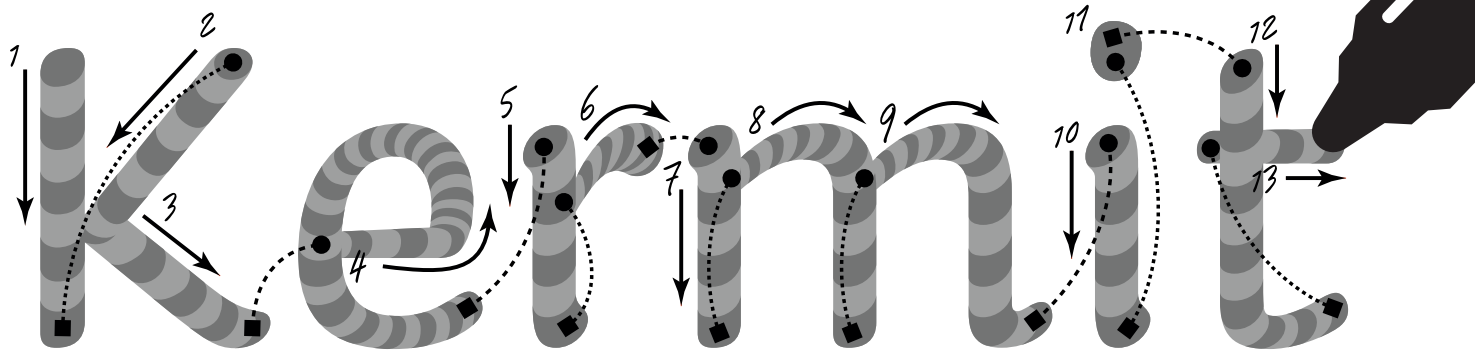


Designed and engineered by

*under
ware*



A new typeface for
Microsoft Office



ermitteln. Kern
Kern mit Kern
mit Kern mit
ermitteln Kern
Kern mit Kern
mit Kern mit K
Kern mit Kern
Kern mit Kern
ermitteln Kern
ermitteln Kern
ermitteln Kern



Microsoft's 50th anniversary is marked, among other things, by the introduction of a new font in Office: **Kermit**. At first glance, it is a friendly-looking, informal font family, but on closer inspection it's a combination of unique aesthetics & state-of-the-art technology that leads to a new way of writing.

Designed and produced by pan-European design collective Underware, Kermit is a groundbreaking design because it offers capabilities that no other font family has so far. Kermit is a writable font – a typeface that can be written as one writes by hand: stroke by stroke, in the correct order, at the right speed, at the right time. This innovative design enables new digital reading experiences, for example as support for learning to read.

Type design today offers many more possibilities than before, is no longer limited to a two-dimensional world, but can be multi-dimensional with unlimited possibilities. Like many before them, Underware has been dreaming for years of a different way of writing, where ductus, modulation and speed variations are natively part of the design, of strokes that flow in time and space, freeing letters once again from their typographic straitjacket. Kermit is a small step in that direction.

Kermit Extrabold

Strong

Kermit Bold

Mellow

Kermit Regular

Friendly

Kermit Light

Written

Kermit Thin

Brilliant

KERMIT CONDENSED

Variety
of tones
& large set
of styles, widths
and weights is in fact
a tool for prosody experimentation

