduite. Ces deux procès mènent à un puissant bouleversement de la chose transmise, bouleversement de la tradition qui n’est que le revers de la crise et du renouvellement actuel de l’humanité. Ces deux procès sont en étroit rapport avec les mouvements de masse contemporains. *Leur agent le plus puissant est le film. Sa signification sociale, même considérée dans sa fonction la plus positive, ne se conçoit pas sans cette fonction destructive, cathartique : la liquidation de la valeur traditionnelle de l’héritage*

Character Set

Lowercase

abcdefghijklmnopqrstuvwxyz

Uppercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Standard Punctuation

,.::;--—_!?!;:…·*†‡@&/\|:()[]{}°|" ,,, ““ ”” “” ‹‹››

Case-Sensitive Punctuation

--—()[]{}‹‹››

Symbols

§¶©®™ªºℓe

Ligatures

fi fl ff ft ffi ffl

Proportional Lining Figures (default)

0123456789 \$¢€£¥ƒα ßÇ£ƒƆKŁNƆR€ƒTƆđħ

Tabular Lining Figures

0123456789 \$¢€£¥ƒα ßÇ£ƒƆKŁNƆR€ƒTƆđħ

Numerators/Denominators & Superscript/Subscript

0123456789^H0123456789 0123456789^H0123456789

Character Set

Mathematical Symbols

+ - × ÷ = < > ± ≤ ≥ ≠ ¬ ^ ~ ≈ ∞ # √ ◊ Δ Ω Σ ∂ ∫ Π π μ

Prebuilt Fractions

1/2 0/3 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/7 1/8 3/8 5/8 7/8 1/9 1/10 1/∞ 0/∞

Circled Figures

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳

Arrows & Geometric Shapes

← ↖ ↑ ↗ → ↘ ↓ ↙ ◀ ▶ ▼ ▲ 【】

Roman Numerals

I II III IV V VI VII VIII IX X XI XII L C D M

Small Roman Numerals

i ii iii iv v vi vii viii ix x xi xii l c d m

Historical Forms

ſ

Stylistic Set 01 (Short descenders)

g j p q y ġ g̈ g̉ g̊ g̋ j̇ j̈ j̉ j̊ j̋ ṅ n̈ n̉ n̊ n̋ ṗ p̈ p̉ p̊ p̋ ẏ ÿ ỷ ẙ y̋ ẏ ẘ ẙ ẑ Ẓ Ẕ ẖ ẘ ẙ ẑ

Stylistic Set 02 (Schoolbook a)

a à á â ã ä å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö × ø ù ú û ü ý þ ß

Character Set

Stylistic Set 03
(Alternate dieresis accent)

Ä Ö Ü

Stylistic Set 04
(Alternate Original Dagger, Asterisk)

† * *

Stylistic Set 05
(Alternate Dollar, Sterling)

\$ £

Stylistic Set 06
(Alternate Cedilla)

ç ş ț Ç Ș Ț

Stylistic Set 07
(Alternate Ogonek)

ą ę ı ą

Stylistic Set 10
(Figures UC Height)

01234 H 56789 01234 H 56789

Stylistic Set 11 / Regular & Italic only
(Alternate J)

J J J

Stylistic Set 12 / Bold only
(Alternate hyphen)

-

Stylistic Set 13 / Bold Italic only
(Alternate U dieresis)

