
Irradiant

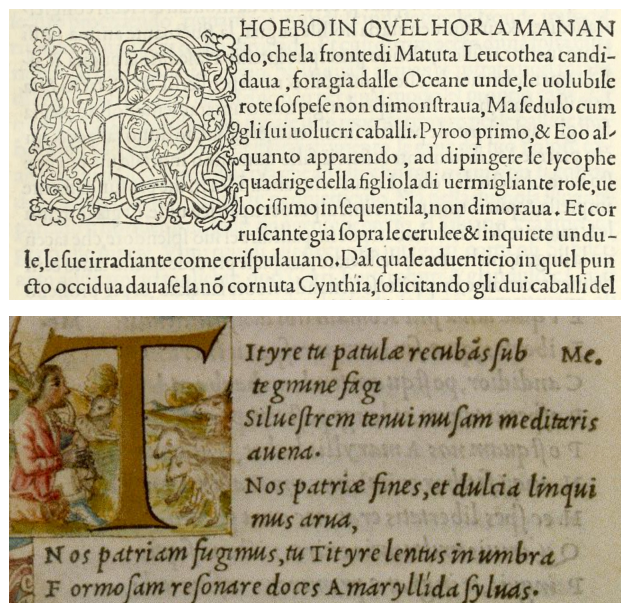
A modern antiqua typeface

by PETER S. BAKER

sampler and feature list

About the font

Irradiant is based on two early typefaces by Francesco Griffo (1450–1518), punch-cutter for the Venetian publisher Aldus Manutius. The first is the roman typeface used in *Hypnerotomachia Poliphili* (1499), a book famous for the beauty of its type, layout, and illustrations; the second is the italic used in the Aldine Virgil of 1501, the first book to be set entirely in italics.



Despite its origins, Irradiant is not exactly a revival. Many changes, both great and small, have been made to render the design suitable for modern applications. Irradiant contains a Greek script that is very different from Griffo's Greek types, being designed from scratch to harmonize with Irradiant's Latin letters. It also covers the Cyrillic script, for which Griffo's types provide no model at all.

With its low contrast and gentle curves, Irradiant has an informal look, making it suitable for fiction, magazines, and most websites. It covers over 300 languages, comes in both variable and static versions, and has a number of OpenType features (for which see page 17).

Early modern English, mixed sizes and styles

The Author begins his Hypnerotomachia, to set down the hour and time when in his sleep it seemed to him that he was in a quiet solitary desert, and uninhabited plain, and from thence afterward how he entered unadvisedly before he was aware, with great fear, into a dark, obscure, and unfrequented wood.

THE DESCRIPTION OF THE MORNING.



WHAT HOUR as *Phœbus*¹ issuing forth did beautify with brightness the forehead of *Leucothea*,² and appearing out of the Ocean waves, not fully showing his turning wheels, that had been hung up, but speedily with his swift horses *Pyrus* & *Eous*³ hastening his course, and giving a tincture to the Spider's webs among the green leaves and tender prickles of the Vermillion Roses, in the pursuit whereof he showed himself most swift & glistering, now upon the never resting and still moving waves, he crisped up his irradiant hair.

Upon whose uprising, even at that instant, the unhorned Moon dismounted herself, loosing from her Chariot her two horses, the one white and the other brown, and drew to the Horizon⁴ different from the Hemisphere⁵ from whence she came.

And whenas the mountains and hills were beautiful, and the northeast winds had left off to make barren with the sharpness of their blasts the tender sprigs to disquiet the moving reeds, the fenny Bullrush, and weak Cyprus, to torment the folding Vines, to trouble the bending Willow, and to break down the brittle Fir boughs, under the horns of the lascivious Bull, as they do in winter.

¹Phœbus the Sun.

²Leucothea the morning.

³Pyr & Eo, the horses of the Sun.

⁴Horizon a circle dividing the half sphere of the firmament from the other half which we do not see.