Roman and Italic in 7 weights & 3 widths

KERMIT CONDENSED

Thin Condensed

Extralight Condensed

Light Condensed

Regular Condensed

Semibold Condensed

Bold Condensed

Extrabold Condensed

Thin Condensed Italic

Extralight Condensed Italic

Light Condensed Italic

Regular Condensed Italic

Semibold Condensed Italic

Bold Condensed Italic

Extrabold Condensed Italic

KERMIT DEFAULT

Thin

Extralight

Light

Regular

Semibold

Bold

Extrabold

Thin Italic

Extralight Italic

Light Italic

Regular Italic

Semibold Italic

Bold Italic

Extrabold Italic

KERMIT EXPANDED

Thin Expanded

Extralight Expanded

Light Expanded

Regular Expanded

Semibold Expanded

Bold Expanded

Extrabold Expanded

Thin Expanded Italic

Extralight Expanded Italic

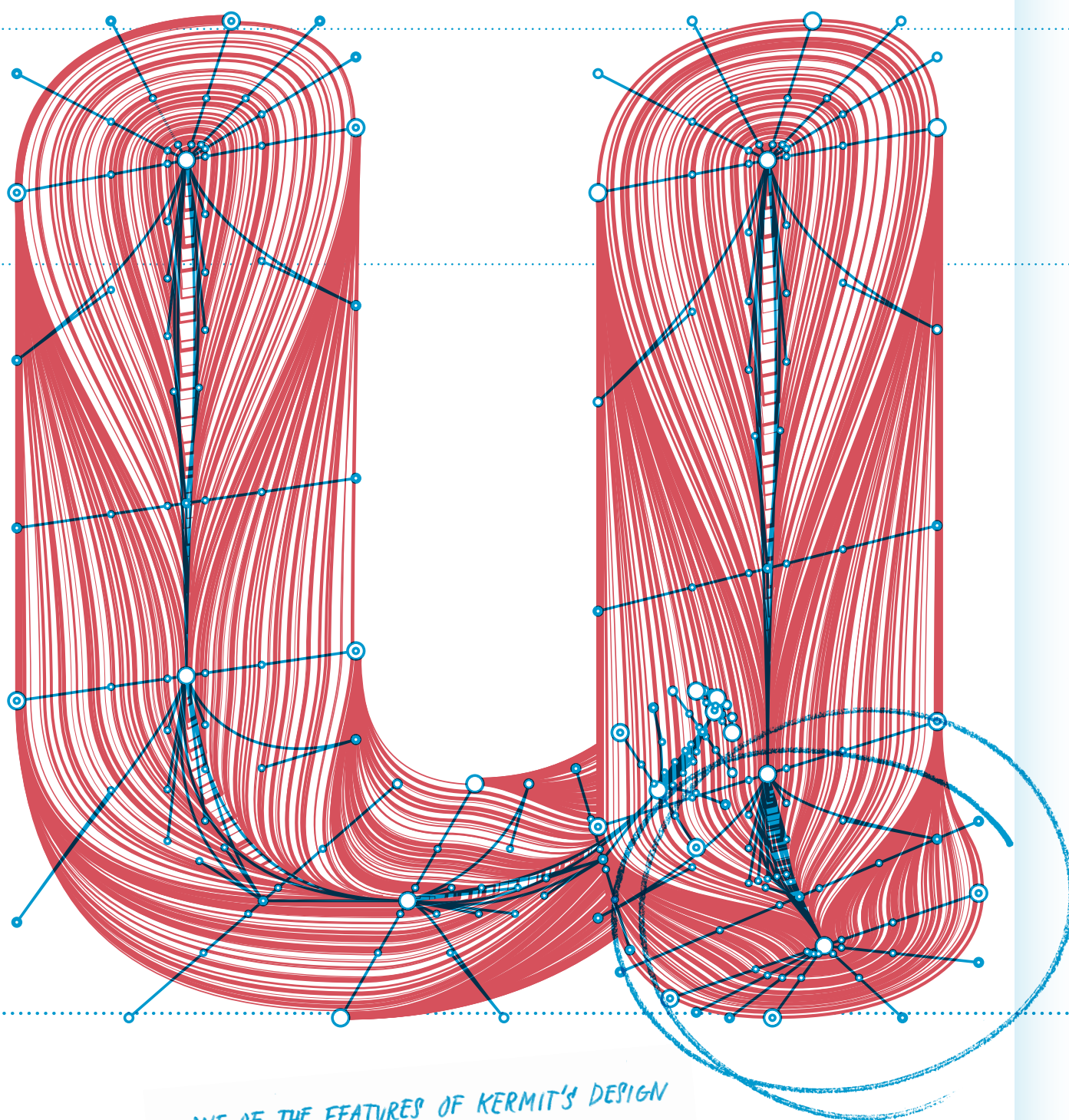
Light Expanded Italic

Regular Expanded Italic

Semibold Expanded Italic

Bold Expanded Italic

Extrabold Expanded Italic



ONE OF THE FEATURES OF KERMIT'S DESIGN
ARE THE BULBS,
A THICKENED BEGINNING OR END
OF A STROKE.

Kermit Extrabold Italic

Vibrant

Kermit Bold Italic

Relaxed

Kermit Italic

Carefree

Kermit Light Italic

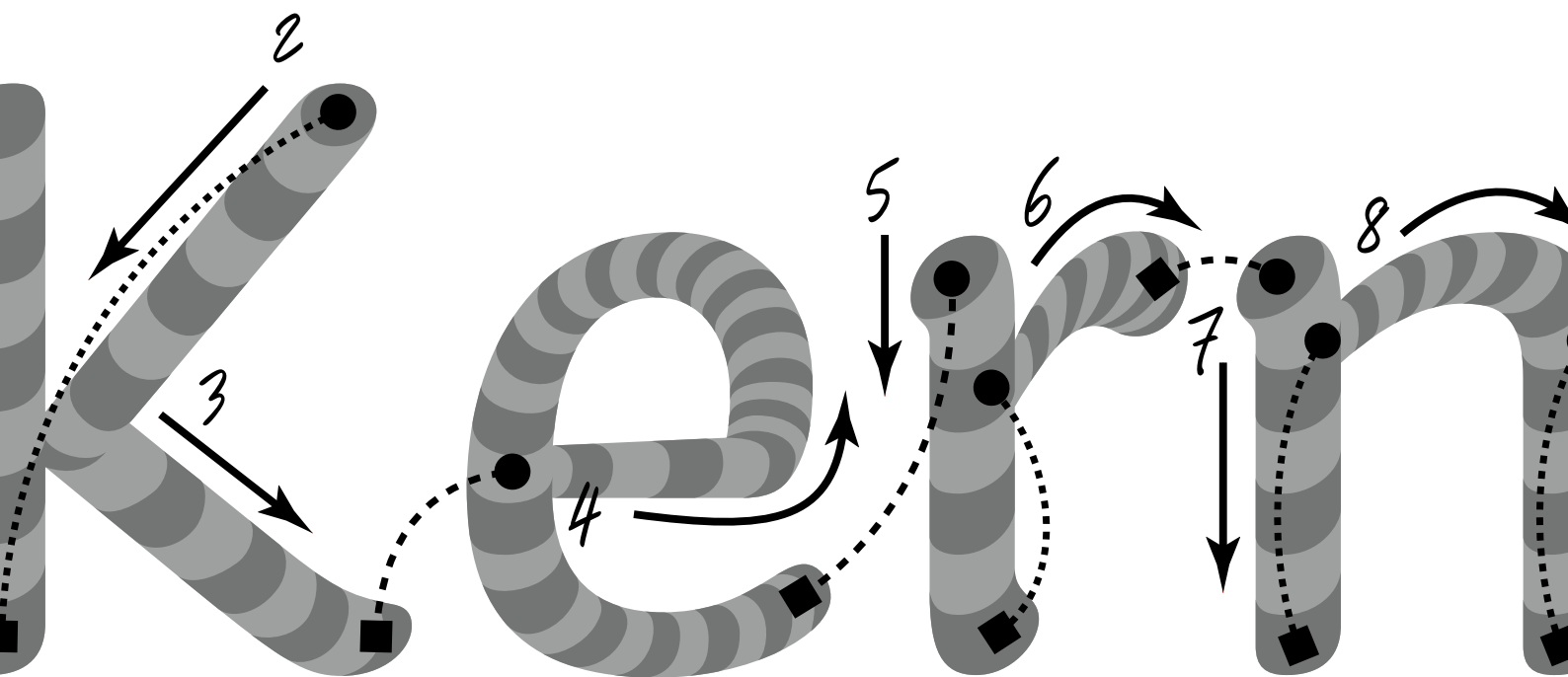
Dynamic

Kermit Thin Italic

Gorgeous

KERMIT CONDENSED

Look for
balanced
cheerfulness
& good readability
for all those longer texts
that demand the reader's concentration!



