

Mondial Text

A digital interpretation of a typeface family originally designed by Hans Bohn and issued in the 1930s by the Stempel type foundry in Frankfurt.

Mondial is a Didone of economical proportions and a pronounced vertical stress. It is distinguished by abrupt transitions from thin to thick strokes, emphasizing its ultrarational character and adding a touch of art deco grandeur. Originally designed by Hans Bohn and issued in the 1930s by the Stempel type foundry in Frankfurt, this new digital interpretation by Lukas Schneider enhances the family with new weights, small caps, and many special characters. Mondial comes in two optical sizes, making it fit for a wide range of applications. The Display cuts work best in titles, headlines, magazine features, and other contexts that require cohesive word images with stylish details. The Text version is less compact, with moderate contrast and sturdier strokes, and can be used for longer texts in smaller sizes. All weights are accompanied by matching italics which, true to the original, are oblique in nature.

STYLES

Regular, Italic, Book, Book Italic,
Medium, Medium Italic, Bold, Bold Italic

DESIGNER

Originally designed by Hans Bohn around 1931/1932. Digitally reinterpreted by Lukas Schneider from 2015 to 2017.
Release date: 05/2017

SUPPORTED LANGUAGES

Afar	Gaelic (Irish)	Malay	Silesian
Afrikaans	Gaelic (Manx)	Maltese	Slovak
Albanian	Gaelic (Scottish)	Maori	Slovenian
Azerbaijani	Gagauz	Marquesan	Somali
Basque	German	Moldovan/Moldovian/	Sorbian
Bislama	Gikuyu	Romanian	Sotho
Breton	Gilbertese/Kiribati	Nauruan	Spanish
Catalan	Greenlandic	Ndebele	Swahili
Chamorro	Haitian_Creole	Norwegian	Swedish
Chichewa	Hawaiian	Oromo	Tahitian
Comorian	Hungarian	Palauan/Belauan	Tetum
Croatian	Icelandic	Polish	Tok_Pisin
Czech	Indonesian	Portuguese	Tongan
Danish	Irish	Quechua	Tsonga
Dutch	Italian	Romanian	Tswana
English	Javanese	Romansh	Turkish
Esperanto	Kashubian	Sami	Turkmen
Estonian	Kinyarwanda	Samoan	Tuvaluan
Faroese	Kirundi	Sango	Uzbek/Usbek
Fijian	Latvian	Sesotho	Wallisian
Filipino/Tagalog	Lithuanian	Setswana/Sitswana/	Walloon
Finnish	Luba/Ciluba/Kasai	Tswana	Welsh
Flemish	Luxembourgish	Seychellois_Creole	Xhosa
French	Malagasy	SiSwati/Swati/Swazi	Zulu

Mondial Text Regular
Mondial Text Italic

Mondial Text Book
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Mondial Text Medium
Mondial Text Medium Italic

Mondial Text Bold
Mondial Text Bold Italic

ARTIFICIAL INTELLIGENCE
BIRMINGHAM MAGAZINE
FRACTIONAL COORDINATE

BONDAGE REFERENDUM
THE TRAVELLERS ORGANISM
ANALOGUE ARCHITECTURE

CONTEMPORARY ARTISTS
REVOLVER INTERNATIONAL
NEOCLASSICAL REALISM

INTROVERTED ANDROIDS
THE FOURTH DIMENSIONS
MAGNETIC FORMATIONS

Artificial Intelligence
Birmingham Magazine
Fractional Coordinate

Bondage Referendum
The Travellers Organism
Analogue Architecture

Contemporary Artists
Revolver International
Neoclassical Realism

Introverted Androids
The fourth Dimensions
Magnetic Formations

Microcosmic

Bookbinding

Grotesquery

Outbrazened

Technocracy

Obliqueness

BLACKBALLED

SUPERLUXURY

TRANSITIONAL

PITCHFORKED

MICROCOSMIC

VULCANOLOGY

WELTRAUMSCHROTTPLATZ

The Milky Way is the galaxy that contains our Solar System.

Neutron star collision

GRAVITATION

Un système planétaire est un système composé de planètes.

