

Kidcut is a typeface inspired by the lettering of Polish School of Poster masters — such as Henryk Tomaszewski or Jan Młodożeniec. The letters were cut from paper with scissors — irregular, clumsy, as if made by a child's hands. Every glyph comes in three versions: when the same character appears more than once in a word or sentence, it is automatically replaced by a contextual alternate — so the text never looks like a repeated template. And there are a few surprises hiding inside — a heart, a star, or an open and closed eye. Includes Latin script with language support.

Typeface Design: Małgorzata Bartosik
Graphic Design: Małgorzata Bartosik
Text: Małgorzata Bartosik
Number of styles: 1
Number of glyphs (per style): 1300
Design date: 2020-2026

OpenType features:
Access All Alternates (aalt)
Contextual Alternates (calt)
Glyph Composition/Decomposition (ccmp)
Localized Forms (locl)
Subscript (subs)
Scientific Inferior (sinf)
Superscript (sups)
Numerators (numr)
Denominators (dnom)
Fractions (frac)

Language Support:
Latin
Basic
Western European
Central European
South Eastern European
Esperanto

**Hello, I'm Kidcut —
a display typeface cut from
paper with scissors, shaped
spontaneously, as if by
a child's hand. I come in
three versions of every
sign, so when the same
character appears more
than once in a word or sen-
tence, I automatically swap
in a contextual alternate
— no two letters ever look
exactly the same. And there
are a few surprises hiding
inside — a heart, a star, or an
open and closed eye. Proud
to be a little obsessed with
the Polish School of Poster
and typography by artists
like Henryk Tomaszewski
or Jan Młodożeniec.**

A A B C D 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 1 2 3 4 5

6 7 8 9 0 ☹️ ♥ * ® #

ü ₪ → 7/8 \$\$\$ \$M₂ } !

