Atlante

Unrestricted by tradition, blended for discerning tastes. An excessive, emotional, yet conventional serif for text and display.

DESIGNED BY

Yorlmar Campos
Martín Sesto

YEAR

2022

typetogether

Introducing the Atlante font family, a serif typeface of beautiful excess from Yorlmar Campos and Martín Sesto. Just as a handsaw and a hammer can together build something better than either could alone, different tools used for different reasons can often create a final hybrid product better inclined for more uses. This was the thought behind Atlante: the two writing tools of the flat pen and flexible pen, normally used for different purposes, informed its design to make it more aesthetic. Thus, Atlante taps into the rich typographic and stylistic history of baroques, Garaldes, transitional, and modern categories, while still being its own thing. It's the definition of a perfectly blended family.

The first thing likely noticed is the sharpness and precision of Atlante's forms, which makes sense, as it originally stemmed from the idea of an italic-only family. Care was taken with the extreme weights and delicate contrast to maintain its sophistication in pixel and on paper.

The entire family feels comfortingly familiar while being a fresh take on a text and display companion. The text styles are straightforward and slightly blunted to hold up well in small sizes. The display styles push the ideas to either edge: more contrast, sharper, more flowing, more presence. Compare the 'a, s' in both styles to see it transition from svelte to sturdy. And if you want to see it transition with modern technology right in front of your eyes, opt for the variable font instead of the OTF.

With stylistic sets galore and enough personality for days, it's the very definition of malleable. The spur on the 'G' is serious business with a storied history. For more eye candy, check out the dollop ligature on 'e–r', swashes for almost every capital letter, and alternate characters to dial in a precise tone. Not to mention the stunning italics, their alternate characters, and their abounding ligatures and swashes.

Atlante comes in either 36 styles (18 display and 18 text) or two technologically advanced variable fonts — enough to set a magazine, book, logo, or poster, and more than enough to ensure brand recognition on your corner of the internet. The Atlante family is an excessive, emotional, yet conventional serif for text and display.

STYLES

Display Thin *Italic*
Display Extralight *Italic*
Display Light *Italic*
Display Regular *Italic*
Display Medium *Italic*
Display Semibold *Italic*
Display Bold *Italic*
Display Extrabold *Italic*
Display Black *Italic*

Text Thin *Italic*
Text Extralight *Italic*
Text Light *Italic*
Text Regular *Italic*
Text Medium Italic
Text Semibold *Italic*
Text Bold *Italic*
Text Extrabold *Italic*
Text Black *Italic*

VARIABLE STYLES

Light to **Black**
Display to Text
Light Italic to ***Black Italic***
Display Italic to ***Text Italic***

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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.

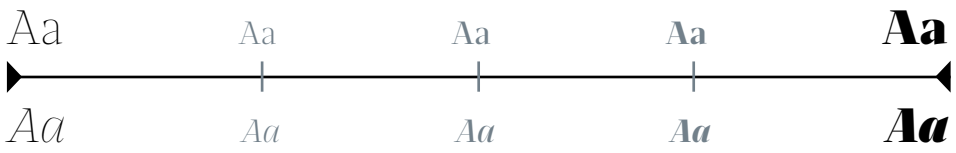
The final characteristics of the font are defined by the total proximity to all exemplars — where it is located within the total design space.

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.

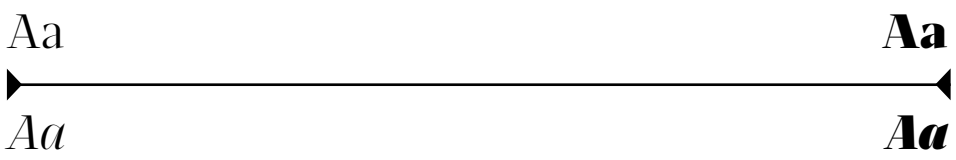
Thanks to variable font technology, this means graphic designers and web developers can use mathematically generated styles that, while never actually drawn by the font creator, still exist within that total design space. And the file size is just a fraction of what normal font files are. This is great 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 THIN TO BLACK)



OPTICAL SIZE AXIS (FROM DISPLAY TO TEXT)



