AMSTER (2.0)

A refined typeface family including 5 weights of roman *& cursive* all fully equipped with OpenType sorts, ornaments, and two sets of illuminated capitals.

*

by Francisco Gálvez Pizarro

pampatype

Amster *A refined type family*

Roman, *Cursive,* SMALLCAPS, *SC CURSIVE*

Thin a *a* A *A*

Light a *a* A *A*

Regular a *a* A *A*

Bold a *a* A *A*

Black a *a* A *A*

VERSAL ILUMINADA

© 2014, 2021 by the PampaType font foundry & Francisco Gálvez. All rights reserved.

Amster *A versatile type family*

AMSTER THIN 36 PTS

El oficio de tipógrafo

AMSTER BLACK ITALIC 70 PTS

rafinovaný

AMSTER REGULAR 24 PTS

Les détails qui font la différence

AMSTER LIGHT 90 PTS

Tyylikäs

AMSTER THIN 46 PTS

Polski typografem

AMSTER BLACK 24 PTS

einfaldleikinn er erfiðast að fá

AMSTER REGULAR 48 PTS

La Lira Popular

AMSTER THIN ITALIC 72 PTS

Singularity

AMSTER REGULAR 28 PTS

A highly versatile typeface

AMSTER BLACK ITALIC 110 PTS

Energy

AMSTER THIN 34 PTS

Contemporary Design!

AMSTER REGULAR ITALIC 104 PTS

Rhythm

AMSTER BOLD 30 PTS

Modern Typographic Art

© 2014, 2021 by the PampaType font foundry & Francisco Gálvez. All rights reserved.

@

çh

ỹ

ŕž

1/2

Amster Light & Bold 7/8 pt – 5,5/8 pt

Amster Regular & Black 7/8 pt – 5,5/8 pt

Buech´ner fun´nel (büĸ´nēr). = BÜCHNER FUNNEL (see FUNNEL, *Ilust.*).
||**bue´nas no´ches** (bwā´näs nō´chās). [Sp.] Good night.
||**bue´nas tar´des** (tär´dās). [Sp.] Good afternoon.
||**bue´no** (bwā´nō), *interj.* [Sp.] Good; very well; all right.
Bue´nos Ai´res (bwā´nōs ī´rās) **a.** Capital of Argentina. **b.** Figuratively, the government of Argentina.
||**bue´nos dí´as** (dē´äs). [Sp.] good day; good morning.
bu´fa·gin (bū´fajĭn), *n.* [*Bufo agua* + *-in.*] *Biochem.* A crystalline principle $C_{18}H_{24}O_4$ isolated from the tropical toad *Bufo agua*, and like digitalin in its action.
buff (bŭf), *v. i.* [Imitative. Cf. PUFF.] To burst out, as into laughter; to stammer; stutter. *Obs. exc. Dial.*
buff (bŭf) *n.* Nonsense; idle talk. *Scot.*
buff (bŭf) *n.* [Formely *buffe* buff, buffalo, fr. F. *buffle* buffalo. See BUFFALO; cf. BUFFLE.] **1.** A buffalo, or of the ox. *Obs.* **2.** A sort of superior leather prepared with a velvety or fuzzy finish from the skin of the buffalo, or the ox, elk, etc. and dressed with the oil, like chamois. **3.** A military coat made of buff leather. **4.** The bare skin; as, to trip to the *buff. Colloq.* **5.** A color. yellowish red-yellow in hue, of medium saturation and high brilliance. It is redder and lower saturation and higher brilliance than yellow ocher and redder and of higher saturation of chamois. Cf. COLOR.
☞ COMBINATIONS in this sense are:
buff-backed **buff-colored** **buff-washed**
buff-breasted **buff-orange**, *adj.* **buff-yellow**, *adj.*
buff-citrine, *adj.* **buff-tipped**
6. A buff stick; also, a sitck faced with cloth, velvet, or the like, to wish polishing material as applied. **7.** An unbranded bull, cow, or steer hide of 45 to 60 pounds. **8.** *Mach.* A buffing wheel. **9.** *Med.* The grayish viscid substance of the buffy coat. **10.** [*cap.*] *pl. Mil.* The old 3d regiment of the line in the British Army, now the East Kent Regiment; —popularly so called from the former color of their facings. **11.** An enthusiast about going to fires. *Slang U. S.*
buff (bŭf) *adj.* Made of or like buff; of the color of buff.
buff, *v. t.;* BUFFED (bŭft); BUFF´ING. **1.** To polish with a buff. See 3d BUFF, 6. **2.** To give a buff or velvety surface to (leather); also, to color or stain buff, as willow rods. **3.** *Hatmaking.* = 1st pounce, 1.
buff, *n.* [OF. *buffe*. See BUFFET a blow.] A buffet; a blow *Now Dial.*, except in the phrase "blindman's *buff.*"
buff, *adj.* [Perh. fr. *buff* a blow.] Firm; sturdy; — in the phrase *to stand buff.*
buff (bŭf; boof), *v. i. & i.* [See BUFFET a blow.] **a** *Obs. exc. Dial.* To strike; beat. **b** To take, or deaden, the shock (of) as a buffer.
buff (bŭf; boof), *n.* = BUFFER, a fellow. *Obs.*
||**buf´fa** (bōōf´fà), *n. fem.; pl.* BUFFE (-fa). [It See BUFFOON.] A woman who sings comic roles in opera.

