Aneto

A polymath from revered pedigree: aesthetically captivating and applicable to all editorial formats.

DESIGNED BY

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YEAR

2022

typetogether

As one of the most widely applicable creations from José Scaglione and Veronika Burian, the Aneto and Aneto Text font families are long-awaited editorial polymaths, able to quell the territory of thought and page design with a peaceful force. This memorable serif creates flawless screen rendering, warm print production, and smooth readability.

Because of its myriad intended uses, the three pillars of the Aneto family took over three years to complete. Aneto and Aneto text were created to set an entire digital magazine, book, or newspaper. Aneto escorts the reader through the page's structure of midrange headings, callouts, and subheads. Aneto Text carries the weight of the page, from the thesis of each paragraph to the smallest of captions and honorific colophon.

Displaying lessons learned from several hundred years of pedigree, the Aneto family has a taller x-height and enlarged counters for better readability, but shortened ascenders and descenders to pack in more letters per line. Aneto Text and Aneto are two families built upon the same skeleton and distinguished by their letter contrast to guide their appropriate use. The variable font versions reinforce correct usage with their two axes: character weight and optical size.

Exquisite page design used to be accomplished with as little as four styles, and, though rare, a single style in expert hands has sufficed. But both Aneto and Aneto Text are decked out with five upright and five italic styles (Regular to Black) for a total of 20.

The lower contrast, hardy shapes, and archetypical familiarity of Aneto Text sets a solid foundation for any design. Comparatively, Aneto doesn't fade away, it makes a sharp statement — an intentional interjection to guide the reader to the next starting point or next important phrase. It accomplishes this by measured shape differences such as the wedged oblique connection on the 'R' or internal curve of the lowercase 'f'. And the italic shapes of both families maintain balance between optical sturdiness and brush calligraphy-inspired serifs.

The two main typographic design problems begging to be solved are reducing file size and adding style options. So Aneto and Aneto Text optionally group all 20 static styles into just four variable fonts, using only a fraction of the space. The future is variable and TypeTogether has been producing variable fonts since 2018.

The entire Aneto family is the third within a trilogy, with Catalpa being the first and Belarius the second. Each of the three have a distinct purpose and their own look, but they serve a common goal as a combinatory suite covering an editorial's wide array of needs. Seen as a piece of textual architecture such as a mansion, Catalpa is the oversized, impressive, and illuminated profile; Belarius is the primary material undergirding the structure; and Aneto, with its three subfamilies, governs everything from the flow and use of space to the details seen within this mansion. It's a rare thing to have one font family that can do it all, and Aneto is a type family of depth, utility, and consequence.

STYLES

Regular & *Italic*
Semibold & *Italic*
Bold & *Italic*
Extrabold & *Italic*
Black & *Italic*

Text Regular & *Italic*
Text Semibold & *Italic*
Text Bold & *Italic*
Text Extrabold & *Italic*
Text Black & *Italic*

VARIABLE STYLES

Regular to **Black**
Regular Italic to ***Black Italic***

Text Regular to **Text Black**
Text Regular Italic to ***Text Black Italic***

Text to Headline
Text Italic to Headline Italic

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 exemplars) 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.

WEIGHT AXIS (FROM REGULAR TO BLACK)

Aa   Aa   Aa   Aa   **Aa**

Aa   *Aa*   *Aa*   *Aa*   ***Aa***
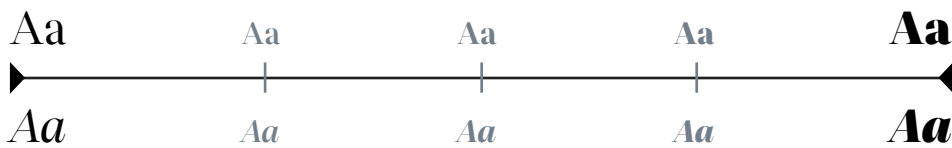
WEIGHT AXIS (FROM TEXT REGULAR TO TEXT BLACK)

Aa   Aa   Aa   Aa   **Aa**

Aa   *Aa*   *Aa*   *Aa*   ***Aa***
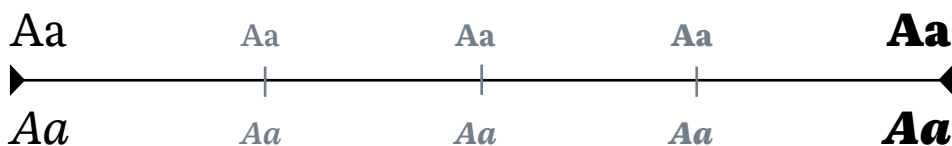
OPTICAL AXIS (FROM HEADLINE TO TEXT)

