

# JOZEF

*A serif typeface family with modern character and a firm voice.  
Equally suited to setting text on screen and in print.*

Jozef is a serif typeface with modern character and a firm voice. Its strong serifs set a strong rhythm in larger sizes, and give it composure in smaller sizes. On screens those details render consistently when set in body sizes, giving the text a regular and even structure. The vertical stress of its round shapes is somber and factual, with open apertures to support excellent legibility also in small sizes.

In the vertical dimension the typeface has a generous x-Height while equally providing ample room for accented characters of the many latin based language supported. Horizontally it runs narrow without looking condensed, making it an ideal candidate for paragraph text long and short.

The versatility of this family comes not only from a wide range of weights, matching italics and support for over 200 latin based languages. The exuberant Capitals style expands the family to offer a unique typographic touch for headlines, posters, drop caps and other visual accents.

Jozef has been in development for over two years, and is the proud first release under the Underscore label. Released in 2018 it is available from the Underscore webshop as well as selected retailers.

*underscore*

Affirmation

HÖYRYLAIVA

Fænøldahl!

SUDURAD

Wölfflingen

I  AVATAR

Lijnbus

Rag Rag  
Rag Rag  
Rag Rag  
Rag Rag  
Rag Rag  
Rag Rag  
**Rag Rag**  
**Rag Rag**  
RAG

- ☞ Eight weights with matching italics
- ☞ Capitals for headlines and displays

E O

- ☞ Sharp serifs
- ☞ Modern proportions

e

- ☞ Support for over 200 languages
- ☞ Localized glyph variants

Who packed five dozen old

Jozef Thin

Victor jagt zwölf Boxer quer

Jozef Light

Pranzo d'acqua fa volti

Jozef Book

Gojazni đaćić s biciklom drži

Jozef Regular

Portez ce vieux whisky au

Jozef Medium

Krđel' đat'lov učí koňa žrať

Jozef Bold

El pingüino Wenceslao hizo

Jozef Extrabold

Hyvån lorun sangen

Jozef Heavy

SUN ON THE CÔTE D'AZURE

Jozef Capitals

Das reine Selbsterkennen im absoluten Anderssein, dieser Äther als solcher, ist der Grund und Boden der Wissenschaft oder das Wissen im Allgemeinen. Der Anfang der Philosophie macht die Voraussetzung oder Forderung, daß das Bewußtsein sich in diesem Elemente befinde. Aber dieses Element hat seine Vollendung und Durchsichtigkeit selbst nur durch die Bewegung seines Werdens. Es ist die reine Geistigkeit, oder das Allgemeine, das die Weise der einfachen Unmittelbarkeit hat. Weil es die Unmittelbarkeit des Geistes, weil die Substanz überhaupt der Geists ist, ist sie die verklärte Wesenheit, die Reflexion, die selbst einfach oder die Unmittelbarkeit ist, das Sein, das die Reflexion in sich selbst ist. Die Wissenschaft von ihrer Seite verlangt vom Selbstbewußtsein, daß es in diesen Äther sich erhoben habe, um mit ihr und in ihr leben zu können und zu leben. Umgekehrt hat das Individuum das Recht zu fodern, daß die Wissenschaft ihm die Leiter wenigstens zu diesem Standpunkte reiche. Sein Recht gründet sich auf seine absolute Selbstständigkeit, die es in jeder Gestalt seines Wissens zu besitzen weiß, denn in jeder, sei sie von der Wissenschaft anerkannt oder nicht, und der Inhalt sei welcher er wolle, ist es die absolute Form zugleich oder hat die unmittelbare Gewißheit seiner selbst; und, wenn dieser Ausdruck vorgezogen würde, damit unbedingtes Sein. **Wenn der Standpunkt des Bewußtseins, von gegenständlichen Dingen im Gegensatze gegen sich selbst und von sich selbst im Gegensatze gegen sie zu wissen, der Wissenschaft als das Andre gilt—das, worin es bei sich selbst ist, vielmehr als der Verlust des Geistes—, so ist ihm dagegen das Element der Wissenschaft eine jenseitige**

