

Tablet Gothic

A comprehensive 84-style sans serif for extensive editorial use.

TABLET GOTHIC
DESIGN BY VERONIKA BURIAN
& JOSÉ SCAGLIONE

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TYPE SPECIMEN. VERSION 2.0
TYPE-TOGETHER.COM/TABLET-GOTHIC-FONT

SCRIPTS	STYLES	SUBFAMILIES
Latin	84 total styles 8 weights 8 matching obliques 6 width variations 2 variable fonts	Tablet Gothic Compressed Tablet Gothic Condensed Tablet Gothic Semicondensed Tablet Gothic Narrow Tablet Gothic Tablet Gothic Wide

Styles

Compressed Thin <i>Oblique</i>	Narrow Thin <i>Oblique</i>
Compressed Light <i>Oblique</i>	Narrow Light <i>Oblique</i>
Compressed Regular <i>Oblique</i>	Narrow Regular <i>Oblique</i>
Compressed Semibold <i>Oblique</i>	Narrow Semibold <i>Oblique</i>
Compressed Bold <i>Oblique</i>	Narrow Bold <i>Oblique</i>
Compressed Extrabold <i>Oblique</i>	Narrow Extrabold <i>Oblique</i>
Compressed Heavy <i>Oblique</i>	Narrow Heavy <i>Oblique</i>
Condensed Thin <i>Oblique</i>	Normal Thin <i>Oblique</i>
Condensed Light <i>Oblique</i>	Normal Light <i>Oblique</i>
Condensed Regular <i>Oblique</i>	Normal Regular <i>Oblique</i>
Condensed Semibold <i>Oblique</i>	Normal Semibold <i>Oblique</i>
Condensed Bold <i>Oblique</i>	Normal Bold <i>Oblique</i>
Condensed Extrabold <i>Oblique</i>	Normal Extrabold <i>Oblique</i>
Condensed Heavy <i>Oblique</i>	Normal Heavy <i>Oblique</i>
Semicondensed Thin <i>Oblique</i>	Wide Thin <i>Oblique</i>
Semicondensed Light <i>Oblique</i>	Wide Light <i>Oblique</i>
Semicondensed Regular <i>Oblique</i>	Wide Regular <i>Oblique</i>
Semicondensed Semibold <i>Oblique</i>	Wide Semibold <i>Oblique</i>
Semicondensed Bold <i>Oblique</i>	Wide Bold <i>Oblique</i>
Semicondensed Extrabold <i>Oblique</i>	Wide Extrabold <i>Oblique</i>
Semicondensed Heavy <i>Oblique</i>	Wide Heavy <i>Oblique</i>

Variable

Thin to Xbold	Compressed to Wide
<i>Thin Oblq.</i> to <i>Xbold Oblq</i>	<i>Compressed to Wide</i>

WEIGHT AXIS	Aa	Aa	Aa	Aa	Aa	Aa	Aa
	Aa	Aa	Aa	Aa	Aa	Aa	Aa
WIDTH AXIS	Aa	Aa	Aa	Aa	Aa	Aa	Aa
	Aa	Aa	Aa	Aa	Aa	Aa	Aa

About Tablet Gothic

Graphic designers know well that the art of composing titles correctly is not easy, especially when it comes to publications needing both flexibility and graphic coherence when dealing with dense amounts of information. Tablet Gothic was engineered by Veronika Burian and José Scaglione as a titling family for publications simultaneously released digitally and in print. As such, it is a grotesque sans serif that looks to the future of digital publishing with a clear understanding of its analogue history.

Tablet Gothic delivers the sturdy, straightforward, and clean appearance expected from a grotesque grounded in 19th century Britain and Germany, but it allows itself a good measure of personality to stand out on the page. Its exhaustive 84 styles — six series of widths and seven weights in each series, plus matching obliques — guarantee that, whatever the need, there's at least one Tablet Gothic style that performs well both technically and aesthetically. Its almost-vertical axis is one key allowing Tablet Gothic to come in a wide range of styles without losing its signature look. The Wide, Normal, and Narrow widths therefore produce a beautiful texture and highly readable text blocks at small sizes.

Many grotesque typefaces suffer in several ways. They often have unresolved or competing terminals, vertical emphasis, inexplicable stroke contrast, general clunkiness, a shortage of internal space in their heavier weights, and therefore lack fundamental movement through words. What at first is celebrated as their quirks are in fact a problem for readability because these qualities stop the eye at almost every letter. But set the word 'gears' in Tablet Gothic and notice the subtle line that angles up and to the right through an interplay of internal space and diagonal terminals. This quality pushes the reader's eye through one sentence and on to the next, masterfully avoiding the previously mentioned pitfalls. It is particularly compelling in Tablet Gothic's semibold and heavier weights since the terminals have more definition and are a large part of this visual propulsion.

Tablet Gothic's flexibility and voice make it a solid progression from the clunky, tepid, or less readable grotesque typefaces that are chosen because they are safe. Tablet Gothic is better than safe; it is pleasing and comprehensive. Tablet Gothic's character set covers over 250 languages that use the Latin extended alphabet. Each style features ligatures, lining and tabular lining figures, arbitrary fractions, superiors/inferiors, and numerators/denominators. The complete Tablet Gothic family has been optimised for today's varied screen uses, comes in the variable font format for infinite style options or as static OpenType styles, and can be purchased individually, by series, or as a complete bundle.

For the greatest and most professional impact, pair Tablet Gothic with its intended counterpart, Abril, the credible, contemporary interpretation of a classic newsface.

HEADLINES

Responsive design

Thin · Light · Regular · **Semibold** · **Bold** · **Extrabold** · **Heavy**

Variable

Developed for cross-platform media

quirky grotesque

SUPPORT FOR OVER 200 LANGUAGES

58/66

WIDTHS

THIN

COMPRESSED

abcnrsy

CONDENSED

abcnrsy

SEMICONDENSED

abcnrsy

NARROW

abcnrsy

NORMAL

abcnrsy

WIDE

abcnrsy

58/66

WIDTHS

HEAVY

COMPRESSED

abcnrsy

CONDENSED

abcnrsy

SEMICONDENSED

abcnrsy

NARROW

abcnrsy

NORMAL

abcnrsy

WIDE

abcnrsy

Tablet Gothic Compressed

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58/66

THIN

magazine

EXTRABOLD

e-book?

BOLD

margin

LIGHT

sumario

HEAVY

planillo

REGULAR

editorial

SEMIBOLD

design

58/66

THIN OBLIQUE

magazine

EXTRABOLD OBLIQUE

e-book?

BOLD OBLIQUE

margin

LIGHT OBLIQUE

sumario

HEAVY OBLIQUE

planillo

OBLIQUE

editorial

SEMIBOLD OBLIQUE

design

64/66

DISPLAY SIZE

THIN

Where
are the
women in
the room?

THIN
OBLIQUE

*Where
are the
women in
the room?*

64/66

DISPLAY SIZE

LIGHT

Where
are the
women in
the room?

LIGHT
OBLIQUE

*Where
are the
women in
the room?*

64/66

DISPLAY SIZE

REGULAR

Where
are the
women in
the room?

OBLIQUE

*Where
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64/66

DISPLAY SIZE

SEMIBOLD

Where
are the
women in
the room?

SEMIBOLD
OBLIQUE

*Where
are the
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the room?*

64/66

DISPLAY SIZE

BOLD

**Where
are the
women in
the room?**

BOLD
OBLIQUE

***Where
are the
women in
the room?***

64/66

DISPLAY SIZE

EXTRABOLD

**Where
are the
women in
the room?**

EXTRABOLD
OBLIQUE

***Where
are the
women in
the room?***

64/66

DISPLAY SIZE

HEAVY

**Where
are the
women in
the room?**

HEAVY
OBLIQUE

***Where
are the
women in
the room?***

48

HEADLINE

UPRIGHTS

THIN

Kitty bang!

LIGHT

Kitty bang!

REGULAR

Kitty bang!

SEMIBOLD

Kitty bang!

BOLD

Kitty bang!

EXTRABOLD

Kitty bang!

HEAVY

Kitty bang!

48

HEADLINE

OBLIQUE

THIN
OBLIQUE*Kitty bang!*LIGHT
OBLIQUE*Kitty bang!*

OBLIQUE

*Kitty bang!*SEMIBOLD
OBLIQUE*Kitty bang!*BOLD
OBLIQUE*Kitty bang!*EXTRABOLD
OBLIQUE*Kitty bang!*HEAVY
OBLIQUE*Kitty bang!*

30/34

HEADLINE SIZE

THIN

An new exhibition in
London examines the
irresistible power of
kawaii or cuteness

LIGHT

An new exhibition in
London examines the
irresistible power of
kawaii or cuteness

REGULAR

An new exhibition in
London examines the
irresistible power of
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SEMIBOLD

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30/34

HEADLINE SIZE

BOLD

**An new exhibition in
London examines the
irresistible power of
*kawaii or cuteness***

EXTRABOLD

**An new exhibition in
London examines the
irresistible power of
*kawaii or cuteness***

HEAVY

**An new exhibition in
London examines the
irresistible power of
*kawaii or cuteness***

18/22

SUBHEAD

UPRIGHTS

THIN Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

LIGHT Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

REGULAR Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

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18/22

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EXTRABOLD Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

HEAVY Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

18/22

SUBHEAD

OBLIQUE

THIN
OBLIQUE

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child ran in, slid on what was left of the
parquet and overturned an Indian fern.
She was pursued by a nice-looking,
bosomy sort in an apron, who managed
to catch the child moments before she fell*

LIGHT
OBLIQUE

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18/22

SUBHEAD

OBLIQUE

TEXT

BOLD
OBLIQUE

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12/15

COPY SIZE

UPRIGHTS

THIN I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered. I was in a race.

