Superette is an exploration of letterforms typically seen outside the context of graphic design. With its striking angle and purposefully non-joining letterforms, Superette is a gleeful celebration of what is often considered “bad taste”.

Most script typefaces focus on replicating the look of a specific material or technique such as neon, wood, or brush calligraphy, but designer Ross Milne wanted Superette to embrace being a typeface instead of attempting to mimic lettering, hearkening back to pre-phototype 20th century script typefaces such as Mandate, Brush Script, and Kaufmann. With purposefully broken connections between each letter and the next, Superette deliberately sidesteps tradition. The family features four weights, plus a layered Shaded style with a deep, almost over-the-top shadow.
Minted

AWAIT

Critique

Ændret

RDEČA

Lounges
Féroïen
REVEL
Quickly

SUPERETTE SHADED, 90 PT
BAHAR TA’ FUQ
Implicit language
45% OFF TODAY
Antiquarian ware

921 INWONERS
Verve & Tenacity
‘AUKEKULELIA
First campaigner

ÞJÓÐFLOKKAR
Pueblos Antiguos
BOOK LAUNCH
Lungsod Quezon
KUTUB UTARA
Eastern Sealion
STREET STYLE
Väitti tiettävästi

NEW LEGEND
Znacznie większy
POLARKREISE
Light & Striking
CREACIÓNES ARTÍSTICAS
Swisong matimatikot at pisiko
15 BARYSHNIKOV SHOWS
Represent a shocking critique

PĒC TAM ARĪ OTRAI ACIJA
Years spent producing novelas
ADVANCED TECHNOLOGY
Biblioteche aperte al pubblico

SLICK & NOVEL ARTICLE
Gebäude nahezu aller Größen
FÆRRE DISTRAKSJONER
The vast crowd of researchers

WORLDWIDE RECORDS!
Coming into an expansive era
SILVER & GOLD MARKET
Käytetään kärryajon lisäksi

THE RUBY-COLORED SKY
Berlaku di hemisfera selatan
UN REGISTRE D’ÉLEVAGE
25 antique apothecary vessels
<table>
<thead>
<tr>
<th>UPPERCASE</th>
<th>ABCDEFGHIJKLMNOPQRSTUVWXYZ</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOWERCASE</td>
<td>abcdefghijklmnopqrstuvwxyz</td>
</tr>
<tr>
<td>STANDARD PUNCTUATION</td>
<td>!¡?,.ːːːːːːːːːːːːːːːːːːːːː</td>
</tr>
<tr>
<td></td>
<td>*“”“.”«»&lt;&gt; §•¶†‡©®tm sm</td>
</tr>
<tr>
<td>ALL CAP PUNCTUATION</td>
<td>i¿---([]){}@«»&lt;&gt;</td>
</tr>
<tr>
<td>LIGATURES</td>
<td>ff ti fi fi fl ft bb jt oft</td>
</tr>
<tr>
<td></td>
<td>oft rt rff rj rs rt rx rz tt</td>
</tr>
<tr>
<td>PROPORTIONAL OLDSTYLE</td>
<td>$£€¥1234567890</td>
</tr>
<tr>
<td>default figures</td>
<td>€‰‰°α#°&lt;+-=–×÷&gt;</td>
</tr>
<tr>
<td>PROPORTIONAL LINING</td>
<td>1234567890</td>
</tr>
<tr>
<td>PREBUILT FRACTIONS</td>
<td>½ ¼ ½¼ ¼¾ ¾½ ½6 ½½</td>
</tr>
<tr>
<td>NUMERATORS &amp; DENOMINATORS</td>
<td>÷1234567890/1234567890</td>
</tr>
<tr>
<td>SUPERSCRIPT &amp; SUBSCRIPT</td>
<td>÷1234567890 ÷1234567890</td>
</tr>
<tr>
<td>SWASH</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
</tr>
<tr>
<td>TITLING ALTERNATES</td>
<td>ABDJS</td>
</tr>
<tr>
<td>STYLISTIC ALTERNATES</td>
<td>αUVWwabcdefgjhijklmnopqrstuuvwxyzẹ́</td>
</tr>
</tbody>
</table>
**PROPORTIONAL LINING**