Aa   Aa

Aa   *Aa*
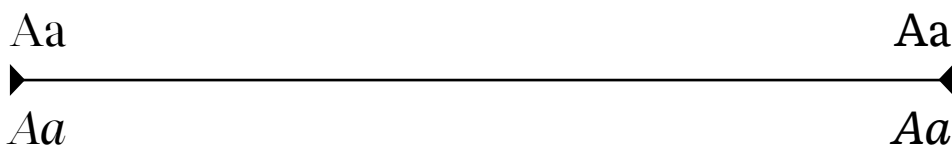
Montaña

Editorial

Paraules

World record

Žodžius

Buganvilla

Skrifað

'I JUST WANT TO BE ON MY BIKE'

Don't expect it to get any easier

Domestique

1984 Olympics

LIDERAR DESDE ATRÁS

All the way up

430 km in 55 hours and 13 minutes

Freewheel

Take your space on the road

Einschüchternd

Aneto

typetogether

REGULAR 45PT

Murciélagos *en vuelo*

SEMIBOLD 45PT

Murciélagos *en vuelo*

BOLD 45PT

Murciélagos *en vuelo*

EXTRABOLD 60PT

Murciélagos *en vuelo*

BLACK 60PT

Murciélagos *en vuelo*

BLACK 55PT

Rhythm & Reac-

BLACK 50PT

Rhythm & Reaction

BLACK 45PT

Rhythm & Reaction

BLACK 35PT

Rhythm & Reaction

BLACK 30/36PT

'Rhythm & Reaction' gets under the skin of a British love affair with American jazz. *Jazz first came to Britain as a visual and cultural style* — rather than as a musical form, writes John L. Walters.

REGULAR 55PT

Rhythm & *Reaction*

REGULAR 50PT

Rhythm & *Reaction*

REGULAR 45PT

Rhythm & *Reaction*

REGULAR 35PT

Rhythm & *Reaction*

REGULAR 30/36PT

'Rhythm & Reaction' gets under the skin of a British love affair with American jazz. *Jazz first came to Britain as a visual and cultural style* – rather than as a musical form, writes John L. Walters.

REGULAR   25/30PT

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

SEMIBOLD   25/30PT

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

BOLD   25/30PT

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

EXTRABOLD   25/30PT

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

BLACK   25/30PT

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

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,* he always

SEMIBOLD 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,* he

BOLD 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,*

EXTRABOLD 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,*

BLACK 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

CZECH 18/22PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku,

FINNISH 18/22PT

Kieli on järjestelmä, jossa ihminen ilmaisee aja-tuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauk-

FRENCH 18/22PT

Les gestes sont la méthode de communi-cation la plus connue, utilisée par diver-ses espèces dont l'ensemble des primates.

GERMAN 18/22PT

Im speziellen Sinn bezeichnet das Wort Spra-che eine bestimmte Einzelsprache wie Deut-sch, Japanisch oder Swahili etc. Die gespro-

ICELANDIC 18/22PT

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtö-kum, hugmyndum, merkingum og hugsu-

ITALIAN 18/22PT

Il linguaggio, in linguistica, è il complesso de-finito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione.

LATVIAN 18/22PT

Valoda ir artikulētu zīmju kopums, cilvēku sa-zināšanās līdzeklis. Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot va-

NORWEGIAN 18/22PT

Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere

POLISH 18/22PT

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków.

PORTUGUESE 18/22PT

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comu-

SLOVAK 18/22PT

Jazyk je historicky konštruovaný systém zvukových, lexikálnych a gramatických prostriedkov, objektivizujúci prácu myslenia, komunikácie a

SWEDISH 18/22PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar

VIETNAMESE 18/22PT

Ngôn ngữ là một hệ thống giao tiếp có cấu trúc được sử dụng bởi con người. Cấu trúc của ngôn ngữ được gọi là ngữ pháp, còn các thành

TURKISH 18/22PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan

SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿Para texto?
1708 A–b [Ende] H@I

ALL SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿para texto?
1708 A–b [ende] h@i

ALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

LIGATURES

Affiliate, físico, fjord, bottle

Affiliate, físico, fjord, bottle

PROPORTIONAL OLDSTYLE FIGURES

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0123456789$€¢£¥ƒŁ฿%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

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0123456789$€¢£¥ƒŁ฿%‰

TABULAR OLDSTYLE & SLASHED ZERO

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TABULAR LINING & SLASHED ZERO

0̸0123456789$€¢£¥ƒŁ฿%‰

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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

½ ¾ $^{1}/_{46}$ $^{5}/_{7}$ $^{2}/_{98}$

SUPERIOR/INFERIOR

H2O xb8 y3+5 aIndex

H_2O x_{b8} y^{3+5} ^{a}Index

ORDINALS

1st 2nd 3rd Mlle 2e 85th Ma No.

