

# Aneto Skyline

A display of power in three widths  
for relevant and reverberating  
digital and print headlines.

DESIGNED BY

**Veronika Burian  
Roxane Gataud  
José Scaglione**

YEAR

2022

José Scaglione and Veronika Burian bring the Aneto Skyline serif font family to the forefront of every page it graces. Front pages — above the fold and before the scroll — have as their one purpose to arrest the wandering eyes of viewers and entice them to read further. Aneto Skyline takes this precise role seriously and makes the strongest aesthetic and informational impression. Compared to the rest of the Aneto family, it is neither overly clever nor too simple, but a direct display of power in three widths.

Because of its myriad intended uses, the three pillars of the Aneto family took over three years to complete. Aneto Skyline was specifically created to set the tallest, most impactful headlines in the compressed spaces of magazines, posters, and newspapers. Its height, contrast, and sheer presence commands attention and ensures a headline that reverberates with news harrowing or hopeful.

Aneto Skyline's features flow from its overall intention, slender structure, and confident style. Naturally, its pinpointed purpose means it has a more concentrated character set than Aneto and Aneto Text, but its six upright and six italic styles are multiplied across three widths each (Condensed, Compressed, Normal) for a total of 36 fonts for maximum impact.

Like its forebears of the early 1900s, the Aneto family has a taller x-height and enlarged counters

for better readability, but shortened ascenders and descenders to pack in more letters per line. Other details further increase the message's impression with alternate sharp serif transitions on 'C, G, S' and sharpened angles on wedged alternates 'A, M, N, V, W'. And marvel at the heaviest styles of Q with its carve-out for clarity.

The two main typographic design problems begging to be solved are reducing file size and adding style options. So Aneto Skyline optionally groups all 36 static styles into just four variable fonts, using only a fraction of the space. The future is variable and TypeTogether has been producing variable fonts since 2018.

The entire Aneto family is the third within a trilogy, with Catalpa being the first and Belarius the second. Each of the three have a distinct purpose and their own look, but they serve a common goal as a combinatory suite covering an editorial's wide array of needs. Seen as a piece of textual architecture such as a mansion, Catalpa is the oversized, impressive, and illuminated profile; Belarius is the primary material undergirding the structure; and Aneto, with its three subfamilies, governs everything from the flow and use of space to the details seen within this mansion. Like an oversized door when slammed, Aneto Skyline's presence carries the greatest textual resonance.

#### STYLES

*Compressed Extra Light Italic*  
*Compressed Light Italic*  
*Compressed Regular Italic*  
*Compressed Semibold Italic*  
***Compressed Bold Italic***  
***Compressed Extrabold Italic***

*Condensed Extralight Italic*  
*Condensed Light Italic*  
*Condensed Regular Italic*  
***Condensed Semibold Italic***  
***Condensed Bold Italic***  
***Condensed Extrabold Italic***

*Extralight Italic*  
*Light Italic*  
*Regular Italic*  
***Semibold Italic***  
***Bold Italic***  
***Extrabold Italic***

#### VARIABLE STYLES

*Compressed to Regular; Extralight to **Extrabold***

*Compressed Italic to Regular Italic; Extralight Italic to **Extrabold Italic***

Variable fonts are a new part of OpenType technology that allows typeface creators to design fonts, and users to organise and use them, in a more advanced way than was done in the past.

Rather than having one individual font style per font file (i.e., extralight, regular, bold, or extrabold), variable fonts are one file with almost infinite choices within a single “design space”, the total boundaries for a typeface’s appearance.

So what’s a design space? A design space is the total area containing all axes which the font user can customise: weight, width, serif length, optical size, and more. A series of sources (or masters or exemplars) determine the appearance of all lettershapes at certain positions on each axis.

Imagine a design space like a chess board grid with sources lining the edges. Opposite sources usually have opposing characteristics, like extralight versus extrabold. A move in any direction affects the look of the font since the movement brings it closer to one source or another. The closer to one source, the more it will look like that one and the less it will look like the opposite source. So moving in the design space always causes a change in the look of the font. The

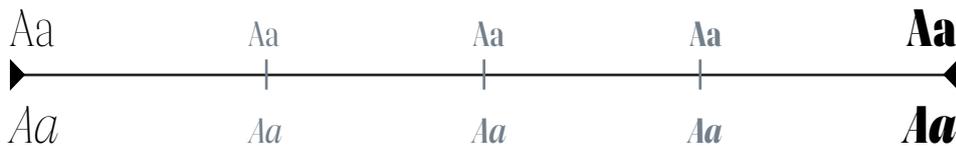
final characteristics of the font are defined by the total proximity to all exemplars — where it is located within the total design space.

