

TipoType

Fieldwork specimen

f l s t 36 19 A B g Ø 1^a Ė

FIELDWORK
24 STYLES

DESIGNED BY:
TIPOTYPE TEAM

Fieldwork brings back the manual tradition of typography production, veering away from lab interpolations. Each of its 24 variants was drawn based on optical evaluation; many of its curves and details were specifically adjusted for each weight, reformulating them to better suit the requirements of the distinct stroke weights.

It is the product of a collaborative effort by the TipoType team, combining their personal strengths and —most importantly— their enriching individual outlooks to achieve a more versatile and fresh outcome. Its shapes successfully combine geometric strokes (in the Geo variants) with the humanistic warmth of the double-storey glyphs (like a and g in the Hum variant) in a system that grows with alternates, swashes and the corresponding italics for every weight.

It includes a very thorough coverage for a wide variety of Latin alphabet-based language families.

fieldwork

a a a



TipoType

Fieldwork

FIELDWORK
24 STYLES

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The gathering of
Pair of linen being
New generation
Home tendencies
unplugged guitars
Central Europeans
Beginning of a long
Special for musicians
Networking interface
Requiem for a life
You never type

FIELDWORK

24 STYLES

DESIGNED BY:
TIPOTYPE TEAM

GEO

HUM

ITALIC

HAIR

THIN

LIGHT

REGULAR

DEMIBOLD

BOLD

BLACK

FAT

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Field research has a long history of search to study other cultures. Although it has often been the case in the past in "Fields" that is, circumscribed areas of research". Fields could be educational.

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Environments

Laboratory Direct observation

Field research, field studies, or **fieldwork** is the collection of raw data *outside a laboratory, library, or workplace setting*. The approaches and methods used in field research vary across disciplines. For example, biologists who conduct field research may simply observe animals interacting with their environments, whereas social scientists conducting field research may interview or observe people in their natural environments to learn their **languages, folklore, and social structures**.

Method

Field research has a long history. Cultural anthropologists have long used field research to study other cultures. Although the cultures do not have to be different, this has often been the case in the past with the study of so-called primitive cultures, and even in sociology the cultural differences have been ones of class. The work is done... in "Fields' that is, circumscribed areas of study which have been the subject of social research".¹ Fields could be education, industrial settings, or Amazonian rain forests. Field research may be conducted by zoologists such as Jane Goodall. Radcliff-Brown [1910] and Malinowski [1922] were early cultural anthropologists who set the models for future work.²

Business use of Field research is an applied form of anthropology and is as likely to be advised by sociologists or statisticians in the case of surveys. Consumer marketing field research is the primary marketing technique used by businesses to research their target market. Journals and diaries are written notes that record the ethnographer's personal reactions, frustrations, and assessments of life and work in the field. When constructed chronologically these journals provide a guide to the information in field notes and records.

1: Burgess, Robert G., *In the Field: An Introduction to Field Research* (Hemel Hempstead, U.K.: George Allen & Unwin, 1984) at 1.

2: Burgess, Robert, *ibid.* at 12-13.

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Details

Fieldwork has details that define its personality. It is a typeface with the ability to transmit identity to the designs where it is applied.

Bef9

WIDE PROPORTIONS

GEOMETRIC SHAPES

STRONG CURVES

SIMILAR TERMINALS

Bef9

Bef9

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PIERRE BOURDIEU

Sociology

Algerian War in 1958-1962

Throughout his career, Bourdieu sought to connect his theoretical ideas with empirical research, grounded in everyday life. His work can be seen as sociology of culture. Bourdieu labeled it a "**Theory of Practice**". His contributions to sociology were both empirical and theoretical. His conceptual apparatus is based on three key terms, namely, habitus, capital and field. Furthermore, Bourdieu fiercely opposed *Rational Choice Theory* as grounded in a misunderstanding of how social agents operate.

Bourdieu argued that social agents do not continuously calculate according to explicit rational and economic criteria.

According to Bourdieu, social agents operate according to an implicit practical logic—a practical sense—and bodily dispositions. Social agents act according to their "feel for the game" (the "feel" being, roughly, habitus, and the "game" being the field).

Ain't No Makin' It: *Aspirations & Attainment* Neighborhood

Algeria 1960: The Disenchantment of the World: The Sense of Honour: The Kabyle House or the World Reversed: Essays, published in English in 1979

by **Cambridge University Press**, established him as a major figure in the field of ethnology and a pioneer advocate scholar for more fieldwork in social sciences.

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Feldforschung

Feldforschung ist eine empirische Forschungsmethode zur Erhebung empirischer Daten mittels Beobachtung und Befragung im „natürlichen“ Kontext. Sie wird insbesondere in der Anthropologie, Archäologie, Erziehungswissenschaft, Ethnologie, Soziologie, Politikwissenschaft, Psychologie, Linguistik sowie in der Volkskunde betrieben. Der Begründer sozialwissenschaftlicher Forschung als Methode des „**Sich Einbohren ins soziale Milieu**“ ist **Gottlieb Schnapper-Arndt**. Zu den namhafteren Vertretern ethnologischer Forschung im Feld gehören in der westlich-akademischen Welt unter anderem Leopold von Wiese, Marie Jahoda, **Bronisław Malinowski**, Marcel Mauss, Franz Boas, Max Gluckman, Gregory Bateson und Georges Devereux.