LIGHT I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered. I was in a race.

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9/12

REGULAR

UPRIGHTS

- BASQUE** Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsala. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntzalaritza da. Ikuspuntu zabalago batetik ikusita, hizkuntzak gizaki eta beste animalia batzuen arteko ezaugarria erakusten du, beraien esperientziak adierazi eta besteei komunikatzeko, ikur, seinale eta soinuak erabiliz. Gizakiek hizkuntza konplexu bat garatu dute sekuentzia sonoro eta ikur grafikoen bitartez adierazten dena. Beste aldetik, animaliek soinua, usaina eta gorputza erabiltzen dute; sinpleagoa dirudien
- CATALAN** El llenguatge és la facultat de poder comunicar els propis pensaments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un aspecte social. Es dona llenguatge sempre que dos individus, havent atribuït convencionalment un cert sentit a un acte determinat, l'executen amb finalitat de comunicar-se entre ells. Per tant, el llenguatge és la capacitat de comunicar-se utilitzant un sistema de signes. Aquesta capacitat es pot
- CZECH** Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící jako základní prostředek lidského dorozumívání, komunikace. Kromě funkce dorozumivací může plnit další funkce, např. apelovou (může sloužit k předávání příkazů), referenční (odkazuje se na časové nebo prostorové vztahy), kontaktní, emotivní, expresivní, estetickou (poetickou) a metajazykovou. Odhadovaný počet jazyků na světě kolísá mezi pěti až sedmi tisíci. V mnoha případech je obtížné rozlišit mezi jazykem
- FINNISH** Kieli on järjesteelmä, 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 tutkii kielitiede. Kognitiotiede tutkii kieltä hieman erilaisesta näkökulmasta: biolingvistiikka tutkii niitä ihmisajvojen rakenteita jotka tuottavat kaikki kielet ja niiden samankal-
- FRENCH** 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. Figure-Danse en huit de l'abeille (*Apis mellifera*). Les ondulations symbolisent le frémissement. L'expression faciale, plus répandue, permet de deviner certaines émotions
- GERMAN** 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 Sprachen aktiv verwendet worden[1] – sind mehr als
- ICELANDIC** 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 notað um þau mál sem að hafa hljóðkerfi. Fjöldmörg tungumál eru til í heiminum í dag, ýmist með eða án ritkerfa. Talið er að milli 5.000 og 7.000 tungumál séu töluð í heiminum. Nákvæm tala byggist meðal annars á því hvað er skilgreint sem sérstakt tungumál og hvað telst
- ITALIAN** 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 particolare l'arretramento dell'ugola ha reso l'essere umano capace di esprimere una gamma sonora variegata e di controllare l'articolazione dei suoni.

9/12

REGULAR

UPRIGHTS

LATVIAN	Valoda ir artikulētu zīmju kopums, cilvēku sazināšanās līdzeklis. Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot valodu, mēs domājam un iegūstam informāciju (lasot grāmatas, skatoties kinofilmas, klausoties radio). Tā ir valodas domāšanas un informācijas iegūšanas funkcija. Izmantojot valodu, tiek nosaukti priekšmeti, darbības, parādības un pazīmes. Tā ir valodas nosaucošā funkcija. Valodai ir arī emocionālā funkcija, un ar to var paust emocijas: prieku, sarūgtinājumu un pārdzīvojumu. Teorijas par valodas izcelsmi ir daudz un dažādas. Par to zinātnieki spriež jau vairākus gadsimtus. Pie vienas valodas izcelsmes teorijas zinātnieki nav
NORWEGIAN	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). Menneskespråk omtales vanligvis som naturlige språk, og vitenskapen om menneskespråk kalles lingvistik. Den vanligste progresjonen for menneske-
PORTUGUESE	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 linguagem. Outros tipos de linguagem se baseiam na observação visual e auditiva, como as línguas de sinais e a escrita. Os códigos e outros sistemas de comunicação construídos
POLISH	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 system językowy, gdyż użytkownicy nie uczą się na pamięć wszyst-
SWEDISH	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 nära sammanbundna men ändå separata betydelser; dels syftar det på det mänskliga språket som fenomen, dels syftar det på enskilda språk, kommunikationssystem för en avgränsad grupp människor, till exempel svenska.
SPANISH	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 los sentidos. Los seres humanos desarrollan un
TURKISH	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). Ayrıca dokunma vasıtasıyla dokunsal işaretlerle veya form'lar aracılığıyla aktarılır. Birbirlerini görmeyen ve duymayan insanlar arasında yazı ile bir iletişim mümkündür ("Yazı dili" ile kıyaslayınız. Konuşma dilinin ve yazı dilinin tanımları). Dil, anlambilimsel bilgiler içeren
VIETNAMESE	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 được gọi là từ vựng. Ngôn ngữ là phương tiện giao tiếp chính của con người, tồn tại ở dạng lời nói, ký hiệu hoặc chữ viết. Phần lớn các ngôn ngữ trên thế giới sở hữu các hệ chữ viết có chức năng ký âm và bảo tồn lời nói. Trong số các hệ thống giao tiếp ở động vật, ngôn ngữ của con người độc đáo ở nhiều điểm như: nó không phụ thuộc vào một phương thức truyền tải duy nhất nào, nó khác biệt giữa từng nền văn hóa và từng

9/12

REGULAR

OBLIQUE

- BASQUE** *Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsala. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntzalaritza da. Ikuspuntu zabalago batetik ikusita, hizkuntzak gizaki eta beste animalia batzuen arteko ezaugarria erakusten du, beraien esperientziak adierazi eta besteei komunikatzeko, ikur, seinale eta soinuak erabiliz. Gizakiek hizkuntza konplexu bat garatu dute sekuentzia sonoro eta ikur grafikoen bitartez adierazten dena. Beste aldetik, animaliek soinua, usaina eta gorputza erabiltzen dute; sinpleagoa dirudien*
- CATALAN** *El llenguatge és la facultat de poder comunicar els propis pensaments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un aspecte social. Es dona llenguatge sempre que dos individus, havent atribuït convencionalment un cert sentit a un acte determinat, l'executen amb finalitat de comunicar-se entre ells. Per tant, el llenguatge és la capacitat de comunicar-se utilitzant un sistema de signes. Aquesta capacitat es pot*
- CZECH** *Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící jako základní prostředek lidského dorozumívání, komunikace. Kromě funkce dorozumívací může plnit další funkce, např. apelovou (může sloužit k předávání příkazů), referenční (odkazuje se na časové nebo prostorové vztahy), kontaktní, emotivní, expresivní, estetickou (poetickou) a metajazykovou. Odhadovaný počet jazyků na světě kolísá mezi pěti až sedmi tisíci. V mnoha případech je obtížné rozlišit mezi jazykem*
- FINNISH** *Kieli on järjestelemä, 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 tutkii kielitiede. Kognitiotiede tutkii kieltä hieman erilaisesta näkökulmasta: biolingvistiikka tutkii niitä ihmisajvojen rakenteita jotka tuottavat kaikki kielet ja niiden samankal-*
- FRENCH** *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. Figure-Danse en huit de l'abeille (Apis mellifera). Les ondulations symbolisent le frétillement. L'expression faciale, plus répandue, permet de deviner certaines émotions*
- GERMAN** *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 Sprachen aktiv verwendet worden[1] – sind mehr als*
- ICELANDIC** *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 notað um þau mál sem að hafa hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag, ýmist með eða án ritkerfa. Talið er að milli 5.000 og 7.000 tungumál séu töluð í heiminum. Nákvæm tala byggist meðal annars á því hvað er skilgreint sem sérstakt tungumál og hvað telst*
- ITALIAN** *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 particolare l'arretramento dell'ugola ha reso l'essere umano capace di esprimere una gamma sonora variegata e di controllare l'articolazione dei suoni.*

9/12

REGULAR

OBLIQUE

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OpenType features

	DEACTIVATED	ACTIVATED
ALL CAPS	¿Para texto? 1708 A-b [Ende] H@I	¿PARA TEXTO? 1708 A-B [ENDE] H@I
LIGATURES	Affiliate, bonfire, affluent, ...	Affiliate, bonfire, affluent, ...
PROPORTIONAL LINING FIGURES (DEFAULT)	0123456789\$€¢¥£¢%‰	0123456789\$€¢¥£¢%‰
TABULAR LINING FIGURES	00123456789\$€¢¥£¢%‰	00123456789\$€¢¥£¢%‰
NUMERATOR/ DENOMINATOR	345/678 89/120	³⁴⁵ / ₆₇₈ ⁸⁹ / ₁₂₀
FRACTIONS	1/2 3/4 1/46 5/7 2/98	¹ / ₂ ³ / ₄ ¹ / ₄₆ ⁵ / ₇ ² / ₉₈
SUPERIOR/ INFERIOR	H2O xb8 y3+5	H ₂ O x _b 8 y ³ + ⁵
ORDINALS	Ma No.	M ^a N ^o
HISTORICAL FORMS	That is the question	That if the question