⁵Hemisphere is half the compass of the visible heaven.

At that very hour, as the diverse coloured flowers and green meads, at the coming of the sun of *Hyperion*⁶ fear not his burning heat, being bedewed and sprinkled with the Crystalline tears of the sweet morning, whenas the Halcyons⁷ upon the level waves of the still, calm, and quiet flowing seas do build their nests in sight of the sandy shore, whereas the sorrowful Ero with scalding sighs did behold the dolorous and ungrate departure of her swimming *Leander*.⁸

I, lying upon my bed, an opportune and meet friend to a weary body, no creature accompanying me in my chamber besides the attender upon my body and usual night lights, who after that she had used diverse speeches, to the end she might comfort me, having understood before of me the original cause of my hollow and deep sighs, she endeavored her best to moderate, if at least she might, that my perturbed and pitiful estate. But when she saw that I was desirous of sleep, she took leave to depart.

Then I being left alone to the high cogitations of love, having passed over a long and tedious night without sleep, through my barren fortune and adverse constellation altogether uncomforted and sorrowful by means of my untimely and not prosperous love, weeping, I recounted from point to point, what a thing unequal love is: and how fitly one may love that does not love: and what defence there may be made against the unaccustomed yet daily assaults of love: for a naked soul altogether unarmed, the seditious strife, especially being intestine: a fresh still setting upon with unstable and new thoughts.

⁶Hyperion the Sun.

⁷Halcyons are certain birds which building near the shore upon the waves there will be no storm until the young be hatched.

⁸Leander a young man of Abydos, who in swimming over Hellespont (a narrow sea by Byzantium, which parts Europe from Asia) to Sestus, was in the sight of his lover Ero of Sestus drowned, which she seeing, threw herself down into the sea, and died with him.

English, 12pt regular

In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since.

"Whenever you feel like criticizing anyone," he told me, "just remember that all the people in this world haven't had the advantages that you've had."

He didn't say any more, but we've always been unusually communicative in a reserved way, and I understood that he meant a great deal more than that. In consequence, I'm inclined to reserve all judgements, a habit that has opened up many curious natures to me and also made me the victim of not a few veteran bores. The abnormal mind is quick to detect and attach itself to this quality when it appears in a normal person, and so it came about that in college I was unjustly accused of being a politician, because I was privy to the secret griefs of wild, unknown men. Most of the confidences were unsought—frequently I have feigned sleep, preoccupation, or a hostile levity when I realized by some unmistakable sign that an intimate revelation was quivering on the horizon; for the intimate revelations of young men, or at least the terms in which they express them, are usually plagiaristic and marred by obvious suppressions. Reserving judgements is a matter of infinite hope. I am still a little afraid of missing something if I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of the fundamental decencies is parcelled out unequally at birth.

And, after boasting this way of my tolerance, I come to the admission that it has a limit. Conduct may be founded on the hard rock or the wet marshes, but after a certain point I don't care what it's founded on. When I came back from the East last autumn I felt that I wanted the world to be in uniform and at a sort of moral attention forever; I wanted no more riotous excursions with privileged glimpses into the human heart. Only Gatsby, the man who gives his name to this book, was exempt from my reaction—Gatsby, who represented everything for which I have an unaffected scorn. If personality is an unbroken series of successful gestures, then there was something gorgeous about him, some heightened sensitivity to the promises of life, as if he were related to one of those intricate machines that register earthquakes ten thousand miles away.

This responsiveness had nothing to do with that flabby impressionability which is dignified under the name of the “creative temperament”—it was an extraordinary gift for hope, a romantic readiness such as I have never found in any other person and which it is not likely I shall ever find again. No—Gatsby turned out all right at the end; it is what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short-winded elations of men.