Unterschiede zur soziologisch Volkskunde

Der österreichische Musikethnologe Thomas Nußbaumer, der die politische bedingten Hintergründe der unter dem Nationalsozialismus in Südtirol entstandenen „Sammlung Quellmalz“ (Alfred Quellmalz) eingehend dokumentierte und analysierte, widmet neben seinem Schwerpunkt „alpenländische Volksmusik“ (ebenfalls mit ausgedehnten Feldforschungen) etwa den Old Order Amischen (Amische) in Iowa (USA). Weiterhin gibt es einige höchst interessante Veröffentlichungen, die auf Feldforschung unter Deutsch-Türken (türkeistämmige in Deutschland) in Berlin basieren und deren zwischen zwei Kulturen angesiedelten ‚Identitäten‘ (daher in der Mehrzahlform; siehe zu Identität) zum Thema haben. Traditionelle türkische Musik erlebt in Berlin (und auf andere Großstädte übertragbar) einen Funktionswandel, und es entstehen neue Texte in der kritischen Auseinandersetzung mit der eigenen Situation.

Positiv und negativ

FIELDWORK

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Étude sur le terrain

Observation

méthode privilégiée

Une technique nouvelle

L'observation participante constitue une innovation méthodologique fondamentale, notamment au regard des pratiques d'enquête qui avaient cours dans l'ethnographie jusqu'alors: récits de voyageurs, rapports de fonctionnaires ou d'ingénieurs, journaux de missionnaires. L'observation participante introduit une *rupture méthodologique et épistémologique*.

L'étude de terrain existait, d'occasionnelle elle devient systématique avec l'institution de l'ethnologie en tant que discipline scientifique. Mais l'observateur conservait une position et un statut extérieurs à la société étudiée. Or, avec **l'observation participante**, l'ethnologue s'immerge pleinement dans la vie sociale où il prend un rôle réel, participe aux rites et aux institutions.

Dans le contexte d'omniprésence de l'évolutionnisme dans les milieux anthropologiques, Malinowski est amené à radicaliser ses positions:

- *l'ethnologue doit lui-même effectuer le travail de terrain sans passer par un intermédiaire;*
- *l'apprentissage de la langue des populations étudiées constitue pour lui un minimum;*
- *il entend se couper du monde occidental dans ses études de terrain;*
- *il veut ainsi « se défaire de sa propre culture »;*
- *son objectif est de « pénétrer la mentalité des indigènes ».*

Aventure Créatrice

Dans **Observation participante et théorie sociologique**, Jacques Coenen-Huther rapporte six études sur des thèmes variés: une usine métallurgique, un kibbutz, un hôpital, la Russie au quotidien, un club d'alpiniste et des observations en milieu urbain. Cet ouvrage retrace des expériences d'observation participante sur environ quinze années sans négliger une analyse critique de cette façon d'aborder les sujets. La volonté théorique explicite donne valeur à ce type de méthode de recherche. De préférence au terme d'énigme sociologique, puisqu'il n'y a pas mystère pour tout le monde (l'acteur parle, lui, d'évidence), Coenen-Huther préfère l'expression de diagnostic sociologique qui « tient le plus souvent dans la formulation et la reformulation de faits dont les acteurs — certains d'entre eux en tout cas — ont déjà pris conscience ».

FIELDWORK

24 STYLES

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Language Support

200

Fieldwork has sign coverage

for more than 200 languages

based on Latin writing

Trabajo de campo
Feldarbeit
Kenttätyö
Xogħol fuq il-post
Välitööd
Sahə işi
Travail sur le terrain

FIELDWORK
24 STYLES

OPENTYPE FEATURES
DESIGNED BY:
TIPOTYPE TEAM

STYLISTIC ALTERNATES (LC)

alyg ➤ alyg

STYLISTIC ALTERNATES (UC)

ARG ➤ ARG

STYLISTIC ALTERNATES (SC)

QIYK ➤ QIYK

STANDARD LIGATURES

after ➤ after

SWASHES

Rec ➤ Rec

INITIAL SWASHES

Fall ➤ Fall

OLD STYLE FIGURES

FIELDWORK

24 STYLES

OPENTYPE FEATURES

DESIGNED BY:

TIPOTYPE TEAM

£ 1,97

£ 1,97

The written history of **New York City** began with the first European explorer the Italian Giovanni da Verrazzano in 1524. European settlement began with the Dutch in 1609.

The Sons of Liberty destroyed British authority in New York City, and the Stamp Act Congress of representatives from throughout the Thirteen Colonies met in the city in 1765 to organize resistance to British policies. The city's strategic location and status as a major seaport made it the prime target for British seizure in 1776. General **George Washington** lost a series of battles from which he narrowly escaped (with the notable exception of the Battle of Harlem Heights, his first victory of the war), and the British Army controlled New York City and made it their base on the continent until late

1783, attracting Loyalist refugees. The city served as the national capital under the Articles of Confederation from 1785–1789, and briefly served as the new nation's capital in 1789–90 under the United States Constitution that replaced it. Under the new government the city hosted the inauguration of George Washington as the first President of the United States, the drafting of the United States *Bill of Rights*, and the first Supreme Court of the United States. The opening of the Erie Canal gave excellent steamboat connections with upstate New York and the Great Lakes, along with coastal traffic to lower New England, making the city the preeminent port on the Atlantic Ocean. The arrival of rail connections to the north and west in the 1840s and 1850s strengthened its central role.

