

Literata

Λιτεράτα Литерата

A proven variable font family for digital publishing, delivering the highest performance on any device, screen resolution, or font size.

DESIGNED BY

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YEAR

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Literata is a serif screen font family — an old soul wrapped in the modern trappings of advanced code. Digital text represents one of the most important challenges faced by designers and developers today, so Literata 3 was conceived for intensive editorial use, especially on screens of all sorts. Its main potential is in digital publishing, whether on the web, electronic press, or mobile applications. Originally designed as the custom typeface for all Google Play Books, it is available for free as a cutting-edge variable font.

Literata 3 is no small upgrade. It is a full redesign within new technological bounds to handle any editorial challenge. After the original Literata's release and a notable expansion to the family, we created version three from the ground up within the variable font design space.

To set that design space, the extremes had to be decided first; think of a grid with specially designed font "masters" lining the edges. Once completed, this grid-style design space controls how each character looks depending on how close it is to each master. And the OpenType variable font files allow users to access endless styles within the design space, like choosing any weight variation between the extra-light and the light, which cannot be done with normal font families.

Literata variable has only two font files (roman and italic), but the compression technology allows it to contain more than 15 times the styles as the regular OTF files. The core part of Literata roman

excels at text typesetting for continuous reading, and the new headline and caption styles make this family a complete digital publishing toolbox. Literata's upright italic design is uncommon for screen fonts, but addresses inherent limitations of the square pixel grid, solving several problems simultaneously. These advances are only possible using the new variable font format.

Literata 3 is published with an OpenFont License (OFL) so it's free to own and use — no strings attached! This wide-ranging family of two variable fonts supports Greek, Cyrillic, PinYin, and Vietnamese. Download it, experiment with it, and use it to your heart's content.

Literata 3 is the culmination of years of research, technological advances, and a vision to create a type family robust enough to comfortably read a full novel on any screen and at any text size. It's the magic only available through maturation.

Literata is a project funded by Google and distributed under an Open Font license. Repositories for the project are maintained in Github. The version you are downloading at TypeTogether is the same design as in Google Fonts and Github, but it features minor changes in the way the font styles are named. So for disambiguation purposes and in order to maintain compliance with the Open Font license terms these files will install as Literata TT.

FAMILY OVERVIEW

	CAPTION	TEXT	SUBHEAD	DISPLAY
EXTRALIGHT				αβμ αβμ
LIGHT		αβμ αβμ	αβμ αβμ	αβμ αβμ
REGULAR	αβμ αβμ	αβμ αβμ	αβμ αβμ	αβμ αβμ
MEDIUM	αβμ αβμ	αβμ αβμ	αβμ αβμ	αβμ αβμ
SEMIBOLD	αβμ αβμ	αβμ αβμ	αβμ αβμ	αβμ αβμ
BOLD	αβμ αβμ	αβμ αβμ	αβμ αβμ	αβμ αβμ
EXTRABOLD		αβμ αβμ	αβμ αβμ	αβμ αβμ
BLACK				αβμ αβμ

αβμ
CAPTION

Regular	Λιτεράτα	Литерата
Italic	Λιτεράτα	Литерата
Medium	Λιτεράτα	Литерата
Medium Italic	Λιτεράτα	Литерата
Semibold	Λιτεράτα	Литерата
Semibold Italic	Λιτεράτα	Литерата
Bold	Λιτεράτα	Литерата
Bold Italic	Λιτεράτα	Литерата

αβμ
TEXT

Light	Λιτεράτα	Литерата
Light Italic	Λιτεράτα	Литерата
Regular	Λιτεράτα	Литерата
Italic	Λιτεράτα	Литерата
Medium	Λιτεράτα	Литерата
Medium Italic	Λιτεράτα	Литерата
Semibold	Λιτεράτα	Литерата
Semibold Italic	Λιτεράτα	Литерата
Bold	Λιτεράτα	Литерата
Bold Italic	Λιτεράτα	Литерата
Extrabold	Λιτεράτα	Литерата
Extrabold Italic	Λιτεράτα	Литерата

αβμ
SUBHEAD

Light	Λιτεράτα	Литерата
Light Italic	Λιτεράτα	Литерата
Regular	Λιτεράτα	Литерата
Italic	Λιτεράτα	Литерата
Medium	Λιτεράτα	Литерата
Medium Italic	Λιτεράτα	Литерата
Semibold	Λιτεράτα	Литерата
Semibold Italic	Λιτεράτα	Литерата
Bold	Λιτεράτα	Литерата
Bold Italic	Λιτεράτα	Литерата
Extrabold	Λιτεράτα	Литерата
Extrabold Italic	Λιτεράτα	Литерата