Ü

OpenType Features

Capital Spacing	HOLLYWOOD	HOLLYWOOD	Globally adjusts inter-glyph spacing for all-capital text
Case-Sensitive Punctuation	»¿Te gusta el verano?«	»¿TE GUSTA EL VERANO?«	Shifts various punctuations to work better in an all-capital sequence
Ligatures	Affekt	Affekt	Replaces a sequence of glyphs with a typographically preferred single glyph
Tabular Figures	1928–1987	1928–1987	Replaces proportional figure glyphs with tabular figure glyphs
Numerators & Denominators	12345 H 67890	12345 H ₆₇₈₉₀	Replaces selected figures with numerator/denominator figures
Superscript & Subscript	12345 H 67890	12345 H ⁶⁷⁸⁹⁰	Replaces selected figures with superior/subscript figures
Scientific Inferiors	CH ₂ O Al ₂ O ₁₂ S ₃	CH ₂ O Al ₂ O ₁₂ S ₃	Replaces selected figures with inferior figures
Prebuilt Fractions	8 1/2 13/4 6 5/6 2 7/8	8½ 1¾ 6⅝ 2⅞	Replaces figures sperated by a slash with prebuilt fractions
Ordinals	2 ^a 2 ^o	2 ^a 2 ^o	Replaces specific alphabetic glyphs with corresponding ordinal forms
Localized Forms	Literatură științifică	Literatură științifică	Replaces specific glyphs with corresponding localized forms
Historical forms	Kreisstadt	Kreisftadt	Replaces specific glyphs with corresponding historical forms
Stylistic Set 01 (Short descenders)	Applying psychological inquiry	Applying psychological inquiry	Replaces specific glyphs with alternate stylistic forms from SS01
Stylistic Set 02 (Schoolbook a)	Saarland	Saarland	Replaces specific glyphs with alternate stylistic forms from SS02
Stylistic Set 03 (Alternate dieresis accent)	VORÜBUNG ÄRA BÖRSE	VORÜBUNG ÄRA BÖRSE	Replaces specific glyphs with alternate stylistic forms from SS03
Stylistic Set 04 (Alternate Original Dagger, Asterisk)	*1904 †1987	*1904 †1987	Replaces specific glyphs with alternate stylistic forms from SS04
Stylistic Set 05 (Alternate Dollar, Sterling)	\$5.99 £10.50	\$5.99 £10.50	Replaces specific glyphs with alternate stylistic forms from SS05
Stylistic Set 06 (Alternate Cedilla)	Français	Français	Replaces specific glyphs with alternate stylistic forms from SS06
Stylistic Set 07 (Alternate Ogonek)	Zęby mądrości	Zęby mądrości	Replaces specific glyphs with alternate stylistic forms from SS07

OpenType Features

Stylistic Set 10
(Figures UC Height)

HAAS 1954 HAAS

HAAS 1954 HAAS

Replaces specific glyphs with alternate stylistic forms from SS10

Stylistic Set 11 / Regular & Italic only
(Alternate J)

JANUARY *JANUARY*

JANUARY *JANUARY*

Replaces specific glyphs with alternate stylistic forms from SS11

Stylistic Set 12 / Bold only
(Alternate hyphen)

Part-time

Part-time

Replaces specific glyphs with alternate stylistic forms from SS12

Stylistic Set 13 / Bold Italic only
(Alternate U dieresis)

ÜBUNG

ÜBUNG

Replaces specific glyphs with alternate stylistic forms from SS13



1



2



3

Issued as part of the short-lived 'Reform-Grotesk B' series, 'Breite halbfette Reform-Grotesk B I' represents Stempel's late-1920s revision of one of the earliest 'Reform-Grotesk' family members. This style adopted a Roman numeral suffix 'I' to resolve a naming conflict dating back to 1918, resulting from the introduction of a wider variant, in accordance with then contemporary typographic naming conventions. The formal revision of 'Breite halbfette Reform-Grotesk B I' reflected the era's growing preference for simplified yet strong typographic forms. Key glyphs in both uppercase and lowercase letters, along with select numerals, were sharply redefined to align with the emerging avant-garde visual language. However, the outbreak of World War II abruptly halted further development, leaving the typeface's potential unrealized and its future uncertain.

When the late-1920s revision resurfaced in 1953 under the new name 'Information', 'Breite halbfette Reform-Grotesk B I' was removed from distribution. While this effectively resolved the issue of confusing duplicate naming, it also marked the quiet disappearance of a distinct, sober, and thoughtfully revised design from circulation.

'Information SemiExtended Medium FSL' makes this typeface available again for the first time through a forensic digital reconstruction based on original manufacturing templates. A previously unreleased alternate "e", planned but never issued, resurfaced from these surviving engraving templates and is now included in the stylistic sets.

