

RT Dromo

RAZZIATYPE

RT RONDELLE FAMILY

Ultraight

Dromo

Ultraight Oblique

Dromo

Thin

Dromo

Thin Oblique

Dromo

Light

Dromo

Light Oblique

Dromo

Book

Dromo

Book Oblique

Dromo

Regular

Dromo

Regular Oblique

Dromo

Medium

Dromo

Medium Oblique

Dromo

Bold

Dromo

Bold Oblique

Dromo

Heavy

Dromo

Heavy Oblique

Dromo

Black

Dromo

Black Oblique

Dromo

About

RT Dromo is based on double-gothic typefaces for impact printing. By extracting their essence and injecting it into a grotesque, RT Dromo was designed as a contemporary type family consisting of 9 weights. RT Dromo first appeared in the book *Die Not hat ein Ende: The Swiss Art of Rock*, which showcases various printed ephemera from the Swiss music scene. By referencing typefaces used on concert tickets during the 1980s, RT Dromo establishes a strong connection between typeface and publication.

www.rt-dromo.com

Supported languages Afrikaans, Albanian, Basque, Bosnian, Breton, Catalan, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Finnish, Flemish, French, Frisian, German, Greenlandic, Hawaiian, Hungarian, Icelandic, Indonesian, Irish, Italian, Latin, Latvian, Lithuanian, Malay, Maltese, Maori, Moldavian, Norwegian, Polish, Portuguese, Provençal, Romanian, Romany, Sámi (Inari), Sámi (Luli), Sámi (Northern), Sámi (Southern), Samoan, Scottish Gaelic, Slovak, Slovenian, Sorbian, Spanish, Swahili, Swedish, Tagalog, Turkish, Welsh

File formats Desktop: OTF
Web: WOFF2, WOFF
App: OTF

Available licenses Desktop license
Web license
App license

Further licensing options are available on request.
Please get in touch.

Contact info@razziatype.com
www.razziatype.com
www.rt-dromo.com

RAZZIATYPE	OPENTYPE FEATURES	
Case sensitive	(Hey) [Hey] {Hey} i¿Who?! «Hey» Hey-Hey	(HEY) [HEY] {HEY} i¿WHO?! «HEY» HEY-HEY
Language feature Romanian Moldavian	și societății ȘI SOCIETĂȚII	și societății ȘI SOCIETĂȚII
Tabular numbers and currencies	10158\$ 37946£	10158\$ 37946£
Slashed zero	1000	1000
Supers	56(4+3)	56 ⁽⁴⁺³⁾
Subscripts	H2O	H ₂ O
Automatic fractions	3/125	³ / ₁₂₅
SS01	⑤	⑤

320pt

REED

170pt

Dynamamites

70pt

The Kinks & The Counts

18pt

«*Die Not hat ein Ende!*» (The Hard Times Are Over!), a poster printed on orange paper announced in April 1962 and reiterated: «*Die Zeit der Dorfmusik ist vorbei* » (The era of village music is over). What was being advertised was the opening of the legendary Star-Club on the Reeperbahn in Hamburg, the first large venue on the continent to offer a regular platform for rock 'n' roll. At the same time, the poster that announced this small sensation and flaunted big names such as the *Beatles* (who were not really all that big yet at that time) was kept strangely austere. There were no illustrations, the choice of typeface was unspectacular and one of the managers of the club apparently designed the poster himself. The only thing that was a bit daring was the use of a six-pointed star as an illustration of the «*star*» status of the club. Here, the manager of the club used the logo of the German magazine *Stern* which immediately intervened. The daring six-pointed star was soon replaced with a more conventional five-pointed version. In the Switzerland of the early nineteen-sixties, the Star-Club poster from Germany would have caught people's eye despite its lack of design. At that time, «village music» still continued to set the tone there, even though above all in French-speaking parts of the country and in cities close to the border such as Basel, the first rock and «yé-yé» bands were coming into being. One of the oldest

12pt

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250pt

Beat 65

140pt

The Mascots

110pt

Les Sauterelles

18pt

The fact that there were at first hardly any artistically designed posters in the rock scene, which also experienced a boom in *Switzerland* starting in 1964 with the rise of beat music, was also due to social factors. The new music was mostly played at pure dance events, and restaurants in cities that began to regularly engage beat bands in the *mid-sixties* were rarely found at the best addresses and were regularly frequented only by people from the milieu. Rock 'n' roll and beat was still something for so-called «*Halbstarke*» (beatniks or adolescents of working-class parents): according to the myth, rock 'n' roll was the rebellious sound of an underprivileged class, and this music was, in reality, also first played mostly in working-class quarters and red-light districts in Zurich for example in the *Kreis 4 district*, which was originally a working-class area. Young people with higher levels of education or with jobs in the «*creative*» and «*new*» occupations that were offered in particular by the burgeoning advertising industry at first dismissed rock 'n' roll and beat. Their music was *jazz*, not only modern, as one might suppose in hindsight, but also wild, primal *New Orleans Jazz*, which provided the soundtrack for wild parties with excessive consumption of alcohol particularly in existentialist and graphic designer circles. The fact that jazz was popular with creative types was