3

B

Ø

©

♥

X

👁

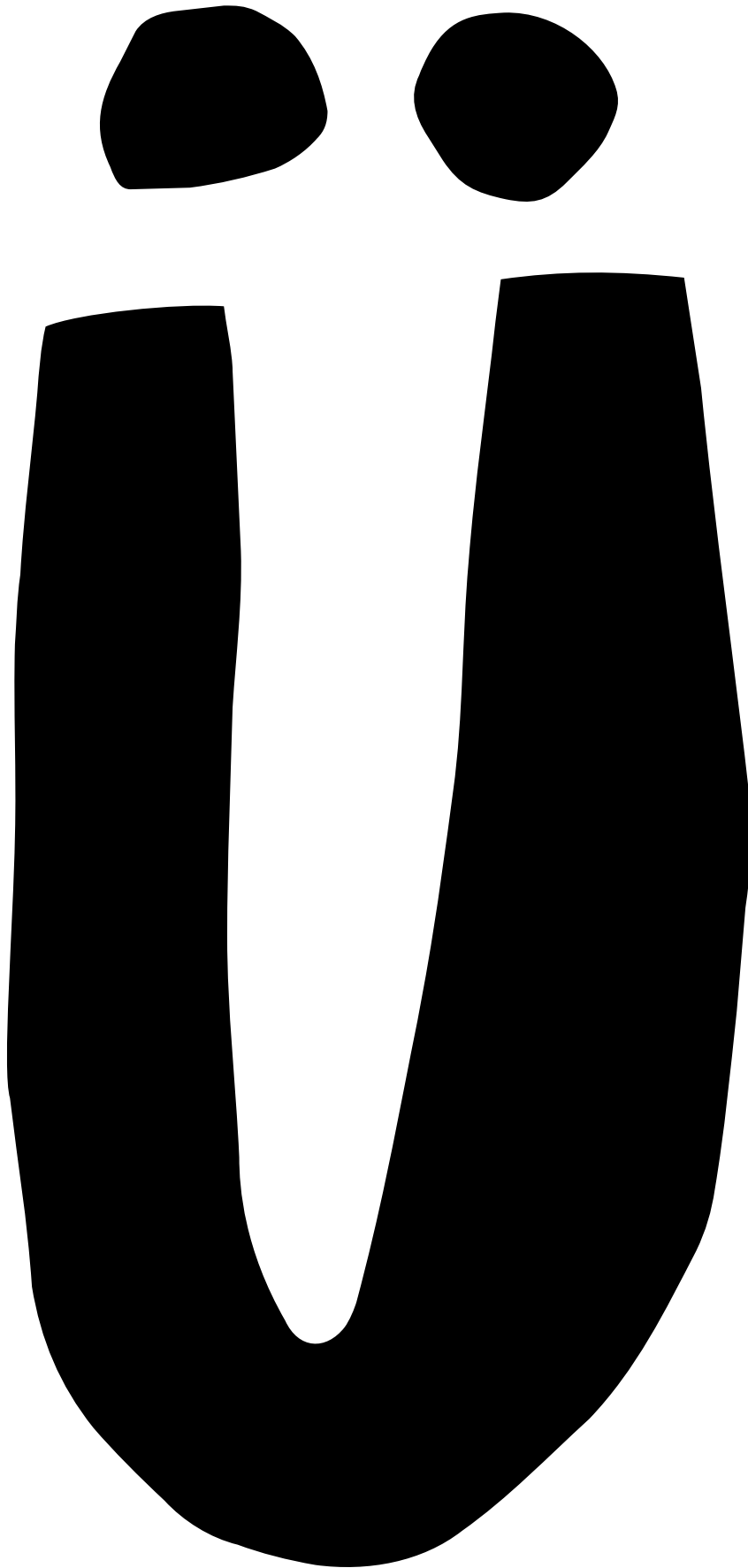
ß

ü

\$

1/8

↩



Uppercase

A A A

Lowercase

o a a

A B C D E F G

001

A B C D E F G

002

A B C D E F G

THE CREATION OF SUCH A POSTER
WAS ONLY POSSIBLE OF COURSE,
UNDER THE CONDITIONS OF A SO-
CIALISATION OF INDUSTRY AND
FILM ADVERTISING WHICH NO LONGER
EXPOSED GRAPHIC ARTISTS TO
OVERLY DOAMINEERING REQUIRE-
MENTS BUT RATHER EMPHASISED
ELEMENTS THAT WOULD ENLIGHTEN
AND HELP SHAPE THE VIEWER'S
AESTHETIC TASTES. THE SIGNIFICANCE
OF THE FILM POSTER EXTENDS
BEYOND MERELY INFORMING
NATIONAL AND ADVERTISING FUNCTIONS.
IT IS ONE OF THE FORMS OF
CONTEMPORARY GRAPHIC ART
THAT IS ENCOUNTERED BY EVERY
RESIDENT OF CITIES, TOWNS
AND VILLAGES. IT IS AN IMPORTANT
ELEMENT IN SHAPING THE
PUBLIC'S APPRECIATION FOR
AESTHETICS AND EDUCATION IN
VISUAL ARTS. SPEAKING TO VIEWERS
IN THE LANGUAGE OF CONTEMPORARY
FINE ARTS A POSTER IS A
SORT OF EDUCATIONAL MODALITY
THAT TEACHES VIEWERS HOW TO
READ AND COMPREHEND PAINTING,
FAMILIARIZING THEM WITH
THE FORMS AND LANGUAGE OF ART.

