

Zubtrak

STYLES

Stencil Regular
Stencil Black

Zubtrak | Designed by Vaibhav Singh
Published by Typeland: October 2020

All Typeland fonts are available in
OTF, TTF, WOFF, and WOFF2 file formats

Zubtrak is registered trademark of Typeland®
Copyright © 2020 Typeland

Typeland is an independent type design studio based in London. We offer retail fonts exclusively through our own website. We also develop custom fonts, work on commissioned projects, and specialise in multi-script design and production.

Typeland offers flexible licensing, customisation, and bespoke design for a variety of uses, across physical & digital platforms. Contact us at: hello@type.land

ZUBTRAK STENCIL · 60 / 80 PT

UNECONOMICAL

SERENDIPITOUS

REQUIREMENTS

TRANSMOGRIFY

REAPPEARANCE

COMMEMORATE

SUBSTITUTIONS

REGULAR

ZUBTRAK STENCIL · 60 / 80 PT

FLOUNDERING

INSTITUTIONS

CONSECRATED

DOMINEERING

MILLIONAIRES

LOBOTOMISED

COLLECTIVISM

BLACK

ZUBTRAK STENCIL · 70 / 80 PT

unforthcoming
transformative
announcement
administrating
philosophically
implementable
thunderstorms

REGULAR

ZUBTRAK STENCIL · 70 / 80 PT

**idiomatically
uncommitted
disinterested
spokespeople
consequently
interchanged
compositions**

BLACK

ZUBTRAK STENCIL · 40 / 50 PT

Happy days are here again
Under the roofs of the city
An apostle of non-violence
Coming through slaughter
Eight o'clock, at your place
An adventure with friends
Return of the prodigal son
Who stole the electric car?
The woman from nowhere
Between heaven and earth
The editdroid, rise and fall

REGULAR

ZUBTRAK STENCIL · 40 / 50 PT

**The inventor of dreams
Being a tourist at home
Payback with a hit man
They call him cemetery
Nuclear neighbourhood
Meet me in the bottoms
The headless horseman
Children of internment
Tales of terror and love
Living the silent spring
Vintage vinyl roadshow**

BLACK

ZUBTRAK STENCIL · 26 / 28 PT

There is a widely known trope about how most designers don't read. That doesn't merely imply that they don't read enough, as in to know more, or to inform themselves more generally, but it is meant in the sense that they do not even read what is in front of them. Typeface designers, of course, take such a stereotype to an entirely new level, in what seems nothing less than a process of actively acquiring illiteracy. One can call it a necessary non-qualification, a near-permanent professional hazard ... whatever else. But do we need to sideline our critical faculties to have keener visual skills; can type design begin to inform and in turn be informed by developments outside its perceived, & self-defined, restrictions of purview? We wonder.

REGULAR

ZUBTRAK STENCIL · 24 / 28 PT

There is a widely known trope about how most designers don't read. That doesn't merely imply that they don't read enough, as in to know more, or to inform themselves more generally, but it is meant in the sense that they do not even read what is in front of them. Typeface designers, of course, take such a stereotype to an entirely new level, in what seems nothing less than a process of actively acquiring illiteracy. One can call it a necessary non-qualification, a near-permanent professional hazard ... whatever else. But do we need to sideline our critical faculties to have keener visual skills; can type design begin to inform and in turn be informed by developments outside its perceived, & self-defined, restrictions of purview? We wonder.

BLACK

ZUBTRAK STENCIL · 16 / 20 PT

Dipping back into the novel, he decided he would begin with fresh vigour to explain to its protagonists how delicate their position was – as people made up entirely of words. Well, all bookshops were inflammable establishments, he would say, and in view of the recent book-burning incidents across the world, they could not turn a blind eye to the constant threat of arson. No author could possibly be worth his or her characters' immolation, not to mention in two separate editions – that would be the clincher. The protagonists were clearly not very sensible people – they wouldn't be in this sort of subversive stuff if they were – he simply could not think of anyone more appropriate to sell fire insurance to. And he did like a hard sell

REGULAR

Dipping back into the novel, he decided he would begin with fresh vigour to explain to its protagonists how delicate their position was – as people made up entirely of words. Well, all bookshops were inflammable establishments, he would say, and in view of the recent book-burning incidents across the world, they could not turn a blind eye to the constant threat of arson. No author could possibly be worth his or her characters' immolation, not to mention in two separate editions – that would be the clincher. The protagonists were clearly not very sensible people – they wouldn't be in this sort of subversive stuff if they were – he simply could not think of anyone more appropriate to sell fire insurance