- 1 President Herbert Hoover lights the U.S. National Christmas Tree on December 24, 1929. Mrs. Lou Henry Hoover and members of the Cabinet and other high officials of the government look on. Harris & Ewing, 24 December 1929
https://commons.wikimedia.org/wiki/File:President_Hoover_lights_1929_National_Christmas_Tree.jpg
- 2 Apartment house "Stern" in Junckerstraße 7/9. Neuruppin, Brandenburg from 1931, designed and built by Architect Heinrich Westphal. n/a, 1931
https://de.m.wikipedia.org/wiki/Datei:Neuruppin,_Mehrfamilien-Haus_Stern_von_1931.jpg (CC BY 3.0)
- 3 Steamship Orion grounded outside Helsinki 28.12.1931, Hugo Sundström, 1931
[https://commons.wikimedia.org/wiki/File:The_accident_of_s_s_Orion_1931_\(6228;_JOKAHL3B_B17-4\).tif](https://commons.wikimedia.org/wiki/File:The_accident_of_s_s_Orion_1931_(6228;_JOKAHL3B_B17-4).tif) (CC BY 4.0)

(Breite halbfette Reform-Grotesk B I)

Information SmExt Medium

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Schriftgießerei D. Stempel A.G. (c. 1929–32),
Pierre Pané-Farré (2015–2024)

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SemiExtended Medium, 108 pt

FORMALE CHE
Optiske midler

Stylistic Set 01 + 02 + 15 (Short descenders, Schoolbook a, Alternate R), 108 pt

REDAKTØREN
La Fotografía

SemiExtended Medium, 76 pt

OPTICAL
Måleri
Sammlung

Stylistic Set 01 + 02 + 14 + 15 + 19 (Short descenders, Schoolbook a, Alt. G, Alt. R, Alt. e), 76 pt

L'AURA
Redaktøren
El público

SemiExtended Medium, 40 pt

FROM THE ARCHIVE
Man-made artifacts
Travailleurs Européen
Dell'opera d'arte
Một cánh đồng hoa nở

Stylistic Set 01 + 02 + 14 + 15 + 19 (Short descenders, Schoolbook a, Alt. G, Alt. R, Alt. e), 40 pt

DIE PHOTOGRAPHIE
Gás e eletricidade
Reprodução técnica
Taktile Qualität
Aparência no espelho

SemiExtended Medium, 24 pt

DEM GEGENÜBER IST DIE TECHNISCHE Reproduktion des Kunstwerkes etwas Neues, das sich in der Geschichte intermittierend, in weit auseinanderliegenden Schüben, aber mit wachsender Intensität durchsetzt. Die Griechen kannten nur zwei Verfahren technischer Re-

Stylistic Set 02 + 14 + 15 + 19 (Schoolbook a, Alt. G, Alt. R, Alt. e), 24 pt

THE DISTRACTED PERSON, TOO, can form habits. More, the ability to master certain tasks in a state of distraction proves that their solution has become a matter of habit. Distraction as provided by art presents a covert control of the extent to which new tasks have become soluble by

SemiExtended Medium, 16 pt

EINE FILM- UND BESONDERS EINE TONFILMAufnahme bietet einen Anblick, wie er vorher nie und nirgends denkbar gewesen ist. Sie stellt einen Vorgang dar, dem kein einziger Standpunkt mehr zuzuordnen ist, von dem aus die zu dem Spielvorgang als solchen nicht zugehörige Aufnahmeapparatur, die Beleuchtungsmaschinerie, der Assistentenstab usw. nicht in das Blickfeld des Beschauers fiel. Dieser Umstand, er mehr als jeder andere, macht die etwa bestehenden Ähnlichkeiten zwischen einer Szene im Filmatelier und auf der Bühne zu oberflächlichen und belanglosen. Das

Stylistic Set 02 + 14 + 15 + 19 (Schoolbook a, Alt. G, Alt. R, Alt. e), 16 pt

EVERY FUNDAMENTALLY NEW, PIONEERING creation of demands will carry beyond its goal. Dadaism did so to the extent that it sacrificed the market values which are so characteristic of the film in favor of higher ambitions – though of course it was not conscious of such intentions as here described. The Dadaists attached much less importance to the sales value of their work than to its uselessness for contemplative immersion. The studied degradation of their material was not the least of their means to achieve this uselessness. Their poems are “word salads” containing

SemiExtended Medium, 14 pt

Magician and surgeon compare to painter and cameraman. The painter maintains in his work a natural distance from reality, the cameraman penetrates deeply into its web. There is a tremendous difference between the pictures they obtain. That of the painter is a total one, that of the cameraman consists of multiple fragments which are assembled under a new law. Thus, for contemporary man the representation of reality by the film is incomparably more significant than that of the painter, since it offers, precisely because of the thoroughgoing permeation of reality with mechanical equipment, an aspect of reality which is free of all equipment. And that is what one is entitled to ask from a work of art.

