Ultra Light Thin Light Book Medium Semi Bold Bold Heavy Black Italics

Inchobbs a design outgree nudes Daylisturs a nohencipium var here of the common of t

4 / 5 PT BOLD ROMAN

FOLLOWING HIS CONTENTION, HIS DESIGN FOR the Metro series differed radically from its competions, particularly in the distinctive structure of its lower case. Dwiggins took care to retain the necessarily legible forms found in humanist romans, avoiding the siderlilety of pen-and-compass sans. Metro has a much warmer and subtler character than most early modern warmer and subtler character than most early modern geometric types and is notable for the delicacy of its

6 / 8 PT BOLD ROMAN

FOLLOWING HIS CONTENTION, HIS design for the Metro series differed radically from its competitors, particularly in the distinctive structure of its lower case. Dwiggins took care to retain the necessarily legible forms found in

NAMOЯ Q108 T9 8.01 \ 8

OLLOWING HIS CONTENTION, LIB SEIGN OF ROTH RETRENS ESTENGES DIFFERED COLLOWING HIS CONTENTIONUG HIS CONTENTI

4 \ 2 PT SEMI BOLD ROMAN

FOLLOWING HIS CONTENTION, HIS DESIGN FOR the Metro series differed readically from its competitors, particularly in the distinctive structure of its lower case. Dwiggins took care to retain the necessarily legible forms found in humanist romans, avoiding the sterility of pen-and-compass sans. Metro has a much warmer and subtler character than most early modern geometric types and is notable for the delicacy of its

9 \ 8 PT SEMI BOLD ROMAN

FOLLOWING HIS CONTENTION, HIS design for the Metro series differed radically from its competitors, particularly in the distinctive structure of its lower case. Dwiggins took care to retain the necessarily legible forms found in

8 / 10.5 PT SEMI BOLD ROMAN

pen-and-compass sans serifs.

FOLLOWING HIS CONTENTION, HIS DESIGN FOR THE METRO SERIES structure of its lower case. Dwiggins took care to retain the necessarily legible forms found in humanist romans, avoiding the sterility of

10 / 13 PT BOLD ROMAN

FOLLOWING HIS CONTENTION, HIS DESIGN FOR THE larly in the distinctive structure of its lower case. Dwiggins took care to retain the necessarily legible forms found in

NAMOЯ GLOB T9 81 \ SI

POLLOWING HIS CONTENTING DISTIGNENCE BY HE METROR SERGE DIFFERED was addishy from its competitors, particularly in the distribctive structure of its lower case. Dwiggins took case to relatin the mosessarily legisle forms bound in humanist comman, avoiding this esterility of pers-and-compass sans sentis. Metro has a much warmer and subflet character than mountaines. It is sanited apox of hostile politic capital, and as a substantial is like sanited apox of morable for the delicacy of its curves and angied terminals. The sanited apox of morable for the delicacy of its curves and angied terminals. The sanited apox of morable propriets capital and any and a substantial and a substantial and possible for the delicacy of its curves and angied terminals. The sanited apox of morable propriets and substantial and morable propriets and propriets and morable propriets and propriets and morable propriet

4 / S PT MEDIUM ROMAN

FOLLOWING HIS CONTENTION, HIS DESIGN FOR the Metro series differed radically from its competitors, particularly in the distinctive structure of its lower case. Dwiggins took care to retain the necessarily legible forms found in humanist romans, avoiding the sterility of perms found in humanist romans, avoiding the sterility of perms found in humanist romans, avoiding the sterility of sure comedia.

