

Belarius

A variable font that shifts from sans to slab serif, supplying the right tone from investigative journalism to advertisements.

DESIGNED BY

**Veronika Burian
José Scaglione**

YEAR

2021

Belarius is the second font family within a trilogy by José Scaglione and Veronika Burian, with Catalpa being the first and Aneto the last. 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. Like a highly prized drink, the Belarius type family seems like it was aged in oak barrels filled with one part deeply researched editorials and one part vintage advertisements. These two influences give the typeface both its ability to fit many uses and its warm, burnished look.

Belarius is a three-axis variable family that shifts from sans to slab serif, from condensed to expanded widths, and from light to bold weights, including every possibility in between. With serifs that can appear and lengthen at will, Belarius's baritone voice opts for poignancy instead of the overly quirky nature of poster slab serifs. This is modern tech for discerning (and often demanding) work, making it a multitool for magazine, digital editorial, and packaging design.

Several styles of Belarius properly wrangle the information laid out in tables and charts. Rounding out its OpenType capabilities are sets of rulers, patterns, endmarks, and fleurons. These features are needed for professional text layouts, especially complementing the capital settings, while the sans serif version allows smaller reproduction sizes. The Poster styles extend the normal slab serif length with deliberate exaggeration for a unique, crackly texture in headings, and we've flexed our coding muscles to automatically adjust for appropriate spacing in response. Regardless how suave and modest it may be, Belarius's 90 total styles are universally magnetic and serve up hierarchy in the clearest of ways.

Belarius is by nature restrained to fulfill its midrange purpose: packaging, headlines and subheads, advertising, decks, and pull-quotes. Its yesteryear purity imbues it with a suave, polite, and genuinely modest manner. Belarius may not become the darling of the branding world, but it sure will cause packaging, editorial, and website makers to say, "Yes, this is what I had in mind!"

FAMILY OVERVIEW

	POSTER			SERIF			SANS		
LIGHT	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>
REGULAR	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>
SEMIBOLD	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>
BOLD	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>
EXTRABOLD	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>	<i>Aa Aa</i>
	NARROW	NORMAL	WIDE	NARROW	NORMAL	WIDE	NARROW	NORMAL	WIDE

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

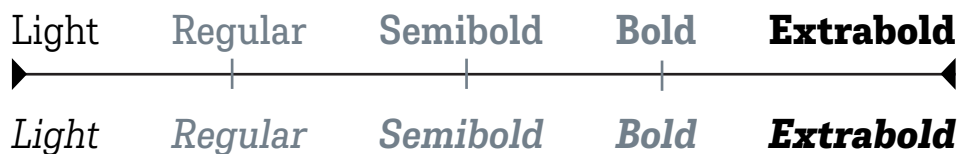
final characteristics of the font are defined by the total proximity to all exemplars — where it is located within the total design space.

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.

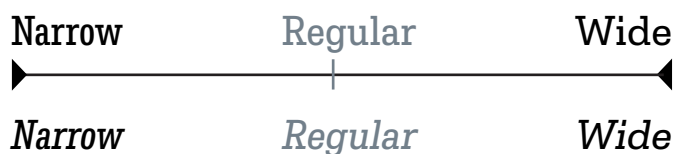
Thanks to variable font technology, this means graphic designers and web developers can use mathematically generated styles that, while never actually drawn by the font creator, still exist within that total design space. And the file size is just a fraction of what normal font files are. This is great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



WIDTH AXIS (FROM NARROW TO WIDE)



SLAB (FROM POSTER TO SANS)



Belarius Poster [p.8]

Poster Narrow Light
Poster Narrow Light Oblique
 Poster Narrow Regular
Poster Narrow Oblique
 Poster Narrow Semibold
Poster Narrow Sb Oblique
 Poster Narrow Bold
Poster Narrow Bold Oblique
Poster Narrow Extrabold
Poster Narrow Eb Oblique

Poster Light
Poster Light Oblique
 Poster Regular
Poster Oblique
 Poster Semibold
Poster Sb Oblique
 Poster Bold
Poster Bold Oblique
Poster Extrabold
Poster Eb Oblique