αβμ
DISPLAY

Extralight	Λιτεράτα	Литерата
Extralight Italic	Λιτεράτα	Литерата
Light	Λιτεράτα	Литерата
Light Italic	Λιτεράτα	Литерата
Regular	Λιτεράτα	Литерата
Italic	Λιτεράτα	Литерата
Medium	Λιτεράτα	Литерата
Medium Italic	Λιτεράτα	Литерата
Semibold	Λιτεράτα	Литерата
Semibold Italic	Λιτεράτα	Литерата
Bold	Λιτεράτα	Литерата
Bold Italic	Λιτεράτα	Литерата
Extrabold	Λιτεράτα	Литерата
Extrabold Italic	Λιτεράτα	Литерата
Black	Λιτεράτα	Литерата
Black Italic	Λιτεράτα	Литерата

Variable fonts are a new part of OpenType technology that allows typeface creators to design fonts, and users to organise and use them, in a more advanced way than was done in the past.

Rather than having one individual font style per font file (i.e., extralight, regular, bold, or extrabold), variable fonts are one file with almost infinite choices within a single “design space”, the total boundaries for a typeface’s appearance.

So what’s a design space? A design space is the total area containing all axes which the font user can customise: weight, width, serif length, optical size, and more. A series of sources (or masters or exem-

plars) determine the appearance of all lettershapes at certain positions on each axis.

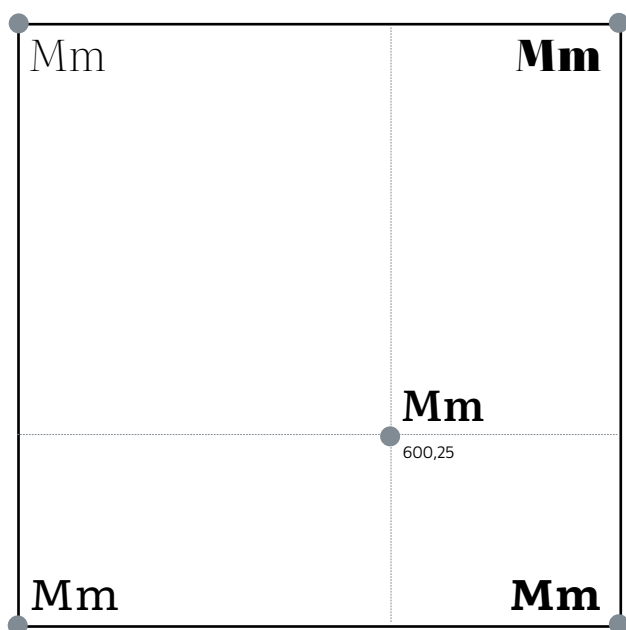
Imagine a design space like a chess board grid with sources lining the edges. Opposite sources usually have opposing characteristics, like extralight versus extrabold. A move in any direction affects the look of the font since the movement brings it closer to one source or another. The closer to one source, the more it will look like that one and the less it will look like the opposite source. So moving in the design space always causes a change in the look of the font. The final characteristics of the font are defined by the total proximity to all exemplars — where it is located within the total design space.

To get a more accurate picture, now imagine that this grid is not two-dimensional, but is a three-dimensional cube; it has depth, meaning the font creator has defined more than two axes. The user is able to move through that cubed design space, and as they do the font changes in accordance with how close it is to the sources that have defined its look.

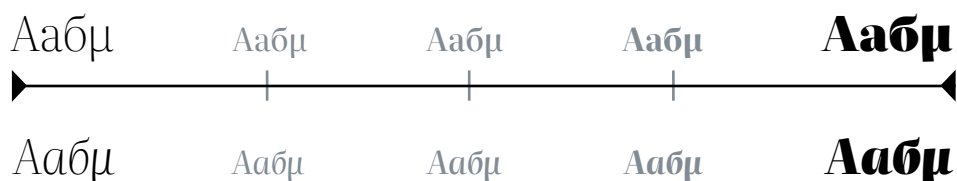
Thanks to variable font technology, this means graphic designers and web developers can use mathematically generated styles that, while never actually drawn by the font creator, still exist within that total design space. And the file size is just a fraction of what normal font files are. This is great news for developers, for data use on mobile, for rendering, and for prioritising speed and responsiveness — not to mention creativity!

In a few cases, when some glyphs cannot smoothly transition across the spectrum of instances, a modification called a “jump” is included. Currently not all software responds to variable fonts in the same way.

