Arlette

A Latin and Thai category-expanding sans serif that is part experiment and part modern update.
Pilar Cano and Ferran Milan’s Arlette type family is an expansion of the sans serif genre. Every type family that TypeTogether releases endeavours to add something to the category in which the font resides, to inject a jolt of life into a category, or solve a significant problem in an appealing way. Arlette boldly attempts all three.

Pilar and Ferran based Arlette on the fast stroke of one letter from a Roger Excoffon family, but along the way they abandoned that starting point in favour of experimentation. Many sans serifs are like a svelte black dress: functional, beautiful, and the unfussy outfit for a nice evening get-together. The Arlette family isn’t like this. It’s a stunner — an incandescent reimagining of what defines a sans and how it can look.

Arlette explores the boundaries of the sans serif landscape and returns with forms developed from gestural vigour. Thinking of it as “painterly” may at first seem to fit, but it underestimates Arlette’s ability to master an unseen world of countless emotions and physical applications: magazines, branding, editorial, teen and young adult works, book covers, and a host of products and packaging whose content would be amplified with Arlette’s voice. Not only does Arlette use its eight weights plus italics to speak in Latin-based scripts, it is also fluent in Thai and has six weights (hairline through bold) with which it meets that challenge, whether in text or display.

Arlette Thai’s modern nature is seen in two features for the script. One is the decorative Thai characters that are based on original palm leaf manuscripts. Another is a version of the Latin numerals adapted to the height of the script due to their wide use in Thailand. Arlette Thai has been meticulously developed, including contextual kerning to avoid mark clashes.

Arlette’s OpenType capabilities include mathematic and scientific figures, positional forms, pointers, arrows, and oldstyle, lining, and tabular lining numerals. In addition to all this, it’s packed with swashes and swash ligatures in both scripts for enthusiastic typesetting. Because it pushes experimentation without compromising readability, both Arlette Thai and Latin are surprisingly legible in small sizes and arresting when their details can be seen.

**STYLES**

Hairline & Hairline Italic
Thin & Thin Italic
Light & Light Italic
Regular & Italic
Medium & Medium Italic
Bold & Bold Italic
Heavy & Heavy Italic
Black & Black Italic
Bohemian

va trencar amb les convencions

Artiste de cinéma, de scénariste, de technicien du son, d’opérateur, de décorateur, etc.

Croquez la vie à pleine dent!

RADIO CREMELINE

Années folles Montparnasse & Montmartre

THAI & LATIN

25 Rue Vaneau, Paris 75007

Reading → London → Brighton → Barcelona

ESCUELA DE CINEMATOGRAFÍA DE PARIS

Jacqueline Marval (1866–1932)

¿Qué? ¿Cuánto? ¿1,538€ or £1,538?
Bohemian
Charleston
Cabaret
Jazz-jazz!
Années Folles
Ragtime
Montparnasse
Dôme Café
'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.
'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.
And now I was on my journey, in a pair of thick boots and with a hazel stick in
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,
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
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 trall, and the yellow-bellied. The phoebe-like cry of the trall 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