Poster Wide Light
Poster Wide L. Oblique
 Poster Wide Regular
Poster Wide Oblique
 Poster Wide Semibold
Poster Wide Sb Oblique
 Poster Wide Bold
Poster Wide Bold Oblique
Poster Extrabold
Poster Eb Oblique

Belarius Serif [p.25]

Serif Narrow Light
Serif Narrow Light Oblique
 Serif Narrow Regular
Serif Narrow Oblique
 Serif Narrow Semibold
Serif Narrow Sb Oblique
 Serif Narrow Bold
Serif Narrow Bold Oblique
Serif Narrow Extrabold
Serif Narrow Eb Oblique

Serif Light
Serif Light Oblique
 Serif Regular
Serif Oblique
 Serif Semibold
Serif Sb Oblique
 Serif Bold
Serif Bold Oblique
Serif Extrabold
Serif Eb Oblique

Serif Wide Light
Serif Wide Light Oblique
 Serif Wide Regular
Serif Wide Oblique
 Serif Wide Semibold
Serif Wide Sb Oblique
 Serif Wide Bold
Serif Wide Bold Oblique
Serif Wide Extrabold
Serif Wide Eb Oblique

Belarius Sans [p.45]

Sans Narrow Light
Sans Narrow Light Oblique
 Sans Narrow Regular
Sans Narrow Oblique
 Sans Narrow Semibold
Sans Narrow Semibold Oblique
 Sans Narrow Bold
Sans Narrow Bold Oblique
Sans Narrow Extrabold
Sans Narrow Eb Oblique

Sans Light
Sans Light Oblique
 Sans Regular
Sans Oblique
 Sans Semibold
Sans Semibold Oblique
 Sans Bold
Sans Bold Oblique
Sans Extrabold
Sans Extrabold Oblique

Sans Wide Light
Sans Wide Light Oblique
 Sans Wide Regular
Sans Wide Oblique
 Sans Wide Semibold
Sans Wide Sb Oblique
 Sans Wide Bold
Sans Wide Bold Oblique
Sans Wide Extrabold
Sans Wide Eb Oblique

Collezioni
FANTASCIENZA
BLUE NOTE
Retromobile
Editorial
Szerkesztőségi
3 AXIS

THE COMPLETE **FAMILY:**

POSTER, SERIF & SANS
+ *ORNAMENTS*



NARROW, NORMAL & WIDE

light · regular · semibold · bold · **extrabold**

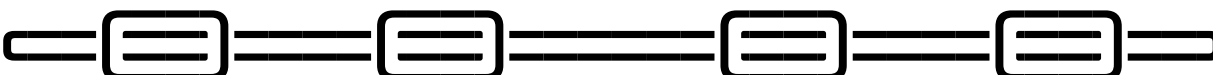
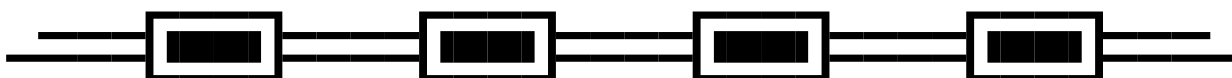
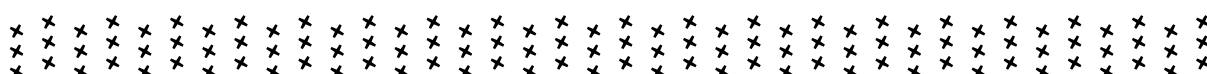
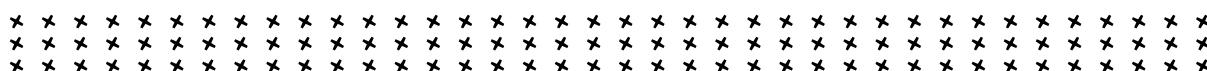
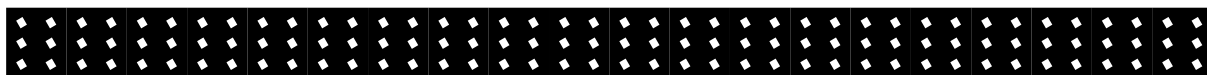
uprights & *obliques*

90 FONTS



*light · regular · semibold · bold · **extrabold***

VARIABLE



Belarius Poster

EXTRABOLD 48PT

Rhythm & *Reaction*

EXTRABOLD 42PT

Rhythm & *Reaction*

EXTRABOLD 38PT

Rhythm & *Reaction*

EXTRABOLD 32PT

Rhythm & *Reaction*

EXTRABOLD 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.