NATURAL SATELLITE

Angular momentum dimensions

PLANETOIDEN

The Galactic Center is the rotational center of the Milky Way.

Black Hole Sunshine

A digital reinterpretation of an analog object in our hemisphere.

The isotropic universe

The Sun is, of all the heavenly bodies, the most impressive, and has necessarily, at all times, attracted the chief attention of men. *There are only two of the heavenly bodies that appear to be more than points of light, only two that show a surface to the naked eye, and the Sun, being so much the brighter of the two, and the obvious source of all our light and heat, and the fosterer of vegetation,*

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We are still a long way off from being able to state with perfect confidence what the Corona is. It is certainly a complex phenomenon, and the various streamers which we see are not, as was at one time imagined, a simple manifestation of one radiant light. The true corona appears to be a triple phenomenon. First, there are the polar rays, nearly straight throughout their visible extent. Gradually, as these rays start out from points on the solar disc farther and farther removed from the poles, they acquire increasing curvature, and very probably extend into the equatorial regions, but are with great difficulty traceable there, because projected

PLANET MERCURY — Since Mercury wears no concealing veil of atmosphere, and displays markings that can be identified and followed, a surprising circumstance has come to light. In 1889, Schiaparelli discovered that Mercury, instead of rotating on its axis in about 24 hours like the Earth and Mars, rotates in 88 days; that is to say, it always turns the same face towards the Sun, just as the Moon turns the same face towards the Earth. This fact, confirmed theoretically by **Prof. G. H. Darwin** in his development of the theory of tidal friction, puts the condition of MERCURY in quite a new light. No alternation of day or night refreshes and restores the little world; one hemisphere is for ever exposed to the blasting heat of the Sun, seven times hotter for it than for the Earth; the other hemisphere is for ever exposed to the darkness and cold of outer space, a range from something like 390° celsius above freezing-point, to 270° celsius below. It is true that between the two hemispheres there is a “debatable land,” for, owing to the ellipticity of the orbit, the face turned to the Sun is not exactly the same at all times, and a region about 47° in width on each side of the planet, that is to say, rather more than a quarter of its entire surface, has one day and one night in each period of 88 days, but these more favoured sections can scarcely be considered more habitable than the rest.

VENUS AND SATURN — But in the telescope Venus appears less satisfying. It is a pretty spectacle indeed to watch the phases of the gleaming little globe of silver, for, like the MOON under varying illumination from the Sun, it undergoes change of apparent shape. But the surface of the planet yields little detail, and that little is illusive and ill-defined. The clear-cut outlines and black shadows of the Moon have no place here, nor do the ruddy plains and blue-grey “seas” of MARS find any analogues. All that can be observed beyond the changes of phase are a few faint, ill-defined patches, where the molten silver of the general surface is slightly dimmed

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BOLD + REGULAR 10 PT

BOLD + REGULAR 8 PT

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Die basalen Schichten dieser Berge, ebenso wie einiger benachbarter, getrennt stehender, kahler, abgerundeter Hügel, bestehn aus compacten, feinkörnigen, nicht krystallinischen (oder so unbedeutend krystallinisch, dasz es kaum bemerkbar ist), eisenschüssigen, feldspathigen Gesteinsarten, welche sich meistens im Zustande einer halben Zersetzung finden. Ihr Bruch ist auszerordentlich unregelmäßig und splittrig; doch sind kleine Bruchstücke häufig sehr zähe. Sie enthalten viel eisenhaltige Substanz entweder in der Form minutiöser Körner mit einem metallischen Glanze oder in der Form brauner haarähnlicher Fäden; das Gestein nimmt in diesem letzteren Falle eine pseudo-breccien-artige Structur an. Diese Gesteine enthalten zuweilen Glimmer und Adern von Achat. Ihre rostig braune oder gelbliche Farbe ist zum Theil Folge der Anwesenheit von Eisenoxyden, aber hauptsächlich von unzähligen mikroskopisch kleinen schwarzen Flecken, welche, wenn ein Bruchstück erhitzt wird, leicht schmelzen und offenbar entweder Hornblende oder Augit sind. Diese Gesteine ent-