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Polū

Océanos

Atlantis

Modrý

İzmit Körfezi

Sirènes

Våg

Hues

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MOŘSKÁ VLNA

Explosive, eclectic & refined

Saltsø Spanien, 03184

Pacífico

estrellas de mar

AZUL

Yellow island

DISPLAY AND TEXT

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Atlante Display

typetogether

THIN 100PT

EXTRALIGHT 100PT

LIGHT 100PT

REGULAR 100PT

MEDIUM 60PT

SEMIBOLD 60PT

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BOLD 100PT

Thunder

EXTRABOLD 100PT

Thunder

BLACK 100PT

Thunder

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THIN ITALIC 100PT

EXTRALIGHT ITALIC 100PT

LIGHT ITALIC 100PT

REGULAR ITALIC 100PT

MEDIUM ITALIC 60PT

SEMIBOLD ITALIC 60PT

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BOLD ITALIC 100PT

EXTRABOLD ITALIC 100PT

BLACK ITALIC 100PT

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THIN 60PT

Murciélagos

EXTRALIGHT 60PT

Murciélagos

LIGHT 60PT

Murciélagos

REGULAR 60PT

Murciélagos

MEDIUM 60PT

Murciélagos

SEMIBOLD 60PT

Murciélagos

BOLD 60PT

Murciélagos

EXTRABOLD 60PT

Murciélagos

 © 2022 ALL RIGHTS RESERVED

BLACK 60PT

Murciélagos

 © 2022 ALL RIGHTS RESERVED

THIN 60PT

Murciélagos

EXTRALIGHT 60PT

Murciélagos

LIGHT 60PT

Murciélagos

REGULAR 60PT

Murciélagos

MEDIUM 60PT

Murciélagos

SEMIBOLD 60PT

Murciélagos

BOLD 60PT

Murciélagos

EXTRABOLD 60PT

Murciélagos

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BLACK 60PT

Murciélagos

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THIN 45PT

Rhythm & *Reaction*

EXTRALIGHT 45PT

Rhythm & *Reaction*

LIGHT 45PT

Rhythm & *Reaction*

REGULAR 45PT

Rhythm & *Reaction*

MEDIUM 60PT

Rhythm & *Reaction*

SEMIBOLD 60PT

Rhythm & *Reaction*

BOLD 60PTT

Rhythm & *Reaction*

EXTRABOLD 60PT

Rhythm & *Reaction*

BLACK 60PT

Rhythm & *Reaction*

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THIN 25/30PT

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

EXTRALIGHT 25/30PT

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

LIGHT 25/30PT

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

REGULAR 25/30PT

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

MEDIUM 25/30PT

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

SEMIBOLD 25/30PT

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

BOLD 25/30PT

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

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EXTRABOLD 25/30PT

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

BLACK 25/30PT

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

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ITALIC, LIGATURES ON 60/66PT

The Philippine sea, basin of the western Pacific ocean, and Japan to the north.

ITALIC, LIGATURES OFF 60/66PT

The Philippine sea, basin of the western Pacific ocean, and Japan to the north.

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ITALIC, LIGATURES ON + SS01 60/66PT

North to South ocean trenches: Mariana, the Izu-Ogasawara, Yap, and Palau.

ITALIC, LIGATURES ON +SWASHESS + SS03 60/66PT

North to South ocean trenches: Mariana, the Izu-Ogasawara, Yap, and Palau.

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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

Offkey, bonfire, affiliate, bottle,
King, The, Sarah, Devesess, Yin, algarabía, mossos, olive, llover, mezzotints myths, razzmatazz, sensational, ulular, susurrar, zorro, ¿Qué? ¿y esto?...

Offkey, bonfire, affiliate, bottle,
King, The, Sarah, Devesess, Yin, algarabía, mossos, olive, llover, mezzotints myths, razzmatazz, sensational, ulular, susurrar, zorro, ¿Qué? ¿y esto?...

DISCRETIONARY LIGATURES

Häckeln, contact, estaño,...
slack, siesta, shy...

Häckeln, contact, estaño,...
slack, siesta, shy ...

PROPORTIONAL OLDSTYLE FIGURES

0123456789$€¢£¥ƒ₺%‰

0123456789$€¢£¥ƒ₺%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789$€¢£¥ƒ₺%‰

0123456789$€¢£¥ƒ₺%‰

TABULAR OLDSTYLE & SLASHED ZERO

00123456789$€¢£¥ƒ₺%‰

0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ % ‰

TABULAR LINING & SLASHED ZERO

00123456789$€¢£¥ƒ₺%‰

0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ % ‰

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

Ma No.

Mª Nº

HISTORICAL FORMS

That is the question

That if the queſtion

HISTORICAL LIGATURES

fjord, flor, affluent...

fjord, flor, affluent...

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STYLISTIC SET 01 (ALTERNATE LETTERS)

HEADQUARTER
Amazing, Especial, Ladder,
Eye, Lilo, Qarağandy, expresión,
flyé, pizza, skip, yellow, zorro,…

HEADQUARTER
Amazing, Especial, Ladder,
Eye, Lilo, Qarağandy, expresión,
flyé, pizza, skip, yellow, zorro,…

STYLISTIC SET 02 (ALTERNATE &, £)

& & £

@ & £

STYLISTIC SET 03 (ITALIC ALTERNATE L, X, Y, Z)

Łabędź, example, way, žába,…

Łabędź, example, way, žába,…

STYLISTIC SET 04 (ITALIC ALTERNATE S, Y, Z)

sarao, yellow, maíz,…

sarao, yellow maíz,…

STYLISTIC SET 05 (ITALIC ALTERNATE Y)

yak

yak

STYLISTIC SET 06 (ARROWS & GEOMETRY)

A B C D E F G H
I J K L N O P Q R S T U V
W X Y Z a b c d
e f g h j k l

STYLISTIC SET 07 (ICONS & ORNAMENTS)

A B C D E F G H I J K L N O P
Q R S T U V W X Y Z

STYLISTIC SET 08 (ITALIC INITIAL FORMS)

harrister, hazel, ķīķis, luz

harrister, hazel, ķīķis, luz

STYLISTIC SET 09 (ITALIC ALT INITIAL FORM K)

kilo, ķīļu

kilo, ķīļu

STYLISTIC SET 10 (ITALIC FINAL FORMS)

Ahaus Ararat Boacampos
Buenos Aires Caracas
Helmbrechets Paraná Paris
Piatra-Neamț Poznań Río
Santarém St Albans' …