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Kermit includes a unique time axis. The advanced writing dynamics have been specifically designed and built into the font, using patented technology developed by Underware.

Kermit Extrabold

Flowing ink

Kermit Bold

Pen strokes

Kermit Semibold

Penmanship

Kermit Regular

Handwriting

Kermit Light

Fluid motion

Kermit Extralight

Story writing

Kermit Thin

Strokes guide

Kermit Extrabold Italic

Letterforms

Kermit Bold Italic

Writing flow

Kermit Semibold Italic

Daily journal

Kermit Regular Italic

Written ideas

Kermit Light Italic

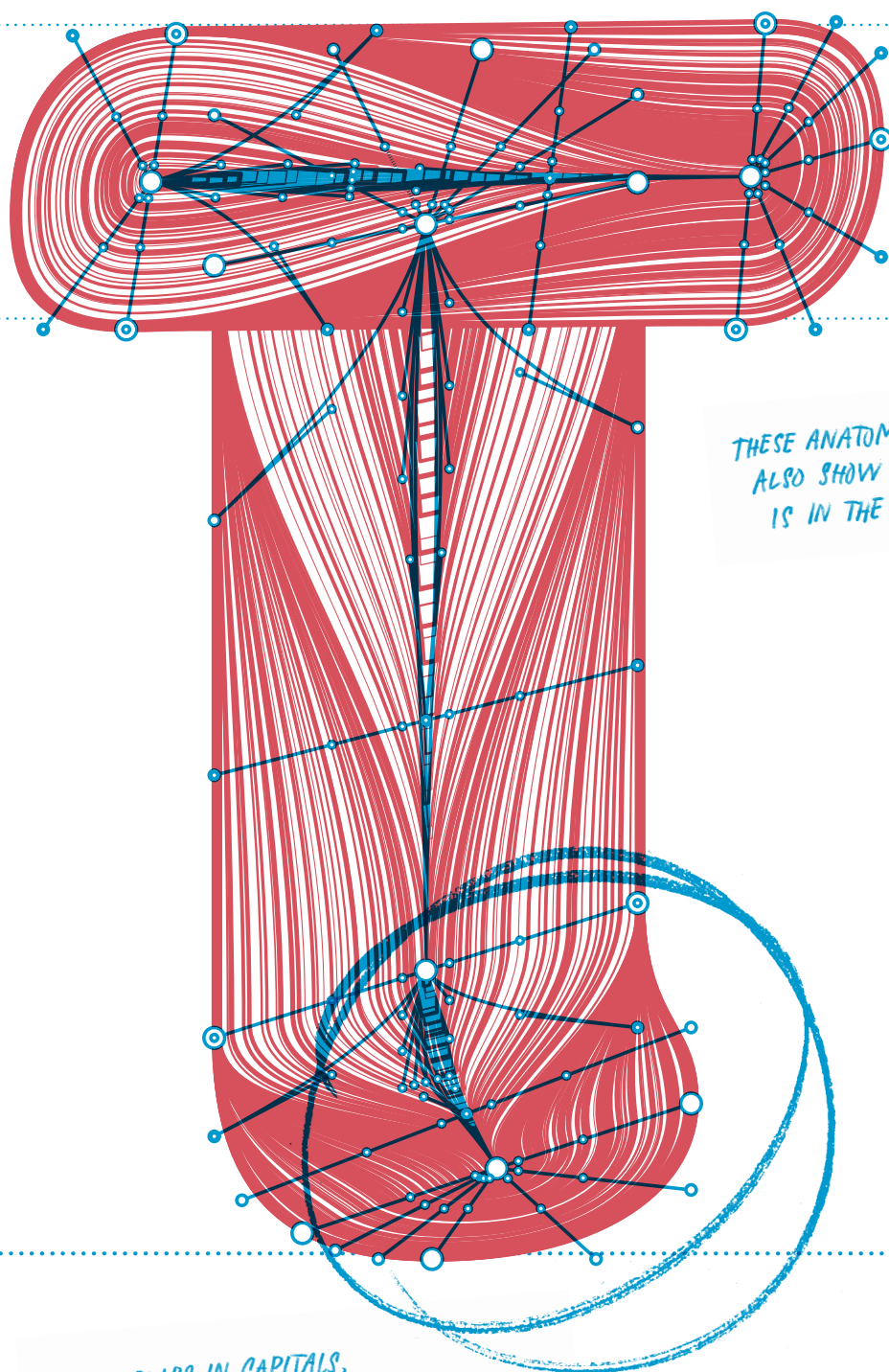
Practice sheet

Kermit Extralight Italic

Personal touch

Kermit Thin Italic

Unique strokes



THESE ANATOMICAL ILLUSTRATIONS
ALSO SHOW WHAT INFORMATION
IS IN THE FONT TO MAKE IT WRITABLE.

WITH BULBS IN CAPITALS,
LOWERCASE, CURRENCY SIGNS, ETC,
THE BULBS ARE PERHAPS THE MOST
RECOGNIZABLE PART OF KERMIT'S DESIGN,

Kermit Regular 72 pts

Work together POSSIBILITIES

Kermit Regular 36 pts

The typeface Kermit contains
AN EXTRA DIMENSION: TIME

Kermit Regular 26 pts

It would make sense for every application
TO HAVE A PLAY BUTTON SO THAT A TEXT

Kermit Regular 22 pts

Software developers &
type designers should
WORK MORE TOGETHER

Kermit Regular Italic 22 pts

*Discuss new ideas of how text
could be presented different
& THEN IT'S TIME TO PLAY*

Kermit Regular 14 pts

Everything that remains from the
experimental research of the 1970s
has proven to be the foundation of
OUR CONTEMPORARY SOFTWARE.
MEANWHILE, WIDELY USED SOFT-
WARE IS BASED ON DECADES-OLD

