

Edita

a book typeface by Pilar Cano and *TypeTogether*

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EDITA REGULAR, 72/78PT

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curved serifs, round pen-formed terminals, slight corners, soft rounding out strokes, modest contrast



A TEXT TYPEFACE FOR BOOK TYPOGRAPHY

Edita is a gentle typeface, humanistic in concept yet with a contemporary feel, where softness and fluidity play a very important role. This can be seen especially in its *italics*, which are loosely based on handwriting.

This typeface family is intended to be used in books where text is set together with photographs and other graphic elements. However, *Edita* is a general book typeface, versatile enough to be used in many other contexts, from novels to promotion material.

Edita's large character set, covering most languages which use Latin script, and styles give the designer the possibility to work with a big typographic palette, allowing complex typesetting with several levels of information.

This is further enhanced by the two optically corrected weights 'Edita Text Small' and 'Small Text Italic'. They have been particularly designed for their use in very small type sizes, such as in captions and notes. They differ in having a slightly bigger x-height, heavier stems, reduced contrast, and carefully drawn ink-traps to ensure legibility at sizes as small as 5 pt. Additionally, their extenders are shorter to save space which allows text to be set with tighter leading.

Edita was honoured in the **Typography Award by Communication Arts**.

THE DESIGNER

Pilar Cano is a graphic and typeface designer from Barcelona, where she gained her first degree in Graphic Design. During this degree she studied for 6 months at Lahti Polytechnic (Lahti, Finland), where she started to think of the possibility of studying type design.

In 2006 she graduated from the MA in typeface design at the University of Reading, UK. The same year she co-founded Midori, a graphic design studio specialised in editorial design.

Pilar has also taught typography at BA level, partially edited and wrote the book *typosphere*, and has developed corporate typeface projects.

TYPETOGETHER

Veronika Burian and *José Scaglione* met at the University of Reading whilst completing their MAs in Type Design, launching the independent type foundry TypeTogether (TT for short) in 2006. TT developed out of the desire to publish high quality typefaces and work on new type projects together (hence the name). The foundry provides common grounds for intense cooperation with other type designers, creating an interesting and diverse platform.

TypeTogether's main interest is finding innovative and stylish solutions to old problems for the professional market of text typefaces, with a focus on editorial use. This is where the greatest challenges are faced: creating typefaces that perform well in continuous reading, that also have a high degree of personality.

The aesthetic and functional efficiency of TT's fonts are accompanied by excellence in technical performance. This is achieved using the latest font software, creating cross-platform OpenType fonts with extended character sets including: broader language support and all kinds of typographic refinements, such as small caps, ligatures and multiple numeral sets.

In addition to TypeTogether's high quality library of retail fonts, TT also provides custom modifications and specially tailored typefaces; these can serve as vital elements of a company's visual identity, by communicating a unique feel. Custom typeface projects are developed from solid foundations, based on the client's brief, targeted research and the open dialogue between all parties.

A big advantage of being a small and specialized company is that this allows for closer, and more direct, collaboration with clients; this is often necessary to accomplish their goals, and respond quickly to their needs.

The quality of TypeTogether's work has already been recognized in several international competitions, including **TDC** and **ED-Awards**.

EDITA BOOK 9/11 PT (BODYTEXT), 11/11 PT (TITLE)

10/12 PT (HUNGARIAN) SMALL TEXT ITALIC

Klubunk idén is szeretne támogatni két tehetséges magyar zongoraművészt a TCU/CLIBURN zongoraversenyen való részvételre. 21 országból 89 jelentkező közül Polgar Éva és Fazekas Edi a válogató versenyek után bejutottak a végső fordulóba, ami itt lesz Fort Worthben. Ungar Tamás teljes ösztöndíjat ajánlott föl nekik. A részvételi díj \$1,100 fejenként. Ehhez szeretnénk erőnkhez mérten hozzájárulni, amihez nagykelkű támogatásokat kérném. Bővebb felvilágosítás a művészekről a Fesztivál web oldalán található: www.pianotexas.com.

8/10 PT (CZECH) SMALL TEXT REG/ITALIC

Národní divadlo začalo s vydáváním CD v roce 2002, po nástupu nového ředitele Daniela Dvořáka, který do funkce šéfa opery přizval svého dřívějšího kolegu ze Státní opery Praha Jiřího Nekvasila. První vydanou operou byl Mozartův Don Giovanni, vyšly i živé nahrávky Zprávy pro akademii Jana Klusáka, Smolkovo Nagano a další.

Zatím poslední je komplet s nahrávkou mimořádného provedení Prstenu Nibelungova od Richarda Wagnera, které vzbudilo velkou pozornost na scéně před 2 lety. "CD slouží jako dokumentace, propagace opery Národního divadla, je k dispozici knihovnám..." říká Jiří Nekvasil. V průběhu pěti let se objevovala i díla českých autorů, například Dvořákův Čert a Káča.

"V současné době ty nahrávací společnosti, které to kdysi dělaly, jako třeba Supraphon, které nahrávaly a dokumentovaly celou jednu generaci, dnes asi z finančních důvodů opery netočí. Je to idea, která nás napadla už v našem působení ve Státní opeře, že v době, kdy zachytit hlas a umělecký výkon je technicky poměrně jednoduché, tu celá generace zůstane nezdokumentovaná. Nic po ní nezůstane. A já si myslím, v současnosti existuje v Národním celá řada zajímavých pěvců,

11/13 PT (POLISH) BOLD ITALIC

Postawie z komisji edukacji chcą tworzyć przy uniwersytetach publicznych szkoły dla wybitnie zdolnych uczniów. Ale czy młodzież powinna być selekcjonowana, a zdolne dzieci trafiać do elitarnych szkół? – To najlepsze rozwiązanie, uważa prof. Wiesława Limont, pedagog z Uniwersytetu Mikołaja Kopernika w Toruniu, przy którym taka szkoła już istnieje. – W zwykłych klasach dzieci o ponadprzeciętnych uzdolnieniach osiągną słabe wyniki.