Ahaus' Ararat' Boacampos'
Buenos Aires' Caracas'
Helmbrechts' Paraná Paris'
Piatra-Neamț' Poznań Río'
Santarém St Albans' …

STYLISTIC SET 11 (ITALIC ALTERNATE FINAL FORMS)

Al Aydah Ammān Ankara
Bergen Birmingham Lille
Kathmandu Madrid Quţūf

Al Aydah, Ammān, Ankara,
Bergen, Birmingham, Lille,
Kathmandu, Madrid, Quţūf'

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SWASHES

Atlántida Barcelona Đà Nẵng
Florianópolis Hà Nội Güigüe
Kon Tum Mendoza Nueva York
Quilmes Rosario Trujillo
Valencia Yaritagua Zaraza …

Atlántida Barcelona Đà Nẵng
Florianópolis Hà Nội Güigüe
Kon Tum Mendoza Nueva York
Quilmes Rosario Trujillo
Valencia Yaritagua Zaraza …

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE, KIRTASIYE

Kırtasiye, KIRTASİYE, KIRTASİYE

ROMANIAN/MOLDAVIAN

Timiș, BUCUREȘTI, MULȚUMESC

Timiș, BUCUREȘTI, MULȚUMESC

CATALAN

Il·lusió, COL·LABORA,
CAL·LIGRAFIA

Il·lusió, COL·LABORA,
CAL·LIGRAFIA

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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 Ắ Ặ Ằ Ẳ Ẵ Ǎ Â Ấ Ậ Ầ Ẩ Ẫ Ä Ǟ À Ā Ą Å Ǻ Ã Ḁ Ả Ạ Ấ Ầ Ẩ Ẫ Ậ Ầ Ẩ Ẫ Ậ Ả Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ḝ Ê Ë Ė È Ē Ę Ế Ệ Ề Ể Ễ Ệ Ẻ Ẽ Dz DZ Dž DŽ Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Ị Ỉ Ĳ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Lj LJ Ń Ň Ņ Ñ Nj NJ Ó Ŏ Ǒ Ô Ö Ò Ő Ō Ø Ǿ Õ Ố Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ Ở Ỡ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ț Ú Ŭ Ǔ Û Ü Ù Ű Ū Ų Ů Ũ Ǘ Ǚ Ǜ Ǖ Ủ Ụ Ư Ứ Ự Ừ 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 á ă ắ ặ ằ ẳ ẵ ǎ â ấ ậ ầ ẩ ẫ ä ǟ à ā ą å ǻ ã ḁ ả ạ ấ ầ ẩ ẫ ậ ầ ẩ ẫ ậ ả ć č ç ĉ ċ ď
đ é ĕ ḝ ê ế ệ ề ể ễ ë ė è ē ę ế ệ ề ể ễ ẹ ẻ ẽ dz dž ğ ĝ ģ ġ ħ ĥ í ĭ ǐ î ï i
ì ī į ĩ ị ỉ ĳ ĵ ķ ĺ ľ ļ ŀ ł lj ń ň ņ ñ nj ó ŏ ǒ ô ö ò ő ō ø ǿ õ ố ộ
ồ ổ ỗ ọ ỏ ơ ớ ợ ờ ở ỡ ŕ ř ŗ ś š ş ŝ ș ŧ ť ţ ț ú ŭ ǔ û ü ù ű ū
ų ů ũ ǘ ǚ ǜ ǖ ụ ủ ư ứ ự 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 Á Ă Ắ Ặ Ằ Ẳ Ẵ Ǎ Â Ấ Ậ Ầ Ẩ Ẫ Ä Ǟ À Ā Ą Å Ǻ Ã Ḁ Ả Ạ Ấ Ầ Ẩ Ẫ Ậ Ầ Ẩ Ẫ Ậ Ả
Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ḝ Ê Ế Ệ Ề Ể Ễ Ë Ė È Ē Ę Ế Ệ Ề Ể Ễ Ẹ Ẻ Ẽ DZ DŽ
Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Ị Ỉ Ĳ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł LJ Ń Ň Ņ Ñ
NJ Ó Ŏ Ǒ Ô Ö Ò Ő Ō Ø Ǿ Õ Ố Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ Ở Ỡ Ŕ
Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ț Ú Ŭ Ǔ Û Ü Ù Ű Ū Ų Ů Ũ Ǘ Ǚ Ǜ Ǖ
Ụ Ủ Ư Ứ Ự Ừ Ử Ữ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ỵ Ỷ Ỹ Ź Ž Ż

LIGATURES

ﬀ ﬁ ﬂ ﬃ ﬄ ﬅ ﬆ

DISCRETIONARY LIGATURES

Ft Tt c͡b c͡h c͡i c͡k c͡l c͡t g͡i s͡b s͡h s͡i s͡k s͡l s͡t
ﬀ ﬁ ﬂ ﬃ ﬄ

HISTORICAL FORMS & LIGATURES

ſ ſb ſh ſi ſj ſk ſl ſfi ſfj ſfl

ALTERNATES (SS01 & 02)

A Á Ă Ắ Ặ Ằ Ẳ Ẵ Ǎ Â Ấ Ậ Ầ Ẩ Ẫ Ä Ǟ À Ả Ā Ą Å Ã Æ Ǽ H Ħ Q
a á ă ắ ặ ằ ẳ ẵ ǎ â ấ ậ ầ ẩ ẫ ä ǟ à ả ā ą å ã æ ǽ h ħ ĥ @