	DEACTIVATED	ACTIVATED
OpenType features	STYLISTIC SET 01 ARROWS & GEOMETRIC SHAPES	ABCDEFGHIJ KLMNOPQRST UVWXYZ abcdefgh
	STYLISTIC SET 02 CIRCLED NUMBERS	0123456789
	STYLISTIC SET 03 BLACK CIRCLED NUMBERS	0123456789
	STYLISTIC SET 04 SQUARED NUMBERS	0123456789
	STYLISTIC SET 05 BLACK SQUARED NUMBERS	0123456789
	TURKISH/AZERI/ CRIMEAN TATAR	KIRTASIYE
	ROMANIAN/ MOLDAVIAN	Timiș, CĂȘŪȚ
	CATALAN	Il·lusió, HEL·LÈNIC
	DUTCH	Bíjna, BÍJNA

Character set

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LIGATURES ff fi fl ffi ffl fi tt

PROPORTIONAL LINING
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LINING FIGURES

Character set

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LIGATURES *ff fi fl ffi ffl fi tt*

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LINING FIGURES

11/14

OBLIQUE

SUPERSCRIPTS $H^{0123456789}$

SUBSCRIPTS $H_{0123456789}$

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DENOMINATOR

FRACTIONS $\frac{1}{2}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

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MATHEMATICAL OPERATORS $\div - / \cdot \approx \neq \leq \geq < = > \neg + \pm \div \times \partial \Delta \Pi \Sigma \sqrt{\infty} \int \Omega \mu \pi$

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SYMBOLS *¡/§¶©®™◊#&@*†‡^°~○¤*

DIACRITICAL MARKS

ARROWS AND GEOMETRIC SHAPES

CIRCLED AND SQUARED NUMBERS

Tablet Gothic Condensed

TABLET GOTHIC
DESIGN BY **VERONIKA BURIAN**
& **JOSÉ SCAGLIONE**

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TYPE SPECIMEN, VERSION 2.0
TYPE-TOGETHER.COM/TABLET-GOTHIC-FONT

58/66

THIN

magazine

EXTRABOLD

e-book?

BOLD

margin

LIGHT

sumario

HEAVY

planillo

REGULAR

editorial

SEMIBOLD

design

58/66

THIN OBLIQUE

magazine

EXTRABOLD OBLIQUE

e-book?

BOLD OBLIQUE

margin

LIGHT OBLIQUE

sumario

HEAVY OBLIQUE

planillo

OBLIQUE

editorial

SEMIBOLD OBLIQUE

design

64/66

DISPLAY SIZE

THIN

Where
are the
women in
the room?

THIN
OBLIQUE

*Where
are the
women in
the room?*

64/66

DISPLAY SIZE

LIGHT

Where
are the
women in
the room?

LIGHT
OBLIQUE

*Where
are the
women in
the room?*

64/66

DISPLAY SIZE

REGULAR

Where
are the
women in
the room?

OBLIQUE

*Where
are the
women in
the room?*

64/66

DISPLAY SIZE

SEMIBOLD

Where
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the room?

SEMIBOLD
OBLIQUE

*Where
are the
women in
the room?*

64/66

DISPLAY SIZE

BOLD

**Where
are the
women in
the room?**

BOLD
OBLIQUE

***Where
are the
women in
the room?***

64/66 DISPLAY SIZE

EXTRABOLD

**Where
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women in
the room?**

EXTRABOLD
OBLIQUE

***Where
are the
women in
the room?***

64/66

DISPLAY SIZE

HEAVY

**Where
are the
women in
the room?**

HEAVY
OBLIQUE

***Where
are the
women in
the room?***

48

HEADLINE

UPRIGHTS

THIN

Kitty bang!

LIGHT

Kitty bang!

REGULAR

Kitty bang!

SEMIBOLD

Kitty bang!

BOLD

Kitty bang!

EXTRABOLD

Kitty bang!

HEAVY

Kitty bang!

48

HEADLINE

OBLIQUE

THIN
OBLIQUE*Kitty bang!*LIGHT
OBLIQUE*Kitty bang!*

OBLIQUE

*Kitty bang!*SEMIBOLD
OBLIQUE*Kitty bang!*BOLD
OBLIQUE*Kitty bang!*EXTRABOLD
OBLIQUE*Kitty bang!*HEAVY
OBLIQUE*Kitty bang!*

30/34 HEADLINE SIZE

THIN

A new exhibition in
London examines the
irresistible power of
kawaii or cuteness

LIGHT

A new exhibition in
London examines the
irresistible power of
kawaii or cuteness

REGULAR

A new exhibition in
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SEMIBOLD

A new exhibition in
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30/34 HEADLINE SIZE

BOLD

**A new exhibition in
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EXTRABOLD

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HEAVY

**A new exhibition in
London examines the
irresistible power of
*kawaii or cuteness***

18/22

SUBHEAD

UPRIGHTS

THIN Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

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- CATALAN** El llenguatge és la facultat de poder comunicar els propis pensaments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un aspecte social. Es dona llenguatge sempre que dos individus, havent atribuït convencionalment un cert sentit a un acte determinat, l'executen amb finalitat de comunicar-se entre ells. Per tant, el llenguatge és la capacitat de comu-
- CZECH** Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící jako základní prostředek lidského dorozumívání, komunikace. Kromě funkce dorozumívací může plnit další funkce, např. apelovou (může sloužit k předávání příkazů), referenční (odkazuje se na časové nebo prostorové vztahy), kon-taktovou, emotivní, expresivní, estetickou (poetickou) a metajazykovou. Odhadovaný počet jazyků na
- FINNISH** Kieli on järjesteelmä, 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 tutkii kielitiede. Kognitiotiede tutkii kieltä hieman erilaisesta näkökulmasta: biolingvistiikka tutkii niitä
- FRENCH** 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'abon-dance du nectar. Figure-Danse en huit de l'abeille (Apis mellifera). Les ondulations symbolisent le
- GERMAN** Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japa-nisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer geneti-schen 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 welt-
- ICELANDIC** 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 notað um þau mál sem að hafa hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag, ýmist með eða án ritkerfa.
- ITALIAN** 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 particolare l'arretramento dell'ugola ha reso l'essere umano capace di esprimere una gamma sonora

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REGULAR

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LATVIAN	Valoda ir artikulētu zīmju kopums, cilvēku sazināšanās līdzeklis. Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot valodu, mēs domājam un iegūstam informāciju (lasot grāmatas, skatoties kinofilmas, klausoties radio). Tā ir valodas domāšanas un informācijas iegūšanas funkcija. Izmantojot valodu, tiek nosaukti priekšmeti, darbības, parādības un pazīmes. Tā ir valodas nosaucošā funkcija. Valodai ir arī emocionālā funkcija, un ar to var paust emocijas: prieku, sarūgtinājumu un pārdzīvojumu. Teorijas par valodas izcelsmi ir daudz un dažādas. Par to zinātnieki spriež jau vairākus
NORWEGIAN	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 henvisse 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
PORTUGUESE	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 linguagem. Outros tipos de linguagem se baseiam na observação visual e auditiva, como as línguas
POLISH	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
SWEDISH	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 nära sammanbundna men ändå separata betydelser; dels syftar det på det mänskliga språket som fenomen, dels syftar det på enskilda språk, kommunikationssystem för en avgränsad
SPANISH	Un lenguaje (del provenzal lengatge 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
TURKISH	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. Birbirlerini görmeyen ve duymayan insanlar arasında yazı ile bir iletişim mümkündür ("Yazı dili" ile kıyaslayınız).
VIETNAMESE	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 được gọi là từ vựng. Ngôn ngữ là phương tiện giao tiếp chính của con người, tồn tại ở dạng lời nói, ký hiệu hoặc chữ viết. Phần lớn các ngôn ngữ trên thế giới sở hữu các hệ chữ viết có chức năng ký âm và bảo tồn lời nói. Trong số các hệ thống giao tiếp ở động vật, ngôn ngữ của con người độc đáo ở nhiều điểm như: nó không phụ thuộc vào một phương thức

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- FRENCH** *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 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'abon-dance du nectar. Figure-Danse en huit de l'abeille (Apis mellifera). Les ondulations symbolisent le*
- GERMAN** *Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japa-nisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer geneti-schen 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 welt-*
- ICELANDIC** *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 notað um þau mál sem að hafa hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag, ýmist með eða án ritkerfa.*
- ITALIAN** *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 particolare l'arretramento dell'ugola ha reso l'essere umano capace di esprimere una gamma*