coal (kōl), *n.* [ME. *cole, col,* fr. AS. *col;* akin to D. *kool,* OHG. *kol, kolo,* G. *kohle,* ON. *kol,* OIr. *gūal.* Cf. COLLIE, COLLIER, 1st COLLOP, CULM soot.] **1.** A piece of glowing carbon or thoroughly charred fragment of wood or other combustible substance; an ember or cinder. **2.** = CHARCOAL, 1. **3. a** A black, or brownish-black, solid, combustible substance formed by the partial descomposition of vegetable matter without free access of air, under the influence of moisture and, in many cases, of increased pressure and temperature. A complete series can be traced from the celulose of wood through *lignite*, or brown coal, or anthracite, or, as a final product, to graphite. The order given is one of decreasing volatility and increasing carbon content. Besides carbon, coal contains hydrogen, oxygen, nitrogen, and sulphur, and also inorganic constituents, which last are left behind as ash when the coal burns. The largest deposit of coal belong to the Carboniferous system, but the coal of the Cretaceous system (Laramie series) is also very extensive. In the United States anthracite coal is sorted in certain sizes (except the largest, *steamboast*, consisting of large lumps) by sieves of different-sized mesh, as follows:

Name of size	Will pass throught	Will not pass throught
Broken . . . . . 4 ½	in. round mesh.	3 7/16 in. round mesh.
Egg 3 7/16	" " "	2 ½ " " "
Stove. . . . . 2 ½	" " "	1 9/16 " " "
Chestnut. 1 9/16	" " "	1 1/16 " " "
Pea 1 1/16	" " "	½ " " "
Buckwheat 1 . . . . . ½	" " "	¼ " " "
" 2 (Rice). . . ¼	" " "	3/16 " " "
" 3 (Barley) . 3/16	" " "	3/32-1/16 " " "
BITUMINOUS COAL		
Lump . . . . . —	" " "	4 " " "
Egg 4	" " "	1 ½ " " "
Nut . . . . . 1 ½	" " "	¾ " " "
Slack . . . . . ¾	" " "	— " " "

Finer sizes of anthracite known locally as *flaxseed, mustard seed,* etc., as also separated. **b.** *pl. Eng.* A quantity or pieces of the mineral broken up for burning; as, a ton of *coals.* **c.** A particular form of size of mineral coal.
4. The charred residue of distillation left in a retort.
☞ COMBINATIONS and PHRASES are:
coalbag **coal drill** **coal pulverizer**
coalbagger **coal dump** **coal-pulverizing**, *adj.*
coal barge **coal-dumping**, *adj.* **coal refiner**
coal barrow **coal dust** **coal scoop**
coal basket **coal-elevating**, *adj.* **coal screen**
coal-bearing, *adj.* **coal elevator** **coal screener**
coalbin **coal-eyed** **coal shaker**
coal-black, *adj.* **coal-faced** **coal ship**

From *Webster's New International Dictionary of the English Language*. 1956.

© 2014, 2021 by the PampaType font foundry & Francisco Gálvez. All rights reserved.

Preguntas de astronomía
CONTRARRESTADAS

AMSTER PRO BLANCA 8/12 PTS

¿Qué cuerpos son mas brillantes
Del celeste firmamento?
Sus nombres dame a saber
Vos con tu conocimiento.

Deseo el tener historia
Con el mas autorizado,
Sobre lo que está elevado,
De improviso i de memoria.
Para cantar la victoria
Entre ls mas estudiosos,
Pongo estos temas curiosos,
I dígame mi contrario:
Del sistema planetario
¿Qué cuerpos son mas brillosos?

AMSTER PRO FINA

Suelo ser mui pregunton
Cuando encuentro algun letrado;
Pero aunque sea historiado
No me sabrá dar razon.
Tambien soi gran reparon
Con el que tiene talento.
Si encumbras tu pensamiento
A donde están los cometas,
¿Quá tantos son los planetas
Del celeste firmamento?

AMSTER PRO GRIS

De Vénus si te detallo
Su espesor i gravedad,
Con toda la moralidad
Te pinto del sol un rayo.
Para poder dar el fallo
Es necesario tener
La ciencia de Leverrier
I así no quedar de cómico.
Con tu aparato astronómico
Sus nombres dame a saber.