EXTRABOLD 48PT

Rhythm & *Reaction*

EXTRABOLD 42PT

Rhythm & *Reaction*

EXTRABOLD 38PT

Rhythm & *Reaction*

EXTRABOLD 32PT

Rhythm & Reaction

EXTRABOLD 30/36PT

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Rhythm & *Reaction*

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Rhythm & *Reaction*

EXTRABOLD 38PT

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EXTRABOLD 30/36PT

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LIGHT 25/30PT

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

REGULAR 25/30PT

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

SEMIBOLD 25/30PT

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

BOLD 25/30PT

And now I was on my journey, in a pair of
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EXTRABOLD 25/30PT

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BOLD 25/30PT

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EXTRABOLD 25/30PT

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

LIGHT 18/22PT

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

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 took the same route.

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 always

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*

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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 National Geographic Society seien 2005 weltweit sogar 6912 Sprachen aktiv verwendet

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 naturais são os exemplos mais marcantes que temos de linguagem. Outros tipos de linguagem se

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 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 işaretlerle veya lorm'lar aracılığıyla aktarılır. Birbir-

ICELANDIC 9/11PT

Mál er kerfi merkja, tákna, hljóða og orða sem notað 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 sem að hafa hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag, ýmist með eða án ritkerfa.

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 vitesse et la durée de ces danses témoignent de l'abondance du nectar. Figure-Danse en huit de l'abeille

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 henviser 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 programmeringspråk (for eksempel Java). Menneskespråk omfatter vanligvis som naturlige språk, og vitenskapen om menneskespråk kalles lingvistik. Den vanligste progresjonen

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 betydelser; dels syftar det på det mänskliga språket som fenomen, dels syftar det på

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 otros mediante el uso de símbolos, señales y sonidos registrados por los órganos de los sentidos. Los seres

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 uspořádání znaků do abecedy patří do období 8. století př. n. l. Zásadním dílem

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 l'essere umano capace di esprimere una gamma sonora variegata e di controllare l'articolazione

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 nigdy się wcześniej nie zetknęła. Znaki te niekoniecznie wzbogacają jednak sam system językowy, gdyż użytkow-

FINNISH 9/11PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvua (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielissä kielelliset ilmaukset on tehty silmin nähtäväiksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri kielillä tutkii kielitiede. Kognitiotiede tutkii kieltä hieman erilaisesta näkökulmasta: biolingvistiikka tutkii kieltä ihmisaivojen

GERMAN 9/11PT

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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 henviser til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkelt-språk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk,

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 l'essere umano

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

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 stworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się wcześniej

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

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 otros mediante el uso

FINNISH 9/11PT

Kieli on järjestelemä, 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, eivätkä auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede tutkii kieltä hieman

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

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

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

PORTUGUESE 9/11PT

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NORWEGIAN 9/11PT

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ICELANDIC 9/11PT

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ALL CAPS

¿Para texto?
A-b [Ende] H@I

¿PARA TEXTO?
A-B [ENDE] H@I

LIGATURES

Affiliate, afluyente, bottle...

Affiliate, afluyente, bottle...

LINING FIGURES (DEFAULT)

0123456789\$€¢£¥ƒ℥%‰

0123456789\$€¢£¥ƒ℥%‰

TABULAR LINING

0123456789\$€¢£¥ƒ℥

0123456789\$€¢£¥ƒ℥

FRACTIONS

1/2 1/4 3/4

½ ¼ ¾

SUPERIOR

N¹ H²

N¹ H²

ORDINALS

Ma No No.