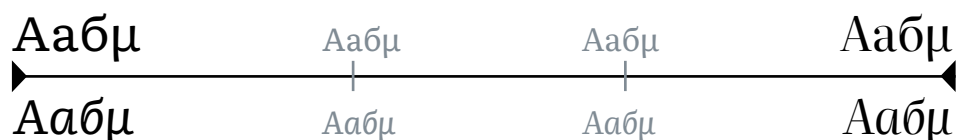
DESIGN SPACE



WEIGHT AXIS (FROM EXTRALIGHT TO BLACK)



OPTICAL SIZE AXIS (FROM CAPTION TO DISPLAY)



Tableta
Book
Romance
Play Books
eReader
Multiscripts
Leitura
Magazine

Блокнот
Планшет
Считывание
Книга
Запись
Библиотека
Цифровой

Δισκίο
Σελίδα
Μυστήριο
Πολυγραφικά
Σαπουνόπερα
Βιβλίο
Ανάγνωση

LITERATA

HUMMINGBIRD, PENGUIN, CRANE, FINCH, SPARROW, CUCULIDAE & TOUCAN

The Secret Agent: A Simple Tale
Quijotismos

And here we have the classic Pythagorean Theorem: $a^2 + b^2 = c^2$

$\text{Al}(\text{OH})_3 \text{H}_2\text{O} + y^{35}$

Las cincuenta sombras más oscuras

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72PT EXTRALIGHT 45PT

Nayarit, Mérida 47

72PT LIGHT 45PT

Nayarit, Mérida 47

72PT REGULAR 45PT

Nayarit, Mérida 47

72PT MEDIUM 45PT

Nayarit, Mérida 47

72PT SEMIBOLD 45PT

Nayarit, Mérida 47

72PT BOLD 45PT

Nayarit, Mérida 47

72PT EXTRABOLD 45PT

Nayarit, Mérida 47

72PT BLACK 45PT

Nayarit, Mérida 47

72PT EXTRALIGHT 45PT

Κέρκυρα, Μύκονος

72PT LIGHT 45PT

Κέρκυρα, Μύκονος

72PT REGULAR 45PT

Κέρκυρα, Μύκονος

72PT MEDIUM 45PT

Κέρκυρα, Μύκονος

72PT SEMIBOLD 45PT

Κέρκυρα, Μύκονος

72PT BOLD 45PT

Κέρκυρα, Μύκονος

72PT EXTRABOLD 45PT

Κέρκυρα, Μύκονος

72PT BLACK 45PT

Κέρκυρα, Μύκονος

72PT EXTRALIGHT 45PT

Москва, Тольятти

72PT LIGHT 45PT

Москва, Тольятти

72PT REGULAR 45PT

Москва, Тольятти

72PT MEDIUM 45PT

Москва, Тольятти

72PT SEMIBOLD 45PT

Москва, Тольятти

72PT BOLD 45PT

Москва, Тольятти

72PT EXTRABOLD 45PT

Москва, Тольятти

72PT BLACK 45PT

Москва, Тольятти

36PT LIGHT 25/30PT

And now I was on my journey,
in a pair of thick boots and a hazel

36PT REGULAR 25/30PT

And now I was on my journey,
in a pair of thick boots and a hazel

36PT MEDIUM 25/30PT

And now I was on my journey,
in a pair of thick boots and a hazel

36PT SEMIBOLD 25/30PT

And now I was on my journey,
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36PT BOLD 25/30PT

And now I was on my journey,
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36PT EXTRABOLD 25/30PT