Polish

przyjemność

Czech

různorodost

German

überzeugung

Hungarian

körülmények

Icelandic

prívíddarlegt

Norwich

drømmende

Spanish

satisfacción

Turkish

şükranğönül

Esperanto

kontraŭstari

Romanian

recunoștință

Latvian

savstarpējība

Lithuanian

sąžiningumas

Estonian

õndsustunne

Danish

retfærdighed

TEN

TWENTY one

THIRTY two

FORTY three

FIFTY four

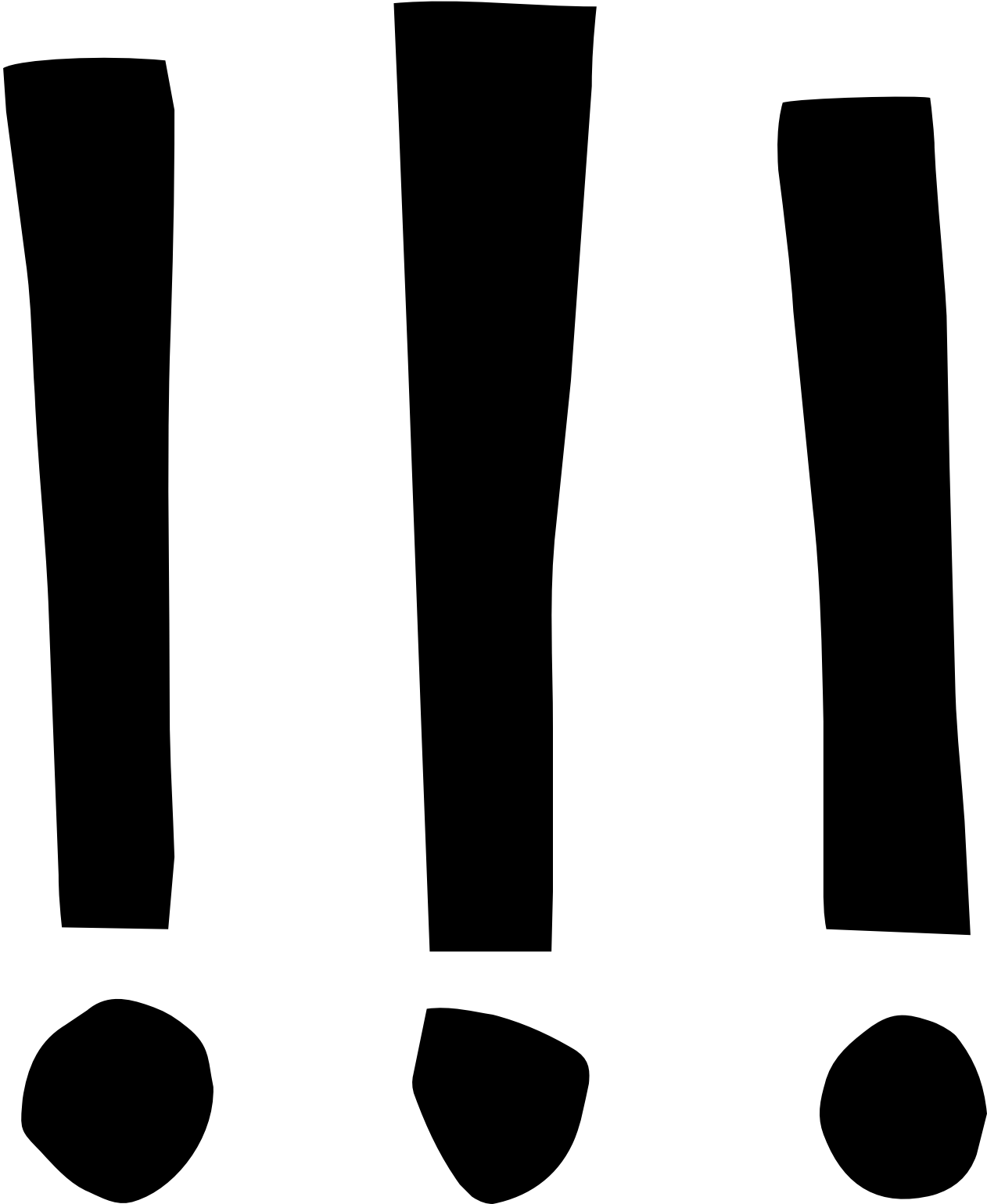
SIXTY five

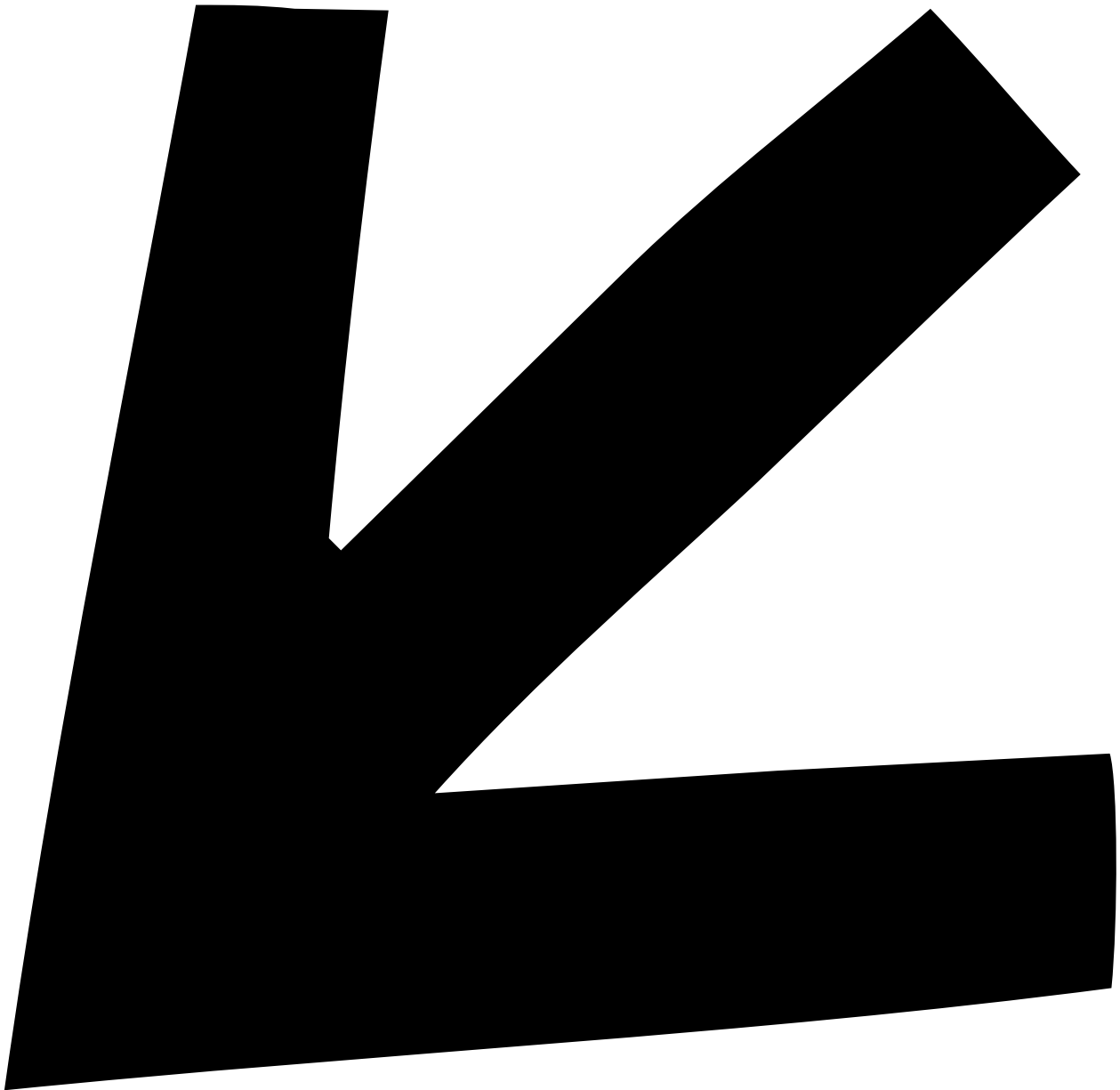
SEVENTY six

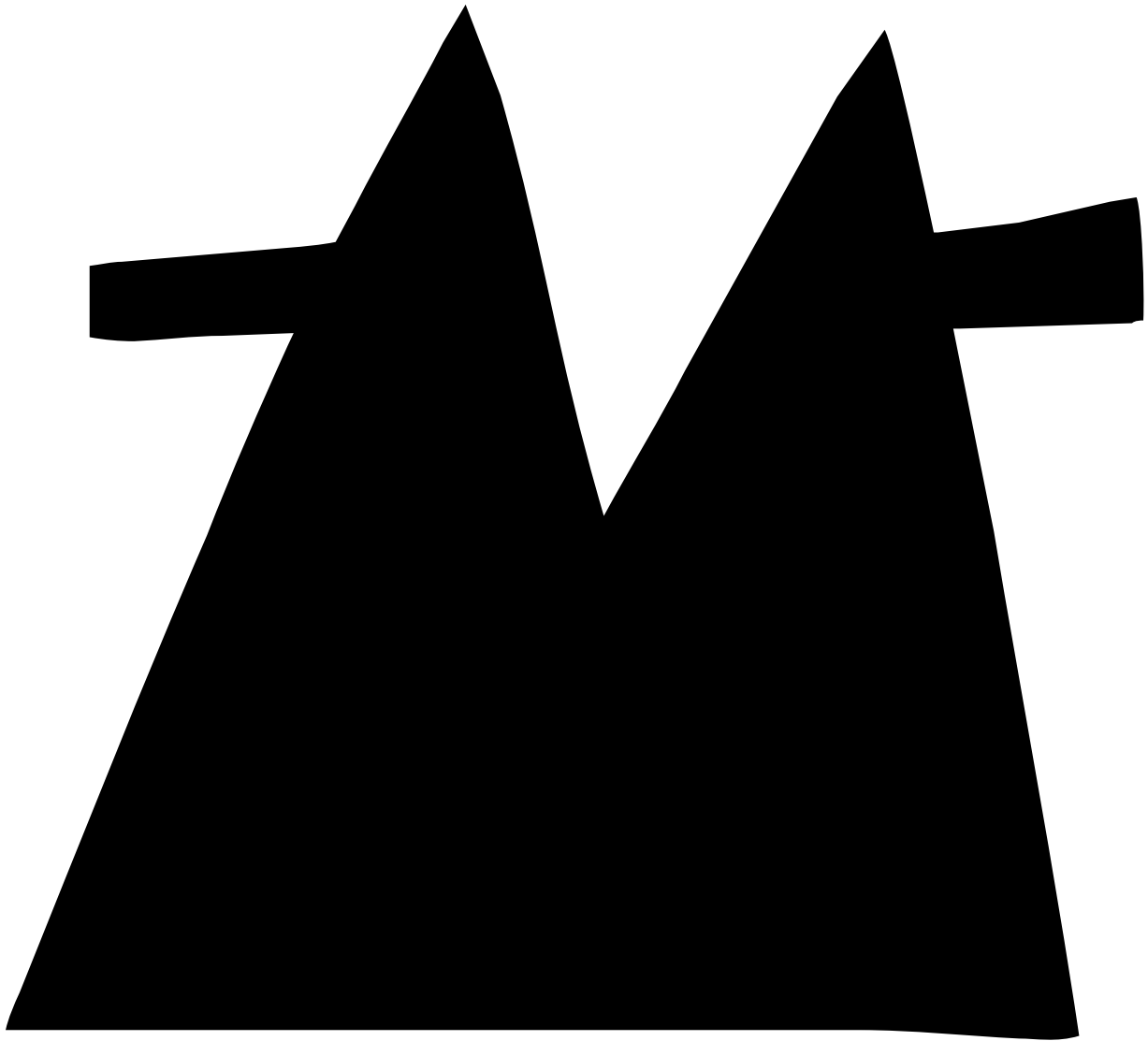
EIGHTY seven