1st 2nd 3rd Mlle 2^{e} 85th M^{a} N^{o}

HISTORICAL FORMS

That is the question

That iſ the queſtion

STYLISTIC SET 01 (ARROWS & SYMBOLS)

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 x A B C D
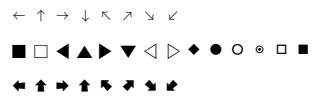
← ↑ → ↓ ↖ ↗ ↘ ↙
■ □ ◀ ▲ ▶ ▼ ◁ ▷ ◆ ● ○ ◉ ▫ ■
← ↑ → ↑ ↳ ↴ ↵

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE, KIRTASIYE   Kırtasiye, KIRTASİYE, KIRTASİYE

ROMANIAN/MOLDAVIAN

Timiş, BUCUREŞTI, MULŢUMESC   Timiş, BUCUREŞTI, MULŢUMESC

CATALAN

Il·lusió, COL·LABORA,   Il·lusió, COŀLABORA,
CAL·LIGRAFIA   CAŀLIGRAFIA

DUTCH

Bíjna, VÍJF, BÍJNA   Bíjna, VÍJF, BÍJNA

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 Æ
Ð IJ Ŋ ŒÞ ẞ Á Ă Â Ä Ǽ À Ā Ą Å Ã Ǎ Ẫ Ả Ȁ Ấ Ẩ Ầ Ẫ
Ã Ą Å Ć Č Ç Ĉ Č Ď Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ế Ê Ề Ể Ễ Ę Ẻ Ě Ğ
Ĝ Ġ Ğ H Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Į İ Íj Ĵ Ḱ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ
Ǒ Ô Ö Ò Ő Ō Ø Õ Ő Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ở Ờ Ỡ Ŕ Ř Ŗ
Ś Š Ş Ŝ Ș Ť Ŧ Ţ Ț Ú Ŭ Ǔ Û Ü Ù Ű Ū Ų Ů Ũ Ứ Ụ Ủ Ư Ừ Ự
Ứ Ự Ử Ữ Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ỵ Ỷ Ỹ Ź Ž Ż

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 æ ð ij ŋ œ þ ß
ı ȷ ĸ ſ á ă â ä ǽ à ā ą å ã ǎ ẫ ả ȁ ấ ẩ ầ ẫ ą ą ć č ç ĉ č ď ď é
ĕ ê ë è ē ę é ế ê ề ể ễ ę ė ē ğ ĝ ġ ğ h ĥ í ĭ ǐ î ï i ì ī į ĩ į íj ĵ ḳ ĺ ľ
ḷ ŀ ł ń ň ņ ñ ó ŏ ǒ ô ö ò ő ō ø õ ő ộ ồ ổ ỗ ọ ỏ ơ ớ ợ ở ờ ỡ ŕ ř ŗ
ś š ş ŝ ș t ŧ ţ ț ú ŭ ǔ û ü ù ű ų ů ũ ứ ụ ủ ư ứ ụ ừ ử ữ
ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ỵ ỷ ỹ ź ž ż

SMALL CAPS

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 Æ Ð IJ Ŋ
Œ Þ ẞ I K Á Ă Â Ä Ǽ À Ā Ą Å Ã Ǎ Ẫ Ả Ȁ Ấ Ẩ Ầ Ẫ Ą Å Ć Č
Ç Ĉ Č Ď Đ É Ĕ Ě Ê Ë È Ē Ę Ế Ê Ề Ể Ễ Ę Ė Ě Ğ Ĝ Ġ Ğ Ĥ Í Ĭ Ǐ Î
İ Ì Ī Į Ĩ Į Í Íj Ĵ Ḳ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ǒ Ô Ö Ò Ő Ō Ø Õ Ő Ộ Ồ
Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ở Ờ Ỡ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ť Ŧ Ţ Ț Ú Ŭ Ǔ Û Ù Ű Ū
Ų Ů Ũ Ứ Ụ Ủ Ư Ừ Ự Ứ Ự Ử Ữ Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ỵ Ỷ Ỹ Ź Ž Ż