Russian and French, 12pt regular

— Eh bien, mon prince. Gênes et Lucques ne sont plus que des apanages, des поместья, de la famille Buonaparte. Non, je vous préviens que si vous ne me dites pas que nous avons la guerre, si vous vous permettez encore de pallier toutes les infamies, toutes les atrocités de cet Antichrist (ma parole, j’y crois) — je ne vous connais plus, vous n’êtes plus mon ami, vous n’êtes plus мой верный раб, comme vous dites. Ну, здравствуйте, здравствуйте. Je vois que je vous fais peur, садитесь и рассказывайте.

Так говорила в июле 1805 года известная Анна Павловна Шерер, фрейлина и приближенная императрицы Марии Феодоровны, встречая важного и чиновного князя Василия, первого приехавшего на ее вечер. Анна Павловна кашляла несколько дней, у нее был грипп, как она говорила (грипп был тогда новое слово, употреблявшееся только редкими). В записочках, разосланных утром с красным лакеем, было написано без различия во всех.

Russian, 12pt italic

В начале июля, в чрезвычайно жаркое время, под вечер, один молодой человек вышел из своей каморки, которую нанимал от жильцов в С-м переулке, на улицу и медленно, как бы в нерешимости, отправился к К-ну мосту.

Он благополучно избегнул встречи с своею хозяйкой на лестнице. Каморка его приходилась под самою кровлей высокого пятиэтажного дома и походила

более на шкаф, чем на квартиру. Квартирная же хозяйка его, у которой он нанимал эту каморку с обедом и прислугой, помещалась одною лестницей ниже, в отдельной квартире, и каждый раз, при выходе на улицу, ему непременно надо было проходить мимо хозяйкиной кухни, почти всегда настежь открытой на лестницу. И каждый раз молодой человек, проходя мимо, чувствовал какое-то болезненное и трусливое ощущение, которого стыдился и от которого морщился. Он был должен кругом хозяйке и боялся с нею встретиться.

Greek, 12pt italic

μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκε,
πολλὰς δ' ἰφθίμους ψυχὰς Ἀϊδὶ προΐαψεν
ἠρώων, αὐτοὺς δὲ ἐλώρια τεῦχε κύνεσσιν
οἴωνοῖσιν τε πᾶσι, Διὸς δ' ἐτελείετο βουλή,
ἐξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε
Ἀτρεΐδης τε ἄναξ ἀνδρῶν καὶ δῖος Ἀχιλλεύς.
τίς τ' ἄρ σφωε θεῶν ἑριδι ξυνέηκε μάχεσθαι;
Λητοῦς καὶ Διὸς υἱός· ὃ γὰρ βασιλῆϊ χολωθεὶς
νοῦσον ἀνὰ στρατὸν ὄρσε κακὴν, ὀλέκοντο δὲ λαοί,
οὐνεκα τὸν Χρῦσῃν ἠτίμασεν ἀρηγῆρα
Ἀτρεΐδης· ὃ γὰρ ἦλθε θεὸς ἐπὶ νῆας Ἀχαιῶν
λυσόμενός τε θύγατρα φέρων τ' ἀπερείσι' ἄποινα,
στέμματ' ἔχων ἐν χερσὶν ἐκηβόλου Ἀπόλλωνος
χρυσέῳ ἀνὰ σκήπτρῳ, καὶ λίσσετο πάντας Ἀχαιοὺς,
Ἀτρεΐδαν δὲ μάλιστα δύω, κοσμήτορε λαῶν:
Ἀτρεΐδαι τε καὶ ἄλλοι εὐκνήμιδες Ἀχαιοί,
ὤμῖν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες
ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἰκέσθαι·
παῖδαν δ' ἐμοὶ λύσαιτε φίλην, τὰ δ' ἄποινα δέχεσθαι,
ἄζόμενοι Διὸς υἱὸν ἐκηβόλον Ἀπόλλωνα.