AMSTER PRO NEGRA

Astrea, Juno i Acuario,
Saturno, el Can, conocidos,
Digo que están divididos
En primario i secundario;
Tauro, Leo i Sajitario
Pasan jiarndo violento
En las ráfagas del viento
Sin dejar huella ni rastro.
Nómbrame astro por astro
Vos con tu conocimiento.

AMSTER PRO SÚPERNEGRA

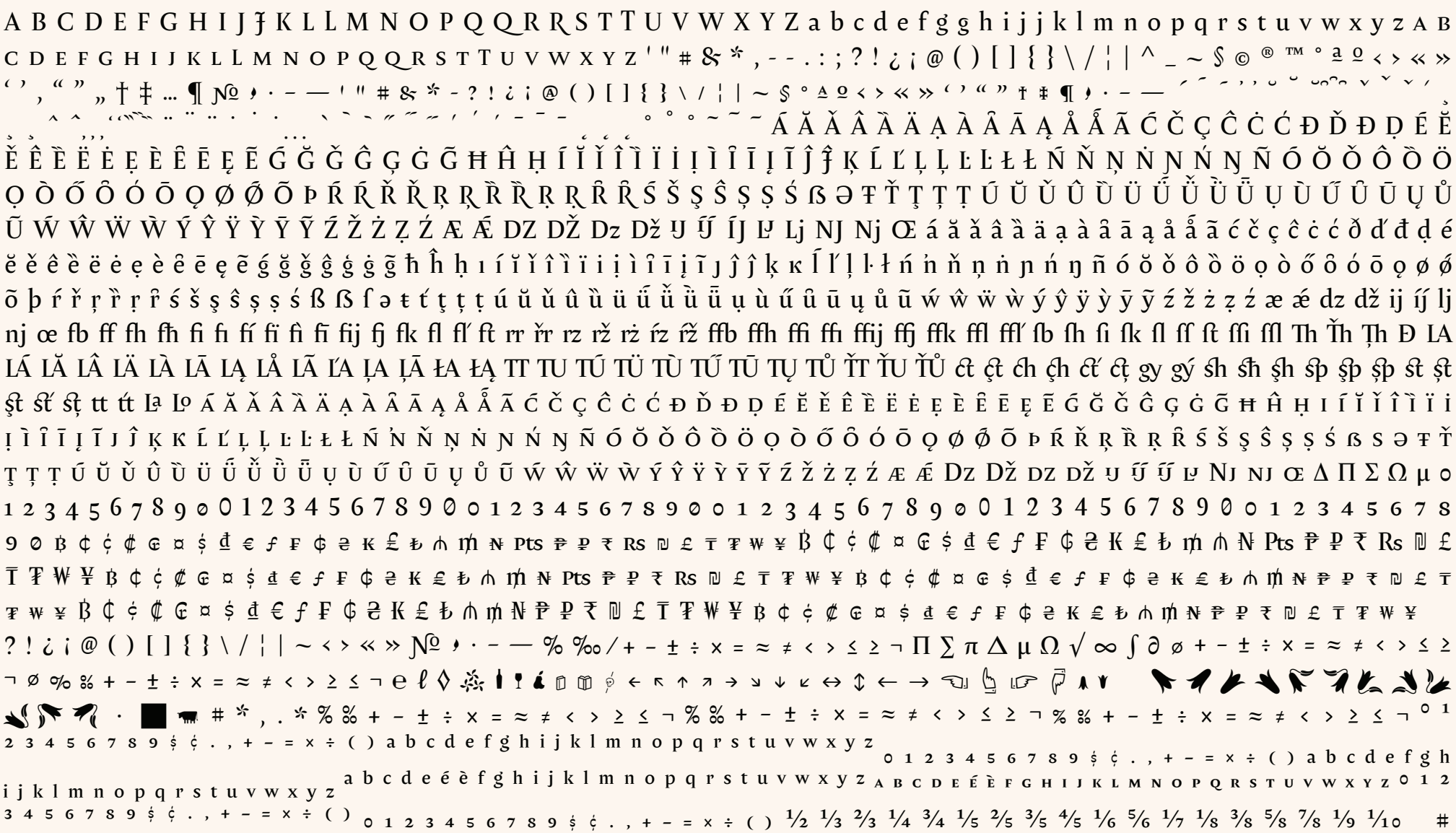
Al fin, yo te he preguntado,
Contéstame vos ahora
Sin tardanza i sin demora,
Sobre lo que te he hablado.
Al punto mas elevado
Quisiera emprender el vuelo
I recorrer sin recelo
Yo todo para estudiar,
Porque prometo llegar
Hasta el sétimo cielo.

Some *décimas* by Chilean poet Daniel Meneses.

7

Amster *Character set*

Amster includes extensive diacritics coverage for more than 200 languages.