*Zvlášť zákeřný učen s d'olíčky*

**Jozef Thin**

*See väike mölder jōuab rongile*

**Jozef Light**

*Pack my red box with five*

**Jozef Book**

*Muzicologă în bej vând*

**Jozef Regular**

*Voix ambiguë d'un cœur qui*

**Jozef Medium**

*Franz jagt im komplett*

**Jozef Bold**

*Benjamín pidió una bebida*

**Jozef Extrabold**

*Hišničín bratec vzgaja*

**Jozef Heavy**

*HØJSKOLEN SKÆRGÅRDEN*

**Jozef Capitals**

The specimens given have been selected with the purpose of showing the sculpture of the Old Empire at its best. The all-important fact to notice is the realism of these portraits. We shall see that Greek sculpture throughout its great period tends toward the typical and the ideal in the human face and figure. Not so in Egypt. Here the task of the artist was to make a counterfeit presentment of his subject and he has achieved his task at times with marvelous skill. Especially the heads of the best statues have an individuality and lifelikeness which have hardly been surpassed in any age. But let not our admiration blind us to the limitations of Egyptian art. The sculptor never attains to freedom in the posing of his figures. Whether the subject sits, stands, kneels, or squats, the body and head always face directly forward. And we look in vain for any appreciation on the sculptor's part of the beauty of the athletic body or of the artistic possibilities of drapery. There is more variety of pose in the painted bas-reliefs with which the walls of the mastaba chapels are covered. Here are scenes of agriculture, cattle-tending, fishing, bread-making, and so on, represented with admirable vivacity, though with certain fixed conventionalities of style. There are endless entertainment and instruction for us in these pictures of old Egyptian life. Yet no more here than in the portrait statues do we find a feeling for beauty of form or a poetic, idealizing touch. **As from the Old Empire, so from the Middle Empire, almost the only works of man surviving to us are tombs and their contents. These tombs have no longer the simple mastaba form, but are either built up of sun-dried brick in the form**

Meanwhile, President Moore asked for a meeting of the San Francisco Chapter of the American Institute of Architects, with more than 250 members. He explained that his purpose was to have them, select twelve representatives from whom he should himself appoint five to act as an architectural board. When the board was formed with Willis Polk at its head, it included John Galen Howard, Albert Pissis, William Curlett, and Clarence R. Ward. This board was dissolved and an executive council composed of Polk, Ward and W. B. Faville was put in charge. Later it gave way to a commission consisting of W. B. Faville, Arthur Brown, George W. Kelham, Louis Christian Mullgardt, and Clarence R. Ward, of San Francisco; Robert Farquhar, of Los Angeles; Carrere & Hastings, McKim, Mead & White, and Henry Bacon, of New York. When it had completed the preliminary plans the board discontinued its meetings and G. W. Kelham was appointed Chief of Architecture. At the first meeting *President Moore explained that, at the St. Louis Exposition, according to*

Jozef Regular — 8 / 10pt — ragged

On le voit, le trait original de cet âge est la soumission absolue de la conscience personnelle à une discipline inflexible. L'individu disparaît dans le cadre politique que l'église et le dogme de la monarchie œcuménique ont établi pour le repos du monde et l'exaltation du royaume de Dieu. Il disparaît dans l'ordre féodal, où le suzerain est vassal d'un seigneur plus grand, où le sujet est serf, attaché de sa personne à la terre de son maître. L'œuvre collective de la croisade appartient bien au temps où l'intérêt des particuliers, comme celui des plus grands royaumes, s'effaçait devant l'intérêt supérieur de la chrétienté. La révolution sociale des cités fut aussi une œuvre collective où l'individu

Jozef Regular — 10 / 12pt — ragged

Gravura é uma das artes em que mais abunda o elemento estrangeiro, como facilmente se pôde verificar, percorrendo o Índice de gravadores do Catalogo dos retratos collegidos por Diogo Barbosa Machado, coordenado pelo sr. dr. José Zephyrino de Meneses Brum e publicado primitivamente nos Annaes da Bibliotheca Nacional do Rio de Janeiro, de que se fez uma tiragem em separado, em oito tomos ou fasciculos, *o primeiro dos quaes impresso em 1893*

