Portada

A rarity for screens: a serif family purposely created for long reading and superlative UI performance.

DESIGNED BY

Veronika Burian
José Scaglione

YEAR

2016

typetogether

For everyone wishing for a modern serif as clear and readable as a sans in restrictive digital environments, meet Portada by Veronika Burian and José Scaglione. Sans serifs are commonly used on small screens to save space and carry a modern tone. Serifs may appear fickle and unsteady, pixel grids change from one product to another, and space is at a premium. Portada now provides a serif option for these restrictive digital environments, putting that old trope to rest. The screen has met its serif match.

Portada was created from and for the digital world – from e-ink or harsh grids to Retina capability – making it one of the few serifs of its kind. Portada's text and titling styles were engineered for superlative performance, making great use of sturdy serifs, wide proportions, ample x-height, clear interior negative space, and its subservient personality. After all, words always take priority in text.

It's not all business, though. Portada's italics contain an artefact of calligraphy in which the directionality of the instrokes and the returning curves of the outstrokes give the family a little unexpected brio. Yet even the terminals are stopped short of flourished self-absorption to retain their digital clarity.

When printed these details are downright comforting. Portada's titling styles enact slight changes while reducing the individual width of each character and keeping the internal space clear. Titling italics have increased expressiveness across a few characters rather than maxing out the personality in each individual glyph.

Digital magazines, newspapers, your favourite novel, and all forms of continuous screen reading benefit from Portada's features. This family can also cover many of the needs developers have: user interface, showing data intensive apps on screen, even one-word directives and dialogs. And, as a free download, an exhaustive set of dark and light icons is included to maintain Portada's consistent presence, whether as a word or an image.
The complete Portada family (eight text styles, ten titling styles, and one icon set) is designed for extensive, clear screen use – a rare serif on equal footing with a sans.

STYLES

Thin
Thin Italic
Light
Light Italic
Regular
Italic
Semibold
Semibold Italic
Bold
Bold Italic
Extrabold
Extrabold Italic

Text Regular
Text Italic
Text Book
Text Book Italic
Text Semibold
Text Semibold Italic
Text Bold
Text Bold Italic

Infografía

Løkke

Social

Inteface

Modern

POKEMON

Modelo

WI-FI

Tankōbon
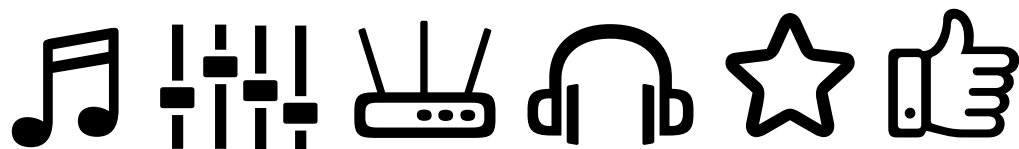
IL RETROSCENA

CIENCIA *Los perros entienden lo que decimos*

🎧 Sound System

Digi "♥ „

▶ **WATCH**: *The man cycling the UK using virtual reality!*

Social or 💬 ☺?

Ekspresowa wygrana 'Isi'

✓ *Experten*

783 ⇥ AMERICAN ROAD

Løkke vil hellere lede landet end »hænge fast« i gamle valgløfter

Italia, *il bello è di notte*: rimontona Fognini

Portada
[Titling]

EXTRABOLD   55PT

Rhythm & Reac-

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.

THIN   55PT

Rhythm & Reaction

THIN   50PT

Rhythm & *Reaction*

THIN   45PT

Rhythm & *Reaction*

THIN   35PT

Rhythm & *Reaction*

THIN   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.