And now I was on my journey,
in a pair of thick boots and a hazel

36PT LIGHT 25/30PT

Мясо или овощи? Посчитайте
сами, как ваше меню влияет на

36PT REGULAR 25/30PT

Мясо или овощи? Посчитайте
сами, как ваше меню влияет на

36PT MEDIUM 25/30PT

Мясо или овощи? Посчитайте
сами, как ваше меню влияет на

36PT SEMIBOLD 25/30PT

Мясо или овощи? Посчитайте
сами, как ваше меню влияет на

36PT BOLD 25/30PT

Мясо или овощи? Посчитайте
сами, к ваше меню влияет на

36PT EXTRABOLD 25/30PT

Мясо или овощи? Посчитайте
сами, как ваше меню влияет на

36PT LIGHT 25/30PT

Ο Τενεσί Ουίλιαμς, ο Ουίνστον
Τσώρτσιλ, ο Φράνσις Σκοτ

36PT REGULAR 25/30PT

Ο Τενεσί Ουίλιαμς, ο Ουίνστον
Τσώρτσιλ, ο Φράνσις Σκοτ

36PT MEDIUM 25/30PT

Ο Τενεσί Ουίλιαμς, ο Ουίνστον
Τσώρτσιλ, ο Φράνσις Σκοτ

36PT SEMIBOLD 25/30PT

Ο Τενεσί Ουίλιαμς, ο Ουίνστον
Τσώρτσιλ, ο Φράνσις Σκοτ

36PT BOLD 25/30PT

Ο Τενεσί Ουίλιαμς, ο Ουίνστον
Τσώρτσιλ, ο Φράνσις Σκοτ

36PT EXTRABOLD 25/30PT

Ο Τενεσί Ουίλιαμς, ο Ουίνστον
Τσώρτσιλ, ο Φράνσις Σκοτ

36PT LIGHT 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both to *go and take themselves* out of the house so that she could do her yoga exercises,

36PT REGULAR 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both to *go and take themselves* out of the house so that she could do her yoga exercises,

36PT MEDIUM 18/22PT

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36PT SEMIBOLD 18/22PT

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36PT BOLD 18/22PT

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36PT LIGHT 18/22PT

Содержать собственный автомобиль все доро-
же, а способов добраться до нужного места – все
больше. Как будет развиваться транспорт буду-
щего? И какие препятствия есть у него на пути в

36PT REGULAR 18/22PT

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36PT MEDIUM 18/22PT

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все больше. Как будет развиваться транспорт
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36PT SEMIBOLD 18/22PT

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36PT BOLD 18/22PT

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36PT EXTRABOLD 18/22PT

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все больше. Как будет развиваться транспорт
будущего? И какие препятствия есть у него на

36PT LIGHT 18/22PT

Οι πόλεις στις οποίες αναφέρεται ο Καλβίνο στον τίτλο του είναι πόλεις, οι οποίες δεν μπορούν να εντοπιστούν σε κάποιο χάρτη— υπάρχουν μόνο σε ένα νοητό χάρτη, στο χάρτη της φαντασίας και της μνήμης.

36PT REGULAR 18/22PT

Οι πόλεις στις οποίες αναφέρεται ο Καλβίνο στον τίτλο του είναι πόλεις, οι οποίες δεν μπορούν να εντοπιστούν σε κάποιο χάρτη— υπάρχουν μόνο σε ένα νοητό χάρτη, στο χάρτη της φαντασίας και της

36PT MEDIUM 18/22PT

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36PT SEMIBOLD 18/22PT

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36PT BOLD 18/22PT

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36PT EXTRABOLD 18/22PT

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12PT REGULAR 10/13PT

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of flycatchers. All our common eastern Massachusetts species were present — the kingbird, the phoebe, the wood pewee, and the least flycatcher — and with them the crested flycatcher (not common), the olive-sided, the traill, and the yellow-bellied. The phoebe-like cry of the traill was to be heard constantly from the hotel piazza. The yellow-bellied seemed to be confined to deep and rather swampy woods in

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12PT REGULAR 10/13PT

Для водителей GPS заменяет дорожные карты, так как за рулем легче пользоваться навигатором, чем картой. Но эта система теперь используется и во многих других сферах жизни, иногда с неожиданными и никем не предвиденными результатами. Навигатор GPS изначально был разработан для нужд военных США, но президент Рональд Рейган решил, что гражданские лица также должны иметь право пользоваться этой системой. В феврале 1989 года в космос был запущен

12PT MEDIUM 10/13PT

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12PT MEDIUM 12/15PT

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12PT REGULAR 10/13PT

Στην πραγματικότητα η χρήση του τζιν δεν ήταν πάντα αυτή που είναι σήμερα – δηλαδή να αποτελεί το περιεχόμενο στο ποτήρι μας κι εμείς να τσουγκρίζουμε με αυτό στην «υγεία» μας. Πίσω στο 1600 στην Ολλανδία, ο καθηγητής Ιατρικής Φρανσίσκους Σίλβιους προσπαθούσε να φτιάξει ένα φάρμακο για το στομάχι, αξιοποιώντας τις διουρητικές ιδιότητες των μούρων αρκεύθου και μετά από διάφορες απόπειρες, κατέληξε στο μείγμα που ο ίδιος ονόμασε Genever. Πριν αρχίσει να καταναλώνεται σαν αλκοολούχο ποτό, χρησι-