LIGATURES

ff fi fl fk fb fh ft fj ffj ffi ffl ffk ffb ffh fft fí tt

HISTORICAL FORMS

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PUNCTUATION

' " " ' ' , " " „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · - — – ' "

PUNCTUATION (SMALL CAPS)

' " " ' ' , " " ¿ ? ! ¡ [ ] ( ) { } \ / - — –

SYMBOLS

¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ o ¤

SYMBOLS (SMALL CAPS)

© & @ *

PROPORTIONAL OLDSTYLE FIGURES

0123456789 $ € ¢ £ ¥ ƒ Ł Ƀ % ‰ №

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789 $ € ¢ £ ¥ ƒ Ł Ƀ % ‰ №

TABULAR OLDSTYLE FIGURES

Ø 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ Ł Ƀ % ‰ №

TABULAR LINING FIGURES

Ø 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ Ł Ƀ % ‰ №

FIGURES (SMALL CAPS)

0123456789 $ € ¢ £ ¥ ƒ Ł Ƀ % ‰ №

SUPERSCRIPTS

H 0123456789 + − = ( ) - , .
H 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

SUBSCRIPTS

H 0123456789 + − = ( ) - , .
H 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

NUMERATOR/DENOMINATOR

0123456789 + − = ( ) - , . / 0123456789

FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

ORDINALS

H a o 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

ORDINALS (SMALL CAPS)

№ A O

MATHEMATICAL OPERATORS

/ − / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω µ π

DIACRITICAL MARKS

˘ ˆ ˇ ˘ ˘ ˘ - - ~ ˜ o ° · · ¨ ¨ ˝ ˝ ` ` ´ ´ , ,
, ‚ ,

ARROWS & GEOMETRIC SHAPES (SS01)

← ↑ → ↓ ↖ ↗ ↘ ↙ ■ □ ◀ ▲ ▶ ▼ ◁ ▷ ◆ ● ○ ◉ □ ■ ◄ ◆ ◈ ◉ ◊ ◗ ◖ ◗

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 Æ
Đ IJ Ŋ Œ Þ Ƀ Á Ă Ǎ Â Ä Ǽ À Ā Ą Å Ã Ǎ̧ Ả Ǎ̀ Ã́ Ấ Ầ Ǎ̂ Ẫ
Ǎ̊ Ǎ́ Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ế Ề Ê̌ Ễ Ę̇ Ė Ě̄ Ĝ Ǧ
Ġ H Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Ị Í́ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ő Ŏ Ǒ Ô
Ò Ő Ō Ø Õ Ố Ồ Ǒ̂ Ỗ Ọ Ớ Ờ Ớ̃ Ợ Ở Ǒ̃ Ṍ Ŕ Ř Ŗ Ś Š Ŝ Ş
Ť Ť Ţ Ţ Ú Ŭ Ǔ Û Ü Ù Ű Ū Ų Ů Ũ Ű́ Ǔ̊ Ǔ̀ Ǔ̄ Ų̇ Ủ Ư Ú́ Ự Ừ
Ử Ữ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ỵ Ỹ Ź Ž Ż*

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 æ ð ij ŋ œ þ ß ı
ȷ ĸ ſ á ă ǎ â ä ǽ à ā ą å ã ǎ̧ ả ǎ̀ ã́ ấ ầ ǎ̂ ǎ̊ ǎ́ ấ̧ ȧ ć č ç ĉ ċ ď d
é ĕ ě ê ë è ē ę é̌ ề ê̌ ễ ę̇ ė ě̄ ĝ ǧ ġ g̈ h ĥ í ĭ ǐ î ï ì ī į ĩ ị í́ ĵ ķ ĺ ľ ļ
ŀ ł ń ň ņ ñ ó ő ŏ ǒ ô ö ò ő ō ø õ ố ồ ǒ̂ ỗ ọ ớ ờ ớ̃ ợ ở ǒ̃ ṍ ŕ ř ŗ ś š
ş ŝ ş̇ ť ţ ţ ú ŭ ǔ û ü ù ű ū ų ů ũ ű́ ǔ̊ ǔ̀ ǔ̄ ų̇ ủ ư ú́ ự ừ ử ữ ẃ ŵ
ẅ ẁ ý ŷ ÿ ỳ ỵ ỹ ź ž ż*