THIN   25/30PT

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

LIGHT   25/30PT

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

REGULAR   25/30PT

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

SEMIBOLD   25/30PT

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

BOLD   25/30PT

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

EXTRABOLD   25/30PT

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

THIN   18/22PT

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,*

LIGHT   18/22PT

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 t*o go and take themselves out of the house* so that she could do her *yoga exercises,*

REGULAR   18/22PT

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SEMIBOLD   18/22PT

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ALL CAPS

¿Para texto?   ¿PARA TEXTO?
1708 A–b [Ende] H@I   1708 A–B [ENDE] H@I

LIGATURES

Affiliate, físico, bottle   Affiliate, físico, bottle

FRACTIONS

1/2 3/4 1/4   ½ ¾ ¼

SUPERIOR

H2 y3   H² y³

ORDINALS

Ma No   Mª Nº

HISTORICAL FORMS

That is the question   That iſ the queſtion

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE   Kırtasiye, KIRTASİYE

ROMANIAN/MOLDAVIAN

Timiş, MULŢUMESC   Timiş, MULŢUMESC

CATALAN

Il·lusió, CAL·LIGRAFIA   Il·lusió, CAL·LIGRAFIA

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
IJ Ŋ Ð Œ Þ Á Ă Â Ä Æ À Ā Ą Å Å Ã Ć Č Ç Ĉ Č Ď Đ É Ě Ě
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LIGATURES

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HISTORICAL FORMS

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SYMBOLS

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PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰

FRACTIONS

½ ¼ ¾

LOWERCASE

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PUNCTUATION

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MATHEMATICAL OPERATORS

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DIACRITICAL MARKS

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‚ ‚ ' ' , ,

ORDINALS

H ᵃ ᵒ

SUPERSCRIPTS

H ¹ ² ³ ⁴

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 IJ Ŋ Đ Œ Þ Á Ă Â Ä Æ À Ā Ą Å Ǻ Ã Ć Č Ç Ĉ Ċ Ď Đ É Ě Ĕ Ë Ė È Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï Ì Į Ī Ĩ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Ǿ Õ Ŕ Ř Ŗ Ś Š Ŝ Ş Ţ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ŵ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

LIGATURES

ff fi fl ffi ffl fí tt

HISTORICAL FORMS

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SYMBOLS

*¡ | § ¶ © ® ™ ◊ # & @ * † ‡ ∧ ° ~ ¤*

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰

FRACTIONS

½ ¼ ¾

LOWERCASE

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 ij ŋ ð œ þ ß ι ʀ ſ ʝ á ă â ä ǽ à ā ą å ǻ ã ć č ç ĉ ċ ď đ é ĕ ě ê ë ė è ē ę ğ ĝ ġ ħ ĥ í ĭ î ï ì į ī ĩ ĵ ķ ĺ ľ ļ ŀ ł ń ň ņ ñ ó ŏ ô ö ò ő ō ø ǿ õ ŕ ř ŗ ś š ŝ ş ţ ť ţ ţ ú ŭ û ü ù ű ū ų ů ũ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ź ž ż

PUNCTUATION

' " " ' , " " „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · – — -

MATHEMATICAL OPERATORS

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DIACRITICAL MARKS

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ORDINALS

H ᵃ ᵒ

SUPERSCRIPTS

H ¹ ² ³ ⁴

Portada Text

typetogether

REGULAR   25/30PT

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

BOOK   25/30PT

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

SEMIBOLD   25/30PT

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

BOLD   25/30PT

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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

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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

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

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

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

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 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-

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 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.

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 en 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).

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 kommuniceras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två

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 tworzyć nieskończoną liczbę nowych znaków,

ICELANDIC 9/11PT

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

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

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, eivät auditiivisia. Eri kieliä