M^a N^o N^o

HISTORICAL FORMS

That is the question

That if the question

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE

Kırtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC

Timiș, MULȚUMESC

CATALAN

Il·lusió, CAL·LIGRAFIA

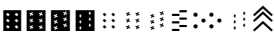
Il·lusió, CALLIGRAFIA

DUTCH

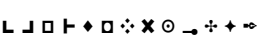
Bíjna, BÍJNA

Bíjna, BÍJNA

STYLISTIC SET O1 (PATTERNS)

A B C D E F G H I J K 

STYLISTIC SET O2 (ENDMARKS)

-1 -2 -3 -4 -5 -6 -7 -8 -9 -10 -11 -12 -13 

STYLISTIC SET O3 (FLEURONS)

A B C D E F G H 

STYLISTIC SET O4 (RULERS 1)

A B B C D D E B B F 

STYLISTIC SET O5 (RULERS 2)

A B B C D D E B B F 

STYLISTIC SET O6 (RULERS 2)

A B B C D D E B B F 

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 Ι Ń Ğ Þ ß Å Ä Å Æ Ä Å Ä Å Ą Ċ Ć Č Ď
Đ Ê Ë Ě Ĕ Ė Ę Ĝ Ğ Ģ Ħ Í Î Ï Ĳ Ĵ Ķ Ĺ
Ł Ł Ł Ľ Ņ Ň Ń Ō Ő Œ Ø Ö Ř Ŕ Š Ś Š Š Š Š
Ť ŧ Ũ Ū Ŭ Ů Ű Ų Ŵ ŵ Ŷ ŷ Ÿ Ž ž ž

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 ꝛ á â ã ä å æ à ā ă ą ǎ ċ ĉ ċ đ é ê ë ē ē ē
ē ē ē ġ ħ ħ ħ ĩ ī ī ī ī ī ī ī j ķ ľ ł ľ ł ņ ñ ñ ó ô
ö ö ö ø õ ř ṙ ṣ ṣ ṣ ṣ ṣ ṣ ṭ ṭ ṭ ú û ü ü ü ü ü ü ů ŵ ŵ
w̃ w̃ ỹ ỹ ỹ ỹ z̃ z̃ z̃

LIGATURES

ff fi fl ffi ffl tt

HISTORICAL FORMS

f

PUNCTUATION

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

SYMBOLS

! | § ¶ © ® ™ ◇ # & @ * † ‡ ^ ° ~ ¤

PATTERNS (SS01)

ENDMARKS (SS02)

L J □ ⊢ ♦ □ ÷ × ⊙ ⊖ ⊕ ⊗ ⊛

LINING (DEFAULT)

0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¢ % ‰

TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € ¢ *f* ₺ £ ¥

SUPERSCRIPTS

H 1 2 3 4

FRACTIONS

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

ORDINALS

H a o N o

MATHEMATICAL OPERATORS

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

CASE SENSITIVE

- @ i z

DIACRITICAL MARKS

^ ^ v v - o ° ~ i ii // \ , / , ;

35 c

FLEURONS (SS03)

RULERS (SS04-SS06)

$$C = \begin{pmatrix} 1 & 1 & 1 \\ 1 & 1 & 1 \\ 1 & 1 & 1 \end{pmatrix} = \begin{pmatrix} 1 & 1 & 1 \\ 0 & 0 & 0 \\ 0 & 0 & 0 \end{pmatrix} \rightarrow \begin{pmatrix} 1 & 1 & 1 \\ 0 & 0 & 0 \\ 0 & 0 & 0 \end{pmatrix} = \begin{pmatrix} 1 & 1 & 1 \\ 0 & 0 & 0 \\ 0 & 0 & 0 \end{pmatrix} = \begin{pmatrix} 1 & 1 & 1 \\ 0 & 0 & 0 \\ 0 & 0 & 0 \end{pmatrix}$$

Belarius Serif

EXTRABOLD 48PT

Rhythm & *Reaction*

EXTRABOLD 42PT

Rhythm & *Reaction*

EXTRABOLD 38PT

Rhythm & *Reaction*

EXTRABOLD 32PT

Rhythm & *Reaction*

EXTRABOLD 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.*

EXTRABOLD 48PT

Rhythm & *Reaction*

EXTRABOLD 42PT

Rhythm & *Reaction*

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Rhythm & *Reaction*

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Rhythm & *Reaction*

EXTRABOLD 38PT

Rhythm & *Reaction*

EXTRABOLD 32PT

Rhythm & *Reaction*

EXTRABOLD 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.*

LIGHT 25/30PT

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

REGULAR 25/30PT

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

SEMIBOLD 25/30PT

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

BOLD 25/30PT

And now I was on my journey, in a pair of
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EXTRABOLD 25/30PT