Kermit Regular Italic 14 pts

*Type designers and publishers should
question typographic conventions more
often, and raise with software developers
WHETHER SOMETHING COULD BE DONE
DIFFERENTLY. IF KERMIT HAD BEEN DE-
VELOPED FIFTY YEARS AGO, IT WOULD*

Kermit Regular 12 pts

There should be annual conferences
where creators of fonts and the creators
of software environments would discuss
TOGETHER NEW IDEAS OF HOW TEXT
COULD BE PRESENTED DIFFERENTLY. IF
LARGE SOFTWARE CORPORATIONS WILL

Kermit Regular Italic 12 pts

*The age of the software, combined with the
large scale on which it is used, often pre-
vents this. In the world of typography, hasn't
THE UBIQUITOUS "FORM FOLLOWS FUNC-
TION" BECOME MUCH MORE "FORM FOL-
LOWS CONVENTION"? FOR THIS REASON*

ALL
TEXT
INSTANTLY
WRITABLE

Kermit Regular 12 pts

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Kermit is part of the Windows Office environment, software from Microsoft that has millions of users worldwide. The letter family Kermit itself is software, which in turn functions within other software. Type foundries today do not operate in the metal industry, but in the software industry. A company that publishes typefaces ends up publishing software. Software applications and typefaces have had an intimate relationship since the very first digital developments in the 1970s, and have mutually influenced each other. Because Kermit moves outside existing conventions, yet is also part of Microsoft's Windows environment, this is a good moment to consider what software from major technology concerns has meant for current typographic conventions and general typographic awareness.

Software from large technology corporations has played a significant role in creating typographic awareness among a general audience. Because of the widespread use of this software, a large public has become familiar with a font menu. Millions

Kermit Italic 12 pts

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**NOT ALL
TEXT
SHOULD BE
DYNAMIC**

Kermit Extrabold 68 pts

Work together POSSIBILITIES

Kermit Extrabold 34 pts

The typeface Kermit contains
AN EXTRA DIMENSION: TIME

Kermit Extrabold 24 pts

It would make sense for every application
TO HAVE A PLAY BUTTON SO THAT A TEXT

Kermit Extrabold 18 pts

Software developers &
type designers should
WORK MORE TOGETHER

Kermit Extrabold Italic 18 pts

Discuss new ideas of how
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DIFFERENTLY TOGETHER

Kermit Extrabold 14 pts

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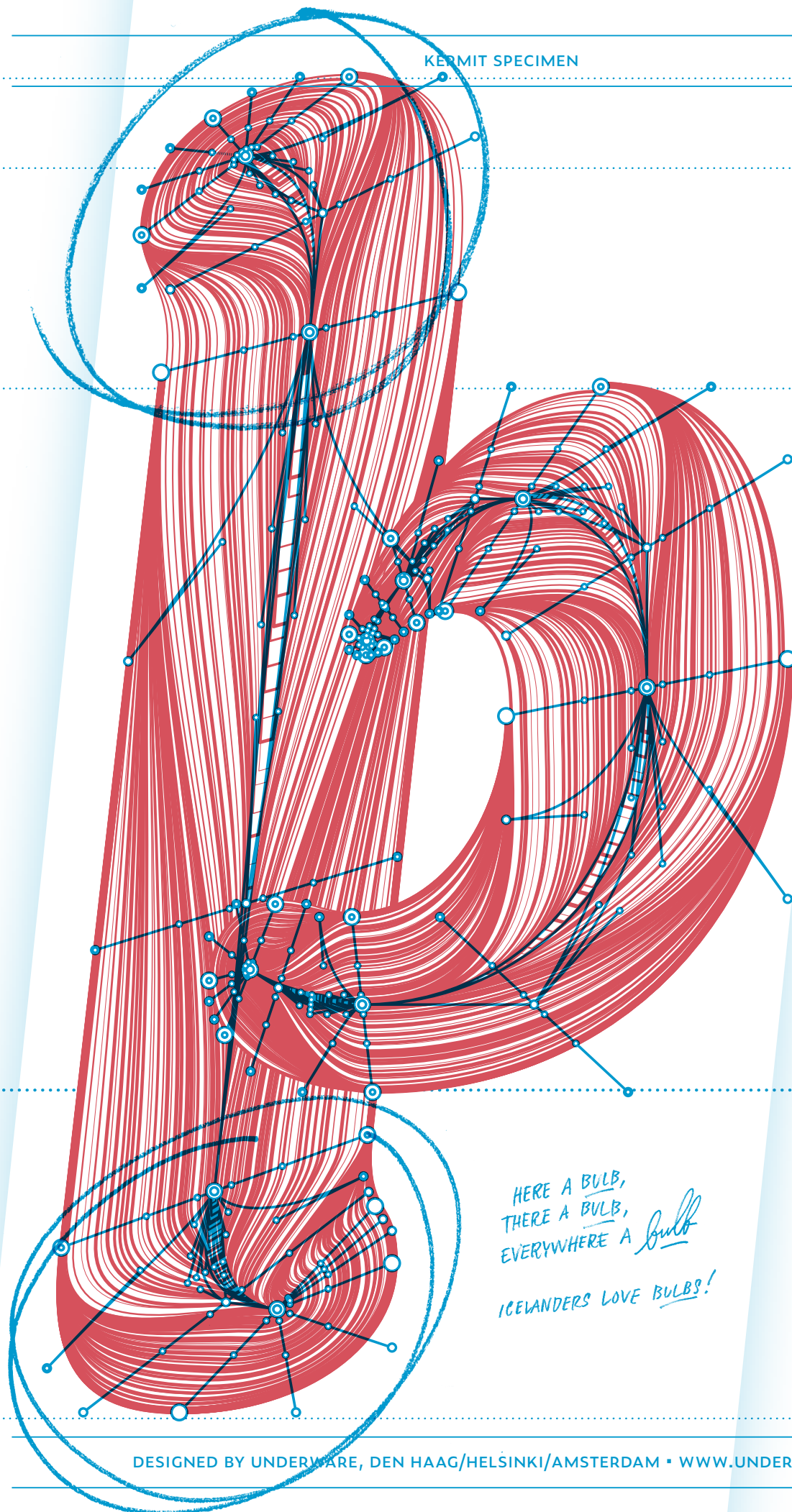
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large scale on which it is used, often prevents
this. In the world of typography, HASN'T
THE UBIQUITOUS "FORM FOLLOWS FUNC-
TION" BECOME MUCH MORE "FORM FOL-
LOWS CONVENTION"? FOR THIS REASON

KERMIT SPECIMEN



HERE A BULB,
THERE A BULB,
EVERYWHERE A *Bulb*
ICELANDERS LOVE BULBS!