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280pt

ELLALLA

160pt

Psychic TV

90pt

Axel Printemps

18pt

The nascent beat and rock scene was, however, still quite a long way away from such bursts of visual creativity. At the same time, there were also a few exceptions. In Bern, *The Black Caps*, a rather bawdy beat group that was also referred to as the «*Rolling Stones of Bern*» was the favorite band of the art scene in Bern, which was also receiving international recognition at the time. Musicians played at exhibition openings and artist parties and were managed by the Bern dynamite artist, Willy «*Widu*» Weber. Correspondingly, some daring *Black Caps* posters reflecting the spirit of new beginnings of the time and designed by artist friends such as Dieter Klein, the later «*Timmermahn*» or Rolf Weber have survived. Nevertheless, such «*works of art*» were still the exception in the text-filled posters for the Swiss beat and rock scene sponsored by Coca-Cola, Peter Stuyvesant, and Sinalco. What began as the rebellious noise of young people developed in the United States and England in the mid-nineteen-sixties into the true «*pop*» culture—which soon spread to Switzerland as well. Now, music was only one pillar of a new, young, fresh understanding of culture that was also reflected in fashion and art. In 1966, the twenty-year-old journalist Jürg Marquard started his teen magazine *Pop*, which after one inexpensive, hand-made, black-and-

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220pt

Kleeneex

150pt

Soviet Sex

100pt

Reefer Madness

18pt

Whether the poster by *Peter Blumer* was ever actually produced in a series is still unclear today. Until today, no printed copy has ever come to light although one design has survived. The poster culture adopted from the United States also became a business model in Switzerland at the end of the nineteen-sixties. In Pop, various mail-order firms advertised «hippe» (hip) posters as wall decoration besides music subjects, it was also possible to find lots of naked skin of young, attractive people, all sorts of love and peace symbolism, and motifs with historical figures such as *Lord Kitchener*, who were experiencing a curious renaissance at that time on Carnaby Street in London and in the *Sgt. Pepper* aesthetics. In Switzerland starting in 1968, *Johannes Heinrich Kunz* first launched a Free Shop then the poster shop Swoopdeewoop at Neumarkt 28 in Zurich, and also worked producing and distributing pop posters throughout Switzerland under the name «*Wizard & Genius*». In 1969 in Bern, Markus Hauser got his start with the «*Shop Trice*», which was also the first place that imported the newest music oriented fashion trends from England to Switzerland. Peter Blumer drew various portraits of musicians for *Wizard & Genius*, for instance of the Beatles, Jimi Hendrix, and the Rolling Stones but also

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260pt

Jolly

130pt

& the Flytrap

80pt

The Lazy Cowgirls

18pt

The true father of a truly internationally networked underground was the Zurich poet and performer *Urban Gwerder*, who also combined his texts inspired by *Dada* and underground poets from the United States such as *Allen Ginsberg* and *Ed Sanders* (*The Fugs*) with music: his «*Poëtenz*» shows were multimedia spectacles with musicians from the band *The Onion Gook*, screenings of films by the later Oscar winner *Fredi M. Murer* (who with *Chicorée* in 1966 made an avant-gardist portrait of Gwerder that is still worth watching today), and pictures by the artist *H.R. Giger*. Giger also designed posters for performances of *Poëtenz* and was later an occasional guest artist in Gwerder's «*Sippenzeitschrift*» (clan magazine) *Hotcha*, which Gwerder published with personal hard work and the assistance of international contributors between 1968 and 1971. These publications had their own visual identity: everything here, signet, slogans, and typesetting, was handmade. A variety of artists provided contributions and drew underground comics for *Hotcha*. In this way, Gwerder and his team saw to it that the underground in Switzerland did not remain simply an empty catchword of a record and entertainment industry focused on increasing profits. In the me-

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300pt

ACID

120pt

Young Gods

70pt

Le Cancer Sauvage

18pt

In 1970, the first large, internationally oriented concert agency, *Good News*, which still exists today, appeared in the scene in Zurich. The founding members were *Peter Zumsteg* and his future wife, *Regula*, along with *Johannes Heinrich Kunz*, an alternative young entrepreneur who gave Zurich and soon all of Switzerland his *Free Store* (where all of the things offered were free of charge). Also involved was the Englishman *Henry Cookson*, who later established the progressive record shop *Musicland*. Peter Zumsteg was the most experienced individual in this trio. He had already organized concerts during his time as a high school student and signed on as an editor at Jürg Marquard's teen magazine *Pop* in 1967. In 1968, he was drawn to London, where pop culture with all of its facets was at its height. Zumsteg made contacts with musicians, managers, and record labels, and was there when the Rolling Stones staged their ill-fated *Rock and Roll Circus* in 1968. He returned to Switzerland in 1969 to quasi reconstruct a London club in Lausanne with the *Electric Circus*. It was there that the crème de la crème of «progressive rock» bands of the time such as *Black Sabbath*, *Free*, and *Taste* stopped off. Their medium was no longer the 45-