Jozef Regular — 12 / 14pt — ragged

Jozef — Paragraph samples

Este retrato em lugar de estatua fez esculpir em bronze Manuel de Sousa Coutinho, em honra e memoria de Fr. Luis de Sotto-Mayor, da Ordem dos Pregadores, lente jubilado das sagradas escripturas na Universidade de Coimbra em idade de 76 anno e o mais celebre Doutor nellas de todos os do seu tempo, que juntando com a nobresa do sangue, doutrina, piedade religião e todos os mais arreyos de virtudes, faz duvidar em qual seja mais insigne; e foy o fim assi pera que o amigo, a quem se acha obrigado e que por meio dos seus divinos escriptos, como com asas vòa por todas as terras da Europa e Asia, chegue por conhecimento do rosto aonde por fama teem chegado; como tambem para alegrar a vista com o mesmo objecto que traz dentro n'alma e desejoso de o faser competir com a eternidade. Fez a obra Pedro Pereto, esculptor de El-rei no anno de 1602. Bermudes cita muitas das obras, que elle executou em Hespanha, sendo a primeira o retrato de Santo Ignacio de Loyola. Acrescenta que são muito estimadas as estampas que fizera antes de vir para Madrid e de que cita

Jozef Regular — 8 / 10pt — flush

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**underscore**

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Jozef Thin — 8 / 10pt

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Jozef Light — 8 / 10pt

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Jozef Book — 8 / 10pt

Eine solche rückschauende Betrachtung der Entwicklung der astronomischen Wissenschaft muss nun, wenn sie bis an die Anfänge reichen will, über die Grenzen der christlich-europäischen Cultur weit zurückgehen. Denn die Astronomie ist älter als diese und zeigt schon durch ihre Namen und Kunstausdrücke, dass sie von andern Nationen und Zeiten her überliefert worden ist. Ausdrücke wie Zenith, Sternnamen wie Aldebaran sind arabisch; Sirius und Orion und die ganze Menge der mythologischen Figuren am Himmel, und dazu Bezeichnungen wie Pol, Ekliptik und so fort, sind griechisch, ebenso der Name der Wissenschaft. Neben diesen Spuren, welche die Griechen und die sie ablösenden Araber

Jozef Regular — 8 / 10pt

Jozef — Paragraph samples

Diese Schilderung des Eros ist selbstverständlich Allegorie. Was ist Eros in Wirklichkeit? Ein Streben des Menschen. Es wohnt diesem also ein Streben inne, das weder schön und gut noch schlecht und häßlich ist, ein Streben, das zwischen göttlich und sterblich in der Mitte steht. Demgemäß ist unter Eros' Elternpaar die menschliche Natur zu verstehen, aus der jenes Streben hervorgeht. Zwei Prinzipie enthält diese Natur: ein göttliches, das ist Poros, der Sohn der Metis; ein irdisches, das ist Penia, die Armut und der Mangel. Das Streben, welches aus der Verbindung dieser Prinzipie entspringt, ist der Eros, dessen Begriff sonach gewöhnlich zu eng gefaßt ist. Er ist eigentlich das jedem Menschen in Folge

Jozef Medium — 8 / 10pt

Ma di ciò a suo luogo. Posto che un senso sicuro, sulla fede del quale si possano apprezzare e verificare le sensazioni e godere della loro armonia, è necessario all'artista, questa condizione essenziale non è ancora, secondo l'autore, sufficiente: basterebbe a fare solo il dilettante. Se non che, fra tutte le combinazioni di sensazioni che un artista apprezza in virtù della finezza del suo senso—qualità che ha comune con tutti gli altri artisti—ve ne sono alcune a lui particolarmente gradite e care, perchè confacenti a ciò che si chiama il suo temperamento; cioè alla sua natura fisica e morale. Poichè dunque il temperamento è il principio della scelta, esso determina l'ideale, cioè il termine