DESIGNED BY UNDERWARE, DEN HAAG/HELSINKI/AMSTERDAM • WWW.UNDERWARE.NL

Kermit Thin 22 pts

Software from large technology corporations has played a significant role in creating typographic awareness among a general audience. Because of the widespread

Kermit Extralight 22 pts

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Kermit Light 22 pts

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Kermit Regular 22 pts

alone actively engaged in, until the introduction of the PC. Until the 1980s, typography rested in the hands of designers and typesetters at printing

Kermit Semibold 22 pts

companies, who shaped copy into a suitable form. The introduction of the personal computer caused a turnaround, and made an average person

Kermit Bold 22 pts

not only write texts, but also format the final version themselves. That was for the first time in the history of typography. The typewriter had

Kermit Extrabold 22 pts

existed for more than a century, and there, too, the writer formatted his own text. However, this was only copy, and the typographic options

KERMIT & BELLO

Look how nicely Kermit and Bello work together! Apparently made by the same designers. For better legibility, go for Kermit.

Warm appearance
of text helps children
beat their aversion
But playful alphabet
better not vary too
much from the letters
learned in schools
Fancy shapes shouldn't
disrupt the legibility
of an educational font

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Kermit Extrabold 22 pts

and tied to the device, however, that one could hardly speak of design by the writer. Greater general typographic awareness did not really emerge

Kermit Bold 12 pts

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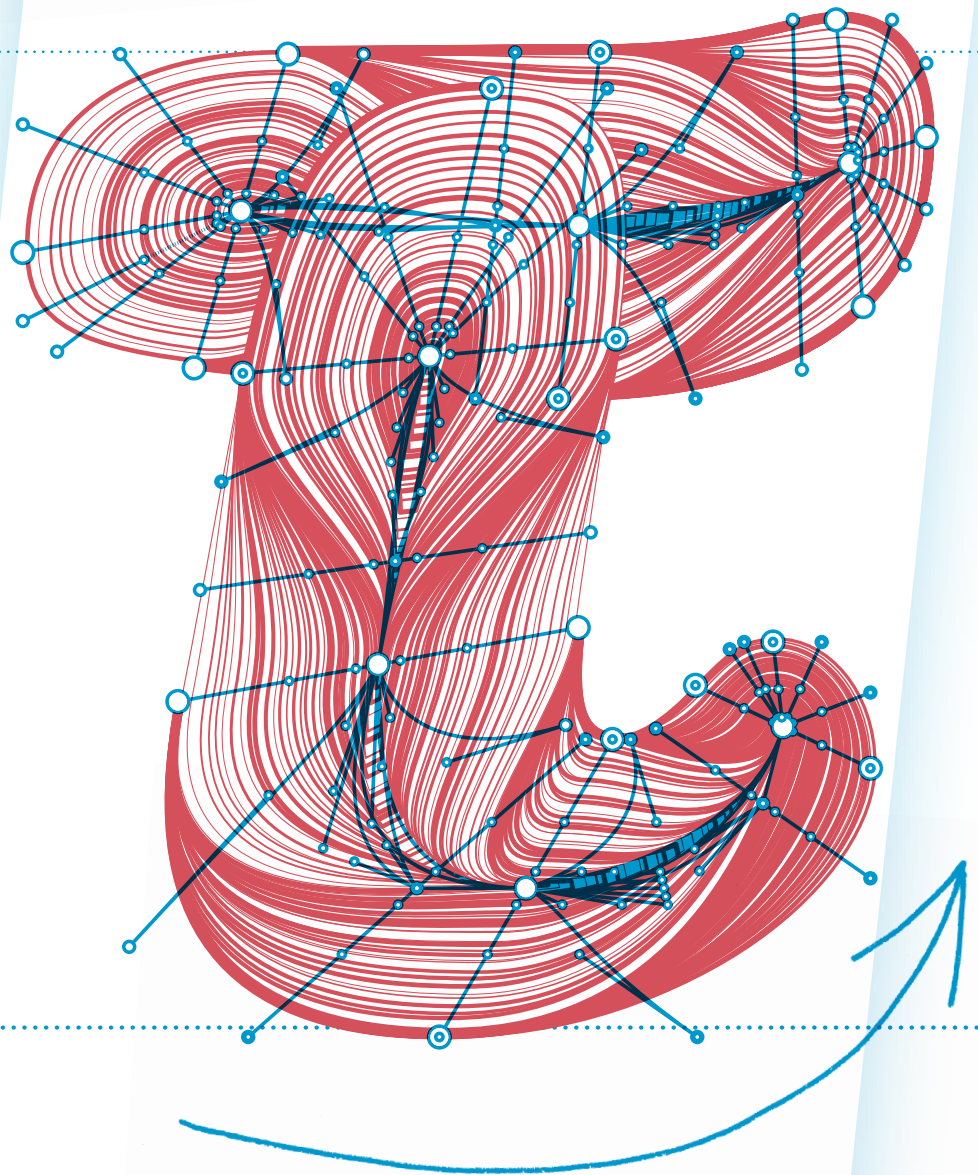
Kermit Bold Italic 12 pts

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THE CURRENT VERSION OF KERMIT SUPPORTS
THREE DIFFERENT SCRIPT SYSTEMS: LATIN,
GREEK & CYRILLIC. ALTHOUGH EACH SCRIPT
SYSTEM HAS ITS OWN AESTHETICS, THESE
BENDED SHAPES ARE FOUND IN EACH SCRIPT.