9/12

REGULAR

OBLIQUE

LATVIAN	<i>Valoda ir artikulētu zīmju kopums, cilvēku sazināšanās līdzeklis. Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot valodu, mēs domājam un iegūstam informāciju (lasot grāmatas, skatoties kinofilmas, klausoties radio). Tā ir valodas domāšanas un informācijas iegūšanas funkcija. Izmantojot valodu, tiek nosaukti priekšmeti, darbības, parādības un pazīmes. Tā ir valodas nosaucošā funkcija. Valodai ir arī emocionālā funkcija, un ar to var paust emocijas: prieku, sarūgtinājumu un pārdzīvojumu. Teorijas par valodas izcelsmi ir daudz un dažādas. Par to zinātnieki spriež jau vairākus</i>
NORWEGIAN	<i>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). Menneskespråk omtales vanligvis som naturlige språk, og vitenskapen om menneskespråk kalles</i>
PORTUGUESE	<i>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 linguagem. Outros tipos de linguagem se baseiam na observação visual e auditiva, como as línguas</i>
POLISH	<i>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</i>
SWEDISH	<i>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 nära sammanbundna men ändå separata betydelser; dels syftar det på det mänskliga språket som fenomen, dels syftar det på enskilda språk, kommunikationssystem för en avgränsad</i>
SPANISH	<i>Un lenguaje (del provenzal lengatge 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</i>
TURKISH	<i>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. Birbirlerini görmeyen ve duymayan insanlar arasında yazı ile bir iletişim mümkündür ("Yazı dili" ile kıyaslayınız.</i>
VIETNAMESE	<i>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 được gọi là từ vựng. Ngôn ngữ là phương tiện giao tiếp chính của con người, tồn tại ở dạng lời nói, ký hiệu hoặc chữ viết. Phần lớn các ngôn ngữ trên thế giới sở hữu các hệ chữ viết có chức năng ký âm và bảo tồn lời nói. Trong số các hệ thống giao tiếp ở động vật, ngôn ngữ của con người độc đáo ở nhiều điểm như: nó không phụ thuộc vào một phương</i>

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	STYLISTIC SET 03 BLACK CIRCLED NUMBERS	⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
	STYLISTIC SET 04 SQUARED NUMBERS	◻ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
	STYLISTIC SET 05 BLACK SQUARED NUMBERS	⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
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	ROMANIAN/ MOLDAVIAN	Timiș, CĂȘŪȚ
	CATALAN	Il·lusió, HEL·LÈNIC
	DUTCH	Bíjna, BÍJNA

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11/14

OBLIQUE

Character set

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Tablet Gothic Semicondensed

TABLET GOTHIC SEMICONDENSED
DESIGN BY **VERONIKA BURIAN**
& **JOSÉ SCAGLIONE**

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58/66

THIN

magazine

EXTRABOLD

e-book?

BOLD

margin

LIGHT

sumario

HEAVY

planillo

REGULAR

editorial

SEMIBOLD

design

58/66

THIN OBLIQUE

magazine

EXTRABOLD OBLIQUE

e-book?

BOLD OBLIQUE

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LIGHT OBLIQUE

sumario

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planillo

OBLIQUE

editorial

SEMIBOLD OBLIQUE

design

64/66

DISPLAY SIZE

THIN

Where
are the
women in
the room?

THIN
OBLIQUE

*Where
are the
women in
the room?*

64/66

DISPLAY SIZE

LIGHT

Where
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64/66

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64/66

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OBLIQUE

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64/66

DISPLAY SIZE

BOLD

**Where
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BOLD
OBLIQUE

***Where
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the room?***

64/66

DISPLAY SIZE

EXTRABOLD

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EXTRABOLD
OBLIQUE

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64/66

DISPLAY SIZE

HEAVY

**Where
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HEAVY
OBLIQUE

***Where
are the
women in
the room?***

48

HEADLINE

UPRIGHTS

THIN

Kitty bang!

LIGHT

Kitty bang!

REGULAR

Kitty bang!

SEMIBOLD

Kitty bang!

BOLD

Kitty bang!

EXTRABOLD

Kitty bang!

HEAVY

Kitty bang!

48

HEADLINE

OBLIQUE

THIN
OBLIQUE

Kitty bang!

LIGHT
OBLIQUE

Kitty bang!

OBLIQUE

Kitty bang!

SEMIBOLD
OBLIQUE

Kitty bang!

BOLD
OBLIQUE

Kitty bang!

EXTRABOLD
OBLIQUE

Kitty bang!

HEAVY
OBLIQUE

Kitty bang!

30/34 HEADLINE SIZE

THIN

An new exhibition in
London examines the
irresistible power of
kawaii or cuteness

LIGHT

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30/34

HEADLINE SIZE

BOLD

**An new exhibition in
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*kawaii or cuteness***

EXTRABOLD

**An new exhibition in
London examines the
irresistible power of
kawaii or cuteness**

HEAVY

**An new exhibition in
London examines the
irresistible power of
*kawaii or cuteness***

18/22

SUBHEAD

UPRIGHTS

THIN Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

LIGHT Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

REGULAR Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell

SEMIBOLD Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

18/22

SUBHEAD

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18/22

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12/15

COPY SIZE

UPRIGHTS

THIN I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered. I was in a race.

LIGHT I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered. I was in a race.

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12/15

COPY SIZE

UPRIGHTS

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EXTRABOLD I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered. I was in a race.

HEAVY I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered. I was in a race.

12/15

COPY SIZE

OBLIQUE

THIN *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered. I was in a race.*

LIGHT *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered.*

REGULAR *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered.*

SEMIBOLD *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remem-*

12/15

COPY SIZE

OBLIQUE

BOLD *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief*

EXTRABOLD *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for*

HEAVY *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for*

- BASQUE** Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsala. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntzalaritza da. Ikuspuntu zabalago batetik ikusita, hizkuntzak gizaki eta beste animalia batzuen arteko ezaugarria erakusten du, beraien esperientziak adierazi eta besteei komunikatzeko, ikur, seinale eta soinuak erabiliz. Gizakiek hizkuntza konplexu bat garatu dute sekuentzia sonoro
- CATALAN** El llenguatge és la facultat de poder comunicar els propis pensaments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un aspecte social. Es dona llenguatge sempre que dos individus, havent atribuït convencionalment un cert sentit a un acte determinat, l'executen amb finalitat de comunicar-se entre ells.
- CZECH** Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící jako základní prostředek lidského dorozumívání, komunikace. Kromě funkce dorozumivací může plnit další funkce, např. apelovou (může sloužit k předávání příkazů), referenční (odkazuje se na časové nebo prostorové vztahy), kontaktní, emotivní, expresivní, estetickou (poetickou) a
- FINNISH** Kieli on järjesteelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Nämä 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 tutkii kielitiede. Kognitiotiede tutkii kieltä hieman erilaisesta näkökulmasta:
- FRENCH** 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. Figure-Danse en
- GERMAN** 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 Einzelspra-
- ICELANDIC** 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 notað um þau mál sem að hafa hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag, ýmist með eða án ritkerfa.
- ITALIAN** 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 particolare l'arretramento dell'ugola ha reso l'essere

9/12

REGULAR

UPRIGHTS

LATVIAN	Valoda ir artikulētu zīmju kopums, cilvēku sazināšanās līdzeklis. Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot valodu, mēs domājam un iegūstam informāciju (lasot grāmatas, skatoties kinofilmas, klausoties radio). Tā ir valodas domāšanas un informācijas iegūšanas funkcija. Izmantojot valodu, tiek nosaukti priekšmeti, darbības, parādības un pazīmes. Tā ir valodas nosaucošā funkcija. Valodai ir arī emocionālā funkcija, un ar to var paust emocijas: prieku, sarūgtinājumu un pārdzīvojumu.
NORWEGIAN	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 henvisse 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
PORTUGUESE	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 linguagem. Outros tipos de linguagem se
POLISH	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, także takich, z którymi nigdy się wcześniej nie
SWEDISH	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 nära sammanbundna men ändå separata betydelser; dels syftar det på det mänskliga språket som fenomen, dels syftar det på enskil-
SPANISH	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
TURKISH	İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşun, 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. Birbirlerini görmeyen ve duymayan insanlar arasında
VIETNAMESE	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 được gọi là từ vựng. Ngôn ngữ là phương tiện giao tiếp chính của con người, tồn tại ở dạng lời nói, ký hiệu hoặc chữ viết. Phần lớn các ngôn ngữ trên thế giới sở hữu các hệ chữ viết có chức năng ký âm và bảo tồn lời nói. Trong số các hệ thống giao tiếp ở động vật, ngôn ngữ của con người độc đáo ở nhiều

- BASQUE** *Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsala. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntzalaritza da. Ikuspuntu zabalago batetik ikusita, hizkuntzak gizaki eta beste animalia batzuen arteko ezaugarria erakusten du, beraien esperientziak adierazi eta besteei komunikatzeko, ikur, seinale eta soinuak erabiliz. Gizakiek hizkuntza konplexu bat garatu dute sekuentzia sonoro*
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9/12