Stylistic Set 02 + 14 + 15 + 19 (Schoolbook a, Alt. G, Alt. R, Alt. e), 14 pt

At følge en bjergkæde i horisonten eller en gren, der kaster sin skygge over den hvilende person en sommer eftermiddag – det vil sige at indånde auraen fra disse bjerge, denne gren. På baggrund af denne beskrivelse er det let at forstå de sociale betingelser for den nuværende forfald af auraen. Den hviler på to omstændigheder, som begge er forbundet med massernes stigende betydning i det moderne liv. Nemlig: At bringe tingene ”tættere på” rumligt og menneskeligt er en lige så lidenskabelig bestræbelse for nutidens masser, som deres tendens til at overvinde det unikke i enhver realitet ved at optage dens reproduktion. Dag for dag bliver trangen til at få fat i en genstand på nært hold gennem

SemiExtended Medium, 10 pt

Innerhalb großer geschichtlicher Zeiträume verändert sich mit der gesamten Daseinsweise der menschlichen Kollektiva auch die Art und Weise ihrer Sinneswahrnehmung. Die Art und Weise, in der die menschliche Sinneswahrnehmung sich organisiert – das Medium, in dem sie erfolgt – ist nicht nur natürlich sondern auch geschichtlich bedingt. Die Zeit der Völkerwanderung, in der die spätrömische Kunstindustrie und die Wiener Genesis entstanden, hatte nicht nur eine andere Kunst als die Antike sondern auch eine andere Wahrnehmung. Die Gelehrten der Wiener Schule, Riegl und Wickhoff, die sich gegen das Gewicht der klassischen Überlieferung stemmten, unter dem jene Kunst begraben gelegen hatte, sind als erste auf den Gedanken gekommen, aus ihr Schlüsse auf die Organisation der Wahrnehmung in der Zeit zu tun, in der sie in Geltung stand. So weittragend ihre Erkenntnisse waren, so hatten sie ihre Grenze darin, daß sich diese Forscher begnügten, die formale Signatur

Stylistic Set 02 + 14 + 15 + 19 (Schoolbook a, Alt. G, Alt. R, Alt. e), 10 pt

Umělecká tvorba začíná útvary, které slouží kultu. U těchto útvarů je, jak lze předpokládat, důležitější, že existují, než že jsou viděny. Lovná zvěř, kterou člověk doby kamenné zobrazuje na stěnách své jeskyně, je magickým nástrojem. Ačkoli ji vystavuje svým druhům, je určena především duchům. Kultovní hodnota jako taková dnes téměř přímo vybízí k tomu, aby bylo umělecké dílo uchovááno v tajnosti: určité sochy bohů jsou přístupné pouze knězi v cella, určité obrazy Madony zůstávají zahaleny téměř po celý rok, určité sochy na středověkých dómech nejsou viditelné pro diváka stojícího na zemi. S emancipací jednotlivých uměleckých oborů z lůna rituálu rostou příležitosti k vystavení jejich děl. Možnost vystavení portrétní busty, která může být přemístována z místa na místo, je větší než u sochy boha, která má své pevné místo v chrámu. Možnost vystavení deskového obrazu je větší než u mozaiky nebo fresky, které mu předcházely. A i když možnost vystavení mše možná

SemiExtended Medium, 8 pt

Durant des siècles, les conditions déterminantes de la vie littéraire affrontaient un petit nombre d'écrivains à des milliers de lecteurs. La fin du siècle dernier vit se produire un changement. Avec l'extension croissante de la presse, qui ne cessait de mettre de nouveaux organes politiques, religieux, scientifiques, professionnels et locaux à la disposition des lecteurs, un nombre toujours plus grand de ceux-ci se trouvèrent engagés occasionnellement dans la littérature. Cela débuta avec les boîtes aux lettres que la presse quotidienne ouvrit à ses lecteurs – si bien que, de nos jours, il n'y a guère de travailleur européen qui ne se trouve à même de publier quelque part ses observations personnelles sur le travail sous forme de reportage ou n'importe quoi de cet ordre. La différence entre auteur et public tend ainsi à perdre son caractère fondamental. Elle n'est plus que fonctionnelle, elle peut varier d'un cas à l'autre. Le lecteur est à tout moment prêt à passer écrivain. En qualité de