1491 glyphs

© 2014, 2021 by the PampaType font foundry & Francisco Gálvez. All rights reserved.

Amster Italic Character set

Amster *includes extensive diacritics coverage for more than 200 languages.*

1900 glyphs

© 2014, 2021 by the PampaType font foundry & Francisco Gálvez. All rights reserved.

Amster *OpenType features*

Pancho Gálvez SHORT SWASHES	Pancho Gálvez LONG SWASHES	AMSTER SMALL CAPS	AMSTER ALL SMALL CAPS	¿Ah? ¿AH? CASE SENSITIVE FORMS
fi ffl *fi fl* LIGATURES	Th gý *ct ſt fij* DISCRETIONARY LIGS.	LÂ Ĳ íj *La Lo* SPECIAL LIGATURES	ſ ſi ſſ ſt LONG S	ß ß SS UPPER GERMANDBLS
ą ć ć ł CE DIACRITICS	฿ ₪ ₱ ₺ ₴ EXTENDED CURRENCIES	₹ ₭ ₮ ₩ ₵ TABULAR CURRENCIES	8ème ORDINALS	$M^{3\,(a)}\ 2^{ax}$ SUPERIORS
$M_{2,b}\ x_7$ INFERIORS	M^{678} NUMERATORS	M_{901} DENOMINATORS	01 01 01 SLASHED ZERO	$^{1}/_{5}\ ^{5}/_{6}\ ^{7}/_{8}\ ^{94}/_{23}$ EXTENDED FRACTIONS
en 320 OLDSTYLE FIGURES	EN 320 LINING FIGURES	EN 320 SMCP FIGURES	en 320 TABULAR OLDSTYLE	EN 320 TABULAR LINING
EN 320 TABULAR SMCP	R R g g J ſ ALTERNATE GLYPHS	SMART ORNAMENTS	NICE DINGBATS	MUCH LOVE

© 2014, 2021 by the PampaType font foundry & Francisco Gálvez. All rights reserved.

Amster *two styles of Swashes (short & long)*

AMSTER ITALIC

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

AMSTER ITALIC SWASH (SHORT)

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

AMSTER ITALIC SWASH + STYLISTIC SET 01 (LONG)

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

© 2014, 2021 by the PampaType font foundry & Francisco Gálvez. All rights reserved.

Amster *Versal Iluminada*

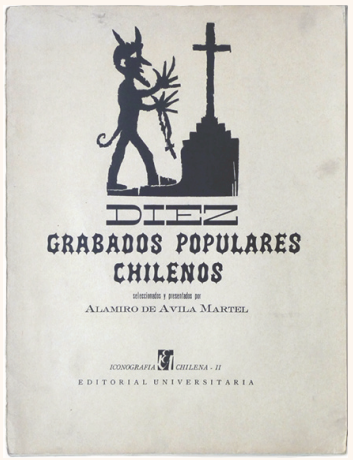
An illuminated alphabet that captures personages
from natural & supranatural stories: animals & farmers,
priests & devils, citizen & drunks, victims & criminals,
all dance together in this wondrous bestiary of letters
ideal for creating poetic atmospheres.

Amster Versal Iluminada. A font of carefully illuminated capitals, inspired in the *Lira Popular*, printed news sheets that circulated in the streets of Chile by the end of 19th century.

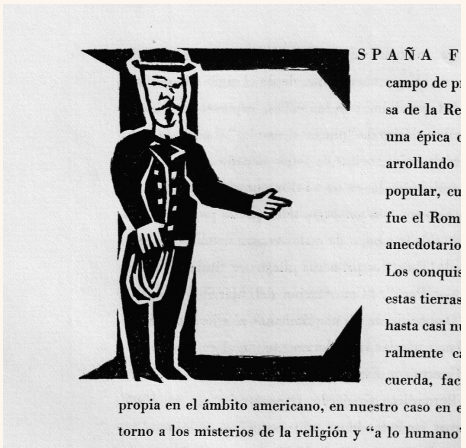
© 2014, 2021 by the PampaType font foundry & Francisco Gálvez. All rights reserved.

Initials inspired by the engravings of the Lira Popular

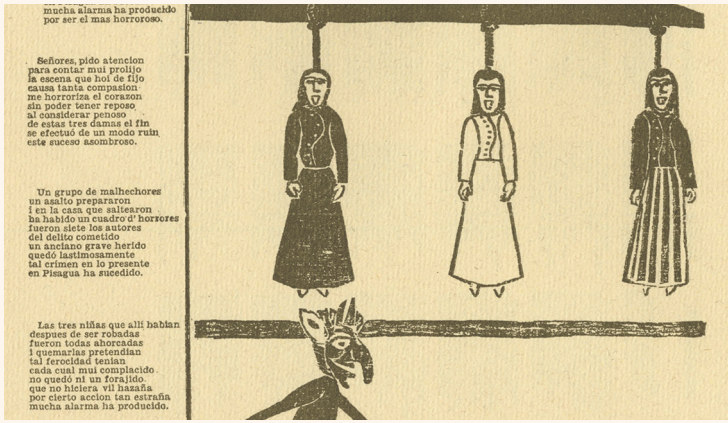
Cover of the book *Ten Chilean popular prints* designed in 1973 by typographer Mauricio Amster.