To get a more accurate picture, now imagine that this grid is not two-dimensional, but is a three-dimensional cube; it has depth, meaning the font creator has defined more than two axes. The user is able to move through that cubed design space, and as they do the font changes in accordance with how close it is to the sources that have defined its look.

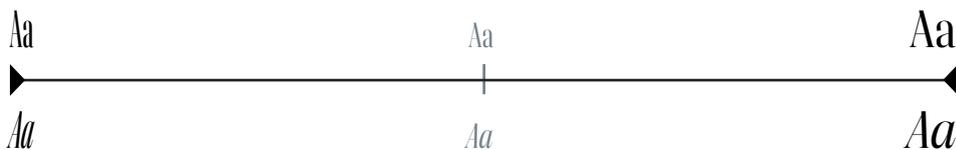
Thanks to variable font technology, this means graphic designers and web developers can use mathematically generated styles that, while never actually drawn by the font creator, still exist within that total design space. And the file size is just a fraction of what normal font files are. This is great news for developers, for data use on mobile, for rendering, and for prioritising speed and responsiveness — not to mention creativity!

In a few cases, when some glyphs cannot smoothly transition across the spectrum of instances, a modification called a “jump” is included. Currently not all software responds to variable fonts in the same way.

#### WEIGHT AXIS (FROM EXTRALIGHT TO EXTRABOLD)



#### WIDTH AXIS (FROM COMPRESSED TO REGULAR)



**Pirineos**

Magazine

*Tour de vélo*

**Tijdschrift**

*Highlands*

*Lands End*

Mendia

***Emelkedő***

*AM I EAST ENOUGH?*

TYRRINDULARITZA

**PRINEOS**

[NIMM DEINEN PLATZ EIN]

CHANGE THE NARRATIVE

*QUEENS OF CYCLING*

EXTRABOLD 55PT

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**Rhythm & *Reaction***

EXTRABOLD 50PT

---

**Rhythm & *Reaction***

EXTRABOLD 45PT

---

**Rhythm & *Reaction***

EXTRABOLD 35PT

---

**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.**

CONDENSED EXTRABOLD 55PT

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**Rhythm & *Reaction***

CONDENSED EXTRABOLD 50PT

---

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CONDENSED EXTRABOLD 45PT

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CONDENSED EXTRABOLD 35PT

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EXTRALIGHT 55PT

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Rhythm & *Reaction*

COMPRESSED EXTRALIGHT 30/36PT

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EXTRALIGHT 25/30PT

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

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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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  
*thick boots* and with *a hazel stick* in my hand.

EXTRABOLD 25/30PT

---

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

CONDENSED EXTRALIGHT 25/30PT

---

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

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

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CONDENSED SEMIBOLD 25/30PT

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CONDENSED BOLD 25/30PT

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CONDENSED EXTRABOLD 25/30PT

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COMPRESSED EXTRALIGHT 25/30PT

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COMPRESSED LIGHT 25/30PT

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COMPRESSED EXTRABOLD 25/30PT

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EXTRALIGHT 20/24PT

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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

LIGHT 20/24PT

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REGULAR 20/24PT

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SEMIBOLD 20/24PT

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BOLD 20/24PT

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CONDENSED EXTRALIGHT 20/24PT

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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-

CONDENSED LIGHT 20/24PT

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COMPRESSED EXTRALIGHT 20/24PT

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COMPRESSED LIGHT 20/24PT

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COMPRESSED BOLD 20/24PT

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CZECH 18/22PT

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

FINNISH 18/22PT

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Kieli on järjestelmä, jossa ihminen ilmaisee ajatuk-  
sensa kielellisillä merkeillä, abstraktioilla. Näitä merk-  
kejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa

FRENCH 18/22PT

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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

GERMAN 18/22PT

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Im speziellen Sinn bezeichnet das Wort Sprache  
eine bestimmte Einzelsprache wie Deutsch,  
Japanisch oder Swahili etc. Die gesprochenen

