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

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

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

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

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

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

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

In a few cases, when some glyphs cannot smoothly transition across the spectrum of instances, a modification called a “jump” is included. Currently not all software responds to variable fonts in the same way.
## Belarius Poster [p.9]

<table>
<thead>
<tr>
<th>Narrow Light</th>
<th>Poster Narrow Light Oblique</th>
<th>Poster Narrow Regular</th>
<th>Poster Narrow Oblique</th>
<th>Poster Narrow Semibold</th>
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## Belarius Serif [p.26]

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## Belarius Sans [p.46]

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Collezioni
FANTASCIENZA
BLUE NOTE
Retromobile
Editorial
Szerkesztőségi
3 AXIS
THE COMPLETE FAMILY:
POSTER, SERIF & SANS + ORNAMENTS
NARROW, NORMAL & WIDE
uprights & obliques
90 FONTS
uprights & obliques
90 FONTS
'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.
'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 my hand.
And now I was on my journey, in a pair of thick boots and with a hazel stick.
And now I was on my journey, in a pair of **thick boots** and with a **hazel stick**
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.
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 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 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 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 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*
Linguagem pode se referir tanto à capacidade de 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
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 sua visão mais ampla, o estudo de como os humanos para aquisição e utilização de uma língua específica de um sistema de comunicação. 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. Às línguas naturais.
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

Les gestes sont la méthode de communication la plus commune, utilisée par diverses espèces dont l’ensemble des primates. C’est également le cas des abeilles et leurs danse: 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

Et språk er et dynamisk sett av synlige, herbare eller felbare symboler for å manipulere dem. Språk kan også henvise til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneske-

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillåtna 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

Un lenguaje (del provenzal languatge y del latin 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 comunidad.

Kivitéký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řeku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Pádros. Ještě časnější dokladem uvažování o jazyku jsou gramatiky sanskrtu, nejranější

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 particola-

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 niekończącą liczbę

### ALL CAPS

<table>
<thead>
<tr>
<th>¿Para texto?</th>
<th>¿PARA TEXTO?</th>
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<tbody>
<tr>
<td>A–b [Ende] H@I</td>
<td>A–B [ENDE] H@I</td>
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### LIGATURES

| Affiliate, afluente, bottle... | Affiliate, afluente, bottle... |

### LINING FIGURES (DEFAULT)

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### FRACTIONS

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### ORDINALS

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### HISTORICAL FORMS

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<th>That if the question</th>
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### TURKISH/azeri/Crimean Tatar

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### Romanian/Moldavian

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### Catalan

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**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)**

ABBCDDEBBF

**STYLISTIC SET O5 (RULERS 2)**

ABBCDDEBBF

**STYLISTIC SET O6 (RULERS 2)**

ABBCDDEBBF
Belarius Serif
‘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.
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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.
And now I was on my journey, in a pair of thick boots and with a hazel stick in my
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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.
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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-

REGULAR 10/13PT

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SEMIBOLD 10/13PT

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LIGHT 12/15PT

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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 gezielten Einzelsprachen – laut

**GREN** 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 danse: 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

**CZES** 9/11PT

Vědecký obor zabývající se zkoumá
nim jazyka se nazývá lingvistika. Ořážky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde ořázky typu zda mo-

**FREN** 9/11PT

Les gestes sont la méthode de com-

**ITAL** 9/11PT

Il linguaggio, in linguistica, è il
complexo definito di suoni, gesti e

**POLISH** 9/11PT

Język służy do przedstawiania rze-

**SPAN** 9/11PT

Un lenguaje (del provenzal language
del latín lingua) es un sistema de

**FINN** 9/11PT

Kieli on järjestelmä, jossa ihmisen

**TURK** 9/11PT

İnsanlar arlandaki anlaşmayı

**ICELAND** 9/11PT

Mál er kerfi merkja, tákna, hljóda og

**PORT** 9/11PT

Linguagem pode se referir tanto à
capacidade especificamente huma-

**FIN** 9/11PT

Kieli on järjestelmä, jossa ihmisen

**ICELAND** 9/11PT

Mál er kerfi merkja, tákna, hljóda og

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Védecký obor zabývající se zkou- máním jazyka se nazývá lingvis- tika. Otázky týkající se filosofie jazyka byly pokládány již ve sta- rovkém Řecku, byly zde otázky typu zda mohou slova reprezento- vat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jazyku jsou gramatiky sanskrtu, nejrůznější záznamy o kodifikaci

Et språk er et dynamisk sett av synlige, herberde eller fellebare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også hen- vise til bruk av slike systemer som et generelt fenomen. Eksem- pler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og pro- grammeringsspråk (for eksempel Java). Menneskespråk omtales

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunica- zione. La facoltà di rappresentare mentalmente un significato è pre- sente in molte specie di animali, tra le quali l’essere umano. La ca- pacità di elaborare e produrre un linguaggio verbale, nell’uomo, si è sviluppata a seguito di mutamen- ti strutturali della cavità orale. In particolare l’arretramento


Język służy do przedstawia- nia rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwartym. Wynika to z faktu, że znakiem językowym jest każ- dy tekst, każda sformułowana wypowiedź, posiadająca znacze- nie. Jednostka postępującej się językiem może więc za pomocą jego systemu tworzyć nieskoń- czoną liczbę nowych znaków,
### All Caps

<table>
<thead>
<tr>
<th>¿Para texto?</th>
<th>¿PARA TEXTO?</th>
</tr>
</thead>
<tbody>
<tr>
<td>A–b [Ende] H@I</td>
<td>A–B [ENDE] H@I</td>
</tr>
</tbody>
</table>