BLACK

CHARACTER SET

Zubtrak uppercase

A Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï
Ĳ Ĵ Ķ ĸ Ĺ Ľ Ļ Ŀ Ł Ń Ņ ņ Ñ Ñ Ñ Ñ
Œ Þ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ
Š š Š š Š š Š š Š š Š š Š š Š š
Ŵ ŵ Ŷ ŷ Ÿ Ź ź Ż

Zubtrak lowercase

a á â ã ä å æ ç è é ê ë ì í î ï
ĳ ĵ ħ ģ ĥ ħ ħ ħ ħ ħ ħ ħ ħ ħ ħ ħ
ŀ Ł ł Ń Ņ ņ Ñ Ñ Ñ Ñ Œ Þ Œ Œ Œ Œ Œ
Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ Œ
Ŵ ŵ Ŷ ŷ Ÿ Ź ź Ż

Punctuation & symbols

.,:;...!;?¿••/()\{\}[]-_-„“”“”«»‹›™@¶§&
€\$€f€¥μπ∫*#^/+ - × ÷ = ≠ > < ≥ ≤ ± ≈ ¬ ~ % ‰ ◊
© ® ™ ° | | † ‡

Numerals & fractions

0 1 2 3 4 5 6 7 8 9
1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/7 1/8 5/8 5/8 7/8 1/9

Superiors & inferiors

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

OPENTYPE FEATURES

Case sensitive punctuation

«¡adiós!» → «¡ADIÓS!»

Localised forms for Dutch

míjn → mĳn

Localised forms for Romanian
and Moldovan

língvişti → língviști

Localised forms for Turkish

Diyarbakır → DİYARBAKIR

Localised forms for Catalan

CÈL·LULA → CÈLLULA

Fractions
(ignores numeric dates)

5/4 7/2 12/36 → 5⁄4 7⁄2 12⁄36

Numerators and denominators

01254/56789 → 01254/56789

Superiors and inferiors

C4H10 a6×b5 → C₄H₁₀ a⁶×b⁵

Ordinals

25a 42o → 25^a 42^o

OTHER DETAILS

About the designer

Vaibhav Singh is an independent typographer and typeface designer. Pursuing a wide-ranging freelance practice over the last decade, he has worked as a graphic designer, book designer, and exhibition designer in Mumbai, Delhi, Panjim, Reading, and London. He specialises in designing typefaces for Indian scripts in addition to developing original Latin typefaces. Notable clients and collaborations include Adobe, Google, Monotype, Rosetta, TypeTogether, URW Asterisk, Fontsmith, and others.

Supported languages

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic, Asturian, Atayal, Aymara, Bashkir, Basque, Belarusian, Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofan, Corsican, Creek, Crimean Tatar, Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz, Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic, Greenlandic Old Orthography, Guadeloupean, Gwichin, Haitian Creole, Han, Hawaiian, Hiligaynon, Hopi, Hotcak, Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istromanian, Italian, Jamaican, Javanese, Jerriais, Kala Lagaw Ya, Kapampangan, Kaqchikel, Karakalpak, Karelian, Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish, Ladin, Latin, Latino Sine, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhwa, Malay, Maltese, Manx, Maori, Marquesan, Meglenoromanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinhpatha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian, Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Qeqchi, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami Inari, Sami Lule, Sami Northern, Sami Southern, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian, Seri, Seychellois, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio, Somali, Sorbian Lower, Sorbian Upper, Sotho Northern, Sotho Southern, Spanish, Sranan, Sundanese, Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen, Tuvaluan, Tzotzil, Ukrainian, Uzbek, Venetian, Vepsian, Volapuk, Voro, Wallisian, Walloon, Waraywaray, Warlpiri, Wayuu, Welsh, Wikmungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni

For specific language extensions or custom additions, please contact us.

Contact information

For enquiries and more information, write to us at hello@type.land
For other fonts in our library, please visit our website www.type.land

This PDF specimen is for evaluation and information purposes only.
Restrictions apply to the use of fonts based on platforms and licensing options.
Specimen text © 2020 Vaibhav Singh

¶ ñ 5 v

z M @ S

7 AE B v

\$ w & ?