SMALL CAPS

ᴀ ʙ ᴄ ᴅ ᴇ ꜰ ɢ ʜ ɪ ᴊ ᴋ ʟ ᴍ ɴ ᴏ ᴘ ꞯ ʀ s ᴛ ᴜ ᴠ ᴡ x ʏ z ᴁ ᴆ ɪᴊ ᴎ ᴏᴇ
ᴘ ƀ ɪ ᴋ á ă ǎ â ä ǽ à ā ą å ã ǎ̧ ả ǎ̀ ã́ ấ ầ ǎ̂ ẫ ǎ̊ ǎ́ ȧ ć č ç ĉ
ď đ é ĕ ě ê ë ė è ē ę é̌ ề ê̌ ễ ę̇ ė ě̄ ĝ ǧ ġ h ĥ í ĭ ǐ î ï ì ī į ĩ ị í́
í́ ĵ ķ ĺ ľ ļ ŀ ł ń ň ņ ñ ó ő ŏ ǒ ô ö ò ő ø ō ố ồ ǒ̂ ỗ ọ ớ ờ
ớ̃ ợ ở ǒ̃ ṍ ŕ ř ŗ ś š ŝ ş ť ť ţ ţ ú ŭ ǔ û ü ù ű ū ų ů ũ ű́ ǔ̊ ǔ̀
ǔ̄ ų̇ ủ ư ú́ ự ừ ử ữ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ỵ ỹ ź ž ż

LIGATURES

ff fi fl fk fb fh ft fj ffi ffi ffl ffk ffb ffh fft fi tt

HISTORICAL FORMS

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PUNCTUATION

' " " ' " " „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · – — - ' "

PUNCTUATION (SMALL CAPS)

' " " ' " " ¿ ? ! ¡ [ ] ( ) { } \ / – — -

SYMBOLS

/ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ○ ¤

SYMBOLS (SMALL CAPS)

© & @ *

PROPORTIONAL OLDSTYLE FIGURES

0123456789 $ € ¢ £ ¥ ƒ Ƀ % ‰ №

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789 $ € ¢ £ ¥ ƒ Ƀ % ‰ №

TABULAR OLDSTYLE FIGURES

0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ Ƀ % ‰ №

TABULAR LINING FIGURES

0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ Ƀ % ‰ №

FIGURES (SMALL CAPS)

0123456789 $ € ¢ £ ¥ ƒ Ƀ % ‰ №

SUPERSCRIPTS

H *0123456789 + − = ( ) - , .*
H *abcdefghijklmnopqrstuvwxyz*

SUBSCRIPTS

H *0123456789 + − = ( ) - , .*
H *abcdefghijklmnopqrstuvwxyz*

NUMERATOR/DENOMINATOR

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FRACTIONS

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ORDINALS

H *ᵃ ᵒ abcdefghijklmnopqrstuvwxyz*

ORDINALS (SMALL CAPS)

№ ᴬ ᴼ

MATHEMATICAL OPERATORS

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DIACRITICAL MARKS

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˛ ‘ ,

ARROWS & GEOMETRIC SHAPES (SS01)

← ↑ → ↓ ↖ ↗ ↘ ↙ ■ □ ◀ ▲ ▶ ▼ ◁ ▷ ◆ ● ○ ⊙ □ ■ ⬐ ⬑ ➡ ⬇ ⬎ ⬏ ⬈

Aneto Text

typetogether

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,*

SEMIBOLD   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,*

BOLD   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**

EXTRABOLD   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**

BLACK   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**

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 the valley, and to

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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 Einzelsprachen - laut

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. De plus, la

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 liturgického jazyka a

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 número muito maior era usado no passado. As línguas na-

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 eksempel Java). Menneskespråk omtales vanligvis som naturlige språk, og

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 particolare l'arretramento dell'ugola ha reso

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 dili" ile karşılaştırınız). Ayrıca dokunma vasıtasıyla dokunsal

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 språk har två nära sammanbundna men ändå separata

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 znaków, także takich, z którymi

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. Tungumál er hugtak sérstaklega notað um þau mál

VIETNAMESE 9/11PT

Ngôn ngữ là một hệ thống giao tiếp có cấu trúc được sử dụng bởi con người. Cấu trúc của ngôn ngữ được gọi là ngữ pháp, còn các thành phần tự do của nó được gọi là từ vựng. Ngôn ngữ là phương tiện giao tiếp chính của con người, có thể tồn tại ở dạng lời nói, ký hiệu hoặc chữ viết. Nhiều ngôn ngữ sở hữu hệ chữ viết có chức năng ký âm hoặc ký hiệu lời nói để sau này có thể kích hoạt lại. Trong số các hệ thống giao tiếp ở động vật, ngôn ngữ của