TABULAR FIGURES

0123456789

0123456789

0123456789

0123456789

FIELDWORK
24 STYLES

OPEN TYPE FEATURES
DESIGNED BY:
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FRACTIONS

12/34 ➤ 12/34

SMALL CAPS PUNCTUATION

(um) ➤ (UM)

MONETARY SIGNS (OLD STYLE NUMBERS)

\$1€2 ➤ \$1€2

GREAT LANGUAGE COVERAGE

aàáâãäåâåäåäåäå

SUBSCRIPTS AND SUPERSCRIPTS NUMBERS

0¹2₃4⁵6⁷8₉

FORCED SMALL CAPS FEATURE

Caps ➤ CAPS

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24 STYLES

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Coverage & Amplitude

Fieldwork has more than 900

signs in each of its variants.

This positions it as a

workhorse suitable for all occasions.

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Opentype features

FIELDWORK FAMILY

BY TIPOTYPE TEAM

SOME FEATURES
VARY BETWEEN
HUM, GEO
AND ITALIC VERSIONS

Thamesis › Thamesis
difficult › difficult
› difficult

efflorescent › efflorescent
› efflorescent

affectively › affectively
final › final
› final

flower › flower
› flower

supersoft › supersoft
› supersoft

f1

1234567890 › 1234567890

36

111111 › 111111
999999 › 999999

19

Hamburgefond › HAMBURGEFONTS

AB

America › America
Goal › Goal

Ironic › Ironic

Jewerly › Jewerly
Kwait › Kwait

Question › Question
Raimond › Raimond

Waterloo › Waterloo
Xochimilco › Xochimilco

Yellowstone › Yellowstone
You&Me › You&Me

g

Opentype features

FIELDWORK FAMILY

BY TIPOTYPE TEAM

AVAILABLE
IN ALL VARIANTS

advocat › advocat
 ginebra › ginebra
 familiar › familiar
 lowest › lowest
 yellow › yellow

g

100 Oscars › 100 Oscars

g

1a enmienda › 1^a enmienda
 1o de Mayo › 1º de Mayo

1^a

n/n › ½ ¾ ⁵/₆ ⁷/₈ ⁹/₁₀ ¹¹/₂₂

½

Armageddon › Armageddon
 Baltimore › Baltimore
 Dallas › Dallas
 Effort › Effort
 Financial › Financial
 Kingston › Kingston
 King › King
 Liberty › Liberty
 Magic › Magic
 Newslines › Newslines
 Practical › Practical
 Readable › Readable
 Road › Road
 Victory › Victory
 Water › Water
 Waterfall › Waterfall
 Xenon › Xenon
 You › You
 Zoo › Zoo

E

English sample text

FIELDWORK HUM REGULAR

BY TIPOTYPE TEAM

ENGLISH
THE ADVENTURES
OF TOM SAWYER
MARK TWAIN

20/21

His aunt Polly stood surprised a moment, then broke into a gentle laugh. "Hang the old fool! I can't never learn anything? Ain't he got tricks enough like that for me to be looking out for?"

19/20

"What's the good of that?" said Tom. "I can't learn an old dog new tricks, as the saying is. But my goodness, he never plays them off for two days, and how is a body to know when he's going to do it again?"

18/19

"I know just how long he can torment me before he gets my dander up, and he knows if he can make me put me off for a minute or make me laugh, he'll come down again and I can't hit him a lick. I ain't got no time to stand around."

17/18

"That's the Lord's truth, goodness knows. Spank the child and spile the child, as the Good Book says. I'm bound to lay it on him, though. I've got to lay it on him up sin and suffering for us both, I know. He's a bad boy, but he's a good boy, too. Old Scratch, but laws-a-me! he's my own dead self."

16/17

"I ain't got the heart to lash him, somehow. Every time I lay him off, my conscience does hurt me so, and every time I lay him on, my old heart most breaks. Well-a-well, nothing's perfect. Every born of woman is of few days and full of trouble."

15/16

"I know it's so. He'll play hookey this evening, and Saturday afternoon I'll just be obliged to make him work, to teach him a lesson. I'll have to punish him. It's mighty hard to make him work Saturday afternoons, because all the boys is having holiday, but he hates work more than anything else."

14/15

"He'll play hookey this evening, and Saturday afternoon I'll just be obliged to make him work, to teach him a lesson. I'll have to punish him. It's mighty hard to make him work Saturday afternoons, because all the boys is having holiday, but he hates work more than anything else, and I've got to do some of my duty by him. I don't care if it's the ruination of the child." Tom did play hookey, and he had a good time. He got back home barely in season to help his mother wash clothes, colored boy, saw next-day's wood and split the kindling.

13/14

"Tom's mother was there in time to tell his adventures to Jim while Jim did the washing. Tom's mother did the work. Tom's younger brother (or rather half-brother) Sid was through with his part of the work (picking up chips), for he was a good boy, and had no adventurous, trouble-some ways. While Tom was

12/13

"Tom's mother was there in time to tell his adventures to Jim while Jim did the washing. Tom's mother did the work. Tom's younger brother (or rather half-brother) Sid was through with his part of the work (picking up chips), for he was a good boy, and had no adventurous, trouble-some ways. While Tom was