Kermit Condensed Regular

Kermit Regular

Kermit Expanded Regular

Era	Era	Era
Day	Day	Day
Time	Time	Time
Wait	Wait	Wait
Track	Track	Track
Order	Order	Order
Eternal	Eternal	Eternal
Periodic	Periodic	Periodic
Duration	Duration	Duration
Sequence	Sequence	Sequence
Continuum	Continuum	Continuum

Kermit Condensed Regular 18 pts

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Kermit Condensed Bold 18 pts

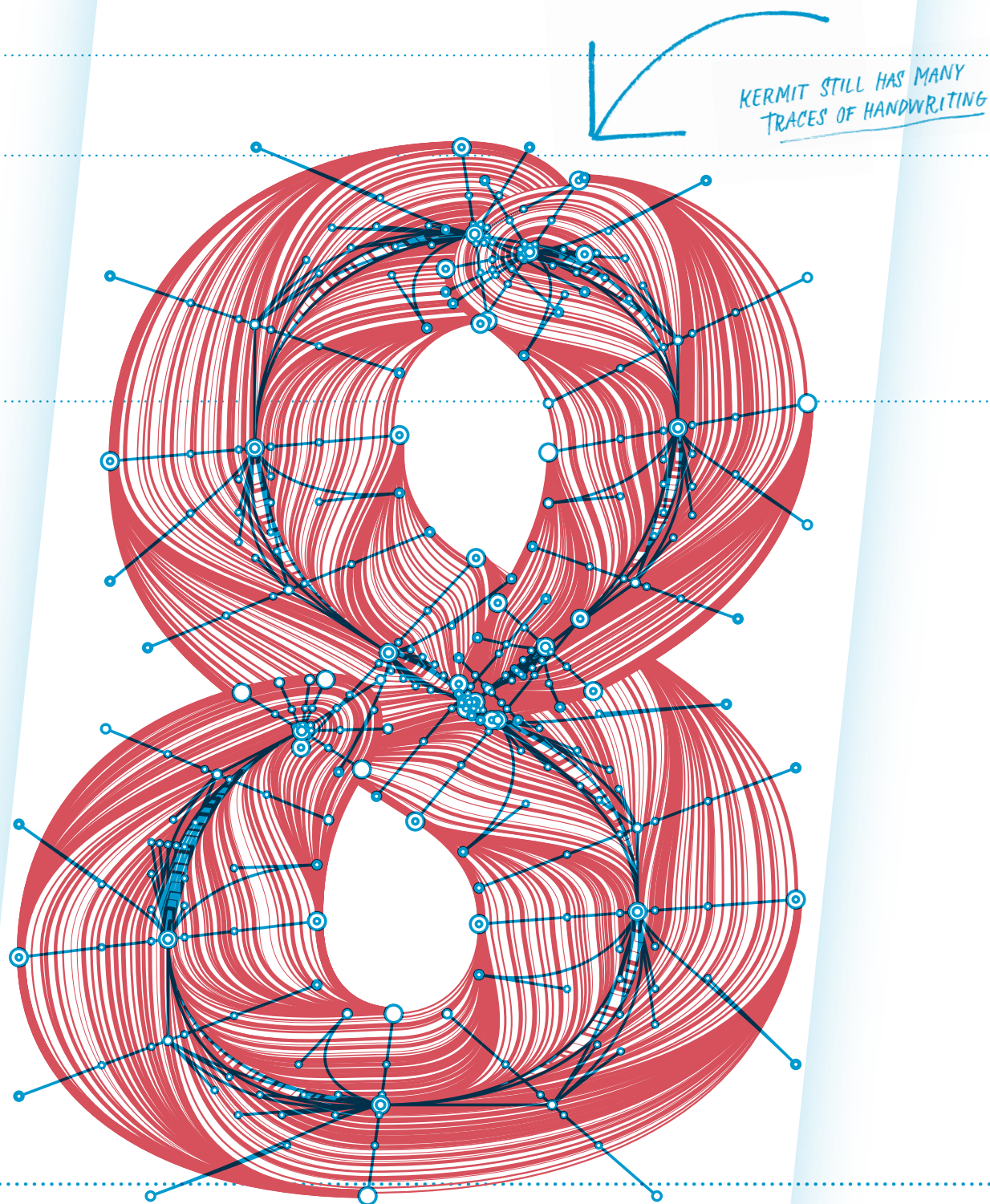
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LATIN

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art technology
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Kermit is a graphic
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writing font, a
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correct order. The
technology makes
reading experience
example as super

GREEK

Το λογισμικό
τεχνολογικό
έχει διαδραμα
ντικό ρόλο στ
τυπογραφική
στο ευρύ κοιν
ευρείας χρήση
λογισμικού, έν
νό έχει εξοικει
μενού γραμματ
εκατομμύρια α
είναι αναγκασ
λέγουν μια γρα
σε καθημερινή
πογραφία δεν ε
μια ειδικότητα
ας η ύπαρξη εί
μόνο σε λίγους
τίες. Η τυπογρα
κάτι που ο μέσ
γνώριζε, πόσο μ
ασχολούνταν εν
την εισαγωγή τ