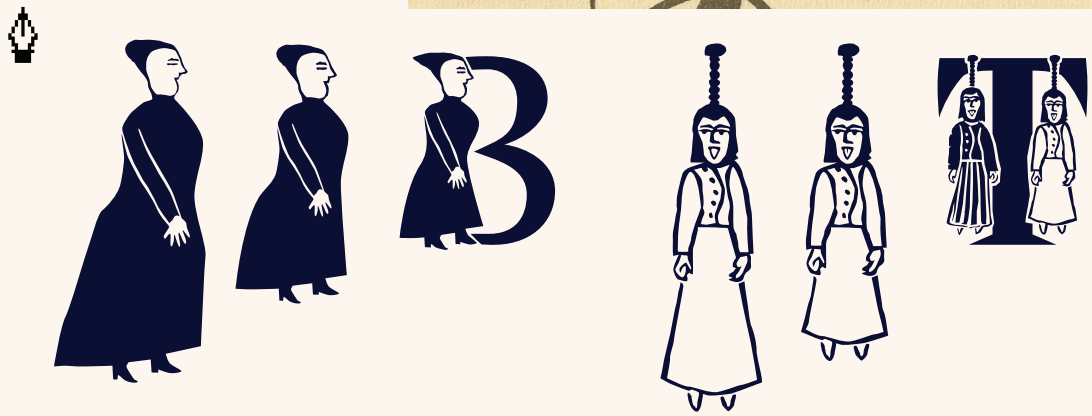


The sole drop cap designed by Mauricio Amster for the text that tells the evolution of poetry in ten verses or *décimas* (*Lira Popular*).



The characters were digitized, and rearranged or redesigned to fit in the letters.





To see the engravings of *Lira Popular*, visit: http://www.memoriachilena.cl/602/w3-article-94171.html http://www.memoriachilena.cl/602/w3-article-94102.html

© 2014, 2021 by the PampaType font foundry & Francisco Gálvez. All rights reserved.

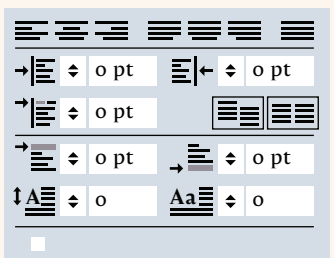
Some proofs made by Gálvez during the design process. The resulting alphabet is full of vernacular personages and hidden links to the epoque of the *Lira Popular*. This can still be perceived in the local spiciness of the language.

© 2014, 2021 by the PampaType font foundry & Francisco Gálvez. All rights reserved.

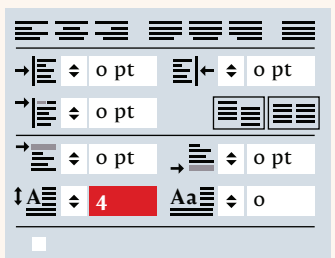
How to activate the drop caps in Amster Versal Iluminada

Kevin venía regularmente por la tarde entre las cinco y las seis para atender a la marquesa. Anticipando cada una de sus visitas un gran pájaro negro se posaba en la base de la ventana y miraba ávidamente hacia el interior de la habitación como buscando una señal.

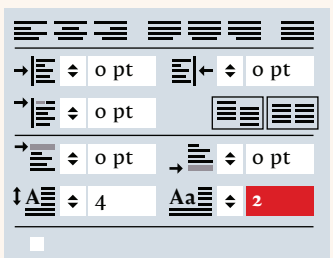
Paragraph palette InDesign



Kevin venía regularmente por la tarde entre las cinco y las seis para atender a la marquesa. Anticipando cada una de sus visitas un gran pájaro negro se posaba en la base de la ventana y miraba ávidamente hacia el interior de la habitación como buscando una señal.



Kevin venía regularmente por la tarde entre las cinco y las seis para atender a la marquesa. Anticipando cada una de sus visitas un gran pájaro negro se posaba en la base de la ventana y miraba ávidamente hacia el interior de la habitación como buscando una señal.