### Ligatures

| Affiliate, afluente, bottle... | Affiliate, afluente, bottle... |

### Linotype Features (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. | Mº Nº Noº |

### Historical Forms

| That is the question | That if the question |

### Turkish/Azeri/Crimean Tatar

| Kırtasiye, KIRTASIYE | Kırtasiye, KIRTAŞİYE |

### Romanian/Moldavian

| Timiş, MULŢUMESC | Timiş, MULȚUMESC |

### Catalan

| Il·lusió, CALLIGRAFIA | Il·lusió, CALLIGRAFIA |

### Dutch

| Bijna, BÍJNA | Bijna, BÍJNA |
**STYLISTIC SET O1 (PATTERNS)**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
<th>I</th>
<th>J</th>
<th>K</th>
</tr>
</thead>
</table>

**STYLISTIC SET O2 (ENDMARKS)**

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

**STYLISTIC SET O3 (FLEURONS)**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
</tr>
</thead>
</table>

**STYLISTIC SET O4 (RULERS 1)**

ABBCDDEBBF

**STYLISTIC SET O5 (RULERS 2)**

ABBCDDEBBF

**STYLISTIC SET O6 (RULERS 2)**

ABBCDDEBBF
BELARIUS SERIF  CHARACTER SET, UPRIGHTS

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 Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ Æ
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Les langues de l’humanité sont classifiées en fonction de leur système phonologique. Chaque langue est caractérisée par un certain nombre de sons appelés syllabes, qui se combinent de différentes manières pour former des mots et des phrases. Les langues sont généralement classées en fonction de leur système phonologique, ce qui permet de les différencier les unes des autres.

Belarius Sans Narrow

Language Text Settings

The use of language in the wider sense of the term (including artificial languages and programming languages) is the subject of linguistics. Linguistics is a discipline that studies the nature of language, its structure, and its properties. It examines how languages are formed, how they change over time, and how they are used by different people around the world. Linguistics is a multi-disciplinary field that draws on insights from psychology, biology, anthropology, and computer science.

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Et språk er et dynamisk sett av synlige, høreføle eller fyllesymbo- ler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvise til brugen av slike sys- temer 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 omtales

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägga stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språkets kommunikativa elementer innehåller både språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbundna men

Mål er kverf merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, mælinum og hugsumum. Málfræðingar eru þeir sem að rannsaka mála, en í nútímanum var málfraði fyrrst kynnt sem viðindareign af Ferdinand de Saussure. Þeir sem að tala mála, eða nota það á annan hátt, eru taldir með sem hluti af málaamfælgi þessa mála. Tungumál er hugtak sérstaklega

Însanlar arısdaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimerden oluşan, yani vucut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim göçü olan sözlü iletişim türleridir. Dil, ses dalgaları aracılığıyla ses dalgaları aracılığıyla oruc ve kelimer aracılığıyla veya ifadeler dilinde olduğu gibi ifadeler aracılığıyla görsel olarak aktarılır ("İşaret dili" ile karşılık). Ayrıca dokunma vasıtasıyla dokunsal

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ALL CAPS
¿Para texto?
A–b [Ende] H@I

¿PARA TEXTO?
A–B [ENDE] H@I

LIGATURES
Affiliate, afluente, bottle...

Affiliate, afluente, bottle...

LINING FIGURES (DEFAULT)
0123456789$€¥f¢£¥f

0123456789$€¥f¢£¥f

TABULAR LINING
0123456789$€¥f¢£¥f

0123456789$€¥f¢£¥f

FRACTIONS
1/2 1/4 3/4

½ ¼ ¾

SUPERIOR
N1 H2

N¹ H²

ORDINALS
Ma No No.

Mª Nº Nº

HISTORICAL FORMS
That is the question

That if the queftion

TURKISH/ AZERI/ CRIMEAN TATAR
Kırtasiye, KİRTASIYE

Kırtasiye, KİRTASIYE

ROMANIAN/ MOLDAVIAN
Timiş, MULŢUMESC

Timiş, MULŢUMESC

CATALAN
Il·lusió, CAL·LIGRAFIA

Il·lusió, CAL·LIGRAFIA

DUTCH
Bijna, BİJNA

Bijna, BİJNA,
**BELARIUS SANS**  
**OPENTYPE FEATURES**

**STYLISTIC SET O1 (PATTERNS)**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
<th>I</th>
<th>J</th>
<th>K</th>
</tr>
</thead>
</table>

**STYLISTIC SET O2 (ENDMARKS)**

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

**STYLISTIC SET O3 (FLEURONS)**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
</tr>
</thead>
</table>

**STYLISTIC SET O4 (RULERS 1)**

ABBCDDEBBF

**STYLISTIC SET O5 (RULERS 2)**

ABBCDDEBBF

**STYLISTIC SET O6 (RULERS 2)**

ABBCDDEBBF
**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, Catalán, 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, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Geneoese, 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, Isto-Romanian, Italian, Jamaican, Javanese (Latin), Jërriaís, 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, Papuamo, Piedmontese, Polish, Portuguese, Potawatomi, Q’eqchi’, Quechua, Rarotongan, Romanian, Romantsch, 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, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

**EXTENDED TYPOGRAPHIC FEATURES**

All caps, basic ligatures, 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, ...
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 (ATypl) from 2013 to 2017.
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BELARIUS

Design: Veronika Burian, José Scaglione
www.type-together.com/belarius-font
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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.

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.
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