Spanish sample text

FIELDWORK HUM REGULAR

BY TIPOTYPE TEAM

SPANISH

EL INGENIOSO HIDALGO DE

DON QUIJOTE DE LA MANCHA

MIGUEL DE CERVANTES

- 20/21 En un lugar de la Mancha, de cuyo nombre no quiero acordarme, no ha mucho tiempo vivía un hidalgo de los de lanza en asta, adarga antigua, rocín flaco y galgo corriente.
- 19/20 olla de algo más vaca que carnero, salpicadas de noche, duelos y quebrantos los sábados, lentejas los viernes, algún palomino de arroz los domingos, consumían las tres partes della concluían sayo de velarte, calzas de vellón para las fiestas con sus pantuflas de lo mismo, días de entre semana se honraba con su vejez lo más fino. Tenía en su casa una ama que
- 18/19 y una sobrina que no llegaba a los veinte, y una hermana que vivía en el campo y plaza, que así ensillaba el rocín como la podadera. Frisaba la edad de nuestro hidalgo en cincuenta años, era de complección recia, seca,
- 17/18 y enjuto de rostro; gran madrugador y amigo de la cama, que quieren decir que tenía el sobrenombre de Quijano. Quesada (que en esto hay alguna diferencia en lo que de este caso escriben), aunque por conjetura
- 16/17 que se llama Quijana; pero esto importa poco a nuestro cuento; basta que en la narración dél no se salga una sola vez de la verdad. Es, pues, de saber, que este sobredicho hidalgo, que rato que estaba ocioso (que eran los más del año)
- 15/16 caballerías con tanta afición y gusto, que olvidó casi de abandonar el ejercicio de la caza, y aun la administración de su hacienda, llegó a tanto su curiosidad y desatino en esto, que vendió sus hanegas de tierra de sembradura, para comprar libros
- 14/15 así llevó a su casa todos cuantos pudo haber dellos; y de todos ningunos le parecían tan bien como los que compuso el famoso Feliciano de Silva: porque la claridad de su prosa, y aquella suave razón suyas, le parecían de perlas; y más cuando llegaba
- 13/14 donde en muchas partes hallaba escrito: la razón de la sinrazón, la razón se hace, de tal manera mi razón enflaquece, que con razón de la vuestra fermosura, y también cuando leía: los altos cielos que la divinidad divinamente con las estrellas se fortifican, y os hacen
- 12/13

German sample text

FIELDWORK HUM REGULAR

BY TIPOTYPE TEAM

GERMAN
BUDDENBROOKS
THOMAS MANN

- 20/21 Alle hatten in sein Lachen eingestimmt.
Ehrerbietung gegen das Familienoberhaupt, Mme. Antoinette Buddenbrook, geborene Duchamps, kicherte in genau derselben Weise.
- 19/20 Sie war eine korpulente Dame mit dicke weißen Locken über den Ohren, einem sehr hellgrau gestreiften Kleide ohne Schärpe, das Einfachheit und Bescheidenheit verströmte.
- 18/19 schönen und weißen Händen, in denen sie einen kleinen, sammetnen Pompadour auf dem Kopf hielt. Ihre Gesichtszüge waren im Laufe der Jahre auf wunderliche Weise denjenigen ihres Gatten ähnlich geworden. Nur der Schnitt und die leuchtende Dunkelheit ihrer Augen redeten ein wenig von ihrer halb romanischen Herkunft; sie stammt großväterlicherseits aus einer französisch-schwäbischen Familie.
- 17/18 eine geborene Hamburgerin. Ihre Schwiegertochter war die Konsulin Elisabeth Buddenbrook, eine geborene Kröger, lachte das Krögersche Lachen, das mit einem pruschenden Lippenlaut begann, und bei dem sie sich ähnelte.
- 16/17 war, wie alle Krögers, eine äußerst elegante Erscheinung; es war sie auch keine Schönheit zu nennen, so gab sie ihrer hellen und besonnenen Stimme, ihren ruhigeren und sanften Bewegungen aller Welt ein Gefühl von Stärke.
- 15/16 Vertrauen. Ihrem rötlichen Haar, das auf der Höhe des Kopfes zu einer kleinen Krone gewunden und in breiten künstlichen Locken über die Ohren frisiert war, entsprach ein außergewöhnlich zartweißer Teint mit vereinzelten kleinen Sommersprossen.
- 14/15 Gesicht mit der etwas zu langen Nase und dem kleinen Mund, daß zwischen Unterlippe und Kinn sich durchaus keine Verbindung befand. Ihr kurzes Mieder mit hochgepufften Ärmeln, an dem ein enger Rock aus duftiger, hellgeblümter Seide schloß, ließ einen ersten Eindruck von Größe und Stärke.
- 13/14 Schönheit frei, geschmückt mit einem Atlasband, an dem eine Reihe von großen Brillanten flimmerte. Der Konsul beugte sich mit einer nervösen Bewegung im Sessel vorüber. Er trug einen zimmetfarbenen Mantel mit breiten Aufschlägen und keulenförmigen Ärmeln, die sich entlang des Rückens erstreckten.
- 12/13 Schon bald nach dem ersten Anblick erkannte sie, daß er eine Person war, die nicht nur von Schönheit, sondern auch von Charakter und Persönlichkeit beeindruckt werden mußte.