PUNCTUATION

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

PUNCTUATION (SMALL CAPS)

‘ “ “ ‘ ’ , “ ” ¿ ? ! ¡ [ ] ( ) { } \ / — –

SYMBOLS

¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ○ ¤

SYMBOLS (SMALL CAPS)

© & @ *

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 % ‰ №
$ € ¢ £ ¥ ƒ ₺ ₫ ₣ ₦ ₡ ₵ ₲ ₭ ₤ ₥ ₱ ₽ ₹ ₩

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 % ‰ №
$ € ¢ £ ¥ ƒ ₺ ₫ ₣ ₦ ₡ ₵ ₲ ₭ ₤ ₥ ₱ ₽ ₹ ₩

TABULAR OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 % ‰ №
$ € ¢ £ ¥ ƒ ₺ ₫ ₣ ₦ ₡ ₵ ₲ ₭ ₤ ₥ ₱ ₽ ₹ ₩

TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 % ‰ №
$ € ¢ £ ¥ ƒ ₺ ₫ ₣ ₦ ₡ ₵ ₲ ₭ ₤ ₥ ₱ ₽ ₹ ₩

FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 % ‰ №
$ € ¢ £ ¥ ƒ ₺ ₫ ₣ ₦ ₡ ₵ ₲ ₭ ₤ ₥ ₱ ₽ ₹ ₩

SUPERSCRIPTS

H⁰¹²³⁴⁵⁶⁷⁸⁹ ⁺ ⁻ ⁼ ⁽ ⁾ ⁻ , .
Hᵃᵇᶜᵈᵉᶠᵍʰⁱʲᵏˡᵐⁿᵒᵖᑫʳˢᵗᵘᵛʷˣʸᶻ

SUBSCRIPTS

H₀₁₂₃₄₅₆₇₈₉ ₊ ₋ ₌ ₍ ₎ ₋ , .
Hₐbcdₑfgₕᵢⱼₖₗₘₙₒₚqᵣₛₜᵤᵥwₓyz

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

Hᵃᵒ Nº 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)

Nº a o

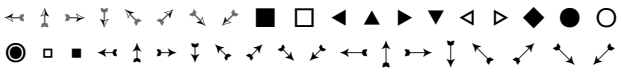
MATHEMATICAL OPERATORS

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

DIACRITICAL MARKS

ˆ ˆ ˇ ˘ ˘ ¯ ˜ ˜ ˚ º ˙ ˙ ¨ ¨ ` ` ´ ´ ″ ′ ‘ ‚ ˀ ˌ ˈ ˌ ˌ ˌ

ARROWS & GEOMETRIC SHAPES (SS06)



ORNAMENTS (SS07)

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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 Ắ Â Ã Ä Ǽ À Ā Ą Å Ã Ǎ Ą̌ Ả Ầ Ẳ Ấ Ắ
Ậ Ằ Ẩ Ẫ Ạ Ả Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ế Ê Ë Ė È Ē Ę Ế Ệ Ề Ể
Ễ Ẹ Ẻ Ẽ Dz DZ Dž DŽ Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Ị Ỉ Ĳ
Ĵ Ķ Ĺ Ľ Ļ Ł Ł Lj LJ Ń Ň Ņ Ñ Nj NJ Ó Ŏ Ǒ Ô Ö Ò Ő Ō Ø Ǿ
Õ Ố Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ Ở Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ț
Ţ Ú Ŭ Ǔ Û Ü Ù Ű Ū Ų Ů Ũ Ǘ Ǔ̈ Ǜ Ǖ Ụ Ủ Ư Ứ Ự Ừ 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 á ă ắ â ä æ à ā ą å ã ǎ ą̌ ả ầ ẳ ấ ậ ằ ẩ ẫ ạ ả ć č ç ĉ ċ ď đ
é ĕ ế ê ë ė è ē ę ế ệ ề ể ẽ ẹ ẻ ẽ dz dž ğ ĝ ģ ġ ħ ĥ í ĭ ǐ î ï i ì ī į ĩ ị
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SMALL CAPS

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LIGATURES

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DISCRETIONARY LIGATURES

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HISTORICAL FORMS & LIGATURES

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PUNCTUATION

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SYMBOLS

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SYMBOLS (SMALL CAPS)

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PROPORTIONAL OLDSTYLE FIGURES

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$ € ¢ £ ¥ ƒ ₺ ₫ ₣ ₦ ₡ ₵ ₲ ₭ ₤ ₥ ₱ ₽ ₹ ₹ ₩

PROPORTIONAL LINING FIGURES (DEFAULT)

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TABULAR OLDSTYLE FIGURES

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FIGURES (SMALL CAPS)

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ARROWS & GEOMETRIC SHAPES (SS06)

ORNAMENTS (SS07)

ALTERNATES (SS01,02, 03, 04 & 05)

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INITIAL FORMS (ALSO SS08 & 09)

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FINAL FORMS (ALSO SS10 & 11)

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Atlante
Text

typetogether

THIN 25/30PT

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

EXTRALIGHT 25/30PT

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

LIGHT 25/30PT

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

REGULAR 25/30PT

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

MEDIUM 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

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EXTRABOLD 25/30PT

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

BLACK 25/30PT

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

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THIN 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