REGULAR

OBLIQUE

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OpenType features

	DEACTIVATED	ACTIVATED
ALL CAPS	¿Para texto? 1708 A–b [Ende] H@I	¿PARA TEXTO? 1708 A–B [ENDE] H@I
LIGATURES	Affiliate, bonfire, affluent, ...	Affiliate, bonfire, affluent, ...
PROPORTIONAL LINING FIGURES (DEFAULT)	0123456789\$€¢£¥¦§¨ª« ¼½¾	0123456789\$€¢£¥¦§¨ª« ¼½¾
TABULAR LINING FIGURES	00123456789\$€¢£¥¦§¨ª« ¼½¾	00123456789\$€¢£¥¦§¨ª« ¼½¾
NUMERATOR/ DENOMINATOR	345/678 89/120	³⁴⁵ / ₆₇₈ ⁸⁹ / ₁₂₀
FRACTIONS	1/2 3/4 1/46 5/7 2/98	½ ¾ ¼ ₆ ⁵ / ₇ ² / ₉₈
SUPERIOR/ INFERIOR	H ₂ O x _b 8 y ³ + ₅	H ₂ O x _b 8 y ³⁺⁵
ORDINALS	Ma No.	M ^a N ^o
HISTORICAL FORMS	That is the question	That if the queftion

	DEACTIVATED	ACTIVATED
OpenType features	STYLISTIC SET 01 ARROWS & GEOMETRIC SHAPES	← ↑ → ↓ ↖ ↗ ↘ ↙ ↔ ↕ ■ □ ▲ ▼ ◀ ▶ ▴ ▾ ◁ ▷ ◆ ◎ ○ ● ◻ ◼
		← ↑ → ↓ ↖ ↗ ↘ ↙ ↕
	STYLISTIC SET 02 CIRCLED NUMBERS	① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
	STYLISTIC SET 03 BLACK CIRCLED NUMBERS	⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
	STYLISTIC SET 04 SQUARED NUMBERS	◻ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
	STYLISTIC SET 05 BLACK SQUARED NUMBERS	⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
	TURKISH/AZERI/ CRIMEAN TATAR	KIRTASIYE
	ROMANIAN/ MOLDAVIAN	Timiș, CĂȘŪȚ
	CATALAN	Il·lusió, HEL·LÈNIC
	DUTCH	Bíjna, BÍJNA

Character set

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11/14

UPRIGHTS

Character set

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Character set

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LIGATURES *fi fl ffi ffl fi' fi' tt*

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LINING FIGURES

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Tablet Gothic Narrow

TABLET GOTHIC
DESIGN BY **VERONIKA BURIAN**
& **JOSÉ SCAGLIONE MARICHAL**

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TYPE SPECIMEN, VERSION 2.0
TYPE-TOGETHER.COM/TABLET-GOTHIC-FONT

64/66

DISPLAY SIZE

THIN

Where
are the
women in
the room?

THIN
OBLIQUE

*Where
are the
women in
the room?*

64/66

DISPLAY SIZE

LIGHT

Where
are the
women in
the room?

LIGHT
OBLIQUE

*Where
are the
women in
the room?*

64/66

DISPLAY SIZE

REGULAR

Where
are the
women in
the room?

OBLIQUE

*Where
are the
women in
the room?*

64/66

DISPLAY SIZE

SEMIBOLD

Where
are the
women in
the room?

SEMIBOLD
OBLIQUE

*Where
are the
women in
the room?*

64/66

DISPLAY SIZE

BOLD

**Where
are the
women in
the room?**

BOLD
OBLIQUE

***Where
are the
women in
the room?***

64/66

DISPLAY SIZE

EXTRABOLD

**Where
are the
women in
the room?**

EXTRABOLD
OBLIQUE

***Where
are the
women in
the room?***

64/66

DISPLAY SIZE

HEAVY

**Where
are the
women in
the room?**

HEAVY
OBLIQUE

***Where
are the
women in
the room?***

48

HEADLINE

UPRIGHTS

THIN

Kitty bang!

LIGHT

Kitty bang!

REGULAR

Kitty bang!

SEMIBOLD

Kitty bang!

BOLD

Kitty bang!

EXTRABOLD

Kitty bang!

HEAVY

Kitty bang!

48

HEADLINE

OBLIQUE

THIN
OBLIQUE*Kitty bang!*LIGHT
OBLIQUE*Kitty bang!*

OBLIQUE

*Kitty bang!*SEMIBOLD
OBLIQUE***Kitty bang!***BOLD
OBLIQUE***Kitty bang!***EXTRABOLD
OBLIQUE***Kitty bang!***HEAVY
OBLIQUE***Kitty bang!***

30/34

HEADLINE SIZE

THIN

An new exhibition in
London examines the
irresistible power of
kawaii or cuteness

LIGHT

An new exhibition in
London examines the
irresistible power of
kawaii or cuteness

REGULAR

An new exhibition in
London examines the
irresistible power of
kawaii or cuteness

SEMIBOLD

An new exhibition in
London examines the
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30/34

HEADLINE SIZE

BOLD

**A new exhibition in
London examines the
irresistible power of
*kawaii or cuteness***

EXTRABOLD

**A new exhibition in
London examines the
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HEAVY

**A new exhibition in
London examines the
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*kawaii or cuteness***

18/22

SUBHEAD

UPRIGHTS

THIN Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell

LIGHT Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell

REGULAR Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

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18/22

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18/22

SUBHEAD

OBLIQUE

THIN
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18/22

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OBLIQUE

TEXT

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OBLIQUE

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12/15

COPY SIZE

UPRIGHTS

THIN I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered. I was in a race.

LIGHT I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered. I was in a race.

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EXTRABOLD I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes.

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12/15

COPY SIZE

OBLIQUE

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- BASQUE** Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsala. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntzalaritza da. Ikuspuntu zabalago batetik ikusita, hizkuntzak gizaki eta beste animalia batzuen arteko ezaugarria erakusten du, beraien esperientziak adierazi eta besteei komunikatzeko, ikur, seinale eta soinuak erabiliz. Gizakiek hizkuntza
- CATALAN** El llenguatge és la facultat de poder comunicar els propis pensaments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un aspecte social. Es dona llenguatge sempre que dos individus, havent atribuït convencionalment un cert sentit a un acte determinat, l'executen
- CZECH** Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící jako základní prostředek lidského dorozumívání, komunikace. Kromě funkce dorozumívací může plnit další funkce, např. apelovou (může sloužit k předávání příkazů), referenční (odkazuje se na časové nebo prostorové vztahy),
- FINNISH** Kieli on järjesteelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kieliliset ilmaukset on tehty silmin nähtäväksi eli luettaviksi. Viitotuissa kielissä kielilliset ilmaukset ovat visuaalisia, eivätkä auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede
- FRENCH** 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'abon-
- GERMAN** 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
- ICELANDIC** 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 notað um þau mál sem að hafa hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag, ýmist
- ITALIAN** 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 particolare

LATVIAN	Valoda ir artikulētu zīmju kopums, cilvēku sazināšanās līdzeklis. Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot valodu, mēs domājam un iegūstam informāciju (lasot grāmatas, skatoties kinofilmas, klausoties radio). Tā ir valodas domāšanas un informācijas iegūšanas funkcija. Izmantojot valodu, tiek nosaukti priekšmeti, darbības, parādības un pazīmes. Tā ir valodas nosaucošā funkcija. Valodai ir arī emocionālā funkcija, un ar to var paust emocijas: prieku, sarūgtināju-
NORWEGIAN	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
PORTUGUESE	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
POLISH	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, także takich, z
SWEDISH	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 nära sammanbundna men ändå separata betydelser; dels syftar det på det mänskli-
SPANISH	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
TURKISH	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). Ayrıca dokunma vasıtasıyla dokunsal işaretlerle veya Lorm'lar aracılığıyla aktarılır. Birbirlerini
VIETNAMESE	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 được gọi là từ vựng. Ngôn ngữ là phương tiện giao tiếp chính của con người, tồn tại ở dạng lời nói, ký hiệu hoặc chữ viết. Phần lớn các ngôn ngữ trên thế giới sở hữu các hệ chữ viết có chức năng ký âm và bảo tồn lời nói. Trong số các hệ thống giao tiếp ở động vật, ngôn

- BASQUE** *Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsala. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntzalaritza da. Ikuspuntu zabalago batetik ikusita, hizkuntzak gizaki eta beste animalia batzuen arteko ezaugarria erakusten du, beraien esperientziak adierazi eta besteei komunikatzeko, ikur, seinale eta soinuak erabiliz. Gizakiek*
- CATALAN** *El llenguatge és la facultat de poder comunicar els propis pensaments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un aspecte social. Es dona llenguatge sempre que dos individus, havent atribuït convencionalment un cert sentit a un acte determinat, l'executen*
- CZECH** *Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící jako základní prostředek lidského dorozumívání, komunikace. Kromě funkce dorozumívací může plnit další funkce, např. apelovou (může sloužit k předávání příkazů), referenční (odkazuje se na časové nebo prostorové vztahy),*
- FINNISH** *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 tutkii kielitiede. Kognitiotiede*
- FRENCH** *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'abon-*
- GERMAN** *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*
- ICELANDIC** *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 notað um þau mál sem að hafa hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag, ýmist*
- ITALIAN** *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 particolare*