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BOLD 25/30PT

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

EXTRABOLD 25/30PT

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

LIGHT 18/22PT

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

REGULAR 18/22PT

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SEMIBOLD 18/22PT

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LIGHT 10/13PT

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present — the *kingbird*, the *phoebe*, the *wood pewee*, and the *least flycatcher* — and with them the *crested flycatcher* (not common), the *olive-sided*, the *traill*, and the *yellow-bellied*. The phoebe-like cry of the *traill* was to be heard constantly from the hotel piazza. The *yellow-bellied* seemed to be confined to deep and rather swampy woods in the valley, and to the mountain-side forests; being most numerous on Mount Lafayette, where it ran well up toward the limit of trees. In his notes, the yellow-

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REGULAR 10/13PT

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GERMAN 9/11PT

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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 naturais são os exemplos mais marcantes que temos de linguagem. Outros tipos de linguagem se baseiam na observação visual e au-

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 işaretlerle veya lorm'lar aracılığıyla aktarılır. Birbirlerini görmeyen ve duymayan insanlar arasında

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 sem að hafa hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag, ýmist með eða án ritkerfa. Þar sem að orðið mál hefur margan merkin-

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 vitesse et la durée de ces danses témoignent de l'abondance du nectar. Figure-Danse en huit de l'abeille (*Apis mellifera*). Les ondulations

NORWEGIAN 9/11PT

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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 betydelser; dels syftar det på det mänskliga språket som fenomen, dels syftar det på enskilda språk, kommu-

SPANISH 9/11PT

Un lenguaje (del provenzal lengatge 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 otros mediante el uso de símbolos, señales y sonidos registrados por los órganos de los sentidos. Los seres humanos desarrollan

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 uspořádání znaků do abecedy patří do období 8. století př. n. l. Zásadním dilem je Pāniniho gramatika ze 6. století př. n. l.

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 l'essere umano capace di esprimere una gamma sonora variegata e di controllare l'articolazione dei suoni.

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 nigdy się wcześniej nie zetknęła. Znaki te niekoniecznie wzbogacają jednak sam system językowy, gdyż użytkownicy nie uczą się na

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, eivätkä auditiivisia. Eri kieliä tutkii kielitiede. Kognitiiviede tutkii kieltä hieman erilaisesta näkökulmasta: biolingvistiikka tutkii niitä ihmisaivojen rakenteita jotka tuottavat kaikki kielet ja

GERMAN 9/11PT

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PORTUGUESE 9/11PT

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ITALIAN 9/11PT

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PORTUGUESE 9/11PT

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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

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 dokun-

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

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,

ICELANDIC 9/11PT

Mál er kerfi merkja, tákna, hljóða og orða sem notið 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

SPANISH 9/11PT

Un lenguaje (del provenzal lengua 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 comu-

FINNISH 9/11PT

Kieli on järjestelemä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielissä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri kielillä tutkii kielitiede. Kognitiitiede

ALL CAPS

¿Para texto?
A-b [Ende] H@I

¿PARA TEXTO?
A-B [ENDE] H@I

LIGATURES

Affiliate, afluyente, bottle...

Affiliate, afluyente, bottle...

LINING FIGURES (DEFAULT)

0123456789\$€¢£¥ƒ℥%‰

0123456789\$€¢£¥ƒ℥%‰

TABULAR LINING

0123456789\$€¢£¥ƒ℥

0123456789\$€¢£¥ƒ℥

FRACTIONS

1/2 1/4 3/4

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SUPERIOR

N¹ H²

N¹ H²

ORDINALS

Ma No No.