ICELANDIC 18/22PT

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Mál er kerfi merkja, tákna, hljóða og orða sem notuð  
eru saman til þess að lýsa hugtökum, hugmyndum,  
merkingum og hugsunum. Málfræðingar eru þeir

ITALIAN 18/22PT

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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 rappre-

LATVIAN 18/22PT

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Valoda ir artikulētu zīmju kopums, cilvēku sazināša-  
nās līdzeklis. Valodas galvenā funkcija ir informācijas  
un domu apmaiņa. Izmantojot valodu, mēs domājam

NORWEGIAN 18/22PT

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

POLISH 18/22PT

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

PORTUGUESE 18/22PT

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

SLOVAK 18/22PT

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

SWEDISH 18/22PT

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

VIETNAMESE 18/22PT

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

TURKISH 18/22PT

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

## ALL CAPS

¿Para texto?  
1708 A-b [Ende] H@I

¿PARA TEXTO?  
1708 A-B [ENDE] H@I

## LIGATURES

Affiliate, affluent, bonfire, bottle, ...

Affiliate, affluent, bonfire, bottle, ...

## FRACTIONS

1/2 3/4 1/4

½ ¾ ¼

## SUPERIOR

H<sup>2</sup> y<sup>3</sup>

H<sup>²</sup> y<sup>³</sup>

## ORDINALS

Ma No.

M<sup>a</sup> N<sup>o</sup>

## HISTORICAL FORMS

That is the question

That if the question

## STYLISTIC SET O1 (ALTERNATES)

AXLE, MANETTE, NÁBOJE,  
QUILLA, VALVE, WIDELCEM, ...  
válvula, wheel, ...

AXLE, MANETTE, NÁBOJE,  
QUILLA, VALVE, WIDELCEM, ...  
válvula, wheel, ...

## STYLISTIC SET O2 (PUNCTUATION)

○-/[ \ ]\_ { } | « » --- < >

○-/[ \ ]\_ { } | « » --- < >

## STYLISTIC SET O3 (ALTERNATE NUMBER 3)

3

3

## STYLISTIC SET O4 (ALTERNATE A ITALIC)

*ANTIVOL, VALVE, WHEEL, ...*

*ANTIVOL, VALVE, WHEEL, ...*

## SWASHES

*Aksel Guidoline Kickstand  
Navgir Rim Wingnut, ...*

*Aksel Guidoline Kickstand  
Navgir Rim Wingnut, ...*

## TURKISH/AZERI/CRIMEAN TATAR

Kirtasiye, KIRTASIYE

Kirtasiye, KIRTASIYE

## ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC

Timiș, MULȚUMESC

## CATALAN

Il·lusió, CAL·LIGRAFIA

Il·lusió, CAL·LIGRAFIA

## DUTCH

Bijna, BĲNA

Bijna, BĲNA





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, Vietnamese, 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, contextual alternates, denominators & numerators, fractions, alternative fractions, historical forms, localised forms, ordinals, stylistic sets (SS01 , SS02, SS03, etc), superiors, slashed zero, ...

## THE DESIGNERS

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

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

**José Scaglione** is a graphic designer, typeface designer, and co-founder of the independent type foundry TypeTogether with Veronika Burian, where they have published numerous award-winning type families. He teaches typography at the University of Buenos Aires, Argentina, and is frequently invited to lecture about typography and to lead workshops on typeface design at international conferences and academic institutions. José co-authored the book *Cómo Crear Tipografías: Del Boceto a la Pantalla*, and collaborated with Jorge de Buen Unna on his book *Introducción al Estudio de la Tipografía*.

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

CREDITS

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*Lead design and concept*

**Veronika Burian**  
**José Scaglione**

*Type design*

Veronika Burian  
Roxane Gataud  
José Scaglione

*Engineering*

Joancarles Casasín

*Quality assurance*

Azza Alameddine

*Graphic design*

Rabab Charafeddine  
Felicia Priscillya  
Elena Veguillas

*Motion design*

Cecilia Brarda

*Copywriting*

Joshua Farmer

Special thanks to Douglas Arellanes

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ANETO SKYLINE

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Design: Veronika Burian, José Scaglione  
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TEXT CREDITS

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'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog.  
[Wikipedia.org](https://en.wikipedia.org).

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