French sample text

FIELDWORK HUM REGULAR

BY TIPOTYPE TEAM

FRENCH
SCÈNES DE
LA VIE PRIVÉE
HONORÉ DE BALZAC

- 20/21 Au milieu de la rue Saint-Denis, presque au coin de la rue du Petit-Lion, existait n... une de ces maisons précieuses qui donnaient aux historiens la facilité de reconstruire.
- 19/20 Les murs menaçants de cette bicoque semblaient avoir été bariolés d'hiéroglyphes. Quel autre nom le flâneur pouvait-il donner à ce mur où les lettres x et aux v que traçaient sur la façade les diagonales dessinées dans le badigeon par petites lézardes parallèles? Évidemment, au passage de toutes les voitures, chacune des solives s'agitait dans sa mortaise. Ce vénérable
- 18/19 triangulaire dont aucun modèle ne se verra b... plus à Paris. Cette couverture, tordue par les intempéries du climat parisien, s'avancait de deux pieds sur la rue, autant pour garantir des eaux
- 17/18 abriter le mur d'un grenier et sa lucarne sans appui. Le dernier étage était construit en planches clouées l'une contre l'autre comme des ardoises, afin sans doute de ne pas charger cette frêle maison. Par une matinée pluvieuse
- 16/17 jeune homme, soigneusement enveloppé dans son manteau, se tenait sous l'auvent de la boutique qui se trouvait face de ce vieux logis, et paraissait l'examiner avec un enthousiasme d'archéologue. A la vérité, 34 ce débris du
- 15/16 seizième siècle pouvait offrir à l'observateur plus d'un sujet à résoudre. Chaque étage avait sa singularité. Au premier étage, les fenêtres longues, étroites, rapprochées l'une de l'autre, étaient garnies des carreaux de bois dans leur partie inférieure, afin de
- 14/15 faire de la faveur duquel un habile marchand prête aux étoffes la couleur souhaitée par ses chalands. Le jeune homme semblait pleinement intéressé pour cette partie essentielle de la maison, ses yeux ne s'y étaient encore arrêtés. Les fenêtres du second étage, dont les jalons
- 13/14 de grands carreaux en verre de Bohême, de petits rideaux de mousseline blanche, et une robe rousse, ne l'intéressaient pas davantage. Son attention se portait particulièrement au troisième, sur d'humbles croisées dont le bois grossièrement aurait mérité d'être placé au Conservatoire des Arts et Métiers.
- 12/13

English sample family text

FIELDWORK GEO FAMILY

BY TIPOTYPE TEAM

ENGLISH

THE ADVENTURES

OF TOM SAWYER

MARK TWAIN

REGULAR 20/21

**His aunt Polly stood surprised a mom
then broke into a gentle laugh. "Hang
can't I never learn anything? Ain't he p
like that for me to be looking out for h**

HAIR 19/20

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is. Can't learn an old dog new tricks, as
saying is. But my goodness, he never p
alike, two days, and how is a body to k

THIN 18/19

know just how long he can torment me b
my dander up, and he knows if he can me
put me off for a minute or make me laug
down again and I can't hit him a lick. I ain

LIGHT 17/18

that's the Lord's truth, goodness knows. Sp
and spile the child, as the Good Book says. I
up sin and suffering for us both, I know. He's
Old Scratch, but laws-a-me! he's my own de

DEMIBOLD 16/17

**I ain't got the heart to lash him, somehow. Ever
him off, my conscience does hurt me so, and even
hit him my old heart most breaks. Well-a-well,
born of woman is of few days and full of trouble**

BOLD 15/16

**it's so. He'll play hookey this evening, and Southwe
afternoon I'll just be obligeed to make him work, to
punish him. It's mighty hard to make him work Sat
all the boys is having holiday, but he hates work m**

BLACK 14/15

**anything else, and I've got to do some of my duty by h
be the ruination of the child." Tom did play hookey, and
very good time. He got back home barely in season to
small colored boy, saw next-day's wood and split the l**

FAT 13/14

**there in time to tell his adventures to Jim while Jim did th
of the work. Tom's younger brother (or rather half-brother)
already through with his part of the work (picking up chip
quiet boy, and had no adventurous, trouble-some ways. W**

REGULAR 12/13

sugar as opportunity offered, Aunt Polly asked him questions th
guile, and very deep—for she wanted to trap him into damage
Like many other simple-hearted souls, it was her pet vanity to
endowed with a talent for dark and mysterious diplomacy, and

English sample family text

FIELDWORK HUM FAMILY

BY TIPOTYPE TEAM

ENGLISH
THE ADVENTURES
OF TOM SAWYER
MARK TWAIN

REGULAR 20/21

His aunt Polly stood surprised a momen
then broke into a gentle laugh. “Hang t
can’t I never learn anything? Ain’t he p
like that for me to be looking out for hi

HAIR 19/20

this time? But old fools is the biggest fo
is. Can’t learn an old dog new tricks, as
is. But my goodness, he never plays the
alike, two days, and how is a body to kn

THIN 18/19

know just how long he can torment me be
my dander up, and he knows if he can ma
put me off for a minute or make me laugh
down again and I can’t hit him a lick. I ain’t

LIGHT 17/18

that’s the Lord’s truth, goodness knows. Spa
and spile the child, as the Good Book says. I’
up sin and suffering for us both, I know. He’s
Old Scratch, but laws-a-me! he’s my own de

DEMIBOLD 16/17

I ain’t got the heart to lash him, somehow. Eve
him off, my conscience does hurt me so, and eve
him my old heart most breaks. Well-a-well, man
of woman is of few days and full of trouble, as th

BOLD 15/16

it’s so. He’ll play hookey this evening, and Southwe
afternoon I’ll just be obleeged to make him work, to
punish him. It’s mighty hard to make him work Satu
all the boys is having holiday, but he hates work mo

BLACK 14/15

anything else, and I’ve got to do some of my duty by h
be the ruination of the child.” Tom did play hookey, and
good time. He got back home barely in season to help J
colored boy, saw next-day’s wood and split the kindlin

FAT 13/14

there in time to tell his adventures to Jim while Jim did th
of the work. Tom’s younger brother (or rather half-brother)
already through with his part of the work (picking up chips
quiet boy, and had no adventurous, trouble-some ways. W

REGULAR 12/13

sugar as opportunity offered, Aunt Polly asked him questions th
guile, and very deep—for she wanted to trap him into damaging
Like many other simple-hearted souls, it was her pet vanity to b
endowed with a talent for dark and mysterious diplomacy, and

English sample family text

FIELDWORK ITALIC FAMILY

BY TIPOTYPE TEAM

ENGLISH
THE ADVENTURES
OF TOM SAWYER
MARK TWAIN

REGULAR 20/21

His aunt Polly stood surprised a moment, then broke into a gentle laugh. "Hang can't I never learn anything? Ain't he poor like that for me to be looking out for him?"