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. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivät auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede

SMALL CAPS

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

ALL SMALL CAPS

¿Para texto?   ¿para texto?
1708 A-b [Ende] H@I   1708 a-b [ende] h@i

ALL CAPS

¿Para texto?   ¿PARA TEXTO?
1708 A-b [Ende] H@I   1708 A-B [ENDE] H@I

LIGATURES

Affiliate, físico, fjord, bottle   Affiliate, físico, fjord, bottle

PROPORTIONAL OLDSTYLE FIGURES

0123456789$€¢£¥ƒ₺%‰   0123456789$€¢£¥ƒ₺%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

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TABULAR OLDSTYLE & SLASHED ZERO

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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   ½ ¾ $^{1}/_{46}$ $^{5}/_{7}$ $^{2}/_{98}$

SUPERIOR/INFERIOR

H2O xb8 y3+5 aIndex H_2O x_{b8} y^{3+5} ^{a}Index

ORDINALS

1st 2nd 3rd Mlle 2e 85th Ma No.   1st 2nd 3rd Mlle 2^{e} 85th M^{a} N^{o}

HISTORICAL FORMS

That is the question   That iſ the queſtion

STYLISTIC SET O1 (ARROWS & SYMBOLS)

a b c d e f g h   ← ↑ → ↓ ↖ ↗ ↘ ↙

i j k l m n o p q r s t u w   ■ □ ◀ ▲ ▶ ▼ ◁ ▷ ◆ ● ○ ◉ □

x y z A B C D   ◀ ↟ ↠ ↡ ↰ ↱ ↲ ↳

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASİYE,   Kırtasiye, KIRTASİYE,
KIRTASİYE   KIRTASİYE

ROMANIAN/MOLDAVIAN

Timiş, BUCUREŞTI,   Timiş, BUCUREŞTI,
MULȚUMESC   MULȚUMESC

CATALAN

Il·lusió, COL·LABORA,   Il·lusió, COĿLABORA,
CAL·LIGRAFIA   CAĿLIGRAFIA

DUTCH

Bíjna, víjf, BÍJNA   Bíjna, víjf, BÍJNA,

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 Æ Ð IJ Ŋ Œ Þ ẞ Á Ă Ǎ Â Ä Æ̈ À Ā Ą Å Ã Ą̊ Ȧ Ả Ã́ Ấ Ầ Ẫ Ẩ Ą̊ Ǻ Ć Č Ç Ĉ Č Ď Đ É Ě Ĕ Ê Ë Ė È Ē Ę É̂ Ề Ế Ễ Ę̇ Ė̄ Ğ Ĝ Ġ Ȟ Ĥ Í Ĭ Ĭ Î Ï İ Ì Ī Į̄ Į̃ İ Í í̇ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ŋ̃ Ñ Ó Ŏ Ŏ Ô Ö Ò Ő Ō Ø Õ Ố Ộ Ồ Ỗ Ọ Ỏ Ó Ő Ǫ Ǒ Ở Ṍ Ŕ Ř Ŗ Ś Š Ş Ŝ Ş̇ Ŧ Ť Ț Ţ Ú Ŭ Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ű̃ Ǔ̃ Ù̄ Ṻ Ų̊ Ů̇ Ư Ú́ Ụ̈ Ù̀ Ủ̃ Ữ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ỵ Ẏ Ỹ Ź Ž Ż

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 æ ð ij ŋ œ þ ß ı ȷ ĸ ſ á ă ǎ â ä ǽ à ā ą å ã ǎ̊ ȧ̊ ả̃ ã́ ấ å̂ ầ ẫ ą̊ ą̊ ǻ á ć č ĉ ċ ď đ é ě ĕ ê ë è ē ę é̂ ề ê̂ ễ ę̇ ė̄ ğ ĝ ġ ġ̇ ħ ĥ í ï ĭ î ı̈ ì ı̄ į̄ į̃ ı̇ ĭ íȷ̇ ĵ ķ ĺ ľ ļ l·l ŀ ń ň ņ ñ ó ŏ ŏ ô ö ò ő ō ø õ ố ộ ồ ỗ ọ ỏ ó ő ǫ ǒ ở ṍ ŕ ř ŗ ś š ş ŝ ş̇ ŧ ť ț ţ ú ŭ ŭ û ü ù ű ū ų ů ũ ű̃ ǔ̃ ṻ ų̊ ů̇ ư ú́ ụ̈ ù̀ ủ̃ ữ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ỵ ẏ ỹ ź ž ż