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<table>
<thead>
<tr>
<th>Language</th>
<th>Font Size</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>GERMAN</td>
<td>11/13PT</td>
<td>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</td>
</tr>
<tr>
<td>FRENCH</td>
<td>11/13PT</td>
<td>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</td>
</tr>
<tr>
<td>CZECH</td>
<td>11/13PT</td>
<td>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</td>
</tr>
<tr>
<td>PORTUGUESE</td>
<td>10/13PT</td>
<td>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</td>
</tr>
<tr>
<td>NORWEGIAN</td>
<td>10/13PT</td>
<td>Et språk er et dynamisk sett av synlige, hørbare eller følsomme 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 ek-</td>
</tr>
<tr>
<td>SWEDISH</td>
<td>10/13PT</td>
<td>Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillämpa stora bitar av redan under våra första levnadår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommunicerar exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i</td>
</tr>
<tr>
<td>POLISH</td>
<td>10/13PT</td>
<td>Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwartym. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą</td>
</tr>
<tr>
<td>TURKISH</td>
<td>10/13PT</td>
<td>İnsanlar arasındaki anlaşıma sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, ünlu ve vücut dili gibi sözlü olmayan ifadeleri birleştiren ortak metinlerin yanı sıra insanlar-ın etkili ifadeleri ve sözlü ifadeleri tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi</td>
</tr>
<tr>
<td>ICELANDIC</td>
<td>10/13PT</td>
<td>Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsumum. Málfraðingar eru þeir sem að rannsaka mál, en í nútímanum var málfraði fyrrst kynnt sem viðindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan</td>
</tr>
<tr>
<td>SPANISH</td>
<td>10/13PT</td>
<td>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</td>
</tr>
</tbody>
</table>
| FINNISH   | 10/13PT  | Värityksestä on järjestelmä, jossa ihmiset tarkoittavat ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kiellettävänä. Otäkkyjä tyyppiä zda mohou slova reprezentovat zkušenosti nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnější do-
<table>
<thead>
<tr>
<th>ALL CAPS</th>
<th>i¿para texto? ([[H-O]]) H@l</th>
</tr>
</thead>
<tbody>
<tr>
<td>SMALL CAPS</td>
<td>i¿PARA TEXTO? ([[H-O]]) H@l</td>
</tr>
<tr>
<td>CAPS TO SMALL CAPS</td>
<td>ABCDdefg0123$¢€%</td>
</tr>
<tr>
<td>LIGATURES</td>
<td>ABCDEFGHIjklmnopqrstuvwxyz0123456789$¢€¥₺</td>
</tr>
<tr>
<td>DISCRETIONARY LIGATURES</td>
<td>fb ff fh fi fj fk fl ffi ffl tt ij</td>
</tr>
<tr>
<td>PROPORTIONAL OLD STYLE FIGURES</td>
<td>0123456789£$¢€¥₺</td>
</tr>
<tr>
<td>PROPORTIONAL LINING FIGURES</td>
<td>0123456789£$¢€¥₺</td>
</tr>
<tr>
<td>TABULAR OLDSTYLE FIGURES</td>
<td>0123456789£$¢€¥₺</td>
</tr>
<tr>
<td>TABULAR LINING FIGURES</td>
<td>0123456789£$¢€¥₺</td>
</tr>
<tr>
<td>NUMERATOR/DENOMINATOR</td>
<td>0123456789/0123456789</td>
</tr>
<tr>
<td>ARBITRARY FRACTIONS</td>
<td>½ ¼ ⅓ ⅔ ¾ ⅞ ⅚</td>
</tr>
<tr>
<td>SUPERIOR/INFERIOR</td>
<td>H₂SO₄ H₂O C(a+b−c=d,e.f−g)</td>
</tr>
<tr>
<td></td>
<td>H²SO₄ H₂O C(a+b−c=d,e.f−g)</td>
</tr>
</tbody>
</table>
ARLETTE LATIN  OPENTYPE FEATURES

TURKISH/AZERI/CRIMEAN TATAR
findik, FINDIK

ROMANIAN/MOLDAVIAN
Timiş, Mulţumesc, TIMIŞ

CATALAN
I Mussió, CAL·LIGRAFIA

DUTCH
praktijk, PRAKTIJK

FRENCH/ITALIAN/SPANISH
#

SS01 ARROWS
a b c d e f
← → ↓ ↖ ↘

SS02 POINTING HANDS
a b c d e f

SS03 FLEURONS
a b

SS04 SWASH ALTERNATES
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 Ç

SS05 SWASH LIGATURES
Jo Le Lo Oo Qu Xo Ze Zo
Jo Le Lo Òe Òo Qí Žo Že ...

