



Ruder Plakat

Styles

Ruder Plakat
Ruder Plakat Kontur Var

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. Until the closing of the school's printshop in 2001, the wooden letters were available to students. Compared to an earlier condensed poster which was at hand at the school's printshop in the 1950's (and which was used by Ruder as well as by his students), the new design offered a broader range of sizes, from six to an unheard-of 48 pica (slightly more than 20 cm). It also came with a number of changes to letters such as 'a', 'c', 's' and others, which made the overall appearance of the typeface more straight and more graphic. In fact, the conceptual rigidity of Ruder's letters is outstanding compared to all similar shapes which were in frequent use on posters in the 1950s. Avoiding the slightest hint of any calligraphic strokes, Ruder's letters are particularly clear and rigid, and they are strictly aligned in almost every regard. Looking at them from today, you might wonder if they were constructed in a 'grid' using 'modular' elements.

Knowing that the printshop was going to be closed soon, long-time Basel type teacher Hans-Christian Pulver proofed the full set of the slightly battered 20 pica size (around 8.5 cm) one evening in the late 1990s and took the sheets home. Almost two decades later, he started to rework the typeface digitally, at age 77. He made the shapes slightly more uniform and expanded the glyph set, and he transferred some outstanding features of individual letters to others: The strong diagonal to be found in 'S', 's' and '2' was adapted to the 'a', and the wide black junction of diagonal and stem in 'K' and 'k' was taken over for 'X' and 'x'. After Pulver brought his drawings to Lineto, they were further re-worked and expanded by Arve Båtevik according to today's modular principles of type design. It is no coincidence that the technologies of digital type were perfectly suited to infuse Ruder's conceptually rigid shapes with a new life. Ruder's ideas of grid-based, modular letter-shapes are more conveniently perfected today than they were in the age of hand-drawing and wood-cutting.

Separate PDF

Ruder Plakat Var
Ruder Plakat Maxi

Encoding Latin Extended

File Formats Opentype CFF, Truetype, WOFF, WOFF2

Design Hans-Christian Pulver; Arve Båtevik & Anatole Couteau/Lineto (2019 – 2024), 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

North^l, East²

North^l, East²

Subscript

H₂O

H₂O

Stylistic Set 1:
Alternate a

Plakat

Plakat

Stylistic Set 2:
Alternate r

KarlGerstner

KarlGerstner

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 10:
Alternate G

KARL GEISER

KARL GEISER

160 Point
– Ligature rt

Barbara
Hepworth

125 Point

Daucher

65 Point

1968/9
WINTERHILFE

100 Point

**Die
grösste
Stadt
Deutsch
LANDS**

80 Point

**Plakate
aus der
SAMMILUNG**

70 Point

**Herbst 1945
H.C. Pulver
JEAN TINGUELY**

130 Point
- SS02:
Alt. r

25.1 Robert
2.111- Jacobsen
24.1 Form
1.111- & Farbe

160 Point

**Froben
JOHANNES**

125 Point

[25. Okt]

65 Point

**Zeichnungen
GRAPHIC**

100 Point

**Albers
& Slevogt
Geöffnet
TÄGLICH
4-31 MAI**

80 Point

- SS10:
Alt. G

**Eintritt Frei
Täglich
GEÖFFNET**

70 Point

**Tempe und
Tee- in
HAUS JAPAN**

Deutsche
Künstler 1965
Gewerbe
der Museum
Basel
Gegenwart

LL Ruder Plakat Kontur Var

160 Point
- Thickness: 300

Walter
J. Moeschlin

125 Point
- Thickness: 248

SIGNALE

65 Point
- Thickness: 152

Eugene
AMMANN

LL Ruder Plakat Kontur Var

100 Point
- Thickness: 176

Coviello
Denny
Lil Show
YU
FROBEN

80 Point
- Thickness: 140

7 Junge
Maler
PLUMB

70 Point
- Thickness: 110

R. Adams
Stroud
TURNBULL

LL Ruder Plakat Kontur Var

160 Point
- Thickness: 380
- SS04:
Alt. &

Albers
& SLEVOGT

125 Point
- Thickness: 340

Skulptur

65 Point
- Thickness: 300
- SS06:
Alt. Parenthesis

Dänisher
(SILBER)

LL Ruder Plakat, Plakat Kontur Var

100 Point
- Thickness: 260

19.IV to
18.V
Viera da
Silva
BASEL

80 Point
- Thickness: 230

Neu
Bildhauer
DEUTSCHE

70 Point
- Thickness: 200

Polnische
Plakate
IPOUSTEGUY

32 – 120 Point
– Thickness: 100, 190, 280
– SS01:
Alt. a

Richard
Doetsche
Benziger

Richard
Doetsche
Benziger

Richard
Doetsche
Benziger

**sammlung
bücher
ostasiatische
kleinkunst
gewerbe-
museum**

**basel
26. januar**

**bis
3. märz
1957**

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

Codepage Please refer to the Technical Document

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