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7PT REGULAR 6/8PT

Geometry (from the Ancient Greek: γεωμετρία) is a branch of mathematics concerned with questions of shape, size, relative position of figures, and the properties of space. A mathematician who works in the field of geometry is called a geometer. Geometry arose independently in a number of early cultures as a practical way for dealing with lengths, areas, and volumes. Geometry began to see elements of formal mathematical science emerging in Greek mathematics as early as the 6th century BC. By the 3rd century BC, geometry was put into an axiomatic form by Euclid, whose treatment, Euclid's Elements, set a standard for many centuries to follow. Geometry arose independently in India, with texts providing rules for geometric constructions appearing as early as the 3rd century BC. Islamic scientists preserved Greek ideas and expanded on them during the Middle Ages. By the early 17th century, geometry had been put on a solid analytic footing by mathematicians such as René Descartes and Pierre de Fermat. Since then, and into modern times, geometry has expanded into non-Euclidean geometry and manifolds, describing spaces that lie beyond the normal range of human experience.

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12PT REGULAR 10/13PT

In physical geography, *tundra* is a type of biome where the tree growth is hindered by low temperatures and short growing seasons. The term *tundra* comes through Russian тундра (*tûndra*) meaning ‘uplands’, ‘treeless mountain tract’. Tundra vegetation is composed of dwarf shrubs, sedges and grasses, mosses, and lichens. Scattered trees grow in some tundra regions. The ecotone (or ecological boundary region) between the tundra and the forest is known as the treeline or timberline. There are three regions

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Тундра (русское диалектное Сeндуха) — вид природных зон, лежащих за северными пределами лесной растительности, пространства с вечномёрзлой почвой, не заливаемой морскими или речными водами. Тундра находится севернее зоны тайги. По характеру поверхности тундры бывают болотистые, торфянистые, каменистые. Южную границу тундры принимают за начало Арктики. С севера тундра ограничена зоной арктических пустынь. Иногда термин «тундра» при-

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Τούνδρα (русское диалектное Сендуха) — вид природных зон, лежащих за северными пределами лесной растительности, пространства с вечномёрзлой почвой, не заливаемой морскими или речными водами. Тундра находится севернее зоны тайги. По характеру поверхности тундры бывают болотистые, торфянистые, каменистые. Южную границу тундры принимают за начало Арктики. С севера тундра ограничена зоной арктических пустынь. Иногда тер-

12PT BOLD 10/13PT

Τούνδρα (русское диалектное Сендуха) — вид природных зон, лежащих за северными пределами лесной растительности, пространства с вечномёрзлой почвой, не заливаемой морскими или речными водами. Тундра находится севернее зоны тайги. По характеру поверхности тундры бывают болотистые, торфянистые, каменистые. Южную границу тундры принимают за начало Арктики. С севера тундра ограничена зоной арктических пустынь.

12PT REGULAR 10/13PT

Η Τούνδρα είναι τύπος χερσαίου οικοσυστή της βόρειας Αμερικής. Στη φυσική γεωγραφία η τούνδρα (επίσης Τούντρα) είναι περιοχή όπου η ανάπτυξη δέντρων εμποδίζεται από τις χαμηλές θερμοκρασίες και τις βραχείες εποχές κατάλληλες για ανάπτυξη δέντρων. Ο όρος τούντρα προέρχεται από την γλώσσα των Σάμι (μέσω των Ρώσικων) και σημαίνει πεδιάδα χωρίς δέντρα. τρεις τύποι τούνδρας: η αρκτική τούνδρα, η ανταρκτική τούνδρα και η αλπική τούνδρα. Και στους τρεις αυτούς τύπους η κυρίαρχη βλάστη-

12PT MEDIUM 10/13PT

Η Τούνδρα είναι τύπος χερσαίου οικοσυστή της βόρειας Αμερικής. Στη φυσική γεωγραφία η τούνδρα (επίσης Τούντρα) είναι περιοχή όπου η ανάπτυξη δέντρων εμποδίζεται από τις χαμηλές θερμοκρασίες και τις βραχείες εποχές κατάλληλες για ανάπτυξη δέντρων. Ο όρος τούντρα προέρχεται από την γλώσσα των Σάμι (μέσω των Ρώσικων) και σημαίνει πεδιάδα χωρίς δέντρα. τρεις τύποι τούνδρας: η αρκτική τούνδρα, η ανταρκτική τούνδρα και η αλπική τούνδρα. Και στους τρεις αυτούς τύπους η κυρίαρχη βλάστη-