POSSITIONAL FORMS — AUTOMATIC
form more haz
form more haz
ORDINALS

Math Symbols

\[ \text{MATH SYMBOLS} \]

\[ \text{\LaTeX symbols} \]

\[ \sum \phi \mu \pi \]

Arrows

\[ \text{ARROWS} \]

\[ \text{\LaTeX arrows} \]

Diacritics

\[ \text{DIACRITICS} \]

\[ \text{\LaTeX diacritics} \]

Small caps ordinals

\[ \text{SMALL CAPS ORDINALS} \]

Symbols

\[ \text{SYMBOLS} \]

\[ \text{\LaTeX symbols} \]

Pointing hands

\[ \text{POINTING HANDS} \]

Fleurons

\[ \text{FLEURONS} \]

\[ \text{\LaTeX fleurons} \]
ARLETTE LATIN  CHARACTER SET, ITALICS

ORDINALS

MATH SYMBOLS

\[ \begin{align*}
\forall \infty \leq \geq \approx \neq \lim \int \sum \sqrt{\mu \pi} \\
\end{align*} \]

ARROWS

\[ \begin{align*}
\leftarrow \rightarrow \uparrow \downarrow \nearrow \searrow \\
\end{align*} \]

DIACRITICS

\[ \begin{align*}
\breve{a} \tilde{b} \ddot{c} \dddot{d} \check{e} \dot{f} \grave{g} \hat{h} \acute{i} \checkmark \\
\end{align*} \]

SMALL CAPS ORDINALS

SYMBOLS

\[ \begin{align*}
\% \& \# \^ \\_ \' \` \~ \| \langle \rangle \& \hat{\&} \hat{\@} \\
\end{align*} \]

POINTING HANDS

\[ \begin{align*}
\Rightarrow \Rightarrow \Rightarrow \Rightarrow \\
\end{align*} \]

FLEURONS

\[ \begin{align*}
\text{Fleurons} \\
\end{align*} \]
EXTENDED TYPOGRAPHIC FEATURES

Basic and discretionary ligatures, 5 sets of figures (proportional oldstyle, proportional lining, tabular lining, tabular oldstyle, small caps), arbitrary fractions, superiors & inferiors, class kerning, case sensitive characters, swashes, positional forms, localised forms, stylistic alternates, manicules and arrows, etc ...

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, 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, Hotćak (Latin), Hungarian, 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, Quechá, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, 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, Vèro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zazaki, Zulu, Zuni ...
THE DESIGNERS

**Pilar Cano** is a typeface designer from Barcelona, where she gained her first degree in Graphic Design. During this degree she studied for one semester at Lahti Polytechnic, Finland. In 2006 she graduated from the MA in Typeface Design at the University of Reading, UK.

Pilar worked at DaltonMaag for nearly three years before co-founding Letterjuice, a small type design studio and foundry dedicated to type design, lettering, visual communication, and education.

**Ferran Milan**

Born in Barcelona in 1979, **Ferran Milan** studied graphic design at Massana School of Art in the same city, then relocated to the UK to study typeface design. In 2010 he graduated from the MA in Typeface Design at the University of Reading, UK.

He has participated in exhibitions, given lectures, and led type design workshops. Ferran worked at Andreu Balius Studio in Barcelona and at Dalton Maag in London before co-founding the Letterjuice type foundry with Pilar Cano.

CREDITS

*Lead design and concept*

**Pilar Cano**

**Ferran Milan**

*Engineering*

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*Quality assurance*

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*Graphic design*

Elena Veguillas

Roxane Gataud

*Copywriting*

Joshua Farmer

*Thai consultancy*

Fiona Ross

*Thai proofreading*

Sirin Gunkloy

AWARDS

Print Typography & Lettering Awards 2016:

Typeface Design Best in Class (under name Aurélie)
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Buy a single weight (or more) now and get reimbursed if you buy the entire font bundle at a later time. This is a great way to explore a new typeface without full commitment. To take advantage of the upgrade, please email info@type-together.com.

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For further information, samples, and ordering, please visit www.type-together.com.

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).
‘Rhythm & Reaction’ gets under the skin of a British love affair with American jazz, in Eye Magazine blog. Wikipedia.

ABOUT THIS SPECIMEN
This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.