
Dala Prisma

Dala Prisma is a development of the stencil typeface Dala Floda, replacing the solid forms with a series of stripes which vary in width, offering a wonderful optical effect. The extreme thinning of lines means this family only works at large display sizes.

PUBLISHED

2014

DESIGNED BY

PAUL BARNES & BEN KIEL

6 STYLES

3 WEIGHTS W/ ITALICS

FEATURES

PROPORTIONAL OLDSTYLE FIGURES
PROPORTIONAL LINING FIGURES
SMALL CAPS (ROMAN)
FRACTIONS (PREBUILT AND ARBITRARY)
SWASH CAPITALS
DISCRETIONARY LIGATURES

Stripes have always fascinated humans; we are drawn to and repelled by these forms found in the natural and manmade worlds. In the visual arts we find them everywhere. Typefaces with inscribed lines appeared in the Eighteenth century, but the first striped letter was probably made by Edmund Fry during the early years of the Nineteenth century. During the twentieth century the Klingspor foundry released a version of Rudolf Koch's Kabel, named Prisma in the early 1930s, seemingly inspired by the striped neon letters found at night across Germany. In Dala Prisma, this optical effect is applied to the Renaissance style stencil, Dala Floda. The variation between thick and thin is exaggerated with multiple lines, which increase in number as the typefaces becomes bolder. With both roman and italic variants, Dala Prisma is a uniquely powerful display typeface.

Dala Prisma Roman

Dala Prisma Italic

Dala Prisma Bold

Dala Prisma Bold Italic

Dalla Prissima Fat

Dalla Prissima Fat Italic

Innovativa

CHOEQUE

Deduction

DALA PRISMA ROMAN, 100 PT [DISCRETIONARY ct LIGATURE, SWASH Q]

Exclusivity

ADVERTIS

Frequentati

DALA PRISMA ITALIC, 100 PT [SWASH A R, ALTERNATE SWASH E]

Liverpool
BODDIEGA
Próximos

DALA PRISMA BOLD, 100 PT

Triplicato
GALAXAR
Antithesis

DALA PRISMA BOLD ITALIC, 100 PT [ALTERNATE h, DISCRETIONARY is LIGATURE]

Weekend

NYT

Fälschen

DALA PRISMA FAT, 100 PT

Atskärning

BERLIN

Example

DALA PRISMA FAT ITALIC, 100 PT [SWASH Ex LIGATURE, SWASH e]

TEHTÄVISTÄ

Apparennment

GREENSTON

Enhancements

DALA PRISMA ROMAN, 70 PT [ALTERNATE SWASH t]

DEMOCRACY

Geochronologist

PEDAGOGER

Unterschwelliger

DALA PRISMA ITALIC, 70 PT [SWASH G P R Y, DISCRETIONARY II st LIGATURES]

ROZDĚLULO
Crowdfunded
PRINCIPALS
Teóricamente

DALA PRISMA BOLD, 70 PT

ÞJÓÐSÖGUM
Transmissions
KOREAŃSKA
Choreography

DALA PRISMA BOLD ITALIC, 70 PT

COMMERCIE

Bureaucracy

DEZEMBRO

Großartigem

DALA PRISMA FAT, 70 PT

KNESCOPE

Verkooplijst

LOCHEFER

Fondazioni

DALA PRISMA FAT ITALIC, 70 PT [SWASH E F K z, ALTERNATE Q]

THE RATE OF 49% DAILY
 Immortalised as the designer
 Miután 1911-ben egy hurrikán

DALA PRISMA ROMAN, 36 PT

TOISEN PALKINNON €700
A magic element that was needed.
El rumbo que necesita Paraguay

DALA PRISMA ITALIC, 36 PT [SWASH A E K P T d w]

UN DEMI-SIÈCLE APRÈS
 Ma proprio quando l'età gli
 Before leaving HSBC in 2005

DALA PRISMA BOLD, 36 PT

VEDIC WRITING IN 1600
Rising 28,700 meters over an
Werkelijkheid Wonderlijker

DALA PRISMA BOLD ITALIC, 36 PT [SWASH W k r v, DISCRETIONARY ij GLYPH]

SIGNALS & RECEIVERS
 Just about $\frac{2}{3}$ of CATIA had
 Tre berättelserna gavs ut

DALA PRISMA FAT, 36 PT [ALTERNATE SWASH AMPERSAND]

STRACCS AND BARTHOE
viden social implication
Escampar el foc o l'igua

DALA PRISMA FAT ITALIC, 36 PT [SWASH W]

