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## About NEXT

Five years after the publishing of his seminal Stanley font family, Ludovic Balland's new project is a ground-breaking design that confronts two typographic archetypes: constructivism and humanism. Designed at the intersection of this historical antagonism, NEXT challenges the genres and offers a visionary aesthetic.

The mix of a geometrical architecture with calligraphic strokes results in a multifunctional tool for screen and paper. At smaller sizes, the open counters offer an increased reading comfort, while this disruptive feature becomes very graphic and powerful at display sizes.

The NEXT family was conceived as an innovative program structured by applications. For each weight, NEXT is delivered as 2 separate fonts: Book and Poster, for a regular and a condensed width. The family is available in a range of 5 weights and their matching italics, with 2 additional monospace styles, for a total of 22 styles.

→ Released in 2017.

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# NEXT

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Designed by Ludovic Balland

Ludovic Balland was born in Geneva and graduated from the Basel School of Design. In 2006, he founded Ludovic Balland Typography Cabinet in Basel, an established graphic design studio specialized in editorial projects for international clients. Ludovic has been teaching at the ECAL/University of Art and Design Lausanne since 2003 in addition to holding lectures and workshops in Europe and the USA. Since 2010 he is member of AGI, Alliance Graphique Internationale and was awarded the Jan Tschichold Prize in 2016 for his outstanding achievements in book design. He was recently involved in the visual communication of 'documenta 14'. In January 2018 he will start as chair for typography and editorial in Leipzig at the HGB (Hochschule für Graphic und Buchkunst).

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NEXT Poster Regular  
243 pt

# NEXT

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NEXT Book Thin/Italic  
105 pt

Aa Aa

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NEXT Book Light/Italic  
105 pt

Aa Aa

---

NEXT Book Regular/Italic  
105 pt

Aa Aa

---

NEXT Book Medium/Italic  
105 pt

Aa Aa

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NEXT Book Bold/Italic  
105 pt

Aa Aa

---

NEXT Poster Thin/Italic  
105 pt

Aa

Aa

NEXT Poster Light/Italic  
105 pt

Aa

Aa

NEXT Poster Regular/Italic  
105 pt

Aa

Aa

NEXT Poster Medium/Italic  
105 pt

Aa

Aa

NEXT Poster Bold/Italic  
105 pt

Aa

Aa

NEXT Mono Thin/Italic  
105 pt

Aa

Aa

NEXT Book Family  
NEXT Poster Family  
NEXT Mono Family  
22 Styles

NEXT Book Thin  
NEXT Book Light  
NEXT Book Regular  
NEXT Book Medium  
**NEXT Book Bold**  
NEXT Poster Thin  
NEXT Poster Light  
NEXT Poster Regular  
NEXT Poster Medium  
**NEXT Poster Bold**  
NEXT Mono Thin

*NEXT Book Thin Italic*  
*NEXT Book Light Italic*  
*NEXT Book Italic*  
***NEXT Book Medium Italic***  
***NEXT Book Bold Italic***  
NEXT Poster Thin *Italic*  
NEXT Poster Light *Italic*  
NEXT Poster *Italic*  
***NEXT Poster Medium Italic***  
***NEXT Poster Bold Italic***  
NEXT Mono Thin *Italic*



## OpenType Features

OpenType is a cross-platform font format developed by Adobe and Microsoft in the late 1990s. It has the advantage to include an expanded character set and layout features to provide richer linguistic support and/or advanced typographic control such as various numeral styles, ligatures, small capitals and contextual substitutions.

OpenType supports Unicode, which enables the fonts to contain more than 65,000 glyphs while 'PostScript®' fonts are technically limited to a maximum of only 256 characters. This means that a user does not need to have separate fonts for Western, Central European or other languages, but could have one single file which supports all these encodings, basically less font files to deal with equals simpler font management.

OpenType fonts, as a new industry standard, will work in all applications, however only some applications take profit of the advanced OpenType features, other applications will only use the first 256 characters.