M^a N^o N^o

HISTORICAL FORMS

That is the question

That if the queftion

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE

Kırtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC

Timiș, MULȚUMESC

CATALAN

Il·lusió, CAL·LIGRAFIA

Il·lusió, CAL·LIGRAFIA

DUTCH

Bíjna, BÍJNA

Bíjna, BÍJNA

STYLISTIC SET O1 (PATTERNS)

A B C D E F G H I J K



STYLISTIC SET O2 (ENDMARKS)

-1 -2 -3 -4 -5 -6 -7 -8 -9 -10 -11 -12 -13



STYLISTIC SET O3 (FLEURONS)

A B C D E F G H



STYLISTIC SET O4 (RULERS 1)

A B B C D D E B B F



STYLISTIC SET O5 (RULERS 2)

A B B C D D E B B F



STYLISTIC SET O6 (RULERS 2)

A B B C D D E B B F



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
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LOWERCASE

[illegible]

LIGATURES

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HISTORICAL FORMS

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PUNCTUATION

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SYMBOLS

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PATTERNS (SS01)

ENDMARKS (SS02)

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LINING (DEFAULT)

0123456789\$€¢£¥ƒℓ%‰

TABULAR LINING FIGURES

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SUPERSCRIPTS

H 1 2 3 4

FRACTIONS

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ORDINALS

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MATHEMATICAL OPERATORS

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CASE SENSITIVE

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DIACRITICAL MARKS

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FLEURONS (SS03)

RULERS (SS04-SS06)

[illegible]

UPPERCASE

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LOWERCASE

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ý ý ŷ ŷ ŷ ŷ ŷ ŷ*

LIGATURES

ff fi fl ffi ffl tt

HISTORICAL FORMS

$$f$$

PUNCTUATION

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

SYMBOLS

! / § ¶ © ® ™ ◇ # & @ * † ‡ ^ ° ~ ¤

PATTERNS (SS01)

ENDMARKS (SS02)

L J □ ⊢ ♦ □ ÷ × ⊙ ⊖ ⊕ ⊗ ⊘

LINING (DEFAULT)

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TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € ¢ f ₺ £ ¥

SUPERSCRIPTS

H **1 2 3 4**

FRACTIONS

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ORDINALS

H a o *N*o

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CASE SENSITIVE

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DIACRITICAL MARKS

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j b c

FLEURONS (SS03)

RULERS (SS04-SS06)

$$C = \left(\begin{bmatrix} 1 & 0 \\ 0 & 1 \end{bmatrix} \right) = I_2 \quad \left(\begin{bmatrix} 1 & 0 \\ 0 & 1 \end{bmatrix} \right) = I_2 \quad \left(\begin{bmatrix} 1 & 0 \\ 0 & 1 \end{bmatrix} \right) = I_2$$

Belarius Sans

EXTRABOLD 48PT

Rhythm & Reaction

EXTRABOLD 42PT

Rhythm & Reaction

EXTRABOLD 38PT

Rhythm & Reaction

EXTRABOLD 32PT

Rhythm & Reaction

EXTRABOLD 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.

EXTRABOLD 48PT

Rhythm & *Reaction*

EXTRABOLD 42PT

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EXTRABOLD 38PT

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EXTRABOLD 32PT

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LIGHT 25/30PT

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

REGULAR 25/30PT

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

SEMIBOLD 25/30PT

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BOLD 25/30PT

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EXTRABOLD 25/30PT

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LIGHT 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both *to go and take themselves out of the house so that she could do her yoga exercises*, he always took the same route. In fact the dog followed the route and Wilt fol-

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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 the mountain-side forests; being most numerous on Mount Lafayette, where it ran well up toward the limit of trees. In his notes, the yellow-belly may be said to take after both the least flycatcher and the wood

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SEMIBOLD 10/13PT

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BOLD 10/13PT

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LIGHT 12/15PT

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

REGULAR 12/15PT

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SEMIBOLD 12/15PT

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

BOLD 12/15PT

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

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 National Geographic Society seien 2005 weltweit sogar 6912 Sprachen aktiv verwendet worden[1] – sind mehr als die Hälfte vom Aussterben bedroht, da sie kaum noch

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 naturais são os exemplos mais marcantes que temos de linguagem. Outros tipos de linguagem se baseiam na observação visual e auditiva, como as línguas de sinais e a escrita. Os códigos

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 işaretlerle veya Lorm'lar aracılığıyla aktarılır. Birbirlerini görmeyen ve duymayan insanlar arasında yazı ile bir iletişim mümkündür ("Yazı dili" ile kıyaslayınız. Konuşma dilinin ve yazı

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 sem að hafa hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag, ýmist með eða án ritkerfa. Þar sem að orðið mál hefur margar merkingar í íslensku (t.d. í hugtökunum málaferli og „að