Stylistic Set (Schoolbook a, Alt. G, Alt. R, Alt. e), 8 pt

Geniş tarihî dönemler içinde, insan kolektiflerinin tüm varoluş biçimiyle birlikte algılama biçimleri de değişir. İnsan duyusal algısının nasıl organize olduğunu – yani hangi ortamda gerçekleştiği – yalnızca doğa değil, aynı zamanda tarihsel olarak da belirlenmiştir. Geç Roma sanat endüstrisinin ve Viyana Genesis'in ortaya çıktığı Kavimler Göçü dönemi, yalnızca Antik Çağ'dan farklı bir sanata sahip değildi, aynı zamanda farklı bir algıya da sahipti. Viyana Okulu'nun bilim insanları Riegl ve Wickhoff, bu sanatın klasik geleneğin ağırlığı altında gömülü olduğunu fark ederek, onu o dönemde geçerli olan algının organizasyonu hakkında çıkarımlar yapmak için kullanan ilk kişiler oldular. Ne kadar ileri görüşlü olsalar da, araştırmalarının sınırı, yalnızca geç Roma dönemine özgü algının biçimsel özelliklerini ortaya koymakla yetinmeleriydi. Bu araştırmacılar, belki de umut edemedikleri için, bu algı değişikliklerinde ifadesini bulan toplumsal dönüşümleri göstermeye çalışmadılar. Günüm-

Character Set

Lowercase

abcdefghijklmnopqrstuvwxy

Uppercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Standard Punctuation

.,:;--_!?!;...·*†‡@&/\|:()[]{}°'"",,“ ” ’ ’’ ‹‹‹››

Case-Sensitive Punctuation

---()[]{}‹‹‹››

Symbols

§¶©®™ªºℓe

Ligatures

fi fl ff ft ffi ffl

Proportional Lining Figures (default)

0123456789 \$¢€£¥ƒα ßÇ£ƒƆ∩KŁŃP₹€₣₤Wđħ

Tabular Lining Figures

0 1 2 3 4 5 6 7 8 9 \$ ¢ € £ ¥ ƒ α ß Ç £ ƒ Ɔ ∩ K Ł Ń P ₹ € ₣ ₤ W đ ħ

Numerators/Denominators & Superscript/Subscript

0123456789^H0123456789 0123456789^H0123456789

Character Set

Mathematical Symbols

+ - × ÷ = < > ± ≤ ≥ ≠ ¬ ^ ~ ≈ ∞ # √ ∠ Δ Ω Σ ∂ ∫ Π π μ

Prebuilt Fractions

1/2 0/3 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/7 1/8 3/8 5/8 7/8 1/9 1/10 1/ % %00

Circled Figures

⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Arrows & Geometric Shapes

← ↖ ↑ ↗ → ↘ ↓ ↙ ◀ ▶ ▽ ▲ ⌋

Roman Numerals

I II III IV V VI VII VIII IX X XI XII L C D M

Small Roman Numerals

i ii iii iv v vi vii viii ix x xi xii l c d m

Historical Forms

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Stylistic Set 01 (Short descenders)

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Stylistic Set 02 (Schoolbook a)

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Character Set

Stylistic Set 03
(Alternate dieresis accent)

Ä Ö Ü

Stylistic Set 04
(Alternate Original Dagger, Asterisk)

† ‡ *

Stylistic Set 05
(Alternate Dollar, Sterling)

\$ £

Stylistic Set 06
(Alternate Cedilla)

ç ş Ḅ Ḅ̣

Stylistic Set 07
(Alternate Ogonek)

ą ę ı ą

Stylistic Set 14
(Alt. G, Breite fette Grotesque, c.1904)

G Ġ Ĝ Ğ Ġ Ğ

Stylistic Set 15
(Alt. R, Breite fette Grotesque, c.1904)

R Ř Ṛ Ṛ̣ Ṛ̣̣

Stylistic Set 16
(Alt. a, Breite fette Grotesque, c.1904)

a à á ạ ä â ă ǎ ạ̌ ạ̣̌ ạ̣̣̌ ạ̣̣̣̌ ạ̣̣̣̣̌ ạ̣̣̣̣̣̌ ạ̣̣̣̣̣̣̌ ạ̣̣̣̣̣̣̣̌ ạ̣̣̣̣̣̣̣̣̌

Stylistic Set 17
(Unused design for ?, c. 1928–31)

?