- **ALL CAPS**
  - Opens up spacing, moves punctuation up

- **PROPORTIONAL OLDSTYLE**
  - Default figures

- **PROPORTIONAL LINING**

**FRACTIONS**

- Ignores numeric date format

**SUPERSCRIPT/SUPERIOR**

**SUBSCRIPT/INFERIOR**

**DENOMINATOR**

For making arbitrary fractions

**NUMERATOR**

For making arbitrary fractions

**LANGUAGE FEATURE**

- Română (Romanian) s accent

**OPENTYPE FEATURES**

- **FAMILY WIDE**

  - **SWASH**
    - All uppercase

  - **TITLING ALTERNATES**
    - A B D J S

  - **STYLISTIC SET 01**
    - Alternate A V W

  - **STYLISTIC SET 02**
    - Alternate &

  - **STYLISTIC SET 04 + SWASH**
    - Alternate swash V W

  - **STYLISTIC SET 05**
    - Swash terminal lowercase
    - (Only occurs at end of line)

**DEACTIVATED**

- **[Works] @ £71.46**

**ACTIVATED**

- **[WORKS] @ £71.46**

**Old:** £1,825 €6,130

**New:** ¥4,732 $9,175

**Old:** £1,825 €6,130

**New:** ¥4,732 $9,175

**Old:** £1,825 €6,130

**New:** ¥4,732 $9,175

**Old:** £1,825 €6,130

**New:** ¥4,732 $9,175

**21/03/10 & 2 23/47**

**x5 ÷ y23 × z18 − a76**

**0123456789 01234...**

**CONȘTINȚA însuși**

**ACTIVATED**

- **PERILOUS TOME**
  - Nine Recent Events

- **Six Judges Augment**
  - a Divided Biosphere

- **Very Average Weave**

- **Dynamic & Rarefied**

- **Wireless Vacation**

- **Ready Availability**
  - Grander Junctions
  - Over Four Million
USING LAYERED FONTS

What are layered fonts?
Layered fonts use multiple styles stacked on top of one another in order to create optical effects. In the case of Superette, there are styles for the foreground and background, named “Shaded Face” and “Shaded,” respectively.

How do I use layered fonts?
There are two ways you can use layered fonts in desktop publishing and design programs. The examples below were composed in Adobe InDesign, but the principles are equally as applicable in programs such as Quark, Illustrator, Photoshop, etc.

Method 1 – Stacked Text Boxes
1. Set your text in the background layer (“Superette Shaded”)
2. Copy and paste the text box and align it directly on top of the background layer (for example, using the Paste in Place shortcut found in most desktop publishing software)
3. Set the foreground text box in “Superette Shaded Face” to complete the effect.
You can change the colors of both the foreground and background to whatever colors you wish.
To edit text, it’s easiest to simply delete the foreground layer, reset your text in the “Shaded” style, and repeat the process described above.
The “Stacked Text Boxes” method works best for multiple lines of copy.

Method 2 – Negative Leading
1. In the same text box, set two lines of identical text: the top line set in “Superette Shaded,” and the bottom line in “Superette Shaded Face.” This would also be a good time to make your color selections for each layer.
2. Set the leading of the text box to a value of 0 pt (zero points). The “Shaded Face” line should now be overlaid on top of the “Shaded” layer.
To edit text, set leading to a positive value so that you can easily position a text cursor on each line of text, then repeat the above process to reset the effect.
The “Negative Leading” method works best for a single line of copy.
ABOUT THE DESIGNER

Ross Milne (born 1985) works and lives in Vancouver, Canada where he studied at the Emily Carr University. After graduating with a degree in Communication Design (2007), he moved to the Hague, Netherlands where he pursued a postgraduate education in type design from the Type and Media masters course at the Royal Academy of Art (KABK). Later travelling to San Francisco, he worked in a handful of boutique design offices before eventually returning to Vancouver in early 2009. Ross currently works as a contributing designer with Commercial Type while pursuing his own projects in graphic design and type design.

COPYRIGHT

© 2018 Commercial Type. All rights reserved. Commercial® is a registered trademark and Superette™ is a trademark of Schwartzco Inc., dba Commercial Type.

This file may be used for evaluation purposes only.