12PT SEMIBOLD 10/13PT

Η Τούνδρα είναι τύπος χερσαίου οικοσυστή της βόρειας Αμερικής. Στη φυσική γεωγραφία η τούνδρα (επίσης Τούντρα) είναι περιοχή όπου η ανάπτυξη δέντρων εμποδίζεται από τις χαμηλές θερμοκρασίες και τις βραχείες εποχές κατάλληλες για ανάπτυξη δέντρων. Ο όρος τούντρα προέρχεται από την γλώσσα των Σάμι (μέσω των Ρώσικων) και σημαίνει πεδιάδα χωρίς δέντρα. τρεις τύποι τούνδρας: η αρκτική τούνδρα, η ανταρκτική τούνδρα και η αλπική τούνδρα. Και στους τρεις αυτούς τύπους η

12PT BOLD 10/13PT

Η Τούνδρα είναι τύπος χερσαίου οικοσυστή της βόρειας Αμερικής. Στη φυσική γεωγραφία η τούνδρα (επίσης Τούντρα) είναι περιοχή όπου η ανάπτυξη δέντρων εμποδίζεται από τις χαμηλές θερμοκρασίες και τις βραχείες εποχές κατάλληλες για ανάπτυξη δέντρων. Ο όρος τούντρα προέρχεται από την γλώσσα των Σάμι (μέσω των Ρώσικων) και σημαίνει πεδιάδα χωρίς δέντρα. τρεις τύποι τούνδρας: η αρκτική τούνδρα, η ανταρκτική τούνδρα και η αλπική τούνδρα. Και στους τρεις αυτούς

GERMAN 9/11PT

Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnormen international eindeutig klassifiziert. Von den heute rund 6500 gezählten Einzel-

FRENCH 9/11PT

Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses : lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que cette source se situe à moins de 50 mètres, ou une danse en huit indiquant que cette source est plus lointaine.

CZECH 9/11PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jazyku jsou gramatiky sanskrtu, nejranější záznamy o kodifikaci

PORTUGUESE 9/11PT

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3000 e 6000 línguas são usadas pela espécie humana, e um

NORWEGIAN 9/11PT

Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvise til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksem-

ITALIAN 9/11PT

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell'uomo, si è sviluppata a seguito di mutamenti strutturali della cavità orale. In

TURKISH 9/11PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır ("İşaret

SWEDISH 9/11PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet

POLISH 9/11PT

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu tworzyć nieskończoną liczbę nowych

ICELANDIC 9/11PT

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi þess máls.

SPANISH 9/11PT

Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y a otros animales (animales no simbólicos) para expresar

FINNISH 9/11PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitettussa kielessä kielelliset ilmaukset on tehty silmin nähtäväksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri kieliä tutkii

SMALL CAPS

¿Para texto?
1708 A-b& [Ende] H@I
Брусковых Θέλητρο

¿PARA TEXTO?
1708 A-B& [ENDE] H@I
БРУСКОВЫХ ΘΕΛΗΤΡΟ

ALL SMALL CAPS

¿Para texto?
1708 A-b& [Ende] H@I
Брусковых Θέλητρο

¿PARA TEXTO?
1708 A-B& [ENDE] H@I
БРУСКОВЫХ ΘΕΛΗΤΡΟ

ALL CAPS

¿Para texto?
1708 A-b& [Ende] H@I
Брусковых Θέλητρο

¿PARA TEXTO?
1708 A-B& [ENDE] H@I
БРУСКОВЫХ ΘΕΛΗΤΡΟ

LIGATURES

Affiliate, final, afluyente

Affiliate, final, afluyente

DISCRETIONARY LIGATURES

The, Kafkian, contact, estaño

The, Kafkian, contact, estaño

PROPORTIONAL OLDSTYLE FIGURES

0123456789\$€¢£¥ƒŁP

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PROPORTIONAL LINING FIGURES

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TABULAR LINING & SLASHED ZERO

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NUMERATOR/DENOMINATOR

345/678 89/120

345/678 89/120

FRACTIONS

1/2 3/4 1/46 5/7 2/98

1/2 3/4 1/46 5/7 2/98

SUPERIOR/INFERIOR

H₂O b₈ y³⁵

H₂O b₈ y³⁵

ORDINALS

Ma No Hn

M^a N^o Hⁿ

STYLISTIC SET 01 (ADSCRIPT ALTERNATES)

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TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KİRTASIYE, KIRTASIYE

Kırtasiye, KİRTASIYE, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, BUCUREȘTI, MULȚUMESC

Timiș, BUCUREȘTI, MULȚUMESC

CATALAN

Il·lusió, COL·LABORA, HEL·LÈNIC

Ilhusió, COLLABORA, HELLÈNIC

UPPERCASE

[illegible]

LOWERCASE

[illegible]

SMALL CAPS

[illegible]