Jozef Bold — 8 / 10pt

Dans le domaine rationnel, l'Italien du moyen âge n'est pas moins maître de soi-même. Il pense librement et d'une façon très saine. C'est un fait grave que la scolastique ne s'est jamais implantée solidement dans la Péninsule. L'Italie a donné à l'école de Paris plusieurs de ses plus grands docteurs, Pierre Lombard, saint Thomas, saint Bonaventure, Gilles de Rome, Jacques de Viterbe; ceux d'entre eux qui ont repassé les Alpes étonnèrent plutôt qu'ils ne séduisirent leurs 25 compatriotes. Saint Thomas professa devant Urbain IV ses doctrines «par une méthode singulière et nouvelle», écrit Tolomeo de Lucques. La scolastique ne fut docilement acceptée en Italie que

Jozef Extrabold — 8 / 10pt

But, whilst diligence is thus recommended to the students, the visitors will take care that their diligence be effectual; that it be well directed and employed on the proper object. A student is not always advancing because he is employed; he must apply his strength to that part of the art where the real difficulties lie; to that part which distinguishes it as a liberal art, and not by mistaken industry lose his time in that which is merely ornamental. The students, instead of vying with each other which shall have the readiest hand, should be taught to contend who shall have the purest and most correct outline, instead of striving which shall produce

Jozef Heavy — 8 / 10pt

**underscore**

# METAMORPHOSIS

Franz Kafka

One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked.

"What's happened to me?" he thought. It wasn't a dream. His room, a proper human room although a little too small, lay peacefully between its four familiar walls. A collection of textile samples lay spread out on the table – Samsa was a travelling salesman – and above it there hung a picture that he had recently cut out of an illustrated magazine and housed in a nice, gilded frame. It showed a lady fitted out with a fur hat and fur boa who sat upright, raising a heavy fur muff that covered the whole of her lower arm towards the viewer.

Gregor then turned to look out the window at the dull weather. Drops of rain could be heard hitting the pane, which made him feel quite sad. "How about if I sleep a little bit longer and forget all this nonsense", he thought, but that was something he was unable to do because he was used to sleeping on his right, and in his present state couldn't get into that position. However hard he threw himself onto his right, he always rolled back to where he was. He must have tried it a hundred times, shut his eyes so that he wouldn't have to look at the floundering legs, and only stopped when he began to feel a mild, dull pain there that he had never felt before.

"Oh, God", he thought, "what a strenuous career it is that I've chosen! Travelling day in and day out. Doing business like this takes much more effort than doing your own business at home, and on top of that there's the curse of travelling, worries about making train connections, bad and irregular food, contact with different people all the time so that you can never get to know anyone or become friendly with them. It can all go to Hell!" He felt a slight itch up on his belly; pushed himself slowly up on his back towards the headboard so that he could lift his head better; found where the itch was, and saw that it was covered with lots of little white spots which he didn't know what to make of; and when he tried to feel the place with one of his legs he drew it quickly back because as soon as he touched it he was overcome by a cold shudder.

He slid back into his former position. "Getting up early all the time", he thought, "it makes you stupid. You've got to get enough sleep. Other travelling salesmen live a life of luxury. For instance, whenever I go back to the guest house during the morning to copy out the contract, these gentlemen are always still sitting there eating their breakfasts. I ought

Jozef Regular – 8 / 10pt – ragged

Jozef – Text samples

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Jozef Regular – 8 / 10pt – justified

*underscore*





0123456789

Default figure set (proportional)

0123456789

Tabular lining figures (equal width)

0123456789

Tabular width across weights (lining)

0+0-0.0,0

Tabular arithmetic signs

0I23456789

Old-style figure set (proportional)

0I23456789

Tabular old-style figures (equal width)

9876543210

Tabular width across weights (lining)

100 100

Alternate zero

0123456789/0123456789

0% 0‰ 1/2 1/4 3/4 1/8 3/8 5/8 7/8

Denominators and numerators, and precomposed fractions

0123456789<sup>Superior</sup>0123456789

0123456789<sub>Inferior</sub>0123456789

Scientific superiors and inferiors

√ + - × · ÷ = ≠ ± ≈ ~ ¬ < ≤ ≥ >

Mathematic operators

∫ ∏ Σ Ω Δ ∂ μ π

Mathematic marks