### ALL CAPS [CPSP]

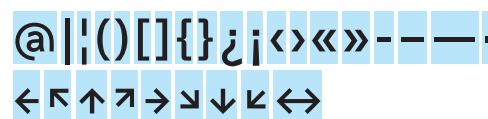
### CASE SENSITIVE FORMS [CASE]

With both OpenType and other fonts, this function formats the text in uppercase. With OpenType fonts, it also applies 'Case Sensitive Forms' OpenType layout features for alternate uppercase positioning of punctuation, and spacing designed for all-cap use (not when text is typed in caps).

Feature OFF

All Caps

(478) «Next»  
hi@xyz.ch



Feature ON

ALL CAPS

(478) «NEXT»  
HI@XYZ.CH



### CONTEXTUAL ALTERNATES [CALT]

This feature substitutes a glyph or a combination of glyphs that only occur depending on what letters are nearby. For instance, a dash placed between two uppercase letters or numbers will be replaced by an uppercase version of the dash. This feature is usually on by default in Adobe applications and QuarkXpress.

A-B-C—D 1-2

A-B-C—D 1-2

### TABULAR LINING FIGURES [TNUM-LNUM]

### PROPORTIONAL LINING FIGURES [PNUM-LNUM]

Tabular figures are all of equal width. They are only needed when the figures must all line up from one line to the next, as in a table. Proportional figures have varying widths, just like most letters; each number has a width appropriate to its design. Lining figures are all the same height, usually similar to that of capital letters. They are needed for use with all-capital settings.

H 0123456789

H 0123456789  
H 0123456789



## STANDARD LIGATURES [LIGA]

Standard ligatures are glyphs which are designed to improve the kerning and readability of certain letter pairs. For example, when this feature is activated, typing 'f' and 'i' will automatically produce the 'fi' ligature.

**fffffi<sub>1</sub>ffffi<sub>1</sub>fl****ffffffffflfifl**

## DISCRETIONARY LIGATURES [DLIG]

This features activates discretionary ligatures. It will activate all other designed ligatures that are not classified as standard ligatures.

**Th -> <-****Th → ←**

## FRACTIONS [FRAC]

Turns on fractions. Any given number followed by slash and another number will automatically turn into fractions.

**1/2 1/3 2/3 1/4  
3/4 3/8 5/8 7/8****½ ⅓ ⅔ ¼  
¾ ⅓ ⅕ ⅗ ⅘**

## ORDINALS [ORDN]

Replaces Medium glyphs with their matching superiors glyphs. All Optimo fonts have the masculine and feminine ordinals required for Spanish (2a, 2o).

**2a 2o****2ª 2º**

## SLASHED ZERO [ZERO]

Originally created to avoid the confusion between the '0' and the 'o', this feature substitutes all zeros in a selected text by a slashed form of the zero.

**0****0**

## NUMERATORS [NUMR]

H<sub>2</sub> DENOMINATORS [DNOM]

This feature will replace all styles of figures (not letters) with their numerator or denominator alternates. These are the same glyphs that are used to create pre-build fractions, their vertical position remains within the capital letters height.

**Numr12  
Denom12****Numr<sup>12</sup>  
Denom<sub>12</sub>****H 0123456789  
H 0123456789****H 0123456789  
H 0123456789**

## SUPERSCRIPT/SUPERIORS [SUPS]

Substitutes all figures and letters with their superior letterforms, which can be used for footnotes references, etc. These designed glyphs match the weight of the Medium letters and numbers, they are spaced more generously and therefore are more legible than scaled characters.

**Sup12****Sup<sup>12</sup>****H 0123456789  
H abcdefghijklmnop  
Hqrstuvwxyz()[]-+=****H 0123456789  
H abcdefghijklmnop  
Hqrstuvwxyz()[]-+=**

## SUBSCRIPT / INFERIORS [SINF]

Substitutes all figures with their inferiors letterforms, commonly used for chemical compounds, and as mathematical exponents. These designed glyphs match the weight of the Medium letters and numbers, they are spaced more generously and are more legible than scaled characters.