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240pt

SKULLL

160pt

Pomologs

120pt

Manifeston

18pt

After the founders of *Good News* sold the majority of their shares to *André Béchir*, starting in of 1972, the concerts increasingly took place in large halls such as such as the *Hallenstadion* in Zurich or the *Festhalle* in Bern. Such large productions were possible not least as a result of the cooperation of *Good News* with *Claude Nobs*, who after the fire at the casino of Montreux temporarily had no suitable concert venue of his own and therefore also had to escape to German-speaking Switzerland. In addition to the Good News, other agencies also had an increasingly difficult time and in part sought collaboration. In Bern, *Patrick Linder* with his *Kohinoor Productions* made good money with two large concerts by *Jethro Tull* and *Ten Years After*, but then shot himself in the foot with an unrealized Jeff Beck tour. The posters for these happenings were incidentally also created based on the format and design of the Good News «*originals*» as were also the early posters of the *Free & Virgin Agency*, which was the only competition to Good News in the Zurich area worth naming and made a name for itself a few years later with the first punk concerts in Switzerland and through managing *Krokus*, a hard rock band

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250pt

Faster

140pt

Raincoats

90pt

Electric Ballroom

18pt

The Swiss rock bands of the *nineteen-seventies* concentrated more on musical requirements than on an independent and consistently applied *visual aesthetic*. Now, long solos, borrowings from classical music, and complicated rhythms from jazz were in demand, and those who got started as enthusiastic autodidacts came under pressure—playing in a progressive rock band required skill and consistency. All the same: some of the LP covers of the first half of the nineteen-seventies have withstood the test of time. One might think of the wax-covered skull on the cover of the band *McChurch Soundroom* from Basel, of the «*real*» skull on the album cover for *Pacific Sound* from the Val-De-Travers, or also of the graphic design on the album of the band *Cardheilac* from Lausanne that calls to mind naïve African art: all albums that are also sought after on the collectors' market for their musical qualities. For its debut album (and for a single release) from 1969, the band *Shiver* from St. Gallen was able to get *H.R. Giger* to design the cover—here, however, it is above all the cover art that is remembered. Giger's morbid style based on fantastical realism and

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8pt

The Swiss rock bands of the *nineteen-seventies* concentrated more on musical requirements than on an independent and consistently applied *visual aesthetic*. Now, long solos, borrowings from classical music, and complicated rhythms from jazz were in demand, and those who got started as enthusiastic autodidacts came under pressure—playing in a progressive rock band required skill and consistency. All the same: some of the LP covers of the first half of the nineteen-seventies have withstood the test of time. One might think of the wax-covered skull on the cover of the band *McChurch Soundroom* from Basel, of the «*real*» skull on the album cover for *Pacific Sound* from the Val-De-Travers, or also of the graphic design on the album of the band *Cardheilac* from Lausanne that calls to mind naïve African art: all albums that are also sought after on the collectors' market for their musical qualities. For its debut album (and for a single release) from 1969, the band *Shiver* from St. Gallen was able to get *H.R. Giger* to design the cover—here, however, it is above all the cover art that is remembered. Giger's morbid style based on fantastical realism and shaped by occult symbolism seemed as if predetermined for the design of album covers: the artist designed more than twenty «official» covers—besides *Shiver*, also for the Swiss bands *Island*, *Celtic Frost*, and topically, in 2014, for *Triptykon*, among others—nonetheless, there were or are above all numerous small bands from the heavy hardcore rock genre that have helped themselves to his subjects for their

300pt

REC.

120pt

Aeronauten

80pt

Wagenmeister

18pt

Despite «no more heroes», one of the slogans of the punk movement, actually an astounding statement for a woman who had just graduated from the *F+F Schule für Experimentelle Gestaltung* (F+F School for Experimental Design), already began to exhibit her pictures very early on, and is today considered to be a distinguished Swiss painter. *Kleenex*, the female band from Zurich that was the only early Swiss punk group to also be recognized internationally, appeared throughout England in 1979 on a package tour with other «rough trade» bands, was acclaimed by the great pop author *Greil Marcus* as a continuation of the Dada movement, and named by *Kurt Cobain* as one of his favorite bands, was a total work of art from the very beginning. Naturally, it is possible to replace the word art with others. What counted was the «attitude», the (supposedly) trivial, the moment. However, in the work of *Kleenex*, besides the music, the visual played a central role even more so than in the case of other bands. In photos, they attached importance to a consistent appearance from the start, presenting themselves in white de-

12pt

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