EXTRALIGHT 18/22PT

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THIN 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 *woodpewee*, 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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MEDIUM 10/13PT

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LIGHT ITALIC LIGATURES ON 10/13PT

Philippine Sea, basin of the western Pacific Ocean between the Philippine Islands to the south and Japan to the north. The Philippine Sea covers a surface area of approximately 5,000,000 km², about 3% of the entire Pacific region. Its eastern boundaries are formed by a series of deep ocean trenches which delineate it from the rest of the Pacific. They are from north to south the Izu-Ogasawara, Mariana, Yap, and Palau trenches. They form part of a vast subduction zone, where tectonic plates are being drawn down into the interior of the earth. The Mariana

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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 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. De

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.

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

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

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

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 sus experiencias y comunicarlas a

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 tutkii kieltä

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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

Offkey, bonfire, affiliate, bottle,
King, The, Sarah, Devesess, Yin, algarabía, mossos, olive, llover, mezzotints myths, razzmatazz, sensational, ulular, susurrar, zorro, ¿Qué? ¿y esto?...

Offkey, bonfire, affiliate, bottle,
King, The, Sarah, Devesess, Yin, algarabía, mossos, olive, llover, mezzotints myths, razzmatazz, sensational, ulular, susurrar, zorro, ¿Qué? ¿y esto?...

DISCRETIONARY LIGATURES

Häckeln, contact, estaño, ...
slack, siesta, shy...

Häckeln, contact, estaño, ...
slack, siesta, shy ...

PROPORTIONAL OLDSTYLE FIGURES

0123456789$€¢£¥ƒŁ%‰

0123456789$€¢£¥ƒŁ%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789$€¢£¥ƒŁ%‰

0123456789$€¢£¥ƒŁ%‰

TABULAR OLDSTYLE & SLASHED ZERO

0̸0123456789$€¢£¥ƒŁ%‰

0̸ 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ Ł % ‰

TABULAR LINING & SLASHED ZERO

0̸0123456789$€¢£¥ƒŁ%‰

0̸ 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ Ł % ‰

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

Ma No.

Mª Nº

HISTORICAL FORMS

That is the question

That if the queſtion

HISTORICAL LIGATURES

fjord, flor, affluent...

ſjord, ſlor, aﬄuent...

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STYLISTIC SET 01 (ALTERNATE LETTERS)

HEADQUARTER
Amazing, Especial, Ladder,
Eye, Lilo, Qarağandy, expresión,
flyé, pizza, skip, yellow, zorro, …

HEADQUARTER
Amazing, Especial, Ladder,
Eye, Lilo, Qarağandy, expresión,
flyé, pizza, skip, yellow, zorro, …

STYLISTIC SET 02 (ALTERNATE &, £)

& & £

& & £

STYLISTIC SET 03 (ITALIC ALTERNATE L, X, Y, Z)

Łabędź, example, way, žába, …

Łabędź, example, way, žába, …

STYLISTIC SET 04 (ITALIC ALTERNATE S, Y, Z)

sarao, yellow, maíz, …

sarao, yellow, maíz, …

STYLISTIC SET 05 (ITALIC ALTERNATE Y)

yak

yak

STYLISTIC SET 06 (ARROWS & GEOMETRY)

A B C D E F G H
I J K L N O P Q R S T U V
W X Y Z a b c d
e f g h j k l

STYLISTIC SET 07 (ICONS & ORNAMENTS)

A B C D E F G H I J K L N O P
Q R S T U V W X Y Z

STYLISTIC SET 08 (ITALIC INITIAL FORMS)

harvister, hazel, ķīķis,

harvister, hazel, ķīķis,

STYLISTIC SET 09 (ITALIC ALT INITIAL FORM K)

kilo, ķīļu

kilo, ķīļu

STYLISTIC SET 10 (ITALIC FINAL FORMS)

Ahaus Ararat Boacampos
Buenos Aires Caracas
Helmbrechts Paraná Paris
Piatra-Neamț Poznań Río
Santarém St Albans …

Ahaus Ararat Boacampos
Buenos Aires Caracas
Helmbrechts Paraná Paris
Piatra-Neamț Poznań Río
Santarém St Albans …

STYLISTIC SET 11 (ITALIC ALTERNATE FINAL FORMS)

Al Aydah Ammān Ankara
Bergen Birmingham Lille
Kathmandu Madrid Quţūf

Al Aydah Ammān Ankara
Bergen Birmingham Lille
Kathmandu Madrid Quţūf

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SWASHES

Atlántida Barcelona Đà Nẵng	*Atlántida Barcelona Đà Nẵng*
Florianópolis Hà Nội Güigüe	*Florianópolis Hà Nội Güigüe*
Kon Tum Mendoza Nueva York	*Kon Tum Mendoza Nueva York*
Quilmes Rosario Trujillo	*Quilmes Rosario Trujillo*
Valencia Yaritagua Zaraza …	*Valencia Yaritagua Zaraza …*

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE, KIRTASIYE	*Kırtasiye, KIRTASİYE, KIRTASİYE*