Greek, 12pt regular

¹ Ἀρχὴ τοῦ εὐαγγελίου Ἰησοῦ Χριστοῦ [υἱοῦ θεοῦ].² Καθὼς γέγραπται ἐν τῷ Ἑσαΐα τῷ προφήτῃ, Ἴδου ἀποστέλλω τὸν ἄγγελόν μου πρὸ προσώπου σου, ὃς κατασκευάσει τὴν ὁδὸν σου.³ φωνὴ βοῶντος ἐν τῇ ἐρήμῳ, Ἐτοιμάσατε τὴν ὁδὸν κυρίου, εὐθείας ποιεῖτε τὰς τρίβους αὐτοῦ.⁴ ἐγένετο Ἰωάννης [ὁ] βαπτίζων ἐν τῇ ἐρήμῳ καὶ κηρύσσων βάπτισμα μετανοίας εἰς ἄφεσιν ἁμαρτιῶν.⁵ καὶ ἐξεπορεύετο πρὸς αὐτὸν πᾶσα ἡ Ἰουδαία χώρα καὶ οἱ Ἱεροσολυμίται πάντες, καὶ ἐβαπτίζοντο ὑπ' αὐτοῦ ἐν τῷ Ἰορδάνῃ ποταμῷ ἐξομολογούμενοι τὰς ἁμαρτίας αὐτῶν.⁶ καὶ ἦν ὁ Ἰωάννης ἐνδεδυμένος τρίχας καμήλου καὶ ζώνην δερματίνην περὶ τὴν ὀσφύν αὐτοῦ, καὶ ἐσθίων ἀκρίδας καὶ μέλι ἄγριον.⁷ καὶ ἐκήρυσεν λέγων, Ἔρχεται ὁ ἰσχυρότερός μου ὀπίσω μου, οὗ οὐκ εἰμὶ ἱκανὸς κύψας λῦσαι τὸν ἱμάντα τῶν ὑποδημάτων αὐτοῦ.⁸ ἐγὼ ἐβάπτισα ὑμᾶς ὕδατι, αὐτὸς δὲ βαπτίσει ὑμᾶς ἐν πνεύματι ἁγίῳ.⁹ Καὶ ἐγένετο ἐν ἐκείναις ταῖς ἡμέραις ἦλθεν Ἰησοῦς ἀπὸ Ναζαρετ τῆς Γαλιλαίας καὶ ἐβαπτίσθη εἰς τὸν Ἰορδάνην ὑπὸ Ἰωάννου.¹⁰ καὶ εὐθὺς ἀναβαίνων ἐκ τοῦ ὕδατος εἶδεν σχιζομένους τοὺς οὐρανοὺς καὶ τὸ πνεῦμα ὡς περιστερὰν καταβαῖνον εἰς αὐτόν.

German, 12pt regular

Wie froh bin ich, daß ich weg bin! Bester Freund, was ist das Herz des Menschen! Dich zu verlassen, den ich so liebe, von dem ich unzertrennlich war, und froh zu sein! Ich weiß, du verzeihst mir's. Waren nicht meine übrigen Verbindungen recht ausgesucht vom Schicksal, um ein Herz wie das meine zu ängstigen? Die arme Leonore! Und doch war ich unschuldig. Konnt' ich dafür, daß, während die eigensinnigen Reize ihrer Schwester mir eine angenehme Unterhaltung verschafften, daß eine Leidenschaft in dem armen Herzen sich bildete? Und doch — bin ich ganz unschuldig? Hab' ich nicht ihre Empfindungen genährt? Hab' ich mich nicht an den ganz wahren Ausdrücken der Natur, die uns so oft zu lachen machten, so wenig lächerlich sie waren, selbst ergetzt? Hab' ich nicht — o was ist der Mensch, daß er über sich klagen darf! Ich will, lieber Freund, ich verspreche dir's, ich will mich bessern, will nicht mehr ein

bißchen Übel, das uns das Schicksal vorlegt, wiederkauen, wie ich's immer getan habe; ich will das Gegenwärtige genießen, und das Vergangene soll mir vergangen sein. Gewiß, du hast recht, Bester, der Schmerzen wären minder unter den Menschen, wenn sie nicht — Gott weiß, warum sie so gemacht sind! — mit so viel Emsigkeit der Einbildungskraft sich beschäftigten, die Erinnerungen des vergangenen Übels zurückzurufen, eher als eine gleichgültige Gegenwart zu ertragen.