**Subs12****Subs<sub>12</sub>****H 0123456789  
H abcdefghijklmnop  
Hqrstuvwxyz()[]-+=****H 0123456789  
H abcdefghijklmnop  
Hqrstuvwxyz()[]-+=**



## STYLISTIC SET 6 [SS06]

This feature will activate alternate lower-case positioning of mathematical symbols which can be activated by turning on 'Stylistic Alternates' in Adobe Illustrator and Photoshop, or on the other hand by selecting 'Stylistic Set 6' in InDesign.



STYLISTIC SET 20 [SS20]

This feature substitutes the letter 'x' into the multiply methematical symbol, which can be activated by turning on 'Stylistic Alternates' in Adobe Illustrator and Photoshop, or on the other hand by selecting 'Stylistic Set 20' in InDesign.



## STYLISTIC ALTERNATES [SALT]



## STYLISTIC SET 1 [SS01]

This feature will activate some alternative glyphs which can be activated by turning on 'Stylistic Alternates' in Adobe Illustrator and Photoshop, or on the other hand by selecting 'Stylistic Set 1' in InDesign.



STYLISTIC SET 2 [SS02]

This feature will activate some alternative glyphs which can be activated by turning on 'Stylistic Set 2' in InDesign.

$4 - 7 \times 8$

# book+poster

+ ± × ÷ – = ≈ ≠ ≤ ≥ ∑ ∏ < > ∞

32x50 cm

$$4-7 \times 8$$

# book+poster

++ × ÷ - = ≈ ≠ ≤ ≥ √

32×50 cm

a á ä å à á q å å ã æ é

aáăâäàāäååäääææ

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NEXT Book Thin  
65 pt

# The car was a boxy late model Ford

NEXT Book Thin  
24 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the

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peace. All cities begin as a point of activity, usually a harbor, and settlement concentrically grows around this point in increasingly wider rings. Manhattan is unique in its shape and circumstances and in its growth, which resembled a thermometer. Riverdale had no center, just Main Street. Bad weather would come in one day when the fall was over and would stay for the six following months. I prayed for my dead dog, but I didn't pray when Emily died. God would make an exception. He would let her into Heaven. In the early summer of my fourteenth year a lorry pulled up outside our house. I was sitting on the front step rereading a comic. The driver came toward me, covered in a fine, pale dust, which gave his face a ghostly look. "Cement," he said. It's not that I was being shy. It was just that—well, for one, I don't even remember the event. It's a blank: a white slate, a black hole. I was able to date the occasion with complete certainty because that afternoon I had been sledding with my lifelong friend and enemy, Perry Boy, and we had quarreled, because his new Christmas sled would not go as fast as my old one. Snow was never heavy in our part of the world, but this Christmas it had been plentiful enough almost to cover the tallest spears of dried grass in Mountain Side Park. The following day, my dog was dying. I brought her water and food and placed them near her, stood watching intently—

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NEXT Book Light  
65 pt

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The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes

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NEXT Mono Thin Italic  
6 pt

The car was a boxy late model Ford sedan, white over black, innocuous bordering on invisible, and very fast. It had been a sheriff's vehicle originally bought at an auction in Tennessee, and further modified for speed. Perry and I listened to the big engine idle, checked the dual scoops on the hood. I had not seen one of those on the road since high school. "You like the car?" Perry asked. "It's all right," I said, my eyes ahead. "I've never been much of a Ford man." Perry shifted in his bucket. "You know something about cars? For city cruising, it'll do." I spent my childhood in Riverdale, New Jersey, thirty miles north from long, narrow Manhattan Island, which sits in the bay, among other islands, outcroppings, flatlands, like a silhouette of

a right whale navigating a rocky passage; on the area map, among blank-faced formations, all like itself colored yellow for density of population, it lies like a smelt in a . In the old days, Riverdale was a lumbering town. No one who lived in it was out of sound of the big saws in the mill by the lake. Then one year there were no more logs to make lumber. But you may never have heard of Riverdale. Nothing happened really there. It was a small and ugly town. The city had come back to me in a dream. Rising up through the tranquil sleep of a warm May evening in the noisy and busy New York, the reverie left in its wake a delicious sense of peace. All cities begin as a point of activity, usually a harbor, and settlement concen-