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

PROPORTIONAL OLDSTYLE FIGURES

0123456789$€¢£¥ƒ%‰

0123456789$€¢£¥ƒ%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

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0123456789$€¢£¥ƒ%‰

TABULAR OLDSTYLE & SLASHED ZERO

00123456789$€¢£¥ƒ

00123456789$€¢£¥ƒ

TABULAR LINING & SLASHED ZERO

00123456789$€¢£¥ƒ

00123456789$€¢£¥ƒ

NUMERATOR/DENOMINATOR

345/678, 89/120

$^{345}/_{678}$, $^{89}/_{120}$

FRACTIONS

1/2 3/4 1/46 5/7 2/98

½ ¾ ¼₆ ⁵⁄₇ ²⁄₉₈

SUPERIOR/INFERIOR

H2O xb8 y3+5 aIndex

H_2O x_{b8} y^{3+5} ^{a}Index

ORDINALS

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

1st 2nd 3rd Mlle 2^e 85th M^a N^o

HISTORICAL FORMS

That is the question

That is the question

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE, KIRTASIYE

Kırtasiye, KIRTASİYE, KIRTASİYE

ROMANIAN/MOLDOVIAN

Timiş, BUCUREŞTI, MULŢUMESC

Timiş, BUCUREŞTI, MULŢUMESC

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 IJ Ŋ Ð Œ Þ Á Ă Â Ä Æ À Ā Ą Å Ǻ Ã Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë È Ē Ę Ğ Ĝ Ġ Ħ Ĥ Í Ĭ Î Ï İ Ì Ī Į Ĩ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Ǿ Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ţ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ŵ Ŵ Ŵ Ŵ Ý Ŷ Ÿ Ỳ Ź Ž Ż

LOWERCASE

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 ij ŋ ð œ þ ß ı ĸ ɉ á ă â ä ǽ à ā ą å ǻ ã ć č ç ĉ ċ ď đ é ĕ ě ê ë è ē ę ğ ĝ ġ ħ ĥ í ĭ î ï ì ī į ĩ ĵ ķ ĺ ľ ļ ŀ ł ń ň ņ ñ ó ŏ ô ö ò ő ō ø ǿ õ ŕ ř ŗ ś š ş ŝ ţ ť ţ ţ ú ŭ û ü ù ű ū ų ů ũ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ź ž ż

SMALL CAPS

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 Ŋ Ð Œ Þ SS K I Á Ă Â Ä Ǽ À Ā Ą Å Ǻ Ã Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë È Ē Ę Ğ Ĝ Ġ Ħ Ĥ Í Ĭ Î Ï İ Ì Ī Į Ĩ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Ǿ Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ŧ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ŵ Ŵ Ŵ Ŵ Ý Ŷ Ÿ Ỳ Ź Ž Ż

LIGATURES

ff fi fl fk fb fh ft fj ffj ffi ffl ffk ffb ffh fft fí tt

HISTORICAL FORMS

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PUNCTUATION

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PUNCTUATION (SMALL CAPS)

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SYMBOLS

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SYMBOLS (SMALL CAPS)

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ARROWS & GEOMETRIC SHAPES

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PROPORTIONAL OLDSTYLE FIGURES

∅ 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰

PROPORTIONAL LINING FIGURES (DEFAULT)

∅ 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰

TABULAR OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ

TABULAR LINING FIGURES

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FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰

SUPERSCRIPTS

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SUBSCRIPTS

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H 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

NUMERATOR/DENOMINATOR

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FRACTIONS

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ORDINALS

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ORDINALS (SMALL CAPS)

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MATHEMATICAL OPERATORS

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DIACRITICAL MARKS

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CASE SENSITIVE

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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 IJ Ŋ Ð Œ Þ Á Ă Â Ä Æ À Ā Ą Å Ấ Ã Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï İ Ì Į Ī Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Ǿ Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ŧ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ŵ Ŵ Ŵ Ŵ Ý Ŷ Ÿ Ỳ Ź Ž Ż

LOWERCASE

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 ij ŋ ð œ þ ß ı κ ȷ á ă â ä ǽ à ā ą å ǻ ã ć č ç ĉ ċ ď đ é ĕ ě ê ë é è ē ę ğ ĝ ģ ġ ħ ĥ í ĭ î ï i ì į ī ĵ ķ ĺ ľ ļ l ł ń ň ņ ñ ó ŏ ô ö ò ő ō ø ǿ õ ŕ ř ŗ ś š ş ŝ ŧ ť ţ ţ ú ŭ û ü ù ű ū ų ů ũ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ź ž ż