LIGATURES

ff fi fl fk fb fh ft ffi ffl ffk ffb fft fi Th

DISCRETIONARY LIGATURES

st ct ch

PUNCTUATION

“ “ “ “ ” _ _ _ _ : : ; ? ! ; [] () { } \ / « » < > • _ _ _ _ - - - - ' ”

PUNCTUATION (SMALL CAPS)

“ “ “ ‘ , ¿ ? ! ¡ · ’ ”

SYMBOLS

| | § ¶ © ® ™ SM ◇ # & @ * † ‡ ^ ° ~ ℓ e ®

SYMBOLS (SMALL CAPS)

* & @

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9

PROPORTIONAL LINING FIGURES

0123456789%‰

TABULAR LINING FIGURES

00123456789

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 ()

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 ()

NUMERATOR/DENOMINATOR

0123456789/0123456789

FRACTIONS

$$\frac{1}{2} \frac{1}{3} \frac{2}{3} \frac{1}{4} \frac{3}{4} \frac{1}{8} \frac{3}{4} \frac{3}{8} \frac{5}{8} \frac{7}{8}$$

ORDINALS

H^a O No

MATHEMATICAL OPERATORS

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CURRENCY (DEFAULT)

[illegible]

CURRENCY (PROPORTIONAL OLDSTYLE)

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DIACRITICAL MARKS

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5613.0000

CASE SENSITIVE

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ARROWS & GEOMETRIC SHAPES

← ↑ → ↓

■ ◆ ◀ ▲ ▶ ▼ □ ◇ ◁ ▷ ▽

UPPERCASE

[illegible]

LOWERCASE

[illegible]

SMALL CAPS

[illegible]

LIGATURES

ff fi fl fk fb fh ft ffi ffl ffk ffb fft fi Th

DISCRETIONARY LIGATURES

st ct ch

PUNCTUATION

“ “ “ ” , , - , . : ; & ? ! ; [] () { } \ / _ « » < > • ... • - — - ' ”

PUNCTUATION (SMALL CAPS)

“ “ “ ” ？ ！ ； . ' ”

SYMBOLS

|| § ¶ © ® ™ SM ◇ # & @ * † ‡ ^ ° ~ ℓ e ®

SYMBOLS (SMALL CAPS)

* £ @

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9

PROPORTIONAL LINING FIGURES

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TABULAR LINING FIGURES

00123456789

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 ()

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 ()

NUMERATOR/DENOMINATOR

0123456789/0123456789

FRACTIONS

$\frac{1}{2} \frac{1}{3} \frac{2}{3} \frac{1}{4} \frac{3}{4} \frac{1}{8} \frac{3}{4} \frac{3}{8} \frac{5}{8} \frac{7}{8}$

ORDINALS

H^a O No

MATHEMATICAL OPERATORS

$/-/\cdot\approx\neq\leq\geq<=>\neg+\pm\div\times\partial\Delta\Pi\Sigma\sqrt{\infty}\int\Omega\mu\pi$

CURRENCY (DEFAULT)

[illegible]

CURRENCY (PROPORTIONAL OLDSTYLE)

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DIACRITICAL MARKS

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5613.0000

CASE SENSITIVE

i ċ { } [] () — — — « » ‹ › @

ARROWS & GEOMETRIC SHAPES

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UPPERCASE

А Б В Г Д Е Ж З И Й К Л М Н О П Р С Т У Ф Х Ц Ч
Ш Щ Ъ Ы Ь Э Ю Я А́ Ă Ą Ą Ē Ē Ē Ē Ж Й Ъ Ъ
Љ Њ Њ Ћ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ
Э Ю Ю Я Я

LOWERCASE

а б в г д е ж з и й к л м н о п р с т у ф х ц ч ш щ
ъ ы ь э ю я а́ ă ą ą Ē Ē Ē Ē ж й ъ ъ
љ њ њ ћ ќ ќ ќ ќ ќ ќ ќ ќ ќ ќ ќ ќ ќ ќ ќ ќ ќ
э ю ю я я

SMALL CAPS

А Б В Г Д Е Ж З И Й К Л М Н О П Р С Т У Ф Х Ц Ч Ш Щ
Ъ Ы Ь Э Ю Я А́ Ă Ą Ą Ē Ē Ē Ē Ж Й Ъ Ъ
Љ Њ Њ Ћ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ Ќ
Э Ю Ю Я Я

CURRENCY SYMBOL

₽

DIACRITICS

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UPPERCASE

А Б В Г Д Е Ж З И Й К Л М Н О П Р С Т У Ф Х Ц Ч
Ш Щ Ъ Ы Ь Э Ю Я А́ А̀ Á Ħ Ħ Ħ Ħ Ħ Ħ Ħ Ħ Ħ Ħ
Њ
Ю Я Я Я

LOWERCASE

а б в г д е ж з и й к л м н о п р с т у ф х ц ч ш щ ъ
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њ љ
ю я я я