HAIR 19/20

this time? But old fools is the biggest fools is. Can't learn an old dog new tricks, as is. But my goodness, he never plays them alike, two days, and how is a body to know

THIN 18/19

know just how long he can torment me before my dander up, and he knows if he can make put me off for a minute or make me laugh down again and I can't hit him a lick. I ain'

LIGHT 17/18

that's the Lord's truth, goodness knows. Spade and spile the child, as the Good Book says. I up sin and suffering for us both, I know. He's Old Scratch, but laws-a-me! he's my own de-

DEMIBOLD 16/17

I ain't got the heart to lash him, somehow. Every him off, my conscience does hurt me so, and even him my old heart most breaks. Well-a-well, man of woman is of few days and full of trouble, as the

BOLD 15/16

it's so. He'll play hookey this evening, and Southwest afternoon I'll just be obligeed to make him work, to punish him. It's mighty hard to make him work Saturday all the boys is having holiday, but he hates work more

BLACK 14/15

anything else, and I've got to do some of my duty by him, or be the ruination of the child." Tom did play hookey, and had a very good time. He got back home barely in season to small colored boy, saw next-day's wood and split the

FAT 13/14

there in time to tell his adventures to Jim while Jim did the work. Tom's younger brother (or rather half-brother) was already through with his part of the work (picking up chips, quiet boy, and had no adventurous, trouble-some ways. W

REGULAR 12/13

sugar as opportunity offered, Aunt Polly asked him questions the guile, and very deep—for she wanted to trap him into damaging. Like many other simple-hearted souls, it was her pet vanity to be endowed with a talent for dark and mysterious diplomacy, and

Hamburgefontsiv•123

FIELDWORK ITALIC HAIR

BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOP
NOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

SMALLCAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS 0123456789 ¶ 0123456789 ¶ 0123456789 ¶

AR NUMBERS 0123456789 ¶ 0123456789 ¶

FRACTIONS $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ ¶ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$

DIAKRITICS ÀÁÂÃÄÅÄÅÄÅÄÅÇĆĆĆĆĐĐĐÈÉÊËËËËË
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SMALLCAPS PUNCTUATION ABC&{[])}

MATH SIGNS 123-×+±÷¬<>≤≥=≈≠|~°μ ¶

123-×+±÷¬<>≤≥=≈≠|~°μ

OTHER SIGNS @ O/C ® ™ a_a Oo e

STANDARD LIGATURES Th ffi ffl ff fi fi fl ft ff fi ffi ffl fi ft

AGIJKQRWX γ &fgluy

Hamburgefontsiv•123

FIELDWORK GEO THINK
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOP
NOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

SMALLCAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS 0123456789 ¶ 0123456789 ¶ 01234 ¶
AR NUMBERS 0123456789 ¶ 0123456789 ¶ 0Ø

FRACTIONS $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ ¶ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$

The image displays a grid of text samples illustrating the character sets and features of a font. The columns represent different categories of characters:

- PUNCTUATION: Shows a variety of punctuation marks including brackets {}, curly braces {}, and symbols like ¡, ¿, #, %, %o, &, *, --, —, ., :, |, /, \, «, », ¶, ., " , " , ..., †, ‡, §.
- SMALLCAPS PUNCTUATION: Shows small caps versions of the punctuation marks from the first column.
- MATH SIGNS: Shows mathematical symbols including 123, -, x, +, ±, ÷, ñ, <, >, ≤, ≥, =, ≈, ≠, ∼, °, μ, and ¶.
- MONETARY SIGNS: Shows currency symbols including \$, \$, ¢, ¢, £, £, ¥, ¥, €, €, and ¢.
- OTHER SIGNS: Shows other special characters including @, ®, ™, a, a, o, o, e.
- STANDARD LIGATURES: Shows standard ligature pairs: Th, ffi, ffl, ff, fi, fj, fl, ft, ff, fi, ffl, fj, ft.
- ALTERNATES: Shows alternate forms of letters including A, G, I, J, K, Q, R, W, X, Y, &, and fy.

Hamburgefontsiv•123

FIELDWORK HUM THIN

BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOP
NOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

SMALLCAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS 0123456789 ¶ 0123456789 ¶ 01234 ¶
AR NUMBERS 0123456789 ¶ 0123456789 ¶ 0Ø

FRACTIONS ½ ¼ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔

The image displays a wide range of characters and symbols from a font specimen, organized into several sections:

- PUNCTUATION**: Includes characters like ¡, ¿, #, %, %o, &, *, —, —, ., :, |, /, \, «, » , **¶**, ·, ., „, …, †, ‡, §.
- S PUNCTUATION**: Includes ABC, &, {, }, ¡.
- MATH SIGNS**: Includes 123, –, ×, +, ±, ÷, ¬, <, >, ≤, ≥, =, ≈, ≠, ∼, °, μ, ¶.
- MONETARY SIGNS**: Includes \$, ¢, ¢¢, £, ₣, ¥, ¥¥, €, €€, f.
- OTHER SIGNS**: Includes @, °, ©, ®, ™, a, a, o, o, e.
- ARD LIGATURES**: Includes Th, ffi, ffl, ff, fi, fj, fl, ft, ff, fi, ffl, fj, ft.
- ALTERNATES**: Includes A, G, I, J, K, Q, R, W, X, Y, & alternates for a, f, g, l, y.