KKevin venía regularmente por la tarde entre las cinco y las seis para atender a la marquesa. Anticipando cada una de sus visitas un gran pájaro negro se posaba en la base de la ventana y por horas miraba ávidamente hacia el interior de la habitación como buscando una señal, algo que la

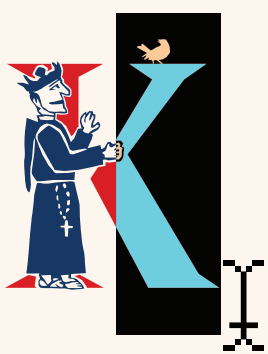
Enter two times the letter you want as Drop Cap.

evin venía regularmente por la tarde entre las cinco y las seis para atender a la marquesa. Anticipando cada una de sus visitas un gran pájaro negro se posaba en la base de la ventana y por horas miraba ávidamente hacia el interior de la habitación como buscando una señal, algo que la marquesa

Select *Amster Versal Iluminada* and paint each letter.

evin venía regularmente por la tarde entre las cinco y las seis para atender a la marquesa. Anticipando cada una de sus visitas un gran pájaro negro se posaba en la base de la ventana y por horas miraba ávidamente hacia el interior de la habitación como buscando una señal, algo que la marquesa más

Activate the *Discretionary Ligatures,* and voilà!



You can also colorize by selecting the left or right half of the letter.

© 2014, 2021 by the PampaType font foundry & Francisco Gálvez. All rights reserved.

D D Q Q F F d d s s f f

„Ponieważ chcesz tego, abym ci w szczerości powiedział, co sądzę o tobie, móy kochany siestrzeńcze, iako wuy, nie mam przyczyny, abym cię oszukiwał. Szkoda tych pieniędzy, które rodzice twoi łożyli na to, aby ci przewrócono głowę. I bardzo żałuię straty lat twoich młodych, które na co innego trzeba było obrócić. Starałeś się usilnie o to, abyś był nieużytecznym w kraiu. Jesteś cudzoziemcem w Polszcze i w osobie twoiey przywiozłeś nam Rzymianina do Warszawy. Wiesz, co się działo w Troi, a nie wiesz tego, co się ściąga do naszey oyczyzny. Gadasz po łacinie, a nie umiesz oyczystego języka. Nie ganię ia tego, żeś się po łacinie uczył, ale zbyteczna troskliwość i strata czasu w nabywaniu łaciny iest zawsze z krzywdą dla Polaka.

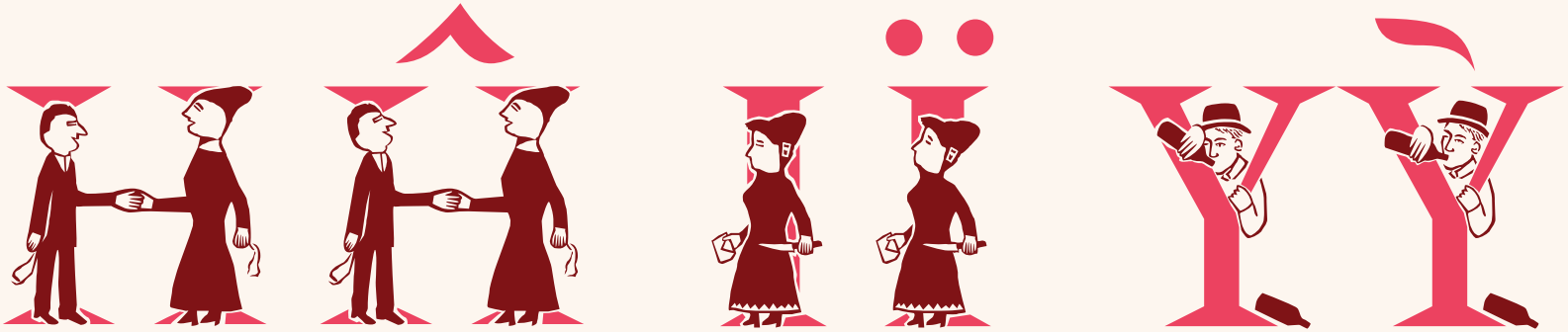
Michał Dymitr Krajewski
Woyciech Zdarzyński, życie i przypadki swoje opisuiący

n vous dira: « Comment jouer *mi* si on ne connaît pas le nom des notes ? Répondez avec respect: « Je vous demande pardon. Une note est distinguée d'une autre par sa forme et par la place qu'elle occupe, or tout cela se voit. L'oeil juge de ces circonstances différentes et si le doigt sait où se placer en pareil cas, il n'en faut pas davantage. » Il n'y a personne qui ne puisse jouer *ut* de la main gauche et en même temps *mi* de la main droite. Il voit ce qui est écrit et il entend le piano qui le prononce, quoiqu'il ne puisse dire le nom des sons qu'il vient d'entendre. Le fait est vrai (…).