9/12

REGULAR

OBLIQUE

- LATVIAN *Valoda ir artikulētu zīmju kopums, cilvēku sazināšanās līdzeklis. Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot valodu, mēs domājam un iegūstam informāciju (lasot grāmatas, skatoties kinofilmas, klausoties radio). Tā ir valodas domāšanas un informācijas iegūšanas funkcija. Izmantojot valodu, tiek nosaukti priekšmeti, darbības, parādības un pazīmes. Tā ir valodas nosaucošā funkcija. Valodai ir arī emocionālā funkcija, un ar to var paust emocijas: prieku,*
- NORWEGIAN *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 henvisse 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*
- PORTUGUESE *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*
- POLISH *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, także takich, z*
- SWEDISH *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 nära sammanbundna men ändå separata betydelser; dels syftar det på det mänskli-*
- SPANISH *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*
- TURKISH *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). Ayrıca dokunma vasıtasıyla dokunsal işaretlerle veya Lorm'lar aracılığıyla aktarılır. Bir-*
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OpenType features

	DEACTIVATED	ACTIVATED
ALL CAPS	¿Para texto? 1708 A-b [Ende] H@I	¿PARA TEXTO? 1708 A-B [ENDE] H@I
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	STYLISTIC SET 03 BLACK CIRCLED NUMBERS	0123456789
	STYLISTIC SET 04 SQUARED NUMBERS	0123456789
	STYLISTIC SET 05 BLACK SQUARED NUMBERS	0123456789
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	ROMANIAN/ MOLDAVIAN	Timiș, CĂȘŪȚ
	CATALAN	Il·lusió, HEL·LÈNIC
	DUTCH	Bíjna, BÍJNA

Character set

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11/14

UPRIGHTS

LATIN

Character set

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DIACRITICAL MARKS

ARROWS AND GEOMETRIC SHAPES

CIRCLED AND SQUARED NUMBERS

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11/14

OBLIQUE

LATIN

Character set

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SYMBOLS // § ¶ © ® ™ ♦ # & @ * † ‡ ^ ° ~ ○ ×

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ARROWS AND GEOMETRIC SHAPES

CIRCLED AND SQUARED NUMBERS

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Tablet Gothic

TABLET GOTHIC
DESIGN BY **VERONIKA BURIAN**
& **JOSÉ SCAGLIONE**

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58/66

THIN

magazine

EXTRABOLD

e-book?

BOLD

margin

LIGHT

sumario

HEAVY

planillo

REGULAR

editorial

SEMIBOLD

design

58/66

THIN OBLIQUE

magazine

EXTRABOLD OBLIQUE

e-book?

BOLD OBLIQUE

margin

LIGHT OBLIQUE

sumario

HEAVY OBLIQUE

planillo

OBLIQUE

editorial

SEMIBOLD OBLIQUE

design

64/66

DISPLAY SIZE

THIN

Where
are the
women in
the room?

THIN
OBLIQUE

*Where
are the
women in
the room?*

64/66

DISPLAY SIZE

LIGHT

Where
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the room?

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OBLIQUE

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64/66

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64/66

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64/66

DISPLAY SIZE

BOLD

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BOLD
OBLIQUE

***Where
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64/66

DISPLAY SIZE

EXTRABOLD

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EXTRABOLD
OBLIQUE

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64/66

DISPLAY SIZE

HEAVY

**Where
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the room?**

HEAVY
OBLIQUE

***Where
are the
women in
the room?***

48

HEADLINE

UPRIGHTS

THIN

Kitty bang!

LIGHT

Kitty bang!

REGULAR

Kitty bang!

SEMIBOLD

Kitty bang!

BOLD

Kitty bang!

EXTRABOLD

Kitty bang!

HEAVY

Kitty bang!

48

HEADLINE

OBLIQUE

THIN
OBLIQUE*Kitty bang!*LIGHT
OBLIQUE*Kitty bang!*

OBLIQUE

*Kitty bang!*SEMIBOLD
OBLIQUE***Kitty bang!***BOLD
OBLIQUE***Kitty bang!***EXTRABOLD
OBLIQUE***Kitty bang!***HEAVY
OBLIQUE***Kitty bang!***

30/34

HEADLINE SIZE

THIN

An new exhibition in
London examines the
irresistible power of
kawaii or cuteness

LIGHT

An new exhibition in
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irresistible power of
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REGULAR

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SEMIBOLD

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30/34

HEADLINE SIZE

BOLD

**An new exhibition in
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*kawaii or cuteness***

EXTRABOLD

**An new exhibition in
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*kawaii or cuteness***

HEAVY

**An new exhibition in
London examines the
irresistible power of
*kawaii or cuteness***

18/22

SUBHEAD

UPRIGHTS

THIN Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

LIGHT Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

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18/22

SUBHEAD

UPRIGHTS

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18/22

SUBHEAD

OBLIQUE

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OBLIQUE

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18/22

SUBHEAD

OBLIQUE

TEXT

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12/15

COPY SIZE

UPRIGHTS

THIN I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes.

LIGHT I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes.

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SEMIBOLD I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes.

12/15

COPY SIZE

UPRIGHTS

BOLD I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left

EXTRABOLD I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left

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12/15

COPY SIZE

OBLIQUE

THIN *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered. I*

LIGHT *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now*

REGULAR *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes.*

SEMIBOLD ***I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for***

12/15

COPY SIZE

OBLIQUE

BOLD *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them*

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- BASQUE** Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsala. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntzalaritza da. Ikuspuntu zabalago batetik ikusita, hizkuntzak gizaki eta beste animalia batzuen arteko ezaugarria erakusten du, beraien esperientziak adierazi eta besteei komunikatzeko, ikur, seinale eta soinuak
- CATALAN** El llenguatge és la facultat de poder comunicar els propis pensaments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un aspecte social. Es dona llenguatge sempre que dos individus, havent atribuït convencionalment un cert sentit a un acte
- CZECH** 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 abe-
- FINNISH** 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. Viitotuis- sa kielissä kielelliset ilmaukset ovat visuaalisia, eivät auditiivisia. Eri kieliä tutkii
- FRENCH** 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
- GERMAN** 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 klassi-
- ICELANDIC** Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfraðingar eru þeir sem að rannsaka mál, en í nútímanum var málfraði 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 málсамfélagi þess máls. Tungumál er hugtak sérstaklega notað um þau mál sem að hafa hljóðkerfi. Fjölmörg
- ITALIAN** 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

9/12

REGULAR

UPRIGHTS

LATVIAN	Valoda ir artikulētu zīmju kopums, cilvēku sazināšanās līdzeklis. Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot valodu, mēs domājam un iegūstam informāciju (lasot grāmatas, skatoties kinofilmas, klausoties radio). Tā ir valodas domāšanas un informācijas iegūšanas funkcija. Izmantojot valodu, tiek nosaukti priekšmeti, darbības, parādības un pazīmes. Tā ir valodas nosaucošā funkcija. Valodai ir arī emocionālā funkcija, un ar to
NORWEGIAN	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
PORTUGUESE	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
POLISH	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 no-
SWEDISH	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 nära sammanbundna men ändå separata betydel-
SPANISH	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
TURKISH	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). Ayrıca dokunma vasıtasıyla dokunsal işaretlerle veya Lorm'lar
VIETNAMESE	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 được gọi là từ vựng. Ngôn ngữ là phương tiện giao tiếp chính của con người, tồn tại ở dạng lời nói, ký hiệu hoặc chữ viết. Phần lớn các ngôn ngữ trên thế giới sở hữu các hệ chữ viết có chức năng ký âm và bảo tồn lời nói. Trong số các hệ

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- CZECH** *Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící jako základní prostředek lidského dorozumívání, komunikace. Kromě funkce dorozumívací může plnit další funkce, např. apelovou (může sloužit k předávání příkazů), referenční (odkazuje se na*
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OpenType features

	DEACTIVATED	ACTIVATED
ALL CAPS	¿Para texto? 1708 A-b [Ende] H@I	¿PARA TEXTO? 1708 A-B [ENDE] H@I
LIGATURES	Affiliate, bonfire, affluent, ...	Affiliate, bonfire, affluent, ...
PROPORTIONAL LINING FIGURES (DEFAULT)	0123456789\$€¢¥£¤%‰	0123456789\$€¢¥£¤%‰
TABULAR LINING FIGURES	00123456789\$€¢¥£¤%‰	00123456789\$€¢¥£¤%‰
NUMERATOR/ DENOMINATOR	345/678 89/120	³⁴⁵ / ₆₇₈ ⁸⁹ / ₁₂₀
FRACTIONS	1/2 3/4 1/46 5/7 2/98	¹ / ₂ ³ / ₄ ¹ / ₄₆ ⁵ / ₇ ² / ₉₈
SUPERIOR/ INFERIOR	H2O xb8 y3+5	H ₂ O x _b y ³ + ⁵
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HISTORICAL FORMS	That is the question	That if the queftion

	DEACTIVATED	ACTIVATED
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	STYLISTIC SET 02 CIRCLED NUMBERS	① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
	STYLISTIC SET 03 BLACK CIRCLED NUMBERS	⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
	STYLISTIC SET 04 SQUARED NUMBERS	◻ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
	STYLISTIC SET 05 BLACK SQUARED NUMBERS	◼ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
	TURKISH/AZERI/ CRIMEAN TATAR	KIRTASIYE
	ROMANIAN/ MOLDAVIAN	Timiș, CĂȘŪȚ
	CATALAN	IHusió, HEL·LÈNIC
	DUTCH	Bíjna, BÍJNA

Character set

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LINING FIGURES

Character set

SUPERSCRIPTS	H ^{0 1 2 3 4 5 6 7 8 9}
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FRACTIONS	½ ⅓ ⅔ ¼ ¾ ⅛ ⅝ ⅞
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TABULAR
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PUNCTUATION “ ” ‘ ’ , “ ” „ - . : ; & ? ! ; [] () { } \ / _ « » ‹ › • … † — — ′ ”

SYMBOLS *! / \$ % & ' () * + , - . : ;* *© ® ™ ♦ # & @ * † ‡ ^ ° ~ ○ ×*

DIACRITICAL MARKS

ARROWS AND GEOMETRIC SHAPES

CIRCLED AND SQUARED NUMBERS

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Tablet Gothic Wide

TABLET GOTHIC
DESIGN BY **VERONIKA BURIAN**
& **JOSÉ SCAGLIONE**

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TYPE SPECIMEN, VERSION 2.0
TYPE-TOGETHER.COM/TABLET-GOTHIC-FONT

58/66

THIN

magazine

EXTRABOLD

e-book?