Hamburgefontsiv•123

FIELDWORK GEO LIGHT
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOP
NOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

SMALLCAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS 0123456789 ¶ 0123456789 ¶ 01234 ¶
AR NUMBERS 0123456789 ¶ 0123456789 ¶ 00

FRACTIONS $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ ¶ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$

Hamburgefontsiv•123

FIELDWORK HUM LIGHT
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOP
NOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

SMALLCAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS 0123456789 ¶ 0123456789 ¶ 01234 ¶
AR NUMBERS 0123456789 ¶ 0123456789 ¶ 00

FRACTIONS $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ ¶ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$

Hamburgefontsiv•123

FIELDWORK HUM DEMIBOLD

BY TIPOTYPE TEAM

A B C D E F G H I J K L M

NOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

SMALLCAPS

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

NUMBERS

0123456789 | 0123456789 | 01234

TABULAR NUMBERS

0123456789 ¶ 0123456789 ¶ 00

FRACTIONS

$\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ ¶ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$

DIACRITICS

PUNCTUATION

ABC&{(1)}

MATH SIGNIFICANCE

123-×+±÷¬<>≤≥≈≠~°μ

123-×+±÷¬<>≤≥≈≠|~°μ

\$\$\$\$££¥¥€€ƒƒ

@°|©®™ª‑ºº e

Th ffi ffi ff fi fj fl ft ff fi ffi ffl fj ft

ABCDEFGHIJKLMNPQRSTUVWXYZ&afg'ly

Hamburgefontsiv•123

FIELDWORK GEO BOLD

BY TIPOTYPE TEAM

UPPERCASE

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**

LOWERCASE

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

SMALLCAPS

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

NUMBERS

0 1 2 3 4 5 6 7 8 9 ¶ 0 1 2 3 4 5 6 7 8 9 ¶ 0 1 2 3 4

TABULAR NUMBERS

0 1 2 3 4 5 6 7 8 9 ¶ 0 1 2 3 4 5 6 7 8 9 ¶ 0 0

FRACTIONS

½ ¼ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔

DIACRITICS

À Á Â Ã Ä Å Å Ä Å Ä Ç Ç Ç Ç Ð Ð È É Ë Ë Ë
 É Ë Ë Ë Ë Ò Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ
 Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ Ñ
 Š Š Š Š Š Š Š Š Š Š Š Š Š Š Š Š Š Š Š Š Š Š Š Š Š
 Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ
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 à á â ã ä å å ä å ä ç ç ç ç ð ð è é ë ë
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P Ð A E Á Ó E Þ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ

PUNCTUATION

**A b c { ([]) } ¡ ! ¿ ? # % % o & * -- - . , ; ! / \
 « » « ¶ • . " " " " , ... † ‡ §**

SMALLCAPS PUNCTUATION

A B C & { ([]) }

MATH SIGNS

1 2 3 - x + ± ÷ - < > ≤ ≥ = ≈ ≠ | ~ ° μ ¶**1 2 3 - x + ± ÷ - < > ≤ ≥ = ≈ ≠ | ~ ° μ**

MONETARY SIGNS

\$ \$ ¢ ¢ £ £ ₧ ₧ ¥ ¥ € € f

OTHER SIGNS

@ ° ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗

STANDARD LIGATURES

T h f f i f f l f f i f i f j f l f t f f f i f f l f j f t**A C I J K Q R W X Y & f y**

Hamburgefontsiv•123

FIELDWORK HUM BOLD

BY TIPOTYPE TEAM

ABCDEFGHIJKLM

NOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

SMALLCAPS

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

NUMBERS

0123456789 ¶ **0123456789** ¶ **01234** ¶

TABLE II. APPENDIX

0123456789 ↵ 0123456789 ↵ 00

FRACTIONS

$\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ ¶ $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$

DIACRITICS

PUNCTUATION

Abc{([]) } ¡!¿#%‰‰&*---.,,:|/\\
«»»¶• ."""" ""... †‡§

SMALL CARE PUNCTUATION

ABC&{([])}

MATH SIGNS

123-×+÷×>≤≈≠~°μ

123-×+±÷¬◊≤≥≈≠~°μ

MONETARY SIGNS

\$\$\$\$££¤¤¥¥€€ƒ

@©®™ææoo e

STANDARD LITERATURE

Th ffi ffl ff fi fj fl ft ff fi ffi ffl fj ft

A G I J K Q R W X Y & a f g l y

Hamburgefontsiv•123

FIELDWORK GEO FAT

BY TIPOTYPE TEAM

UPPERCASE

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**

LOWERCASE

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

SMALLCAPS

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

NUMBERS

0 1 2 3 4 5 6 7 8 9 ¶ 0 1 2 3 4 5 6 7 8 9 ¶ 0 1 2 3 4

TABULAR NUMBERS

0 1 2 3 4 5 6 7 8 9 ¶ 0 1 2 3 4 5 6 7 8 9 ¶ 0 Ø

FRACTIONS

½ ¼ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔

DIACRITICS

À Á Â Ã Ä Å Å Ä Å Ä Ç Ç Ç Ç Ð Ð È É Ë Ë È
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PUNCTUATION

**A b c { () } ¡ ! ? # % % o & * — — . , ; ¡ / **
« » « ¶ • . " " " " " " " " " " " " ¶ \$
A B C & { () } !

MATH SIGNS

1 2 3 - x + ± ÷ - ∞ ∞ ∞ ∞ ∞ ∞ ∞ ∞ μ ¶
1 2 3 - x + ± ÷ - ∞ ∞ ∞ ∞ ∞ ∞ ∞ ∞ ∞ μ

MONETARY SIGNS

\$ \$ ¢ ¢ £ £ ₧ ₧ ¥ ¥ € € ₩

OTHER SIGNS

@ ° ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗ ℗

STANDARD LIGATURES

T h f f i f f l f f fi f j f l f t f f fi f f i f f l f j f t**A C I J K Q R W X Y Æ f y**