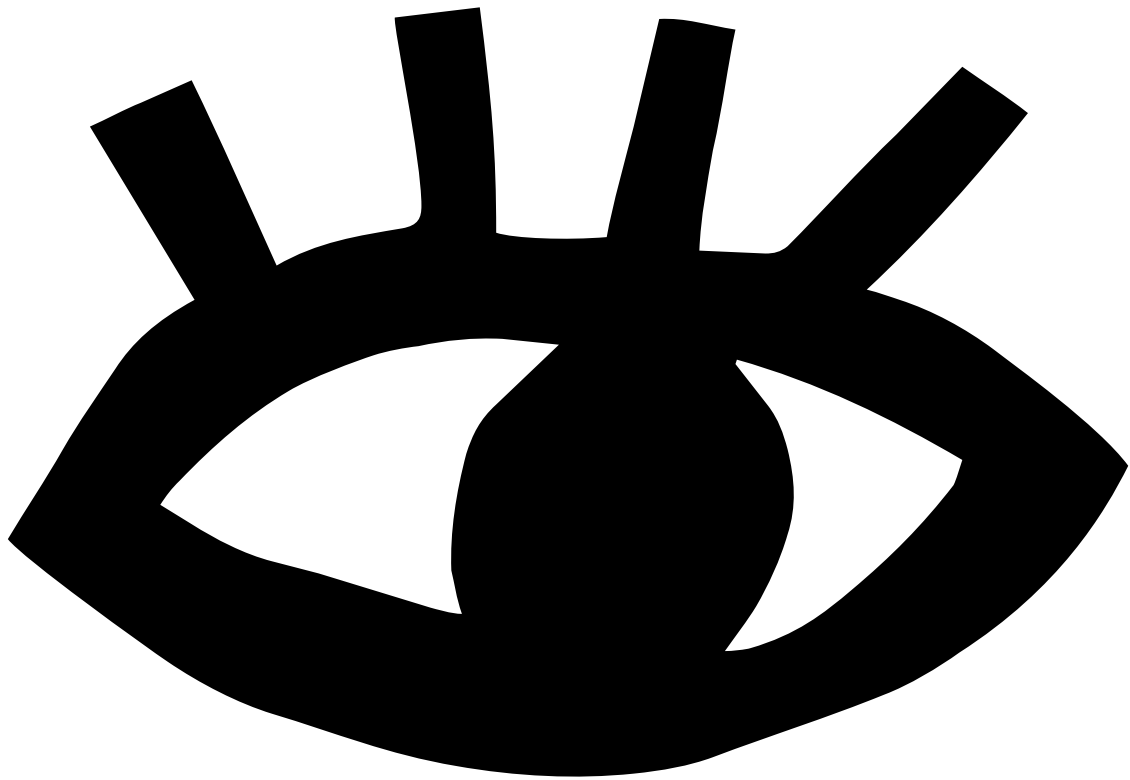
NINETY eight

ONE hundred









Punctuation

? ! # / * () { } [] «

Currency

₮ ₡ \$ € £ ₩ ¥

Math

+ ≥ ~ ∞ π Σ ∅ %

Arrow

↶ ↷ ↕ ↶ ↷ ↘

Other

👁️ ♥️ 🍀 @ & ®

à á â ã

ä å ö ø

ù ú û ü

**POLISH
SCHOOL of**

POSTER

001

POSTER

002

POSTER

R R — H R F I

< B < < H H B P P

C F — I I E G I G L

T # Q Q Q F P #

L # L 8 8 2 Q *

Henryk Tomaszewski

Roman Cieślewicz

MARIA IHNATOWICZ



Liliana Baczewska

BRONISŁAW ZELEK

HUBERT HILSCHER

Jan Młodożeniec

Bożena Rogowska

OdmiEEn
NEStAny
ŚWIAD 
M  ŚCi:)