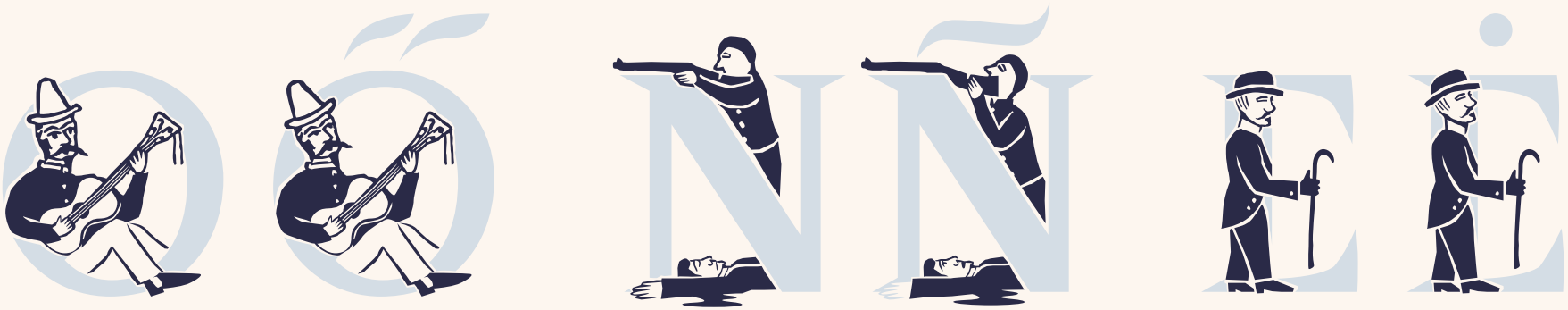
Jean-Joseph Jacotot
Enseignement universel, Musique

© 2014, 2021 by the PampaType font foundry & Francisco Gálvez. All rights reserved.

From glyph to glyph things may happen in *Amster Versal Iluminada*.



Letters can change their appearance when wearing accents.



© 2014, 2021 by the PampaType font foundry & Francisco Gálvez. All rights reserved.

The dance of the 'Copihues'

Amster includes two sets of *copihues* to create patterns, borders, frames, and the like. The *copihue* is an endemic flower in Chile. In February 24th 1977 it was established as a national symbol.

These flowers are inspired by the work that Bram de Does published in his book *Kaba Ornament Deel I · Vorm* (from his private press *Spectatorpers* in the village of Orvelte, The Netherlands). The possible combinations are naturally unlimited, we just show here some constructions.

The first set consists of 8 positions of the flower plus a white space (located in number zero) and a central dot (located in number nine). The second set has only 4 positions of the flower (as it is designed at 45 degrees) and it also uses the white space and the central dot as in the first set.

The first set is located in the stylistic set #02 of the OpenType features, with eight positions:

1 2 3 4 5 6 7 8 0

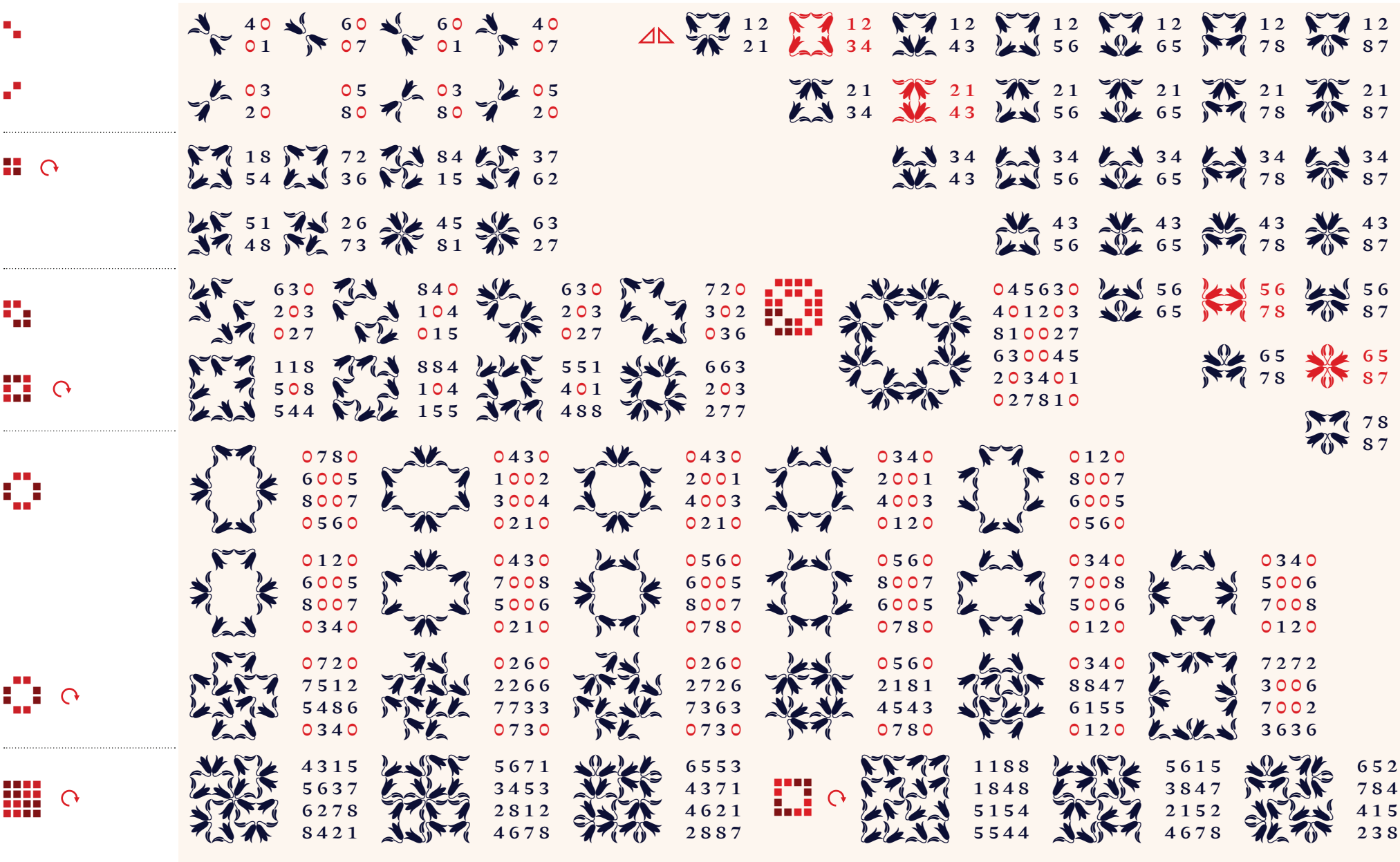
The second set of *copihues* is located in the stylistic set #03 with four positions:

1 2 3 4 9 0

For appropriate results the leading value should be always equal to the body size.

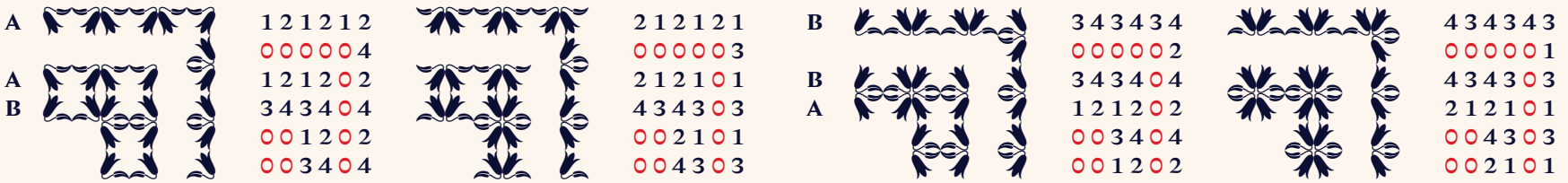
© 2014, 2021 by the PampaType font foundry & Francisco Gálvez. All rights reserved.

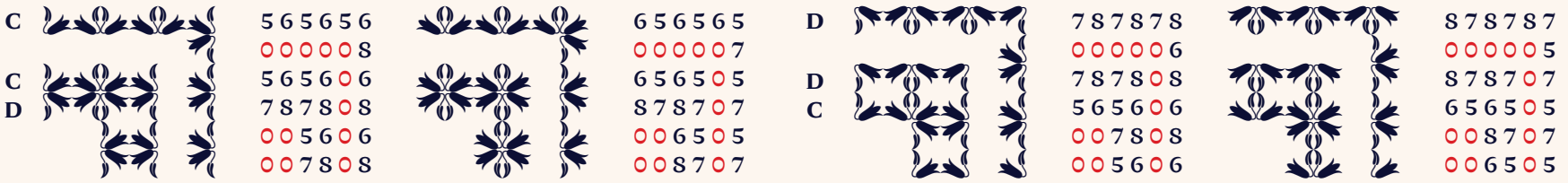
Set #1: *Diagonals, units, super-units*

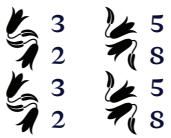


To explore! ☞

Set #1: Borders & corners







Set #2: Vignettes, units, super-units

1 2 3 4 9 0

Typography is not a science. Typography is an art.

Hans Peter Willberg

1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2
4 3 4 3 4 3 4 3 2 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 2 4 3 4 3 4 3 4 3 4 3
3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4
2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1
1 4 3 2 9 ○ ○ ○

Amster™

Get the typeface at PampaType.com

CREDITS

Amster designed by Francisco Gálvez, Santiago de Chile.
Fonts programmed by Guido Ferreyra, and reviewed
by Alejandro Lo Celso in Córdoba, Argentina.
Many thanks to all Friends & Colleagues
who kindly gave their Opinions
during the process.

pampatype
independent font foundry