ALTERNATES

Hamburgefontsiv•123

FIELDWORK HUM FAT

BY TIPOTYPE TEAM

UPPERCASE

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**

LOWERCASE

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

SMALLCAPS

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

NUMBERS

0 1 2 3 4 5 6 7 8 9 ¶ 0 1 2 3 4 5 6 7 8 9 ¶ 0 1 2 3 4

TABULAR NUMBERS

0 1 2 3 4 5 6 7 8 9 ¶ 0 1 2 3 4 5 6 7 8 9 ¶ 0 0

FRACTIONS

½ ¼ ¾ ⅓ ⅔ ¶ ½ ¼ ¾ ⅓ ⅔

DIACRITICS

À Á Â Ã Ä Å Æ Å Ç Ç Ç Ð Ð È É Ë Ë È
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Þ Ð Á È É Æ Æ Æ Æ Æ Æ Æ Æ Æ

PUNCTUATION

**A b c { () } ¡ ! ? # % % o & * — — . , ; ¡ / **
« » « ¶ • . ” ” ” ” ” ” ... † ‡ §

SMALLCAPS PUNCTUATION

A B C & { () } !

MATH SIGNS

1 2 3 – × + ± ÷ √ ∞ ∞ ≈ ≠ ∼ ° μ ¶**1 2 3 – × + ± ÷ √ ∞ ∞ ≈ ≠ ∼ ° μ****\$ \$ ₧ ₩ ₪ ¥ ¥ € € ₩**

MONETARY SIGNS

@ ° ™ ® ℹ ℡

OTHER SIGNS

T h f f i f f l f f i f f i f f l f j f t f t

STANDARD LIGATURES

A C I J K Q R W X Y Æ a f g l y

ALTERNATES

Language Support

Abenaki
Afaan Oromo
Afar
Afrikaans
Albanian
Alsatian
Amis
Anuta
Aragonese
Aranese
Aromanian
Arrernte
Arvanitic
Asturian
Atayal
Aymara
Azerbaijani
Bashkir
Basque
Belarusian
Bemba
Bikol
Bislama
Bosnian
Breton
Cape Verdean
Creole
Catalan
Cebuano
Chamorro
Chavacano
Chichewa
Chickasaw
Cimbrian
Cofán
Cornish
Corsican
Greek
Crimean Tatar
Croatian
Czech
Danish
Dawan
Delaware
Dholuo
Drehu
Dutch
English
Esperanto
Estonian
Faroese
Fijian
Filipino
Finnish
Folkspraak
French
Frisian
Friulian
Gagauz
Galician
Ganda
Genoese
German
Gikuyu
Gooniyandi
Greenlandic (Kalaallisut)
Guadeloupean
Creole
Gwich'in
Haitian Creole
Hän
Hawaiian
Hiligaynon
Hopi
Hotçak
Hungarian
Icelandic
Ido
Igbo
Ilocano
Indonesian
Interglossa
Interlingua
Irish
Istro-Romanian
Italian
Jamaican
Javanese
Jèrriais
Kaingang
Kala Lagaw Ya
Kapampangan
Kaçhikel
Karakalpak
Karelian
Kashubian
Kikongo
Kinyarwanda
Kiribati
Kirundi
Kurdish
Ladin
Latin
Latino sine Flexione
Latvian
Lithuanian
Lojban
Lombard
Low Saxon
Luxembourgish
Maasai
Makhuwa
Malay
Maltese
Manx
Māori
Marquesan
Megleno-Romanian
Meriam
Mir
Mirandese
Mohawk
Moldovan
Montagnais
Montenegrin
Murrinh-Patha
Nagamese Creole
Nahuatl
Ndebele
Neapolitan
Ngiyambaa
Niuean
Noongar
Norwegian
Novial
Occidental
Occitan
Old Icelandic
Old Norse
Onëipöt
Oshiwambo
Ossetian
Palauan
Papiamento
Piedmontese
Polish
Portuguese
Potawatomi
Q'eqchi'
Quechua
Rarotongan
Romanian
Romansh
Rotokas
Sami (Inari Sami)
Sami (Lule Sami)
Sami (Northern Sami)
Sami (Southern Sami)
Samoan
Sango
Saramaccan
Sardinian
Scottish
Gaelic
Serbian
Seri
Seychellois Creole
Shawnee
Shona
Sicilian
Silesian
Slovak
Slovenian
Slovio
Somali
Sorbian (Lower Sorbian)
Sorbian (Upper Sorbian)
Sotho (Northern)
Sotho (Southern)
Spanish
Sranan
Sundanese
Swahili
Swazi
Swedish
Tagalog
Tahitian
Tetum
Tok Pisin
Tokelauan
Tongan
Tshiluba
Tsonga
Tswana
Tumbuka
Turkish
Turkmen
Tuvaluan
TzotzilUzbek
Venetian
Vepsian
Volapük
Võro
Wallisian
Walloon
Waray-Waray
Warlpiri
Wayuu
Welsh
Wik-Mungkan
Wiradjuri
Wolof
Xavante
Xhosa
Yapese
Yindjibarndi
Zapotec
Zarma
Zazaki
Zulu
Zuni

TipoType

Fieldwork specimen