Expérimentation

DALA PRISMA ROMAN, 60 PT

Opportunistie

DALA PRISMA BOLD, 60 PT

Pravilnosc

DALA PRISMA FAT, 60 PT

Kultureringarna

DALA PRISMA ITALIC, 60 PT

Direktörliigunde

DALA PRISMA BOLD ITALIC, 60 PT

Cryptographic

DALA PRISMA FAT ITALIC, 60 PT

OPENTYPE FEATURES
FAMILY WIDE

ALL CAPS
opens up spacing, moves
punctuation up, substitutes
lining figures

PROPORTIONAL OLDSTYLE
default figures

PROPORTIONAL LINING

PREBUILT FRACTIONS

ARBITRARY FRACTIONS
ignores numeric date format

DISCRETIONARY LIGATURES
ct st

LANGUAGE FEATURE
Română (Romanian) s accent

LANGUAGE FEATURE
Nederlands (dutch) IJ glyph

OPENTYPE FEATURES
ROMAN ONLY

SMALL CAPS

ALL SMALL CAPS

SWASH
Q Y (activates discretionary
ligatures; final swashes apply
only to the end of a line)

STYLISTIC SET 01
alternate Q Y

SWASH + STYLISTIC SET 02
alternate final swash t

STYLISTIC ALTERNATES
Illustrator/Photoshop

DEACTIVATED

‘Chip’ & \$170

\$357 €895 £621

\$357 €895 £621

2 1/2 1/3 2/3 1/4

2 1/72 3/29 45/64

Hastened facts

ȘTIRI Faimoși

RIJKS Lijnbus

DEACTIVATED

‘Chip’ & \$3170?

‘Chip’ & \$3170?

Your Question

YEAH QUICK

Yaoundé Quit

Quickly Yawns

ACTIVATED

‘CHIP’ & \$170

\$357 €895 £621

\$357 €895 £621

2 1/2 1/3 2/3 1/4 3/8 5/8 7/8

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ACTIVATED

‘CHIP’ & \$3170?

‘CHIP’ & \$3170?

Your Question

YEAH QUICK

Yaoundé Quit

Quickly Yawns

OPENTYPE FEATURES
 ITALIC ONLY

SWASH
 A Æ B D E F G J K M N Q R T V W
 Y Z a d e h k l m n r t v w z (ac-
 tivates discretionary ligatures;
 final swashes apply only to the
 end of a line)

DISCRETIONARY LIGATURES
 ct is st sp us

STYLISTIC SET 01
 alternate h

STYLISTIC SET 02
 alternate v w

STYLISTIC SET 03
 alternate Y

SWASH + STYLISTIC SET 04
 alternate swash z t

SWASH + STYLISTIC SET 05
 alternate E Q

STYLISTIC ALTERNATES
 Illustrator/Photoshop

DEACTIVATED

ARCH Rival
 Wildest winner

Abacus specialist

This heavy bitter

Brews row avid

Youthful Yelling

Fazz Age Starlet

EVEN QUEE

Your heavy row

ACTIVATED

ARCH Rival
 Wildest winner

Abacus specialist

This heavy hitter

Brews row avid

Youthful Yelling

Fazz Age Starlet

EVEN QUEE

Your heavy row

STYLES INCLUDED IN COMPLETE FAMILY

Dala Prisma Roman
 Dala Prisma Italic
 Dala Prisma Bold
 Dala Prisma Bold Italic
 Dala Prisma Fat
 Dala Prisma Fat Italic

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Breton, Bosnian, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish, Gaelic, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Slovak, Slovenian, Spanish (Castilian), Swahili, Swedish, Tagalog, Turkish, Walloon, Welsh, Wolof

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ABOUT THE DESIGNER

Paul Barnes (born 1970) is a graphic designer specializing in the fields of lettering, typography, type design, and publication design. In the early 1990s he worked for Roger Black in New York where he was involved in redesigns of *Newsweek*, US and British *Esquire* and *Foreign Affairs*. During this time he art directed *Esquire Gentleman* and *U&Ic*. He later returned to America to be art director of the music magazine *Spin*. Since 1995 he has lived and worked in London. He has formed a long term collaboration with Peter Saville, which has resulted in such diverse work as identities for Givenchy, 'Original Modern' for Manchester and numerous music based projects, such as Gay Dad, New Order, Joy Division and Electronic. Independently he has created identities for luxury Italian shoe manufacturer Gianvito Rossi, and German publisher Schirmer Graf.

Barnes has also been an advisor and consultant on numerous publications, notably *The Sunday Times Magazine*, *The Guardian* and *The Observer* Newspapers, *GQ*, *Wallpaper**, *Harper's Bazaar* and *frieze*. He has designed many books for publishers all over Europe including Schirmer Mosel, Oxford University Press, the Tate, and the iconic Schirmer Graf series. Following the redesign of *The Guardian*, as part of the team headed by Mark Porter, Barnes was awarded the Black Pencil from the D&AD. They were also nominated for the Design Museum 'Designer of the Year'. In September 2006, with Schwartz he was named one of the 40 most influential designers under 40 in *Wallpaper**. A year later *The Guardian* named him as one of the 50 best designers in Britain.

Ben Kiel (born 1978) works and lives in St. Louis, Missouri where he runs Typefounding—his typeface design and production studio—and teaches at his alma matter, Washington University. Before moving to Saint Louis he earned his MA in Typeface Design from the University of Reading in 2005, and was subsequently a typeface designer, director, and developer at House Industries from 2006-2012. He is an adjunct instructor with the Type@Cooper program, and is the Education Chair of the St. Louis chapter of the AIGA.