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LIGATURES

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HISTORICAL FORMS

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PUNCTUATION

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PUNCTUATION (SMALL CAPS)

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SYMBOLS

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SYMBOLS (SMALL CAPS)

*@ © & ***

ARROWS & GEOMETRIC SHAPES

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PROPORTIONAL OLDSTYLE FIGURES

0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰

TABULAR OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ

TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ

FIGURES (SMALL CAPS)

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SUPERSCRIPTS

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SUBSCRIPTS

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H 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

NUMERATOR/DENOMINATOR

H 0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

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ORDINALS

H 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 ( ) - , . - + =

ORDINALS (SMALL CAPS)

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MATHEMATICAL OPERATORS

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DIACRITICAL MARKS

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CASE SENSITIVE

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☺EMOJI

★ ★

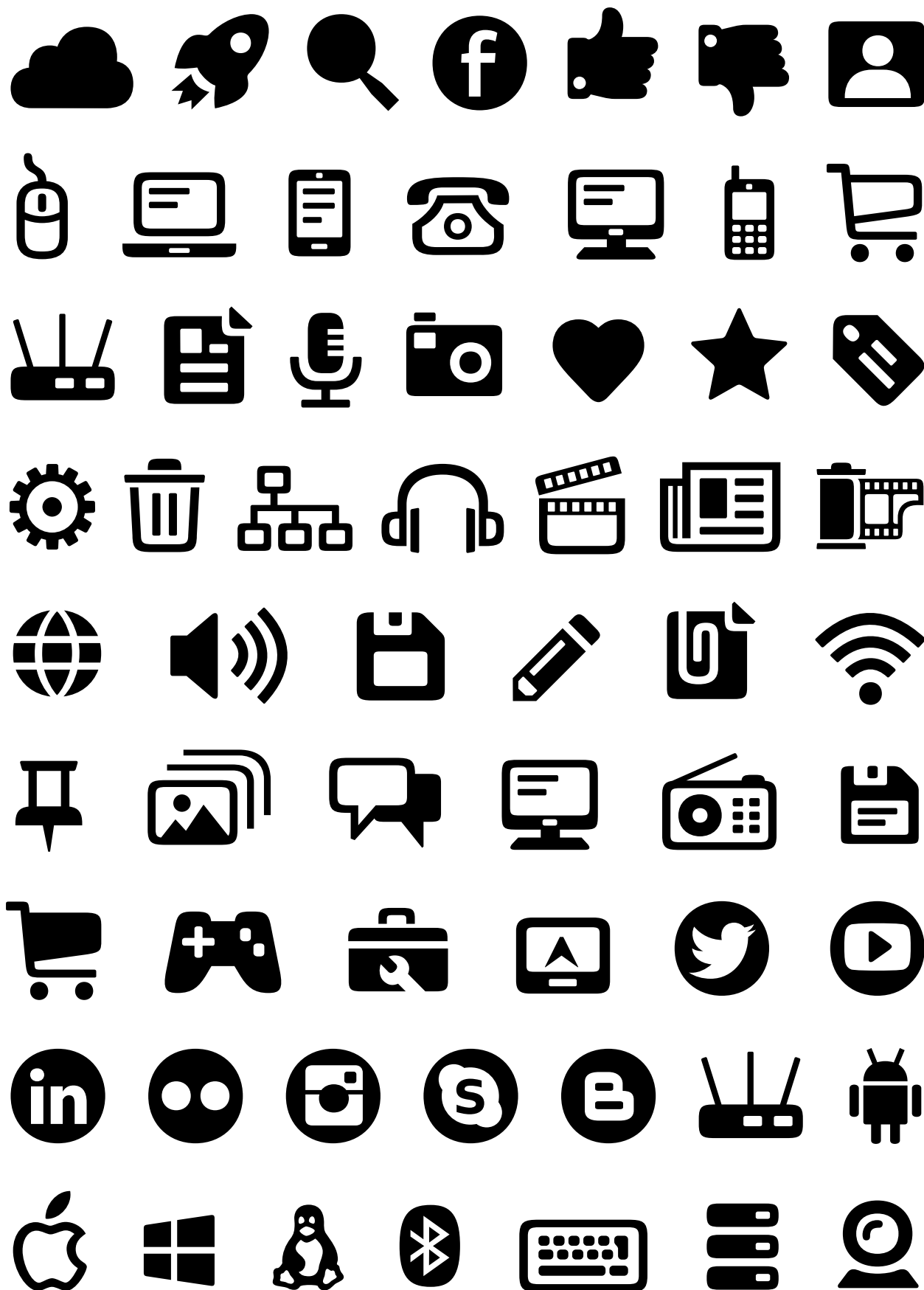## It's not 🚀 science!