French, 12pt regular

Il y avait en Westphalie, dans le château de M. le baron de Thunder-ten-tronckh, un jeune garçon à qui la nature avait donné les moeurs les plus douces. Sa physionomie annonçait son âme. Il avait le jugement assez droit, avec l'esprit le plus simple; c'est, je crois, pour cette raison qu'on le nommait Candide. Les anciens domestiques de la maison soupçonnaient qu'il était fils de la soeur de monsieur le baron et d'un bon et honnête gentilhomme du voisinage, que cette demoiselle ne voulut jamais épouser parce qu'il n'avait pu prouver que soixante et onze quartiers, et que le reste de son arbre généalogique avait été perdu par l'injure du temps.

Monsieur le baron était un des plus puissants seigneurs de la Westphalie, car son château avait une porte et des fenêtres. Sa grande salle même était ornée d'une tapisserie. Tous les chiens de ses basses-cours composaient une meute dans le besoin; ses palefreniers étaient ses piqueurs; le vicaire du village était son grand-aumônier. Ils l'appelaient tous monseigneur, et ils riaient quand il faisait des contes.

French, 12pt italic

En 1815, M. Charles-François-Bienvenu Myriel était évêque de Digne. C'était un vieillard d'environ soixante-quinze ans; il occupait le siège de Digne depuis 1806.

Quoique ce détail ne touche en aucune manière au fond même de ce que nous avons à raconter, il n'est peut-être pas inutile, ne fût-ce que pour être exact en tout,

d'indiquer ici les bruits et les propos qui avaient couru sur son compte au moment où il était arrivé dans le diocèse. Vrai ou faux, ce qu'on dit des hommes tient souvent autant de place dans leur vie et surtout dans leur destinée que ce qu'ils font. M. Myriel était fils d'un conseiller au parlement d'Aix; noblesse de robe. On contait de lui que son père, le réservant pour hériter de sa charge, l'avait marié de fort bonne heure, à dix-huit ou vingt ans, suivant un usage assez répandu dans les familles parlementaires. Charles Myriel, nonobstant ce mariage, avait, disait-on, beaucoup fait parler de lui.

Latin, 12pt medium italic + hlig and sso8

Iam primum omnium satis constat Troia capta in ceteros scivitum esse Troianos, duobus, Aeneæ Antenorique, et vetusti iure hospitii et quia pacis reddendæque Helenæ semper auctores fuerant, omne ius belli Achivos abstinuisse; casibus deinde variis Antenorem cum multitudine Enetum, qui seditione ex Paphlagonia pulsi et sedes et ducem rege Pylæmene ad Troiam amisso quaerebant, venisse in intimum maris Hadriatici sinum, Euganeisque qui inter mare Alpesque incolebant pulsos Enetos Troianosque eas tenuisse terras. Et in quem primo egressi sunt locum Troia vocatur pagoque inde Troiano nomen est: gens universa Veneti appellati. Aeneam ab simili clade domo profugum sed ad maiora rerum initia ducentibus fatiis, primo in Macedoniam venisse, inde in Siciliam quaerentem sedes delatum, ab Sicilia classe ad Laurentem agrum tenuisse. Troia et huic loco nomen est. Ibi egressi Troiani, ut quibus ab immenso prope errore nihil præter arma et naves superesset, cum prædam ex agris agerent, Latinus rex Aborigineisque qui tum ea tenebant loca ad arcendam vim advenarum armati ex urbe atque agris concurrunt.