CYRILLIC

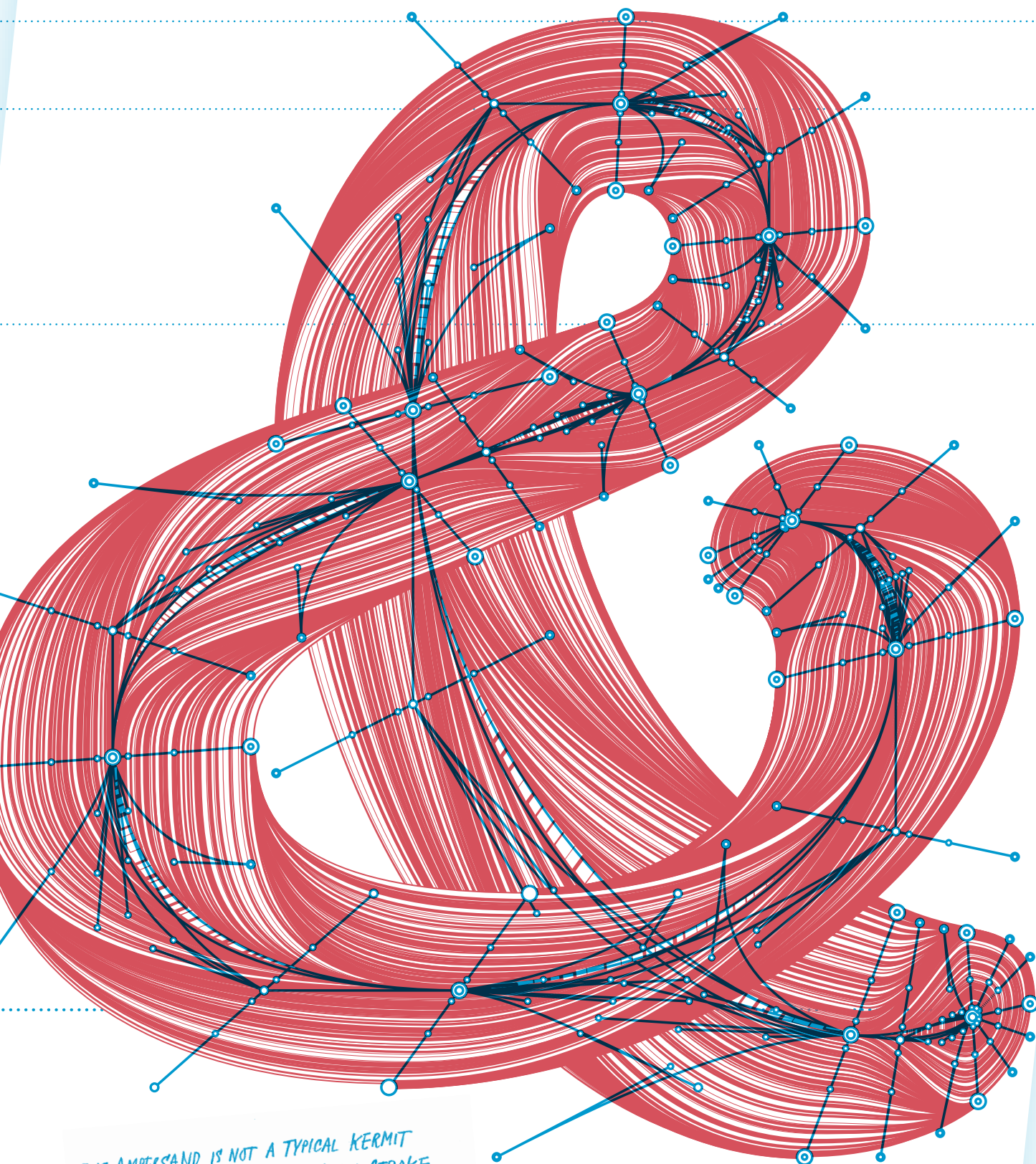
Программно
крупных техн
корпораций
значительнун
в формирова
типографичес
сознания у ши
аудитории. Бла
повсеместном
использовани
программного
широкая публ
познакомилас
шрифтов. Мил
ежедневно ста
с необходимос
выбора шриф
типографика п
быть специаль
существовани
знают лишь не
профессионал
появления ПК т

844.632.905	394.796.679	630.281.977	935.031.423	499.669.901	181.400.588
263.544.256	528.907.312	999.532.938	845.868.515	996.304.372	603.491.117
796.157.565	912.662.645	656.615.921	426.863.526	299.599.142	977.956.574
905.291.243	557.374.468	261.931.152	394.719.934	361.498.929	943.486.225
316.887.858	769.796.046	165.636.979	311.746.490	155.162.121	641.894.741
193.712.239	847.882.216	637.797.518	970.663.407	277.964.679	827.611.860
365.660.289	747.782.233	508.547.138	852.686.819	651.128.163	436.053.236
404.018.247	185.797.197	433.595.471	613.234.606	866.595.421	819.294.632

439.546	390.904	821.646	963.214	604.006
300.224	168.720	119.542	113.940	964.780
513.562	341.543	595.117	372.275	847.231
841.552	167.745	167.471	660.273	760.007
471.104	257.094	403.745	520.043	620.740
786.241	136.233	402.999	458.696	229.817
700.634	512.507	169.212	423.433	934.409

€ 243,57	\$ 466,55	€ 514,59	£ 244,31
\$ 909,32	£ 227,75	₹ 479,13	₪ 272,10
£ 918,48	€ 823,71	₺ 603,85	₹ 844,38
¥ 964,07	₹ 653,02	₱ 976,58	₺ 503,72
₺ 454,73	₹ 218,75	₱ 548,83	₺ 750,04
₹ 750,49	₱ 907,92	₺ 748,30	€ 531,99
₹ 850,82	₪ 580,23	₺ 296,00	\$ 389,82

0123456789 & 0123456789



THIS AMPERSAND IS NOT A TYPICAL KERMIT
FEATURE, BUT ONLY A NICE LONG STROKE
IN A NICE SHAPE. JUST A GUILTY *pleasure*
THAT IS ATTRACTIVE TO LOOK AT. *Sorry.*

*This is just a short
online specimen of Kermit.*

**Are you
on the hunt
for the real
printed
specimen?**



www.underware.nl/publications

**3 articles by Rob McKaughan (Microsoft), Underware & Gerry Leonidas
120 pages, 3 different papers, 4 different colours, 5 sections**

ACKNOWLEDGMENTS

Kermit – commissioned by Microsoft – was designed, produced and engineered by Underware, but wouldn't have been possible without the help of many other, great people.