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 vitesse et la durée de ces danses témoignent de l'abondance du nectar. Figure-Danse en huit de l'abeille (*Apis mellifera*). Les ondulations symbolisent le frémissement. L'expression faciale,

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 enkelt-språk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk, og vitenskapen om menneskespråk kalles lingvistikk. Den vanligste progresjonen for menneskespråk er at de først snakkes, deretter skrives, og at grammatikken så

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 bärrare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbundna men ändå separata betydelser; dels syftar det på det mänskliga språket som fenomen, dels syftar det på enskilda språk, kommunikationssystem för en avgränsad grupp människor, till exempel

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 otros mediante el uso de símbolos, señales y sonidos registrados por los órganos de los sentidos. Los seres humanos desarrollan un lenguaje complejo que se expresa con secuencias sonoras y signos

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 uspořádání znaků do abecedy patří do období 8. století př. n. l. Zásadním dílem je Pāṇiniho gramatika ze 6. století př. n. l. Významní myslitelé vyjadřující se k jazyku jako třeba Rousseau tvrdí,

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 l'essere umano capace di esprimere una gamma sonora variegata e di controllare l'articolazione dei suoni.

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 nigdy się wcześniej nie zetknęła. Znaki te niekoniecznie wzbogacają jednak sam system językowy, gdyż użytkownicy nie uczą się na pamięć wszystkich zasłyszanych wypowiedzi – są jednak w stanie w

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 kielissä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri kieliiä tutkii kielitiede. Kognitiivietiede tutkii kielitä hieman erilaisesta näkökulmasta: biolingvistiikka tutkii niitä ihmisaivojen rakenteita jotka tuottavat kaikki kielet ja niiden samankaltaisen perusrakenteen.

GERMAN 9/11PT

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PORTUGUESE 9/11PT

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TURKISH 9/11PT

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NORWEGIAN 9/11PT

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SPANISH 9/11PT

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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 l'essere umano capace di esprimere una gamma sonora

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 nigdy się wcześniej nie zetknęła. Znaki te niekoniecznie wzbogacają

FINNISH 9/11PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimittää 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, eivätkä auditiivisia. Eri kielillä tutkii kielitiede. Kognitiotiede tutkii kieltä hieman erilaisesta näkökulmasta: biolingvistiikka tutkii kieltä ihmisaivojen

GERMAN 9/11PT

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PORTUGUESE 9/11PT

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NORWEGIAN 9/11PT

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ITALIAN 9/11PT

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POLISH 9/11PT

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SPANISH 9/11PT

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ALL CAPS

¿Para texto?
A-b [Ende] H@I

¿PARA TEXTO?
A-B [ENDE] H@I

LIGATURES

Affiliate, afluyente, bottle...

Affiliate, afluyente, bottle...

LINING FIGURES (DEFAULT)

0123456789\$€¢£¥ƒ℥%‰

0123456789\$€¢£¥ƒ℥%‰

TABULAR LINING

0123456789\$€¢£¥ƒ℥

0123456789\$€¢£¥ƒ℥

FRACTIONS

1/2 1/4 3/4

½ ¼ ¾

SUPERIOR

N¹ H²

N¹ H²

ORDINALS

Ma No No.

M^a N^o N^o

HISTORICAL FORMS

That is the question

That if the queftion

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE

Kırtasiye, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC

Timiș, MULȚUMESC

CATALAN

Il·lusió, CAL·LIGRAFIA

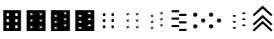
Il·lusió, CAL·LIGRAFIA

DUTCH

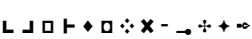
Bíjna, BÍJNA

Bíjna, BÍJNA,

STYLISTIC SET O1 (PATTERNS)

A B C D E F G H I J K 

STYLISTIC SET O2 (ENDMARKS)

-1 -2 -3 -4 -5 -6 -7 -8 -9 -10 -11 -12 -13 

STYLISTIC SET O3 (FLEURONS)

A B C D E F G H 

STYLISTIC SET O4 (RULERS 1)

A B B C D D E B B F 

STYLISTIC SET O5 (RULERS 2)

