

# *Edita*

A contemporary book typeface  
with a soft and warm voice.

DESIGNED BY

**Pilar Cano**

YEAR

2009

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.

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#### STYLES

Regular

*Italic*

Book

*Book Italic*

**Bold**

***Bold Italic***

Small Regular

*Small Italic*

Coeval

*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*

REGULAR 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.

BOOK 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**

REGULAR 18/22PT

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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

BOOK 18/22PT

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BOLD 18/22PT

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REGULAR 10/13PT

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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REGULAR 12/15PT

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BOOK 12/15PT

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BOLD 12/15PT

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REGULAR 6/8PT

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REGULAR 8/10PT

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## GERMAN 9/11PT

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 gezählten Einzelsprachen – laut National Geographic Society seien 2005 weltweit sogar 6912

## 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 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

## TURKISH 9/11PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır (“İşaret dili” ile karşılaştırınız). Ayrıca dokunma vasıtasıyla dokunsal işaretlerle veya Lorm’lar aracılığıyla aktarılır.

## ICELANDIC 9/11PT

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkinum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi þess máls. Tungumál er hugtak sérstaklega notað um þau mál sem að hafa hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag, ýmist

## FRENCH 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 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 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.

## NORWEGIAN 9/11PT

Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henviser 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). Menneskespråk omtales vanligvis som naturlige språk, og vitenskapen om menneskespråk kalles lingvistik.

## SWEDISH 9/11PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommunieras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sambandna men ändå separata betydelser; dels syftar det på det mänskliga språket

## SPANISH 9/11PT

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 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

## CZECH 9/11PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jazyku jsou gramatiky sanskrtu, nejranější záznamy o kodifikaci liturgického jazyka a uspořádání znaků do abecedy patří do období 8. století př. n. l. Zásadním dilem

## ITALIAN 9/11PT

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 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 particolare l'arretramento dell'ugola ha reso l'essere umano capace di esprimere una gamma sonora variegata e di

## POLISH 9/11PT

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 stworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się wcześniej nie zetknęła. Znaki te niekoniecznie wzbogacają jednak sam

## FINNISH 9/11PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede tutkii kieltä hieman erillisestä näkökulmasta: biolingvistiikka

SMALL CAPS

¿Para texto?  
1708 A-b [Ende] H@I

¿PARA TEXTO?  
1708 A-B [ENDE] H@I

ALL SMALL CAPS

¿Para texto?  
1708 A-b [Ende] H@I

¿PARA TEXTO?  
1708 A-B [ENDE] H@I

ALL CAPS

¿Para texto?  
1708 A-b [Ende] H@I

¿PARA TEXTO?  
1708 A-B [ENDE] H@I

LIGATURES

Affiliate, físico, fjord, offkey

Affiliate, físico, fjord, offkey

DISCRETIONARY LIGATURES

The, Häckeln, contact, estaño

The, Häckeln, contact, estaño

PROPORTIONAL OLDSTYLE (DEFAULT)

0123456789\$€¢£¥f%%°

0123456789\$€¢£¥f%%°

PROPORTIONAL LINING FIGURES

0123456789\$€¢£¥f%%°

0123456789\$€¢£¥f%%°

TABULAR OLDSTYLE & SLASHED ZERO

ø0123456789\$€¢£¥f

ø0123456789\$€¢£¥f

TABULAR LINING & SLASHED ZERO

ø0123456789\$€¢£¥f

ø0123456789\$€¢£¥f

NUMERATOR/DENOMINATOR

345/678 89/120

<sup>345</sup>/<sub>678</sub> <sup>89</sup>/<sub>120</sub>

FRACTIONS

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

½ ¾ ¼ ⅕ ⅔

SUPERIOR/INFERIOR

H<sub>2</sub>O x<sub>b8</sub> y<sub>3+5</sub> a<sup>Index</sup>

H<sub>2</sub>O x<sub>b8</sub> y<sup>3+5</sup> a<sup>Index</sup>

ORDINALS

1st 2nd 3rd M<sup>lle</sup> 2<sup>e</sup> 85<sup>th</sup> M<sup>a</sup> N<sup>o</sup>

1<sup>st</sup> 2<sup>nd</sup> 3<sup>rd</sup> M<sup>lle</sup> 2<sup>e</sup> 85<sup>th</sup> M<sup>a</sup> N<sup>o</sup>

HISTORICAL FORMS

That is the question

That if the question

STYLISTIC SET 01 (ARROWS & GEOMETRIC)

abcdefghijklmnop  
nop



TURKISH/AZERI/CRIMEAN TATAR

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Kırtasiye, KIRTASIYE

Kırtasiye, KIRTASIYE

CATALAN

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Il·lusió, COL·LABORA, CAL·LIGRAFIA

Il·lusió, COLLABORA, CALLIGRAFIA





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, Hotcağ (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, Latino sine Flexione, 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, 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, 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, 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, ...

THE DESIGNERS

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**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.

Pilar published Edita with TypeTogether in 2009 and Arlette & Arlette Thai in 2019.

AWARDS

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- Typography Served II, 2010
- 2010 "Lletres de Barcelona", Amiens
- 2011 Communication Arts Typography Award

CREDITS

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*Lead design and concept*

**Pilar Cano**

*Graphic design*

Elena Veguillas

*Copywriting*

Joshua Farmer

FAMILY UPGRADES

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EDITA

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Design: Pilar Cano  
**[www.type-together.com/edita-font](http://www.type-together.com/edita-font)**  
©TypeTogether 2009  
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TEXT CREDITS

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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.

ABOUT THIS SPECIMEN

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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.