Polish, 12pt medium

¹ Ten jest początek Ewangelii Jezusa Chrystusa, Syna Bożego.² Jako napisano w prorokach: Oto Ja posyłam Anioła mego przed obliczem twojem, który zgotuje drogę twoją przed tobą.³ Głos wołającego na puszczy: Gotujcie drogę Pańską, proste czynicie ścieżki jego.⁴ Jan chrzczył na puszczy, i kazał chrzest pokuty na odpuszczenie grzechów.⁵ I wychodziła do niego wszystka kraina

Judzka, i Jeruzalemczyzy, a wszyscy byli od niego chrzczeni w rzece Jordanie, wyznawajac grzechy swoje.⁶ Ale Jan przyodziany byl sierścią wielbłądową, a pas skórzany byl około biodr jego, a jadal szarańczę i miód leśny.⁷ I kazal, mówiac: Idzie za mną możniejszy nizeli ja, któremum nie jest godzien, schyliwszy się, rozwiązać rzemyka u obuwia jego.⁸ Jamci was chrzczil wodą; ale on was będzie chrzczil Duchem Świętym.⁹ I stalo się w one dni, że przyszedł Jezus z Nazaretu Galilejskiego, a ochrzczony jest od Jana w Jordanie.

Italian, 12pt semibold

Dico adunque che già erano gli anni della fruttifera incarnazione del Figliuolo di Dio al numero pervenuti di milletrecentoquarantotto, quando nella egregia città di Fiorenza, oltre a ogn'altra italica bellissima, pervenne la mortifera pestilenza: la quale, per operazion de' corpi superiori o per le nostre inique opere da giusta ira di Dio a nostra correzione mandata sopra i mortali, alquanti anni davanti nelle parti orientali incominciata, quelle d'numerabile quantità de' viventi avendo private, senza ristare d'un luogo in uno altro continuandosi, verso l'Occidente miserabilmente s'era ampliata. E in quella non valendo alcuno senno né umano provvedimento, per lo quale fu da molte immondizie purgata la città da oficiali sopra ciò ordinati e vietato l'entrarvi dentro a ciascuno infermo e molti consigli dati a conservazion della sanità, né ancora umili supplicazioni non una volta ma molte e in processioni ordinate, in altre guise a Dio fatte dalle divote persone, quasi nel principio della primaveradell'anno predetto orribilmente cominciò i suoi dolorosi effetti, e in miracolosa maniera, a dimostrare.

Dutch, 12pt semibold italic

¹ *Het begin des Evangelies van JEZUS CHRISTUS, den Zone Gods.*² *Gelijk geschreven is in de profeten: Ziet, Ik zend Mijn engel voor Uw aangezicht, die Uw weg voor U heen bereiden zal.*³ *De stem des roependen in de woestijn: Bereidt den weg des Heeren, maakt Zijn paden recht.*⁴ *Johannes was dopende in de woestijn,*

en predikende den doop der bekering tot vergeving der zonden.⁵ En al het Joodse land ging tot hem uit, en die van Jeruzalem; en werden allen van hem gedoopt in de rivier de Jordaan, belijdende hun zonden.⁶ En Johannes was gekleed met kemelshaar, en met een lederen gordel om zijn lenden, en at sprinkhanen en wilde honig.⁷ En hij predikte, zeggende: Na mij komt, Die sterker is dan ik, Wien ik niet waardig ben, nederbukkende, den riem Zijner schoenen te ontbinden.⁸ Ik heb ulieden wel gedoopt met water, maar Hij zal u dopen met den Heilige Geest.⁹ En het geschiedde in diezelfde dagen, dat Jezus kwam van Nazareth, gelegen in Galilea, en werd van Johannes gedoopt in de Jordaan.¹⁰ En terstond als Hij uit het water opklom, zag Hij de hemelen opengaan, en den Geest, gelijk een duif, op Hem nederdalen.