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🤖 • 🍎 • ⊞ or in your?

SMALL CAPS

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¿Para texto?
1708 A–b [Ende] H@I

ALL SMALL CAPS

¿Para texto?
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ALL CAPS

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¿PARA TEXTO?
1708 A–B [ENDE] H@I

LIGATURES

Affiliate, fine, offkey

Affiliate, fine, offkey

PROPORTIONAL OLDSTYLE & SLASHED ZERO

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PROPORTIONAL FIGURES& SLASHED ZERO

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TABULAR OLDSTYLE FIGURES

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TABULAR LINING FIGURES

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NUMERATOR/DENOMINATOR

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FRACTIONS & ARBITRARY FRACTIONS

1/2 3/4 1/2 3/4 1/46 5/7 2/98

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SUPERIOR/INFERIOR

H2O xb8 y3+5 aIndex

H_2O x_{b8} y^{3+5} ^{a}Index

HISTORICAL FORM LONG S

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ORDINALS

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1ª 2º

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASİYE, KIRTASIYE

Kırtasiye, KIRTASİYE, KIRTASİYE

ROMANIAN/MOLDOVIAN

Timiş, BUCUREŞTI, MULŢUMESC

Timiş, BUCUREŞTI, MULŢUMESC

ICONS DARK BACKGROUND (SS01)

-Type the icon's name
-Apply 'ALL CAPS'
-Select SS01

ICONS LIGHT BACKGROUND (SS02)

-Type the icon's name
-Apply 'ALL CAPS'
-Select SS02

APPLY SS05 + START TYPING THE NAME OF GLYPH FOR A QUICK ACCESS

ATTACHMENT			HAPPYFACE			REPEAT		
APPLE			INFORMATION			SEARCH		
ANDROID			INBOX			SHOPPINGCART		
BOOKMARK			INSTAGRAM			SIGNAL		
BACKWARD			KEYBOARD			SETTINGS		
BLOGGER			LABEL			SITEMAP		
BLUETOOTH			LOCK			SERVER		
BACKUP			LOCKOPEN			STEPFORWARD		
BARCHART			LANGUAGE			STEPBACKWARD		
CLOUD			LAPTOP			STOP		
COMMENT			LOGOUT			SKYPE		
CAMERA			LOGIN			SHUFFLE		
CALENDAR			LINKEDIN			SPEAKER		
CHAT			LINUX			SOUNDSETTINGS		
CELLPHONE			LAUNCH			SAVE		
CUT			LINKURL			STAR		
CHECK			MARKER			SADFACE		
CROSS			MICROPHONE			STACKEDAREAGRAPH		
CHECKBOXON			MOVIE			TEXTDOC		
CHECKBOX			MUSIC			TIME		
DELETE			MOUSE			TABLET		
DESKTOP			NEWS			TV		
ENVELOPE			NEWDOCUMENT			TWITTER		
EXTENSION			NETWORK			TOOLBOX		
EDIT			OUTBOX			THUMBNAILLARGE		
EBOOK			PICTURE			THUMBNAILSMALL		
EJECT			PIN			THUMBNAILLIST		
EXPLORE			PLAY			THUMBSUP		
FACEBOOK			PAUSE			THUMBSDOWN		
FOLDER			PHOTOALBUM			TIMELINE		
FOLDEROPEN			PHONE			USER		
FLAG			PRINTER			VOLUMEOFF		
FILM			PASTE			VOLUMEDOWN		
FORWARD			PIECHART			VOLUMEUP		
FLICKR			RICHTEXTDOC			VOLUME		
GAMEPAD			RSS			WIFI		
GPS			REC			WINDOWS		
HELP			RADIO			WEBCAM		
HOME			ROUTER			YOUTUBE		
HEADPHONES			RSSALT			ZOOMIN		
HARDDRIVE			RESIZEFULL			ZOOMOUT		
HISTORY			RESIZESMALL					
HEART			RETURNBACK					