Kermit designers

Underware (Akiem Helmling, Sami Kortemäki, Bas Jacobs)

Cooperators design team

Noe Blanco, Irene Vlachou, Hanna Hakala, Jarkko Hyppönen, Joonas Louhi

Production & engineering

Underware (Akiem Helmling, Sami Kortemäki, Bas Jacobs)

Microsoft team

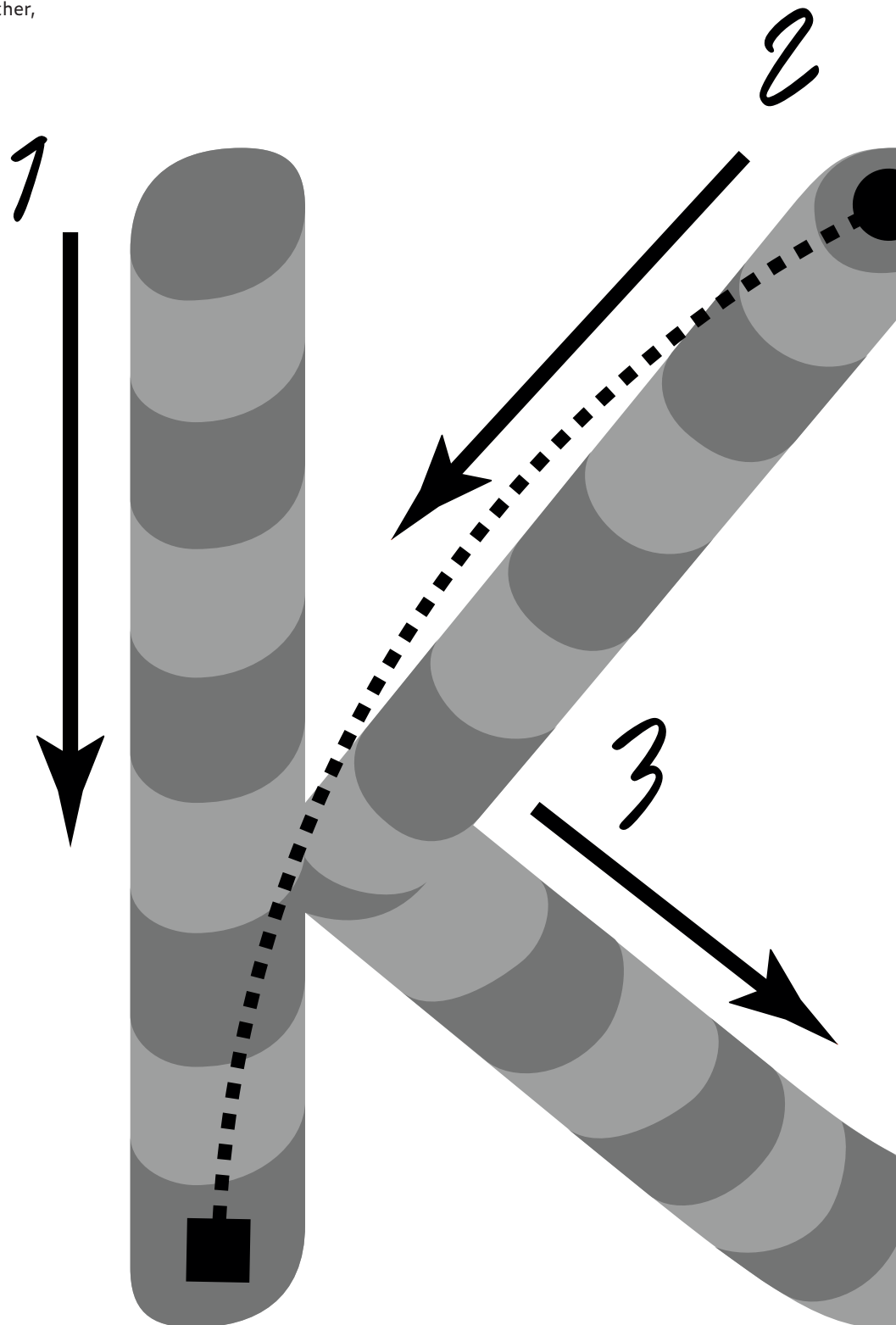
Rob McKaughan, Mike Duggan, Kevin Larson, Tanya Matskewich, Greg Hitchcock, Simon Daniels

Hinting

Aaron Bell

External advisors

Gerry Leonidas & Maxim Zhukov



Bello, Scribo, Plakato Neon... just to name some of our writable fonts. Test them yourself and find out more at www.scribomat.com

TEST
YOURSELF AT
SCRIBOMAT
.COM

Check
Scribomat.com

Writable
FONTS
BY UNDERWARE

ABOUT UNDERWARE

Zealotry wouldn't be an inappropriate collective noun for Underware. They not only design typefaces, they live type – they educate about type, they publish about type, they talk about type, they want (and organise) others to talk about type.

There is an inherent honesty to their enthusiasm that betrays no snobbery – they simply think that type is very interesting and that everyone, given the chance, might think so too. Their work is among the most popular of independent type foundries – happy-go-lucky, high-quality, text-friendly typefaces for both display use and comprehensive typesetting. Underware's typefaces stand out thanks to unique aesthetics, finished quality, and a considered collective presence. Underware is a refreshing and intelligent collective who, while taking what they do seriously, manage to not take themselves too seriously.

– *Is Not magazine*

THE STUDIO

These three designers have been the moving forces behind Underware since the beginning in 1999: **Bas Jacobs, Sami Kortemäki & Akiem Helmling** (from left to right). They operate from Amsterdam, Helsinki and Den Haag.

The studio is personal and small scale, but prepared to scale up for large projects through their network of specialists worldwide. They don't hesitate to cooperate with external specialists if required, but the creative spirits of these 3 designers are the essential backbone of the studio.

They speak English, German, Finnish & Dutch, and are happy to have a personal dialogue about any problem, project, issue or question you might have. *Come and say hoi!*

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