Bulgarian, 12pt bold

¹ В началото Бог създаде небето и земята.² А земята беше пуста и неустроена; и тъмнина покриваше бездната; и Божият Дух се носеше над водата.³ И Бог каза: Да бъде светлина. И стана светлина.⁴ И Бог видя, че светлината беше добро; и Бог раздели светлината от тъмнината.⁵ И Бог нарече светлината Ден, а тъмнината нарече Нощ. И стана вечер, и стана утро, ден първи.⁶ И Бог каза: Да бъде простор посре́д водите, който да раздели вода от вода.⁷ И Бог направи простора; и раздели водата, която беше под простора⁸ И Бог нарече простора Небе. И стана вечер, и стана утро, ден втори.⁹ И Бог каза: Да се събере на едно място водата, която е под небето, та да се яви сушата; и стана така.¹⁰ И Бог нарече сушата Земя, и събраната вода нарече Морета; и Бог видя, че беше добро.

French and Basque, 12pt bold italic

1. L'Ay esté abbayé et mordu tout à la fois. 2. L'Amy vieux, et le compte recent, font les meilleurs de tous. 3. Il faut esprouuer l'amy aux petites occasions, et l'employer aux grandes. 4. Fais des amis, non pas lorsque tu en as besoin,

mais pour lors que tu en auras affaire. 5. Fais de l'amy, comme de l'or, ne le reçois pas sans l'auoir reconneu ou esprouvé plutost. 6. Adiskide gabe bici den aberaza Picatüetan lo guiten daza. 7. Ago Iaincoarequi, Iainco dukec hirequi. 8. Aguiian serrana ezadin engana. 9. Ahalgue-gabeac bitu ep'er erreac; ser ahalgorrac? ogui-moc'orrac. 10. Aharra siten alxonac, aguer siten gasna ohonac. 11. Aharraussi vssüa, gosse edo lomesua. 12. Ahateari iguerican eracastea. 13. Ahoa debilano sabela boz. 14. Ahuns duguneco subi. 15. Aita bilsaleari seme barreiari.

Basic characters

ABCDEFGHIJKLMNOPQRSTUVWXYZ ÄĒŒÆƆÐß

abcdefghijklmnopqrstuvwxyz äēœæþðß

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ “Α’Η”Ωι Κ

αβγδεζηθικλμνξοπρςστυφχψω ᾠῆϙ ϰ

АБВГГГДЕЁЖЗИЙЙККЛМНОПРСТУЎ

ФХЦЧШЩЦЬЫЪЛЬНЬSЄӘІЇҢЮЯҤ

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Axes

Most font users understand the concept of the **axis** even if they haven't encountered the term. An axis is a variable aspect of a font's design. In a traditional four-member font family consisting of Regular, Italic, Bold, and Bold Italic faces, there are two axes: **Italic** and **Weight**. The Italic axis typically has two possible values: "on" (or 1) for italic type and "off" (or 0) for roman or upright. In a four-face family, the Weight axis also has two values, "Regular" (or 400) and "Bold" (or 700). But many font families have more than two weights. For example, the popular Noto Sans family has weights of "Thin" (100) and "Black" (900) at the extremes of the axis, with seven weights in between.

A constraint on the traditional (or **static**) font family is that there must be a separate font file for every design variant. The more design variants there are (including Italic and Weight), the more files will be required. Thus a static font family with many weights can be an unwieldy thing.

A recent innovation in font technology, the **variable font** typically comes in two files, one for the italic face and one for roman or upright. Each of these two files can contain one or more other axes, typically Weight, but sometimes more. With variable fonts, the axes (except for Italic) can be varied continuously. For example, if you are using the variable version of Noto Sans and you find the Regular weight (400) a little too light but the Medium (500) too heavy, you can choose any value in between: 410, 450, or 463.3.