L'ardente lumière du soir flottait dans l'atmosphère comme un prodigieux rayonnement d'or. Des hauteurs de Passy, la vue s'étendait sur l'immense cité qui, alors plus que jamais, était non pas une ville, mais un monde. L'Exposition universelle de 1867 avait réuni en ce Paris impérial toutes les attractions et toutes les séductions du siècle. Les fleurs de la civilisation y brillaient de leurs plus vives couleurs et s'y consumaient dans l'ardeur même de leurs parfums, mourant en pleine fièvre d'adolescence. Les souverains de l'Europe venaient d'y entendre une éclatante fanfare, qui fut la dernière de la monarchie; les sciences, les arts, l'industrie semaient leurs créations nouvelles avec une prodigalité inépuisable. C'était comme une ivresse générale des êtres et des choses. Des régiments marchaient, musique en tête; des chars rapides s'entre-croisaient de toutes parts; des millions d'hommes s'agitaient dans la poussière des avenues, des quais, des boulevards; mais cette poussière même, dorée par les rayons du soleil couchant, semblait une auréole couronnant la ville splendide. Les hauts

Terzo, le parti di Calamita naturale non si possono mai unire congiungendo le parti settentrionali con le meridionali, nè le meridionali con le meridionali fra di loro, ma sibbene le meridionali con le settentrionali, la qual proprietà è stata dimostrata ancora dalla nostra calamita; e pertanto le nostre diffinzioni [561] e supposizioni convengono con quello che si osserva nella natura. E qui è da [car. 202 verso.] notare una cosa che a prima vista pare stravagantissima, ma considerata bene è la medesima che già è stata dichiarata. Se sarà presa una parte di calamita, e pestandola sarà ridotta in arena, quale appunto è la maggior parte di quella arena nera che si usa qui in Roma, ed in molte parti d'Italia per spargere sulle lettere scritte di fresco, e rasciugar l'inchiostro, posta che sia questa polvere sopra la carta, sottoponendo noi un pezzo di calamita, il quale tocchi la carta, o almeno le sia assai vicino, subito quei granellini di arena si ordinano disponendosi a guisa di filamenti, e voltando un Polo della calamita verso la carta si erigono quei filamenti a perpendicolo sopra la carta; ma inclinando noi la

Algun tempo, e muito longo, tive como regra invariavel que os Eucalyptos não careciam de póda. Mais do que isso, a póda era-lhes nociva. Isto me diziam os melhores livros que se occupavam da sua cultura; isto me era confirmado pelo que observava nas minhas plantações e nas dos vizinhos; e isto tambem me era aconselhado pelo exame das proprias arvores que, despojando-se expontaneamente dos ramos caducos, d'aquelles cuja acção havia cessado, estavam em seu trabalho organico a mostrar-nos a indiscrição de qualquer intervenção, que por certo nunca poderia exceder, ou sequer emparelhar, a sua natural previdencia. Ellas, as arvores, é que[26] sabiam, muito melhor do que nós, quando é que lhes convinha desfazer-se das roupas velhas. As minhas observações então limitavam-se, porém, a uma só especie de Eucalyptos, ao globulus. E para esse e para todos os afins no modo de vegetar, isto é, para aquelles que crescem em haste direita e se despojam expontaneamente dos ramos velhos, a regra prevalece:—não se lhes deve tocar. A não ser, claro está, para cortar algum ramo

STANDARD SETTING

The Republic of Plato is the longest of his works with the exception of the Laws, and is certainly the greatest.

STYLISTIC SET 01

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STYLISTIC SET 02

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SMALL CAPS	lowercase	▶	LOWERCASE
FRACTIONS	1/4 5/8 2/3	▶	¼ ⅝ ⅔
SUPERSCRIPT	0123456789	▶	0123456789
SUBSCRIPT	0123456789	▶	0123456789
CASE SENSITIVE FORMS	(H) [H] {H}-H¿	▶	(H) [H] {H}-H¿
TABULAR LINING FIGURES	0123456789	▶	0123456789
LINING FIGURES	0123456789	▶	0123456789
STYLISTIC SET 01	f g t 7	▶	f g t 7
STYLISTIC SET 02	g 7	▶	g 7