OpenType Features

Capital Spacing	HOLLYWOOD	HOLLYWOOD	Globally adjusts inter-glyph spacing for all-capital text
Case-Sensitive Punctuation	»¿Te gusta el verano?«	»¿TE GUSTA EL VERANO?«	Shifts various punctuations to work better in an all-capital sequence
Ligatures	Affekt	Affekt	Replaces a sequence of glyphs with a typographically preferred single glyph
Tabular Figures	1928–1987	1928–1987	Replaces proportional figure glyphs with tabular figure glyphs
Numerators & Denominators	12345 H 67890	12345 H₆₇₈₉₀	Replaces selected figures with numerator/denominator figures
Superscript & Subscript	12345 H 67890	12345 H⁶⁷⁸⁹⁰	Replaces selected figures with superior/subscript figures
Scientific Inferiors	CH₂O Al₂O₁₂S₃	CH₂O Al₂O₁₂S₃	Replaces selected figures with inferior figures
Prebuilt Fractions	8 1/2 13/4 6 5/6 27/8	8½ 1¾ 6⅝ 2⅞	Replaces figures sperated by a slash with prebuilt fractions
Ordinals	2a 2o	2^a 2^o	Replaces specific alphabetic glyphs with corresponding ordinal forms
Localized Forms	Literatură științifică	Literatură științifică	Replaces specific glyphs with corresponding localized forms
Historical forms	Kreisstadt	Kreisftadt	Replaces specific glyphs with corresponding historical forms
Stylistic Set 01 (Short descenders)	Applying psychological inquiry	Applying psychological inquiry	Replaces specific glyphs with alternate stylistic forms from SS01
Stylistic Set 02 (Schoolbook a)	Saarland	Saarland	Replaces specific glyphs with alternate stylistic forms from SS02
Stylistic Set 03 (Alternate dieresis accent)	VORÜBUNG ÄRA BÖRSE	VORÜBUNG ÄRA BÖRSE	Replaces specific glyphs with alternate stylistic forms from SS03
Stylistic Set 04 (Alternate Original Dagger, Asterisk)	*1904 †1987	*1904 †1987	Replaces specific glyphs with alternate stylistic forms from SS04
Stylistic Set 05 (Alternate Dollar, Sterling)	\$5.99 £10.50	\$5.99 £10.50	Replaces specific glyphs with alternate stylistic forms from SS05
Stylistic Set 06 (Alternate Cedilla)	Français	Français	Replaces specific glyphs with alternate stylistic forms from SS06
Stylistic Set 07 (Alternate Ogonek)	Zęby mądrości	Zęby mądrości	Replaces specific glyphs with alternate stylistic forms from SS07

OpenType Features

Stylistic Set 14 / SmExt Medium only
(Alt. G, Breite fette Grotesque, c.1904)

BAGGAGE

Stylistic Set 15 / SmExt Medium only
(Alt. R, Breite fette Grotesque, c.1904)

MIRROR

Stylistic Set 16 / SmExt Medium only
(Alt. a, Breite fette Grotesque, c.1904)

Automatical

Stylistic Set 17 / SmExt Medium only
(Unused design for ?, c. 1928–31)

When?

Stylistic Set 18 / SmExt Medium only
(Unused design for &, c. 1928–31)

Cut & Stack

Stylistic Set 19 / SmExt Med only
(Unused design for e, c. 1928–31)

Film screening

BAGGAGE

MIRROR

Automatical

When?

Cut & Stack

Film screening

Replaces specific glyphs with
alternate stylistic forms from SS14

Replaces specific glyphs with
alternate stylistic forms from SS15

Replaces specific glyphs with
alternate stylistic forms from SS16

Replaces specific glyphs with
alternate stylistic forms from SS17

Replaces specific glyphs with
alternate stylistic forms from SS18

Replaces specific glyphs with
alternate stylistic forms from SS19