Nie rozwijają skrzydeł i zniechęcają się do nauki. Pomysł budzi jednak kontrowersje. Psycholog społeczny prof. Wiesław Łukaszewski: – Dziecko potrzebuje różnorodnych bodźców, nie tylko

12/14 PT (ENGLISH) BOOK/BOOK ITALIC/BOLD

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12/14 PT (ENGLISH) REGULAR/ITALIC

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14/18 PT (SPANISH) BOLD/BOLD ITALIC & DISCRETIONARY LIGATURES

El surcoreano Hahn Bin que debutará en el CARNEGIE HALL en octubre olvidó su violín de medio millón de dólares en un taxi de Nueva York pero lo recuperó horas después, informó la prensa este martes. El instrumento, un Pressenda fabricado hace 184 años, fue olvidado el lunes en el asiento trasero del taxi por el violinista, indicó el New York Post.

Photographs

Las EDICIONES DE LUJO, con cuidado

PICTORESQUE

I can see many things far off

Snowing

was it 1948 or 2008?

I have passed through *fire and deep water* to arrive here with you together

marvelous

So many THINGS to see and smell

ADVENTURE

videospan 123

REGULAR

videospan 123

ITALIC

videospan 123

BOOK

videospan 123

BOOK ITALIC

videospan 123

BOLD

videospan 123

BOLD ITALIC

videospan 123

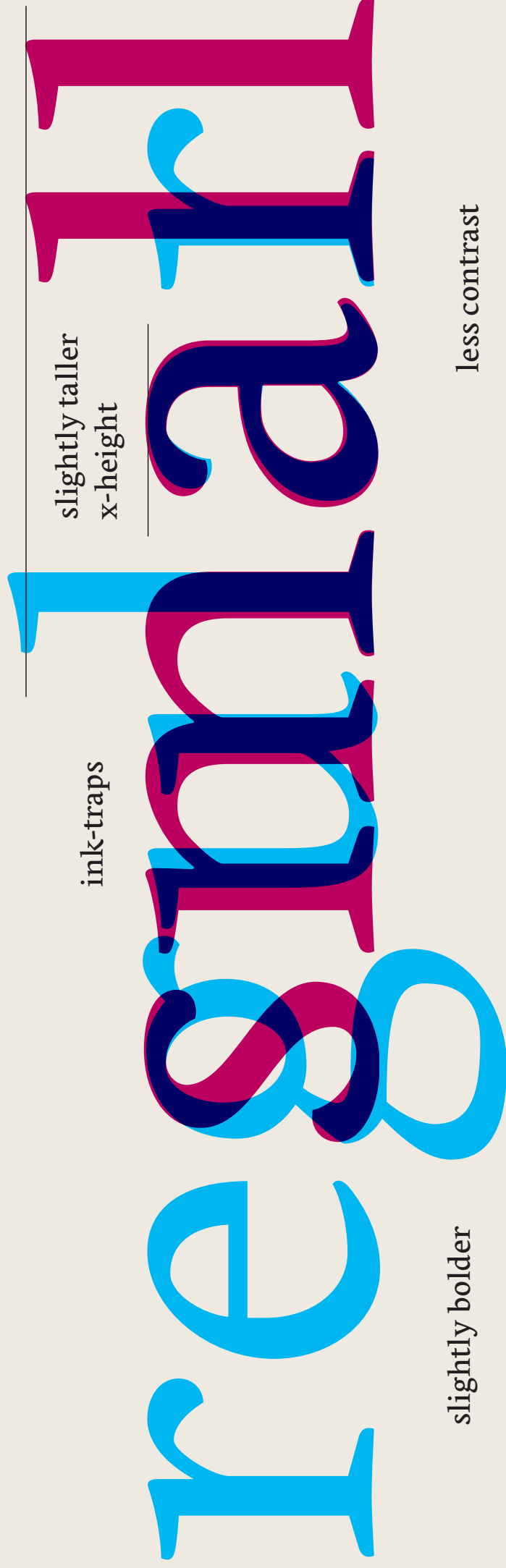
SMALL TEXT REGULAR

videospan 123

SMALL TEXT ITALIC

edita small & small italic

extremely legible at small sizes



SMALL CAPS	1234 charming creatures (abc} n*/ d&e 567890€£	1234 CHARMING CREATURES (ABC} N*/ D&E 567890€£
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ALL CAPS	¿para texto? 1708 a-b [ende]	¿PARA TEXTO? 1708 A-B [ENDE]
LIGATURES	aufbau, fjord, affiliate	aufbau, fjord, affiliate
DISCRETIONARY LIGATURES	häckeln strong Then	häckeln strong Then
PROPORTIONAL FIGURES	0123456789€\$¢€¥f	0123456789€\$¢€¥f
TABULAR FIGURES / SLASHED ZERO	00123456789€\$¢€¥f	00123456789€\$¢€¥f
NUMERATOR / DENOMINATOR	0123456789/0123456789	0123456789/0123456789
FRACTIONS	1/2 3/4 1/6 5/7 4/9	½ ¾ ⅙ ⅚ ⅘
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Type Design Pilar Cano
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