BOLD

margin

LIGHT

sumario

HEAVY

planillo

REGULAR

editorial

SEMIBOLD

design

58/66

THIN OBLIQUE

magazine

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design

64/66

DISPLAY SIZE

THIN

Where
are the
women in
the room?

THIN
OBLIQUE

*Where
are the
women in
the room?*

64/66

DISPLAY SIZE

LIGHT

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HEAVY
OBLIQUE

***Where
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the room?***

48

HEADLINE

UPRIGHTS

THIN

Kitty bang!

LIGHT

Kitty bang!

REGULAR

Kitty bang!

SEMIBOLD

Kitty bang!

BOLD

Kitty bang!

EXTRABOLD

Kitty bang!

HEAVY

Kitty bang!

48

HEADLINE

OBLIQUE

THIN
OBLIQUE*Kitty bang!*LIGHT
OBLIQUE*Kitty bang!*

OBLIQUE

*Kitty bang!*SEMIBOLD
OBLIQUE***Kitty bang!***BOLD
OBLIQUE***Kitty bang!***EXTRABOLD
OBLIQUE***Kitty bang!***HEAVY
OBLIQUE***Kitty bang!***

30/34

HEADLINE SIZE

THIN

An new exhibition in
London examines the
irresistible power of
kawaii or cuteness

LIGHT

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REGULAR

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HEAVY

**An new exhibition in
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18/22

SUBHEAD

UPRIGHTS

THIN Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

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12/15

COPY SIZE

UPRIGHTS

THIN I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was — perhaps not quite remembering who I was — and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for

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BASQUE	Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsala. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntzalaritza da. Ikuspuntu zabalago batetik ikusita, hizkuntzak gizaki eta beste animalia batzuen arteko ezaugarria erakusten du, beraien esperientziak adierazi eta
CATALAN	El llenguatge és la facultat de poder comunicar els propis pensaments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un aspecte social. Es dona llenguatge sempre que dos individus, havent atribuït convencionalment
CZECH	Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící jako základní prostředek lidského dorozumívání, komunikace. Kromě funkce dorozumívací může plnit další funkce, např. apelovou (může sloužit k předávání příkazů), referenční
FINNISH	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
FRENCH	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
GERMAN	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
ICELANDIC	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 notað um þau mál sem að hafa
ITALIAN	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

9/12

REGULAR

UPRIGHTS

- LATVIAN Valoda ir artikulētu zīmju kopums, cilvēku sazināšanās līdzeklis. Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot valodu, mēs domājam un iegūstam informāciju (lasot grāmatas, skatoties kinofilmas, klausoties radio). Tā ir valodas domāšanas un informācijas iegūšanas funkcija. Izmantojot valodu, tiek nosaukti priekšmeti, darbības, parādības un pazīmes. Tā ir valodas nosaucošā funkcija. Valodai ir arī
- NORWEGIAN 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 programme-
- PORTUGUESE 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
- POLISH 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
- SWEDISH 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 nära sammanbundna
- SPANISH 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
- TURKISH 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). Ayrıca dokunma vasıtasıyla do-
- VIETNAMESE 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 được gọi là từ vựng. Ngôn ngữ là phương tiện giao tiếp chính của con người, tồn tại ở dạng lời nói, ký hiệu hoặc chữ viết. Phần lớn các ngôn ngữ trên thế giới sở hữu các hệ chữ viết có chức năng ký âm và bảo tồn lời

- BASQUE** *Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsala. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntzalaritza da. Ikuspuntu zabalago batetik ikusita, hizkuntzak gizaki eta beste animalia batzuen arteko ezaugarria erakusten du, beraien esperientziak adierazi eta*
- CATALAN** *El llenguatge és la facultat de poder comunicar els propis pensaments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un aspecte social. Es dona llenguatge sempre que dos individus, havent atribuït convencionalment*
- CZECH** *Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící jako základní prostředek lidského dorozumívání, komunikace. Kromě funkce dorozumívací může plnit další funkce, např. apelovou (může sloužit k předávání příkazů), referenční*
- FINNISH** *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*
- FRENCH** *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*
- GERMAN** *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*
- ICELANDIC** *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 notað um þau mál sem að hafa*
- ITALIAN** *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*

LATVIAN	<i>Valoda ir artikulētu zīmju kopums, cilvēku sazināšanās līdzeklis. Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot valodu, mēs domājam un iegūstam informāciju (lasot grāmatas, skatoties kinofilmas, klausoties radio). Tā ir valodas domāšanas un informācijas iegūšanas funkcija. Izmantojot valodu, tiek nosaukti priekšmeti, darbības, parādības un pazīmes. Tā ir valodas nosaucošā funkcija. Valodai ir arī</i>
NORWEGIAN	<i>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 henvisse 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 programme-</i>
PORTUGUESE	<i>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</i>
POLISH	<i>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</i>
SWEDISH	<i>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 nära sammanbundna</i>
SPANISH	<i>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</i>
TURKISH	<i>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). Ayrıca dokunma vasıtasıyla</i>
VIETNAMESE	<i>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 được gọi là từ vựng. Ngôn ngữ là phương tiện giao tiếp chính của con người, tồn tại ở dạng lời nói, ký hiệu hoặc chữ viết. Phần lớn các ngôn ngữ trên thế giới sở hữu các hệ chữ viết có chức năng ký âm và bảo</i>

OpenType features

	DEACTIVATED	ACTIVATED
ALL CAPS	¿Para texto? 1708 A–b [Ende] H@I	¿PARA TEXTO? 1708 A–B [ENDE] H@I
LIGATURES	Affiliate, bonfire, affluent, ...	Affiliate, bonfire, affluent, ...
PROPORTIONAL LINING FIGURES (DEFAULT)	0123456789\$€¢£¥¦§¨ª« ¼½¾	0123456789\$€¢£¥¦§¨ª« ¼½¾
TABULAR LINING FIGURES	00123456789\$€¢£¥¦§¨ª« ¼½¾	00123456789\$€¢£¥¦§¨ª« ¼½¾
NUMERATOR/ DENOMINATOR	345/678 89/120	3 ⁴⁵ / ₆₇₈ 8 ⁹ / ₁₂₀
FRACTIONS	1/2 3/4 1/46 5/7 2/98	½ ¾ ¼ ₆ ⅕ ⅔ ₉₈
SUPERIOR/ INFERIOR	H ₂ O x _b 8 y ₃ + ₅	H ₂ O x _b 8 y ³ + ⁵
ORDINALS	Ma No.	M ^a N ^o
HISTORICAL FORMS	That is the question	That if the queftion

OpenType features

DEACTIVATED

ACTIVATED

STYLISTIC SET 01
ARROWS &
GEOMETRIC SHAPES

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
a b c d e f g h

← ↑ → ↓ ↖ ↗ ↘ ↙ ↔ ↕
■ □ ▲ ► ▼ ◀ △ ▷ ▽ ◁
◆ ◎ ○ ● ◻ ▣
↩ ↪ ↬ ↭ ↮ ↯ ↰ ↱

STYLISTIC SET 02
CIRCLED NUMBERS

0 1 2 3 4 5 6 7 8 9

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

STYLISTIC SET 03
BLACK CIRCLED NUMBERS

0 1 2 3 4 5 6 7 8 9

⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

STYLISTIC SET 04
SQUARED NUMBERS

0 1 2 3 4 5 6 7 8 9

◻ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

STYLISTIC SET 05
BLACK SQUARED NUMBERS

0 1 2 3 4 5 6 7 8 9

◼ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

TURKISH/AZERI/
CRIMEAN TATAR

KIRTASIYE

KIRTASIYE

ROMANIAN/
MOLDAVIAN

Timiș, CĂȘŪȚ

Timiș, CĂȘŪȚ

CATALAN

Il·lusió, HEL·LÈNIC

IlHusió, HEL·LÈNIC

DUTCH

Bíjna, BÍJNA

Bíjna, BÍJNA

Character set

[illegible][illegible]

LIGATURES fi fl ffi ffi fí fí tt

PROPORTIONAL LINING
FIGURES (DEFAULT)