A B B C D D E B B F 

STYLISTIC SET O6 (RULERS 2)

A B B C D D E B B F 

UPPERCASE

[illegible]

LOWERCASE

[illegible]

LIGATURES

ff fi fl ffi ffi tt

HISTORICAL FORMS

f

PUNCTUATION

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

SYMBOLS

! | § ¶ © ® ™ ◇ # & @ * † ‡ ^ ° ~ ¤

PATTERNS (SS01)

ENDMARKS (SS02)

L J □ T ♦ □ ÷ × ⊙ − ÷ + ⇒

LINING (DEFAULT)

0123456789\$€¢£¥*f* ¢ % ‰

TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € ¢ *f* ₺ £ ¥

SUPERSCRIPTS

H 1 2 3 4

FRACTIONS

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

ORDINALS

H a o No

MATHEMATICAL OPERATORS

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

CASE SENSITIVE

- @ i z

DIACRITICAL MARKS

^ ^ v v - o ° ~ i ii // \ , / , ;

35 c

FLEURONS (SS03)

RULERS (SS04-SS06)

$$C = \begin{pmatrix} 1 & 1 & 1 \\ 1 & 1 & 1 \\ 1 & 1 & 1 \end{pmatrix} = \begin{pmatrix} 1 & 1 & 1 \\ 0 & 0 & 0 \\ 0 & 0 & 0 \end{pmatrix} \rightarrow \begin{pmatrix} 1 & 1 & 1 \\ 0 & 0 & 0 \\ 0 & 0 & 0 \end{pmatrix} = \begin{pmatrix} 1 & 1 & 1 \\ 0 & 0 & 0 \\ 0 & 0 & 0 \end{pmatrix}$$

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
İ Ŋ Ą Ꞥ Þ Á Â Ã Ä Å Æ Ç Ĉ Č Ď Đ Ê Ë Ì Í Î Ï Ĵ Ķ Ĺ Ł Ł̣ Ḣ Ṅ Ñ Ò Ó Ô Õ Ö Ø Ř Š Ś Ș Ş ₪ ř ț ú û ü ů Ű Ų ŵ ŷ Ź Ž ž

The above sample shows all the glyphs available in the font.

LOWERCASE

[illegible]

LIGATURES

ff fi fl ffi ffl tt

HISTORICAL FORMS

 f

PUNCTUATION

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

SYMBOLS

! / \$ % & ' () * + , - . : ;

PATTERNS (SS01)

The diagrams show a sequence of 14 steps. Steps 1-4 show a single block with internal patterns. Steps 5-10 show the block being divided into smaller units. Steps 11-14 show the units being arranged into a larger, more complex structure.

ENDMARKS (SS02)

⌊ ⌋ □ ⊢ ♦ □ ÷ × ⊙ ⊖ ⊕ ⊗ ⊘

LINING (DEFAULT)

0123456789\$€¢£¥ƒℓ%%

TABULAR LINING FIGURES

0123456789 \$€¢ƒℓ£¥

SUPERSCRIPTS

H 1 2 3 4

FRACTIONS

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

ORDINALS

H a o No

MATHEMATICAL OPERATORS

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

CASE SENSITIVE

- @ i i

DIACRITICAL MARKS

^ ~ v u - o o ~ , ! " " / \ , , / , e ,

156

FLEURONS (SS03)

Diagram showing eight different leaf shapes labeled 1 through 8, used for identification.

RULERS (SS04-SS06)

[illegible]

SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Sango, Saramaccan, Sardinian, Scottish Gaelic, 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, Volapük, Vöro, 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, fractions, alternative fractions, historical forms, 2 sets of figures (lining and tabular figures), localised forms, ordinals, ornaments, rulers, stylistic sets (SS01, SS02, SS03, etc), superiors, ...

THE DESIGNERS

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

Veronika is a type designer and the co-founder of the independent type foundry TypeTogether with José Scaglione, publishing award-winning typefaces and collaborating on tailored typefaces for a variety of clients. She is also involved with Alphabettes.org, a showcase for work and research on lettering, typography, and type design by women, and she continues to give lectures and workshops at international conferences and universities.

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.

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BELARIUS

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](https://en.wikipedia.org).

ABOUT THIS SPECIMEN

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