SMALL CAPS

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 Æ Ð IJ Ŋ Œ Þ ẞ IK Á Ă Ǎ Â Ä Æ̈ À Ā Ą Å Ã Ǎ̊ Ȧ̊ Ả̃ Ã́ Ấ Å̂ Ầ Ẫ Ą̊ Ǻ Ć Č Ç Ĉ Č Ď Đ É Ě Ĕ Ê Ë Ė È Ē Ę É̂ Ề Ế Ễ Ę̇ Ė̄ Ğ Ĝ Ġ Ħ Ĥ Í Ĭ Ĭ Î Ï İ Ì Ī Į̄ Į̃ İ Íȷ̇ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ŏ Ô Ö Ò Ő Ō Ø Õ Ố Ộ Ồ Ỗ Ọ Ȯ Ó Ő Ǫ Ǒ Ở Ṍ Ŕ Ř Ŗ Ś Š Ş Ŝ Ş̇ Ŧ Ť Ț Ţ Ú Ŭ Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ű̃ Ǔ̃ Ù̀ Ṻ Ų̊ Ů̇ Ư Ú́ Ụ̈ Ù̀ Ủ̃ Ữ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ỵ Ẏ Ỹ Ź Ž Ż

LIGATURES

ff fi fl fk fb fh ft fj ffj ffi ffl ffk ffb ffh fft fí tt

HISTORICAL FORMS

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PUNCTUATION

' " " ' ' , " " „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · - — - ' "

PUNCTUATION (SMALL CAPS)

' " " ' ' , " " ¿ ? ! ¡ [ ] ( ) { } \ / - - -

SYMBOLS

¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ o ¤

SYMBOLS (SMALL CAPS)

© & @ *

PROPORTIONAL OLDSTYLE FIGURES

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PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ₿ % ‰ №

TABULAR OLDSTYLE FIGURES

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TABULAR LINING FIGURES

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FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ₿ % ‰ №

SUPERSCRIPTS

H $^{0123456789 + - = ( ) - , .}$

H ^{abcdefghijklmnopqrstuvwxyz}

SUBSCRIPTS

H $_{0123456789 + - = ( ) - , .}$

H $_{abcdefghijklmnopqrstuvwxyz}$

NUMERATOR/DENOMINATOR

$^{0123456789 + - = ( ) - , .}$/$_{0123456789}$

FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

ORDINALS

H $^{a o}$ abcdefghijklmnopqrstuvwxyz

ORDINALS (SMALL CAPS)

№ A O

MATHEMATICAL OPERATORS

/ – / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω µ π

DIACRITICAL MARKS

^ ˆ ˇ ˇ ˘ ˘ - - ˜ ~ ° ° · ˙ ¨ ¨ ˝ ˝ ` ` ´ ´ ‚ ‚ ˒ ˓ ‚

ARROWS & GEOMETRIC SHAPES (SS01)

← ↑ → ↓ ↖ ↗ ↘ ↙ ■ □ ◀ ▲ ▶ ▼ ◁ ▷ ◆ ● ○ ◉ □ ■ ← ↑ → ↓ ↖ ↗ ↘ ↙

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
Æ Ð IJ Ŋ Œ Þ ẞ Á Ă Ă Â Ä Ǽ À Ā Ą Å Ã Ǻ Ą̈ À̀ Å̊ Ã̊ Á
Ầ À̀ Å̊ Ã̀ Ą̊ Å̊ Ć Č Ç Ĉ Ċ Č Ð Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ế Ề Ề Ễ
Ę̇ Ė Ē̆ Ğ Ĝ Ġ Ģ Ħ Ĥ Í Ĭ Ĭ Î Ï İ Ì Ī Į Ĩ Į̇ Í Íj Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň
Ņ Ñ Ó Ŏ Ŏ Ô Ö Ò Ő Ō Ø Õ Ő̂ Ô̂ Ộ Ỗ Ọ Ỏ Ó̉ Ớ Ở Ờ
Õ̀ Ŕ Ř Ŗ Ś Š Ş Ŝ Ş Ŧ Ť Ţ Ţ Ú Ŭ Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ű Ŭ
Ù̀ Ū̃ Ų̊ Ů̉ Ú̉ Ú Ų́ Ù̀ Ử Ữ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ỵ Ỷ Ỹ Ź Ž Ż

