Edita

A contemporary book typeface with a soft and warm voice.
Edita is a warm typeface by Pilar Cano, humanist in concept yet with a contemporary feel where softness and fluidity play a very important role. This is especially seen in its italics, which are loosely based on handwriting. Edita is intended to be used complementarily in books where text is set together with photographs and other graphic elements. However, it is versatile enough to be used in many other contexts, from novels to promotional material.

Edita’s large character set covers most languages which use Latin script. Its six styles give the designer the ability to work with a wide typographic palette, allowing complex typesetting with several levels of information.

This is further enhanced by two optically corrected weights, Edita Small and Small Italic, which have been specifically designed for use in very small type sizes, such as in captions and notes. They differ by having a slightly taller x-height, heavier stems, reduced contrast, and carefully drawn inktraps to ensure legibility at sizes as small as five points. Additionally, their extenders are shorter to save space and allow text to be set with tighter leading.

The complete Edita family comes in eight styles, speaks multiple languages, and, along with our entire catalogue, has been optimised for today’s varied screen uses.

**STYLES**

- Regular
- Italic
- Book
- Book Italic
- Bold
- **Bold Italic**
- Small Regular
- **Small Italic**
Cœval
Book
Bilježnica
Časopis
Digitální
Warm
Ziffer
Lawmaker
Photographs
LAS EDICIONES DE LUJO, CON CUIDADO!
PICTORESQUE
I can see many things far off
Snowing
So many THINGS to see and smell
marvelous

I have passed through fire and deep water to arrive here with you together
And now I was on my journey, *in a pair of thick boots* and with a hazel stick in my hand.
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...
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

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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 linguas são usadas pela espécie humana, e um número muito maior era usado no passado. As linguas naturais são os exemplos mais marcantes que temos de

TURKISH  9/11PT


ICELANDIC  9/11PT

Mál er kerfi merkja, tátka, hljóda og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkin-gum og hussnum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem visändargav av Ferdinand de Saussure. Mískamhet blir gæðið á annan hátt, eru taldir með sem hlutu af málsamfélagi þess móls. Tungumál er hugtak sérstaklega notað um þau mál sem að hafa hljódkerfi. Fjölmög tungumál eru til í heiminum í dag, ýmist

GERMAN  9/11PT

Les gestes sont la méthode de communi- nation la plus connue, utilisée par diverses espèces dont l'ensemble des pri- mates. C'est également le cas des abeilles et leurs danses : lorsqu'une abeille explo- ratrice 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.

FRENCH  9/11PT

Et språk er et dynamisk sett av synli- ge, hørbare eller fallbare 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 (menneske- lige enkeltpåtrykk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsprog (for eksempel Java). Menneskesprog omtales vanligvis som naturlige språk, og vitenskapen om menneskespråk kalles linguistikk.

NORWEGIAN  9/11PT

Sprákr elle tungumál er ein del av olíka system för kommunikation, som an- vänds av människor och som vi börjar tillgåna stora bitar av redan under vår första levnadars. Barn lär sig använda sprák lika naturligt, som de lär sig att gå. Sprák kommuniseras exempelvis via talat sprák, tecknspåtrykk, kognitio- ner och skrift, som är bärare av sprák i en rad olika kommunikationsystem. Begreppet sprák har två nära samman- bundna men ändå separata betydelse; dels syftar det på det mänskliga spráket

SWEDISH  9/11PT

Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comu- nicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen con- textos 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

SPANISH  9/11PT

Vèdecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky tý- kající se filozofie jazyka byly pořádány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zku- šenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jaz- yku jsou gramatyky sanskrtu, nejrannější záznamy o kódifikaci liturgického jazyka a uspořádání znakov do abecedy patří do období 8. století př. n. l. Zásadním dílem

CZECH  9/11PT

Il linguaggio, in linguistica, è il comples- so definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappre- sentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di ela- borare 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 espi- mere una gamma sonora variegata e di

ITALIAN  9/11PT

Język służy do przedstawiania rzeczywi- stości dotyczącej przedmiotów, czynno- ści 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 taki, z którymi nigdy się wcześniej nie zetknęła. Znaki te niekoniecznie wzbogacają jednak sam
SMALL CAPS

¡Para texto?
1708 A–b [Ende] H@I

ALL SMALL CAPS

¡Para texto?
1708 A–b [Ende] H@I

ALL CAPS

¡Para texto?
1708 A–B [ENDE] H@I

LIGATURES

Affiliate, físico, fjord, offkey

DISCRETIONARY LIGATURES

The, Häckeln, contact, estaño

PROPORTIONAL OLDSTYLE (DEFAULT)

0123456789$€¢£¥ƒ%‰

PROPORTIONAL LINING FIGURES

0123456789$€¢£¥ƒ%‰

TABULAR OLDSTYLE & SLASHED ZERO

00123456789$€¢£¥ƒ

TABULAR LINING & SLASHED ZERO

00123456789$€¢£¥ƒ

NUMERATOR/DENOMINATOR

$\frac{3}{4}$

FRACIONS

1/2 3/4 1/4 5/7 2/98

SUPERIOR/INFERIOR

$H_2O$, $xb8$, $y^{3+5}$

ORDINALS

1st 2nd 3rd Mlle 2e 85th Ma No

HISTORICAL FORMS

That is the question

That is the question
STYLISTIC SET O1 (ARROWS & GEOMETRIC)

abcdefghijklmnopqrstuvwxyz

TURKISH/ AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE

CATALAN

Il·lusió, COL·LABORA, CAL·LIGRAFIA

Il·lusió, COL·LABORA, CAL·LIGRAFIA
EXTENDED TYPOGRAPHIC FEATURES:

All caps, basic ligatures, case-sensitive forms, class kerning, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 5 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures, and small caps), localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SS01), superiors & inferiors, slashed zero, …
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.


AWARDS
– Typography Served II, 2010
– 2010 “Lletres de Barcelona”, Amiens
– 2011 Communication Arts Typography Award

CREDITS

Lead design and concept
Pilar Cano

Graphic design
Elena Veguillas

Copywriting
Joshua Farmer
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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.

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.

Design: Pilar Cano
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