6 / 8 PT MEDIUM ROMAN

FOLLOWING HIS CONTENTION, HIS design for the Metro series differed radically from its competitors, particularly in the distinctive structure of its lower case. Dwiggins took care to retain the necessarily legible forms found in

8 / 10.5 PT MEDIUM ROMAN

radically from its completions, particularly in the distinctive structure of Its lower case aboughts not so create to retain the necessarily legible forms found in humanist nomans; avoiding the stelling the perand-compass sams serifs. More to base a must warmer and sellicacy of its curves of perand-compass sams serifs. More to base and warmer and delicacy of its curves a pepa net in those perands. The alands per of Merito specified to Dwiggins of the contours of letters such as a.e. a made g give a calligapplic feel to Dwiggins stellers, and former and deco tendencies are apparent introglobult. The old-style contours of letters such as a.e. a made g give a calligrapplic feel to Dwiggins's tellers, and rayes the major such as a case and g give a calligrapplic feel to Dwiggins's the decoration of the perands of the perand

4 / 5 PT BOOK ROMAN

FOLLOWING HIS CONTENTION, HIS DESIGN FOR the Metro series differed radically from its competitors, particularly in the distinctive structure of its lower case. Dwiggins took care to retain the necessarily legible forms found in humanist romans, avoiding the sterility of pen-and-compass sans. Metro has a much warmer and subtler character than most early modern geometric structures and is notable for the delicacy of its curves and

6 / 8 PT BOOK ROMAN

design for the Metro series differed radically from its competitors, particularly in the distinctive structure of its lower case. Dwiggins took care to retain the necessarily legible forms found in human-

NAMOR NOOK ROMAN

ture of its lower case. Dwiggins took care to retain the necessarily legible forms found in humanist romans, avoiding the sterility of pen-and-compass sans serifs.

following HIS Contention, HIS DESIGN FOR THE METRO SERIES differed radically from its competitors, particularly in the distinctive struc-

10 / 13 PT MEDIUM KOMAN

10/13 PT BOOK ROMAN

FOLLOWING HIS CONTENTION, HIS DESIGN FOR THE in the distinctive structure of its lower case. Dwiggins took care to retain the necessarily legible forms found in humanist

12/16 PT BOOK ROMAN

LETTERS: Uppercase / Lowercase / Ligatures

ABCDEFGHIJKLMNOPQRSTUVWXYZ aaaabcddefgghijkllmnopqqrsttuuvwxyzffffifflfifl

SMALL CAPITALS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Figures: Lining / Oldstyle / Tabular

001233456789 001233456789 0123456789 0123456789

Symbols



a Humanist Sans Serif Typeface, Designed by Masaki Ando. [prototype]



Special Thanks to Yoshihisa Shirai and Many Designers.

OGA SANS is friendly, gallant and humorous sans serif. ¶
The sources of Koga Sans are upturned tails of handwriting,
Roman capitals and angled terminals of calligraphic nibs.
There features give humor and closeness. What is "Koga" mean? In
Japanese, ko means light and ga means fang. Because the concept
of Koga Sans is dogs and wolves. Additionally, "he" has 9 weights,
italics and some stylistic sets to express many emotions. ¶ So, you
can typeset letters like playing with dog, I think.

prototype published from Wolph Type Foundry, 2019

ABCDEFGHIJKLMNOPQRSTUVWXYZA BCDEFGHIJKLMNOPQRSTUVWXYZaaαabcd defgghijkllmnopqqrsttuuvwxyzffffifflfifl., 001233456789001233456789&@!?¶ABC DEFGHIJKLMNOPQRSTUVWXYZABCD EFGHIJKLMNOPQRSTUVWXYZaaαabcddefg ghijkllmnopqqrsttuuvwxyzffffifflfifl.,001 233456789001233456789&@!?¶ABCDEF **GHIJKLMNOPQRSTUVWXYZabcdefg** HIJKLMNOPQRSTUVWXYZaaaabcddefggh ijkllmnopqqrsttuuvwxyzffffifflfifl.,0012 33456789001233456789&@!?¶ABCDEFG HIJKLMNOPQRSTUVWXYZabcdefghi JKLMNOPQRSTUVWXYZaaαabcddefgghij kllmnopqqrsttuuvwxyzffffiffiffi.,00123 3456789001233456789&@!?¶ → Wolph

»Since March 2018 / Specimen Ver. 2.2 19.5.11«
@wolphtype / wolph.design

KOGA SANS

A HUMOROUS AND GALLENT HUMANIST SANS SERIF FROM WOLPH TYPE