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 æ ð ij ŋ œ þ
ß ı ɉ ĸ ſ á ă ă ä ǽ à ā ą å ã ắ ặ à̀ å̊ ã̊ á̂ ầ å̂ ã̂ ą̇ å ć č ĉ
ċ ď đ é ĕ ě ê ë è ē ę ế ề ề ễ ę̇ ė ē̆ ğ ĝ ġ ġ ħ ĥ í ĭ ĭ î ï ì ī į ĩ į̇
ì íj ĵ ķ ĺ ľ ļ l·l ł ń ň ņ ñ ó ŏ ŏ ô ö ò ő ō ø ố ồ ộ ỗ ọ ỏ ớ ờ
ở õ̀ ŕ ř ŗ ś š ş ŝ ş ŧ ť ţ ţ ú ŭ ŭ û ü ù ű ū ų ů ũ ű ŭ ù̀ ū̃ ų̊ ů̉ ú̉
ú ų́ ù̀ ử ữ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ỵ ỷ ỹ ź ž ż

SMALL CAPS

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 Æ Ð IJ
Ŋ Œ Þ ẞ IK Á Ă Ă Â Ä Ǽ À Ā Ą Å Ã Ǻ Ą̈ À̀ Å̊ Ã̊ Á Ầ À̀ Å̊ Ã̀ Ą
Å̊ Ć Č Ç Ĉ Ċ Č Ð É Ĕ Ě Ê Ë È Ē Ę Ế Ề Ề Ễ Ę̇ Ė Ē̆ Ğ Ĝ Ġ Ģ Ħ Ĥ
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LIGATURES

ff fi fl fk fb fh ft fj ffj ffi ffl ffk ffb ffh fft fí tt

HISTORICAL FORMS

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PUNCTUATION

' " " ' ; " " „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · – — - ' "

PUNCTUATION (SMALL CAPS)

' " " ' ; " " ¿ ? ! ¡ [ ] ( ) { } \ / – – -

SYMBOLS

*¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ○ ¤*

SYMBOLS (SMALL CAPS)

*© & @ ***

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ Ł ฿ % ‰ №

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ Ł ฿ % ‰ №

TABULAR OLDSTYLE FIGURES

0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ Ł ฿ % % №

TABULAR LINING FIGURES

0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ Ł ฿ % % №

FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ Ł ฿ % ‰ №

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + - = ( ) - , .
H 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

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + - = ( ) - , .
H 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

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9 + - = ( ) - , . / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

ORDINALS

H ª º 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

ORDINALS (SMALL CAPS)

№ A O

MATHEMATICAL OPERATORS

∕ − / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω µ π

DIACRITICAL MARKS

ˆ ˆ ˘ ˇ ˘ ˘ ¯ ¯ ˜ ˜ ˚ ˚ ˙ · ¨ ¨ ˝ ˝ ` ` ´ ´ ¸ ˛ ’ ‘ ’

ARROWS & GEOMETRIC SHAPES (SS01)

← ↑ → ↓ ↖ ↗ ↘ ↙ ■ □ ◀ ▲ ▶ ▼ ◁ ▷ ◆ ● ○ ◎ □ ■ ◄ ↟ ↠ ↡ ↞ ↟ ↠ ↡

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, Hotcąk (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, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho (Northern), Sotho (Southern), 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, …

EXTENDED TYPOGRAPHIC FEATURES

All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, denominators & numerators, fractions, alternative fractions, historical forms, 5 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures and small caps), localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SS01 , SS02, SS03, etc), superiors & inferiors, slashed zero, …

THE DESIGNERS

Veronika Burian born in Prague, originally studied Industrial Design in Munich, Germany. She holds a MA in Typeface Design from the University of Reading, UK and is co-founder of the indie label TypeTogether with José Scaglione, today with twelve employees working around the world.

As a founding member of the typography platform alphabettes.org by and for women, she is particularly involved in the mentoring program and for the GRANSHAN project for non-Latin fonts and typography, which is unique in the world, she is co-chairwoman of the type design competition, engages in communication and is co-curator/organiser of the TypeTech MeetUp. Veronika teaches as a guest lecturer at the Faculty of Architecture and Design NTNU (Gjøvik, Norway) and gives lectures and leads workshops at conferences and at universities around the world.

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.*

In 2012 José acted as chairman of the Letter.2 type design competition and conference, and he was appointed president of the Association Typographique Internationale (ATypI) from 2013 to 2017.

CREDITS

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ANETO

Design: Veronika Burian, José Scaglione
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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).
*Nineteen Eighty-Four,*by George Orwell (1949).
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog. Wikipedia.org.

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