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 IJ Ŋ Đ Œ Þ Á Ă Â Ä Æ À Ā Ą Å Ǻ Ã Ć Č Ç Ĉ Ċ Ď Đ É Ě Ĕ Ê Ë È Ē Ę Ğ Ĝ Ġ Ġ Ħ Ĥ Í Ĭ Î Ï Ì Ī Į Ĩ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Ǿ Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ŧ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

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LIGATURES

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HISTORICAL FORMS

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SYMBOLS (SMALL CAPS)

@ © & *

ARROWS & GEOMETRIC SHAPES

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FIGURES (SMALL CAPS)

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H 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

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FRACTIONS

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ORDINALS

H 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 ( ) - , . - + =

ORDINALS (SMALL CAPS)

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MATHEMATICAL OPERATORS

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DIACRITICAL MARKS

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CASE SENSITIVE

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ICONS DARK BACKGROUND (SS01)

ICONS LIGHT BACKGROUND (SS02)

In order too use the icons pick the glyph from the glyph panel, or type the icon's name in uppercase and select the appropiate stylistic set from the OpenType menu:

SS01 for dark background
(recommended for sizes over 20pt).

SS02 for light background
(recommended for sizes under 20pt).
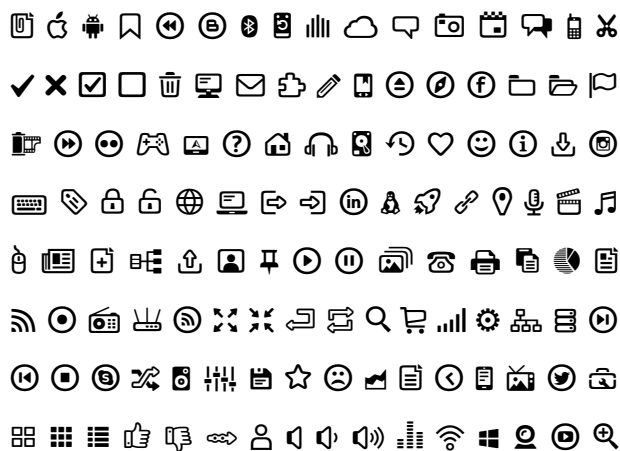
SUPPORTED LATIN LANGUAGES

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, Hotcąk (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, 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, 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, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES:

All small caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, 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 (SSO1 , SSO2), superiors & inferiors, slashed zero, ...

THE DESIGNERS

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 (ATypI) from 2013 to 2017.

CREDITS

Lead design and concept
Veronika Burian
José Scaglione

Icon design
José Scaglione

Assistant design & variable font production
Irene Vlachou

Engineering
Sonja Stange

Kerning
Radek Sidun

Graphic design
Elena Veguillas
Roxane Gataud

Copywriting
Joshua Farmer

AWARDS

– ED-Awards Silver 2017
– Platinum, Clap Award 2016
–Portada included in Yearbook of Type III, 2018
–Selected for TiposLatinos 2018

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

PORTADA

Design: Veronika Burian & José Scaglione
www.type-together.com/portada-font
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All rights reserved.

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

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.