0123456789\$€¢£¥*f*d¢฿%‰

TABULAR
LINING FIGURES

0 0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ₣ ₤ ₧ ₨ ₩ ₪ ₯

11/14

UPRIGHTS

Character set

SUPERSCRIPTS	H 0 1 2 3 4 5 6 7 8 9
SUBSCRIPTS	H 0 1 2 3 4 5 6 7 8 9
NUMERATOR/ DENOMINATOR	H 0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9
FRACTIONS	1/2 1/3 2/3 1/4 3/4 1/8 5/8 7/8
ORDINALS	H ^a ^o N ^o ^a
MATHEMATICAL OPERATORS	/ - / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω μ ∏
PUNCTUATION	“ ” „ ‘ ’ , “ ” „ - , . : ; ¿ ? ! ¡ [] () { } \ / _ « » ‹ › • … ′ — — ′ ”
SYMBOLS	! § ¶ © ® ™ ◇ # & @ * + ≠ ^ ° ~ ∘ ∕
DIACRITICAL MARKS	ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿ ̀ ́ ͂ ̓ ̈́ ͅ ͆ ͇ ͈ ͉ ͊ ͋ ͌ ͍ ͎ ͏ ͐ ͑ ͒ ͓ ͔ ͕ ͖ ͗ ͘ ͙ ͚ ͛ ͜ ͝ ͞ ͟ ͠ ͡ ͢ ͣ ͤ ͥ ͦ ͧ ͨ ͩ ͪ ͫ ͬ ͭ ͮ ͯ Ͱ ͱ Ͳ ͳ ʹ ͵ Ͷ ͷ ͸ ͹ ͺ ͻ ͼ ͽ Ϳ ̀ ́ ͂ ̓ ̈́ ͅ ͆ ͇ ͈ ͉ ͊ ͋ ͌ ͍ ͎ ͏ ͐ ͑ ͒ ͓ ͔ ͕ ͖ ͗ ͘ ͙ ͚ ͛ ͜ ͝ ͞ ͟ ͠ ͡ ͢ ͣ ͤ ͥ ͦ ͧ ͨ ͩ ͪ ͫ ͬ ͭ ͮ ͯ Ͱ ͱ Ͳ ͳ ʹ ͵ Ͷ ͷ ͸ ͹ ͺ ͻ ͼ ͽ Ϳ
ARROWS AND GEOMETRIC SHAPES	← ↑ → ↓ ↖ ↗ ↘ ↙ ↔ ↕ ■ □ ▲ ▴ ▾ ▿ ◀ ▶ ▷ ▸ ◁ ▹ ▻ ▹ ◆ ◎ ○ ● ◻ ◼ ◽ ◾ ◿ ◀ ▶ ▷ ▸ ◁ ▹ ▻ ▹ ◆ ◎ ○ ● ◻ ◼ ◽ ◾ ◿ ◀ ▶ ▷ ▸ ◁ ▹ ▻ ▹ ◆ ◎ ○ ● ◻ ◼ ◽ ◾ ◿
CIRCLED AND SQUARED NUMBERS	① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

Character set

[illegible][illegible]

LIGATURES *fi fl ffi ffl fi' fí tt*

PROPORTIONAL LINING
FIGURES (DEFAULT)

0123456789\$€¢£¥*f*dℓ฿%‰

TABULAR 0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ f d t B ° ∞
LINING FIGURES

Character set

SUPERSCRIPTS $H^0 H^1 H^2 H^3 H^4 H^5 H^6 H^7 H^8 H^9$

SUBSCRIPTS $H_{0123456789}$

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

FRACTIONS $\frac{1}{2}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

ORDINALS $H^a O N^{\underline{0} a}$

MATHEMATICAL OPERATORS $\div - / \cdot \approx \neq \leq \geq < = > \neg + \pm \div \times \partial \Delta \Pi \Sigma \sqrt{\infty} \int \Omega \mu \pi$

PUNCTUATION “ ” ‘ ’ , “ ” „ - , . : ; & ? ! ; [] () { } \ / _ « » ‹ › • … ‘ — — — ‘ ’ ”

SYMBOLS **! / \$ % & ' () * + , - . : ;**

DIACRITICAL MARKS

ARROWS AND GEOMETRIC SHAPES

CIRCLED AND SQUARED NUMBERS

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

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

Supported Latin languages

Abenaki, Afaan Oromo, Afar, 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, Hân, Hawaiian, Hiligaynon, Hopi, Hotcək (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, Klingon, 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 (Inari Sami), Sami (Lule Sami), Sami (Northern Sami), Sami (Southern Sami), Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian (Lower Sorbian), Sorbian (Upper 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), Vietnamese, Venetian, Vepsian, Volapük, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapeese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

Extended typographic features

All caps, basic ligatures, case-sensitive forms, class kerning, denominators & numerators, fractions, arbitrary fractions, historical forms, 2 sets of figures (proportional figures and tabular figures), localised forms, ordinals, arrows, circled numbers, stylistic sets (ss01, ss02, ss03, etc.), superiors & inferiors, ...

Tablet Gothic

Veronika Burian & José Scaglione

www.type-together.com/tablet-gothic-font

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Full credits

LEAD DESIGN AND CONCEPT

Veronika Burian

José Scaglione

TYPE DESIGN

Yorlmar Campos

Tom Grace

ENGINEERING

Joancarles Casasín

QUALITY ASSURANCE

Azza Alameddine

GRAPHIC DESIGN

Elena Veguillas

Rabab Charafeddine

Felicia Priscillya

MOTION DESIGN

Cecilia Brarda

COPYWRITING

Joshua Farmer

SOCIAL MEDIA MANAGER

Doug Arellanes

Awards

- ▣ Typographica's Best Typefaces of 2012
- ▣ Silver, 2013 European Design Awards
- ▣ Yearbook of Type I, 2013
- ▣ 2013 Tokyo Type Directors Club Exhibition
- ▣ Premio Clap 2013
- ▣ Tipos Latinos 2014

The designer

Born in Czech Republic, **Veronika Burian** is a product designer and award-winning type designer. She co-founded the independent and international font foundry TypeTogether with José Scaglione in 2006, which has grown to employ 13 specialists from around the world. She graduated from FH München, Germany with a degree in Industrial Design and earned an MA with distinction in Typeface Design from the University of Reading, UK. Veronika is one of the organisers of the Alphabettes mentorship program, co-chairwoman of the GRANSHAN project, co-curator and organiser of TypeTech MeetUp, and recurring guest lecturer at conferences and at universities around the world.

José Scaglione is a typeface designer, lecturer, and author specialising in typography. He co-founded the TypeTogether font foundry with Veronika Burian in 2006, leading to the publication of numerous award-winning type families. He has co-authored books on type design, legibility, typesetting, and is frequently invited to lecture on typography and to lead workshops at international conferences and academic institutions around the world. José held the position of Association Typographique Internationale (ATypI) president from 2013–2017.

Yorlmar Campos is an architect who graduated from Universidad Central de Venezuela. He currently teaches typographic design in the Maestría en Tipografía (typography and type design MA) at the University of Buenos Aires, Argentina, where he previously studied type design. Yorlmar worked with Rubén Fontana and Zalma Jalluf at Fontana Diseño studio, where he acquired great knowledge about design and typography in brands and identity projects.

He has also been involved in various typographic projects focusing on technical development for Google Fonts. Some of Yorlmar's typefaces have been selected in the Tipos Latinos biennial (7th and 8th editions), and his work has been published in various books on design and typography.

Yorlmar published Atlante with TypeTogether in 2022, which immediately garnered three top awards: Clap Platinum, Gold at ED-Awards, and the TDC Certificate of Excellence.

Tom Grace is a leading independent typeface and lettering designer based in Switzerland. Over the last 20 years he has mixed traditional techniques with modern technologies to create and optimise hundreds of separate font styles, many of them for Cyrillic and other non-Latin writing systems. He also teaches, lectures, and consults internationally on typeface design and development. Tom's work has earned awards and distinctions for excellence, reinforcing his reputation as a go-to specialist for design agencies and type foundries around the world. Apart from design, Tom is an avid musician. Tom has published Alizé, Givry, and Iskra with TypeTogether, and joined the team in 2023 as a senior type designer.

Licensing at TypeTogether

Family upgrades

Bundles are always less expensive than purchasing a few styles at a time. If you buy a single style (or more) now, you will never be charged more than the bundle price when upgrading at a later date. This is a great way to explore a new typeface without full commitment. To take advantage of the upgrade, please email info@type-together.com.

Custom work

We offer custom font solutions tailored to your needs. This includes developing new typefaces from scratch, modifying existing typefaces, extending language support, and creating logotypes. Please contact us for details at info@type-together.com.

Licensing

Our complete font catalogue, along with the presented type family here, are available for print, self-hosted web applications, and app embedding from TypeTogether's online store. For other types of licences and more information, please contact us at info@type-together.com.

Testing our fonts

TypeTogether actively seeks ongoing dialogue with all type users and therefore offers free temporary licences to test any of our typefaces. The test fonts are fully functional and include the entire character set and OpenType features. To request test fonts, please contact us at info@type-together.com.

Premier

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About this specimen

This specimen has been set using Adelle Sans Light, Adelle Sans Bold, and Adelle Mono Flex Regular using texts from *An equal music*, by Vikram Seth, *Where there's a will*, by Emily Chappell, *The fraud*, by Zadie Smith, *Eye Magazine* blog, and Wikipedia.org.