ROMANIAN/MOLDAVIAN

Timiş, BUCUREŞTI, MULŢUMESC	*Timiș, BUCUREȘTI, MULȚUMESC*

CATALAN

Il·lusió, COL·LABORA,	*Il·lusió, COL·LABORA,*
CAL·LIGRAFIA	*CAL·LIGRAFIA*

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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 Ắ Â Ä Ǽ À Ā Ą Å Ã Ǎ Ặ Ầ Ả Ấ Ậ Ằ
Ẩ Ẫ Ạ Ả Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ễ Ê Ë Ė È Ē Ę Ế Ệ Ề Ể Ễ Ẹ Ẻ
Ẽ Dz DZ Dž DŽ Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Ị Ỉ Ĳ Ĵ Ķ Ĺ
Ľ Ļ Ŀ Ł Lj LJ Ń Ň Ņ Ñ Nj NJ Ó Ŏ Ǒ Ô Ö Ò Ő Ō Ø Ǿ Õ Ố
Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ Ở Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ț Ú
Ŭ Ǔ Û Ü Ù Ű Ū Ụ Ů Ũ Ǘ Ǜ Ủ Ừ Ữ Ự Ử Ư Ứ Ự Ừ Ử Ữ Ẃ
Ŵ Ẅ Ỳ 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 á ă ắ â ä ǽ à ā ą å ã ǎ ặ ầ ả ấ ậ ằ ẩ ẫ ạ ả ć č ç ĉ ċ ď
đ é ĕ ễ ê ë ė è ē ę ế ệ ề ể ẽ ẹ ẻ ẽ dz dž ğ ĝ ģ ġ ħ ĥ í ĭ ǐ î ï
i ì ī į ĩ ị ỉ ĳ ĵ ķ ĺ ľ ļ ŀ ł lj ń ň ņ ñ nj ó ŏ ǒ ô ö ò ő ō ø ǿ õ ố
ộ ồ ổ ỗ ọ ỏ ơ ớ ợ ờ ở õ ŕ ř ŗ ś š ş ŝ ș ť ŧ ţ ț ú ŭ ǔ û ü ù ű ū
ų ů ũ ǘ ǔ ǜ ū ụ ủ ư ứ ự ừ ử ữ ẃ ŵ ẅ ỳ 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 Á Ă Ắ Â Ä Ǽ À Ā Ą Å Ã Ǎ Ặ Ầ Ả Ấ Ậ Ằ Ẩ Ẫ
Ạ Ả Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ễ Ê Ë Ė È Ē Ę Ế Ệ Ề Ể Ễ Ẹ Ẻ Ẽ DZ
DŽ Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Ị Ỉ Ĳ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł LJ Ń Ň
Ņ Ñ NJ Ó Ŏ Ǒ Ô Ö Ò Ő Ō Ø Ǿ Õ Ố Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ
Ở Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ț Ú Ŭ Ǔ Û Ü Ù Ű Ū Ụ Ů Ũ Ǘ
Ǔ Ǜ Ū Ụ Ủ Ư Ứ Ự Ừ Ử Ữ Ẃ Ŵ Ẅ Ỳ Ý Ŷ Ỳ Ỵ Ỷ Ỹ Ź Ž Ż

LIGATURES

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

DISCRETIONARY LIGATURES

FT TT ćb ćh ći ćk ćl ćt ǵi śb śh śi śk śl śt
fb fh fi fj fk fl ffi ffj ffl

HISTORICAL FORMS & LIGATURES

ſ ſb ſh ſi ſj ſk ſl ſſi ſſj ſſl

ALTERNATES (SS01 & 02)

A Á Ă Ắ Ặ Ằ Ẳ Ẵ Ă Â Ấ Ậ Ầ Ẩ Ẫ Ä Ạ À Ả Ā Ą Å Ã Æ Ǽ H Ħ Q
a á ă ắ ặ ằ ẳ ẵ ă â ấ ậ ầ ẩ ẫ ä ạ à ả ā ą å ã æ ǽ h ħ ĥ @

PUNCTUATION

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

PUNCTUATION (SMALL CAPS)

‘ “ “ ‘ ’ , “ ” ¿ ? ! ¡ [ ] ( ) { } \ / — –

SYMBOLS

¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ○ ¤

SYMBOLS (SMALL CAPS)

© & @ *

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 % ‰ №
$ € ¢ £ ¥ ƒ ₺ ₫ ₣ ₦ ₵ ₡ ₲ ₭ ₤ ₥ ₱ ₽ ₹ ₩

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 % ‰ №
$ € ¢ £ ¥ ƒ ₺ ₫ ₣ ₦ ₵ ₡ ₲ ₭ ₤ ₥ ₱ ₽ ₹ ₩

TABULAR OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 % ‰ №
$ € ¢ £ ¥ ƒ ₺ ₫ ₣ ₦ ₵ ₡ ₲ ₭ ₤ ₥ ₱ ₽ ₹ ₩

TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 % ‰ №
$ € ¢ £ ¥ ƒ ₺ ₫ ₣ ₦ ₵ ₡ ₲ ₭ ₤ ₥ ₱ ₽ ₹ ₩

FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 % ‰ №
$ € ¢ £ ¥ ƒ ₺ ₫ ₣ ₦ ₵ ₡ ₲ ₭ ₤ ₥ ₱ ₽ ₹ ₩