Irradiant has the two standard axes, Italic and Weight, and also a third, called **Optical Size**, which varies the shapes of characters with the type size: small type is wider than large, with shorter ascenders and descenders and less contrast between thick and thin strokes. Like Noto Sans, Irradiant comes in both static and variable versions. The static version has weights of Regular (400), Medium (500), Semibold (600), and Bold (700), and optical sizes of 6pt, 8pt, 10pt, Regular (12pt), 14pt, and 16pt (to be used for sizes of 16pt and above). The variable version has the same axes, but these are continuously variable from 400 to 700 for weight, and 6 to 16 for optical size.

All major web browsers support variable fonts. Web developers using Irradiant should choose the variable version, since users will have to download

two files at most, while users of the static version may have to download as many as forty-eight. Other applications supporting variable fonts include Adobe InDesign, LibreOffice, Affinity Publisher, Figma, LuaTeX, and others.

OpenType features

- calt** Contextual alternates. On by default in most apps; turn this off if it produces undesirable results.
- case** Case-sensitive forms. Here only diacritics designed for capital letters.
- cv49** Character Variant 49: Alternate cap and small cap **Y**: YŸ.
- c2sc** Capitals to small caps.
- dlig** Discretionary ligatures: ct, st.
- frac** Fractions. Type **1/2**, **1/4**, **3/4** for ½, ¼, ¾.
- hlig** Historic ligatures. **æ** and **œ** treated as ligatures instead of digraphs (diacritics can be positioned over each element). Also, in the italic face, many archaic ligatures from Griffo's original typeface, e.g. *is*, *in*, *fa*.
- liga** Standard ligatures. On by default in most apps; turn this off if it produces undesirable effects.
- ordn** Ordinals. Lowercase **o** and **a** are superscript when they follow figures.
- smcp** Lowercase letters to small caps.
- ss01** Stylistic Set 1: tall currency signs, harmonizing with capitals.
- ss08** Stylistic Set 8: Contextual long **s** (**f**). Long and round **s** are distributed according to early printers' rules for Latin, French, Italian, English, and Spanish. In some languages (e.g. German), the rules governing the distribution of long **s** are complex enough that it is impractical to program them in an OpenType font.
- ss09** Stylistic Set 9: Archaic figures. In early printed books, numbers zero and one are shaped differently from the way they are in modern fonts: o i. This feature also affects slashed zero and superscript numbers.
- sup** Superscript numbers. Slashed zero and archaic figures are also affected by this feature.
- zero** Slashed zero. Superscripts and archaic figures are also affected by this feature.

Sources

- pp. 4–5: *The Strife of Love in a Dream*, trans. R[obert] D[allington] (London, 1598), from Francesco Colonna, *Hypnerotomachia Poliphili* (Venice, 1499).
- pp. 6–7: F. Scott Fitzgerald, *The Great Gatsby* (1925).
- p. 7: Лев Николаевич Толстой (Leo Tolstoy), *Война и мир* (*War and Peace*) (1869).
- pp. 7–8: Фёдор Достоевский (Fyodor Dostoevsky), *Преступление и наказание* (*Crime and Punishment*) (1866).
- p. 8: Homer, *Ἰλιάς* (*The Iliad*).
- p. 9: Mark 1:1–10 in Greek.
- pp. 9–10: Johann Wolfgang von Goethe, *Die Leiden des jungen Werthers* (*The Sorrows of Young Werther*) (1774).
- p. 10: Voltaire, *Candide* (1759).
- pp. 10–11: Victor Hugo, *Les Misérables* (1862).
- p. 11: Titus Livius, *Ab urbe condita* (*From the City's Founding*) (ca. 27–9 BC).
- pp. 11–12: Mark 1:1–9 in Polish.
- p. 12: Giovanni Boccaccio, *Decameron* (ca. 1348–53).
- pp. 12–13: Mark 1:1–10 in Dutch.
- p. 13: Genesis 1:1–10 in Bulgarian.
- pp. 13–14: Arnould de Oiherart (1592–1668), *Uskarazco Zubur-Hitzac* (*Words of Wisdom from Uskarazco*); *Proverbes Basques* (*Basque Proverbs*), ed. Francisque Xavier Michel (1847).