SMALL CAPS

А Б В Г Д Е Ж З И Й К Л М Н О П Р С Т У Ф Х Ц Ч Ш Щ Ъ
Ы Ь Э Ю Я А́ А̀ Á Ħ Ħ Ħ Ħ Ħ Ħ Ħ Ħ Ħ Ħ
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CURRENCY SYMBOL

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DIACRITICS

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Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω
Α Ε Η Ι Ï Ο Υ ÿ Ω

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Α Ε Η Ι Ï Ο Υ ÿ Ω

SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, 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, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Sango, Saramaccan, Sardinian, Scottish Gaelic, Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Somali, Sorbian, Sotho, Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Vietnamese, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

SUPPORTED GREEK LANGUAGES

Greek, Polytonic Greek.

SUPPORTED CYRILLIC LANGUAGES

Abaza, Adyghe, Aghul, Akhvakh, Altay, Archi, Avar, Karachay-Balkar, Belarusian, Bulgarian, Chechen, Chukchi, Chuvash, Dargwa, Erzya, Evenki, Gagauz, Godoberi, Ingush, Kabardian, Juhuri, Kumyk, Khwarshi, Komi, Koryak, Lak, Lezgi, Lingua Franca Nova, Macedonian, Moksha, Mongolian, Nanai, Nogai, Ossetian, Russian, Ruthenian, Rutul, Serbian, Shor, Slovio, ...

EXTENDED TYPOGRAPHIC FEATURES

All caps, basic ligatures, case-sensitive forms, class kerning, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 3 sets of figures (oldstyle numerals, lining figures, tabular figures), localised forms, ordinals, ornaments, slashed zero, small capitals, small capitals from capitals, stylistic sets (SS01), superiors & inferiors, ...

THE DESIGNERS

Veronika Burian studied Industrial Design in Munich and worked in that capacity in Vienna and Milan over a few years. Discovering her true passion for type, she graduated in 2003 with distinction from the MA in Typeface Design course in Reading, UK. Veronika then worked as a type designer at DaltonMaag in London for a few years, spent some time in Boulder, USA, and then her hometown, Prague, and is now enjoying life in sunny Cataluña, Spain.

José Scaglione José Scaglione is a graphic designer, typeface designer, and co-founder of the independent type foundry TypeTogether with Veronika Burian, where they have published numerous award-winning type families. He teaches typography at the University of Buenos Aires, Argentina, and is frequently invited to lecture about typography and to lead workshops on typeface design at international conferences and academic institutions. José co-authored the book *Cómo Crear Tipografías: Del Boceto a la Pantalla*, and collaborated with Jorge de Buen Unna on his book *Introducción al Estudio de la Tipografía*.

Irene Vlachou is a typeface designer based in Athens. She graduated from the graphic design program of Vakalo School of Art and Design in Athens and holds an MA in Typeface Design from the University of Reading. Currently Irene collaborates with various international type foundries and works as a Greek consultant on several projects. Irene's knowledge in multiscrypt design and her keen eye for quality assures a fresh approach to typography.

Vera Evstafieva is a type designer from Moscow, specialising in Cyrillic and Latin type design and lettering. She graduated from Moscow State University of Printing Arts, for which she received the TDC Scholarship Award. She is also a graduate of the Type & Media course at KABK in the Netherlands. Since late 2007, Vera has worked as an independent designer, calligrapher, and part-time teacher. She began her Infonta type foundry in 2010, and her Amalta typeface won the TDC2 prize in 2011.

Elena Novoselova is a type designer and calligrapher. She is a graduate of the Moscow State University of Printing Arts (2006), studying in the type design workshop of Alexander Tarbeev. She also teaches at the British Higher School of Art and Design in Moscow. Since 2007 Elena has been a jury member for the Zapf Games, a calligraphy competition. From 2006–2011 she worked as a type designer and calligrapher at the Art. Lebedev Studio, and was part of the Letterwork.ru project as a designer of logos. Elena has taught type & typography at the Institute of Modern Art since 2018.

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LITERATA

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TEXT CREDITS

As I walked out one midsummer morning,
by Laurie Lee (London, 1969).
Wilt, by Tom Sharpe (1976).
Foot-path way, by Bradford Torrey (Boston, 1892).
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'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog. Wikipedia.org.
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Sources for Russian texts: BBC and Wikipedia.

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