SUPERSCRIPTS

H⁰ ¹ ² ³ ⁴ ⁵ ⁶ ⁷ ⁸ ⁹ ⁺ ⁻ ⁼ ⁽ ⁾ ⁻ , .
Hᵃ ᵇ ᶜ ᵈ ᵉ ᶠ ᵍ ʰ ⁱ ʲ ᵏ ˡ ᵐ ⁿ ᵒ ᵖ ᵠ ʳ ˢ ᵗ ᵘ ᵛ ʷ ˣ ʸ ᶻ

SUBSCRIPTS

H₀ ₁ ₂ ₃ ₄ ₅ ₆ ₇ ₈ ₉ ₊ ₋ ₌ ₍ ₎ ₋ , .
Hₐ 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

Hᵃ ᵒ Nº 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)

Nº a o

MATHEMATICAL OPERATORS

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

DIACRITICAL MARKS

ˆ ˆ ˇ ˘ ˘ ¯ ~ ˚ ° · ¨ ˋ ˊ ˝ ˊ ˋ ˝ ´ ˛ ˛ ˙ ˛ ˛ ´ ˛ ˜

ARROWS & GEOMETRIC SHAPES (SS06)

↞ ↥ ↣ ↧ ↖ ↗ ↘ ↙ ■ □ ◀ ▲ ▶ ▼ ◁ ▷ ◆ ● ○
◉ ▫ ■ ↞ ↥ ↣ ↧ ↖ ↗ ↘ ↙ ↞ ↥ ↣ ↧ ↖ ↗ ↘ ↙

ORNAMENTS (SS07)

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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 Ắ Â Ä Ǽ À Ā Ą Å Ã Ǎ Ặ Ầ Ẳ Ấ
Ậ Ầ Ẩ Ẫ Ạ Ả Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ế Ê Ë Ė È Ē Ę Ế Ệ Ề Ể
Ễ Ẹ Ẻ Ẽ Dz DZ Dž DŽ Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Ị Ỉ Ĳ
Ĵ Ķ Ĺ Ľ Ļ Ł Lj LJ Ń Ň Ņ Ñ Nj NJ Ó Ŏ Ǒ Ô Ö Ò Ő Ō Ø
Ǿ Õ Ố Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ Ở Ỡ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ
Ț Ṭ Ú Ŭ Ǔ Û Ü Ù Ű Ū Ụ Ů Ũ Ǘ Ǜ Ǚ Ủ Ư Ứ Ự Ừ Ử Ữ
Ẃ Ŵ Ẅ Ỳ Ý Ŷ Ÿ 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 á ă ắ â ä æ à ā ą å ã ǎ ặ ầ ẳ ấ ậ ầ ẩ ẫ ạ ả ć č ç ĉ ċ ď đ
é ĕ ế ê ë ė è ē ę ế ệ ề ể ẽ ẹ ẻ ẽ dz dž ğ ĝ ģ ġ ħ ĥ í ĭ ǐ î ï i ì ī į ĩ
ị ỉ ĳ ĵ ķ ĺ ľ ļ ł lj ń ň ņ ñ nj ó ŏ ǒ ô ö ò ő ō ø ǿ õ ố ộ ồ ổ ỗ ọ ỏ
ơ ớ ợ ờ ở ỡ ŕ ř ŗ ś š ş ŝ ș ť ţ ț ú ŭ ǔ û ü ù ű ū ụ ů ũ ǘ ǜ ǚ ủ ư
ứ ự ừ ử ữ ẃ ŵ ẅ ỳ ý ŷ ÿ 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 Á Ă Ắ Â Ä Ǽ À Ā Ą Å Ã Ǎ Ặ Ầ Ẳ Ấ Ậ Ầ Ẩ Ẫ Ạ Ả Ć
Č Ç Ĉ Ċ Ď Đ É Ĕ Ế Ê Ë Ė È Ē Ę Ế Ệ Ề Ể Ễ Ẹ Ẻ Ẽ DZ DŽ Ğ Ĝ Ģ
Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Ị Ỉ Ĳ Ĵ Ķ Ĺ Ľ Ļ Ł LJ Ń Ň Ņ Ñ NJ Ó Ŏ Ǒ
Ô Ö Ò Ő Ō Ø Ǿ Õ Ố Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ Ở Ỡ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș
Ŧ Ť Ţ Ț Ṭ Ú Ŭ Ǔ Û Ü Ù Ű Ū Ụ Ů Ũ Ǘ Ǜ Ǚ Ủ Ư Ứ Ự Ừ Ử
Ữ Ẃ Ŵ Ẅ Ỳ Ý Ŷ Ÿ Ỵ Ỷ Ỹ Ź Ž Ż

LIGATURES

Ki Th Yi Yj al all ar arr as ass ál áll ár árr ás cs ds el
ell er err es ess él éll ér érr és fb ff fh fi fiij fk fl ft ffb ffh
ffi fiij ffk ffl fft gy hs il ill ir irr is iss íl íll ír írr ís ll ls ms
ns ol oll or orr os oss ól óll ór órr ósts tt ul ull ur urr
us uss úl úll úr úrr ús zz ¿Q ¿y

DISCRETIONARY LIGATURES

ch ch ci ck cl cp ct it sh sh si sk sl sp st

HISTORICAL FORMS & LIGATURES

ſ ſi ſj ſk ſfi ſfl

PUNCTUATION

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

PUNCTUATION (SMALL CAPS)

‘ “ “ ‘ ’ , “ ” ¿ ? ! ¡ [ ] ( ) { } \ / – — -

SYMBOLS

¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ O ¤

SYMBOLS (SMALL CAPS)

© & @ *

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 % ‰ №
$ € ¢ £ ¥ ƒ ₺ ₫ ₣ ₦ ₵ ₡ ₲ ₭ £ ₥ ₱ ₽ ₹ ₩

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 % ‰ №
$ € ¢ £ ¥ ƒ ₺ ₫ ₣ ₦ ₵ ₡ ₲ ₭ £ ₥ ₱ ₽ ₹ ₩

TABULAR OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 % ‰ №
$ € ¢ £ ¥ ƒ ₺ ₫ ₣ ₦ ₵ ₡ ₲ ₭ £ ₥ ₱ ₽ ₹ ₩

TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 % ‰ №
$ € ¢ £ ¥ ƒ ₺ ₫ ₣ ₦ ₵ ₡ ₲ ₭ £ ₥ ₱ ₽ ₹ ₩

FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 % ‰ №
$ € ¢ £ ¥ ƒ ₺ ₫ ₣ ₦ ₵ ₡ ₲ ₭ £ ₥ ₱ ₽ ₹ ₩

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 Π Σ √ ∞ ∫ Ω µ π

DIACRITICAL MARKS

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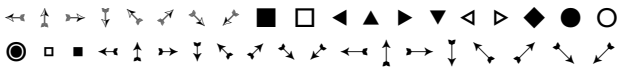
ARROWS & GEOMETRIC SHAPES (SS06)



ORNAMENTS (SS07)

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ALTERNATES (SS01,02, 03, 04 & 05)

A Á Ă Ắ Ặ Ằ Ẳ Ẵ Ă Â Ấ Ậ Ầ Ẩ Ẫ Ä Ạ À Ả Ā Ą Å Ã
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Ẫ Ä Ạ À Ả Ā Ą Å Ã Æ Ǽ H Ħ Ĥ & £ £ £ £ £ £ £ £ £

SWASHES

A Á Ă Ắ Ặ Ằ Ẳ Ẵ Ă Â Ấ Ậ Ầ Ẩ Ẫ Ä Ạ À
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Ể Ễ Ë Ė Ẹ È Ẻ Ē Ę Ẽ F G Ğ Ģ Ġ H Ħ I Í Ĭ Î
Ï İ Ị Ì Ỉ Ī Ị Ĩ IJ J K Ķ L Ĺ Ľ Ḷ Ł M N Ń Ň Ņ
Ñ P Q R Ŕ Ř Ṛ S Ś Š T Ŧ Ť Ţ Ṭ U Ú Ŭ Û Ü
Ǘ Ǚ Ǜ Ǖ Ụ Ù Ủ Ư Ứ Ự Ừ Ử Ữ Ű Ū Ų Ů Ũ
V W Ẃ Ŵ Ẅ Ẁ X Y Ý Ŷ Ÿ Ỵ Ỳ Ỷ Ỹ Z Ź Ž Ż

INITIAL FORMS (ALSO SS08 & 09)

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FINAL FORMS (ALSO SS10 & 11)

a á ă ắ ặ ằ ẳ ẵ ă â ấ ậ ầ ẩ ẫ ä ạ à ả ā ą å ã
a á ă ắ ặ ằ ẳ ẵ ă â ấ ậ ầ ẩ ẫ ä ạ à ả ā ą å ã
d d e é ě ë ė è e é ě ë ė è ę f h ħ h ħ m m n
n ń ň ṇ ñ o ó ŏ ô ố ộ ồ ổ ỗ ö ọ ò ỏ ő ō õ u ú
ü ù ụ ů ť ŧ ť ţ ṭ ţ as ás cs ds es és hs is ís ls
ms ns os oss ós ts us ús

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

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THE DESIGNERS

Yorlmar Campos is an architect who graduated from Universidad Central de Venezuela. He currently teaches typographic design in the Maestría en Tipografía (typography and type design MA) at the University of Buenos Aires, Argentina, where he previously studied type design. Yorlmar worked with Rubén Fontana and Zalma Jalluf at Fontana Diseño studio, where he acquired great knowledge about design and typography in brands and identity projects. He has also been involved in various typographic projects focusing on technical development for Google Fonts. Some of Yorlmar's typefaces have been selected in the Tipos Latinos biennial (7th and 8th editions), and his work has been published in various books on design and typography.

Martín Sesto is a type designer from Buenos Aires, Argentina. As a graphic design graduate from the University of Buenos Aires, his curiosity and interest in calligraphy led him to pursue a Master's degree in typography from the same university, where he developed his first typographic family. Since then, he has collaborated in the development of fonts for various foundries, with projects at Google, and the design of independent fonts with his colleague and friend Yorlmar Campos. Martín also currently works as an interface and user experience (UX/UI) designer.

CREDITS

Lead design and concept
Yorlmar Campos
Martín Sesto

Engineering
Joancarles Casasín

Quality assurance
Azza Alameddine

Graphic design
Elena Veguillas
Rabab Charafeddine
Felicia Priscilliya

Copywriting
Joshua Farmer

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ATLANTE

Design: Yorlmar Campos, Martín Sesto
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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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