

Literata

Λιτεράτα Литерата

A proven digital text serif
with an arresting upright italic,
solving digital and printed book
design limitations with aplomb

DESIGNED BY

Veronika Burian (Lat)
Vera Evstafieva (Cyr)
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Irene Vlachou (Grk)

YEAR

2020

In April 2014 the TypeTogether design team, led by Veronika Burian and José Scaglione, started to work on a new tailored font family for the Google Play Books application that had already begun a redesign. Google's brief for the project presented the task in its full level of difficulty right from the beginning. A new digital book typeface was needed that would provide an outstanding reading experience on a whole range of devices and high resolution screens running different rendering technologies. Additionally, the new Play Books font family was meant to establish a recognisable visual identity for Google's native Book App and stylistically distinguish itself from other eReader competitors.

The electronic or digital book represents one of the most important challenges designers and developers face today. The technical limitations of devices regarding rendering of type, together with their variety of physical sizes, are only two of the main obstacles eBooks have to tackle. These facts contribute to an unfair yet appropriate comparison with their analogue counterpart, where typography plays a leading role. The Play Books project offered an opportunity to approach some of these problems from a new perspective.

Type-founding and printing are as much interlinked as digital type and rasterization are. The limitations imposed on type rendering due to coarse grids of low-resolution screens have therefore affected the way lettershapes look. This became very clear when analysing the typefaces in use in the the market's most common eBook readers. It came as no surprise that the existing typefaces had a very uniform and almost mechanical feel. This is excellent for rendering purposes, but it does not help with immersive and

continuous reading. In other words, they were not fonts meant for book design.

TypeTogether's counterpart team at Google, led by senior UX designer Addy Lee Beavers, agreed that the desired typeface should have a more interesting and varied texture than other fonts being used in eBooks or ones generally developed for on-screen use. This could be achieved by means of slanted stress, less mechanic letter structure, and varied horizontal proportions of characters. Based on these premises and on an intensive iteration process, TypeTogether arrived at a hybrid solution that took inspiration from both Scotch and oldstyle Roman types. The resulting letterforms create a pleasant organic texture that helps to deliver very good results for ease of reading and comfort.

The secondary style is an upright italic, meaning the lettershapes have an italicised construction and no slant to speak of. Albeit rather uncommon in screen fonts, this kind of genre addresses some of the inherent limitations of the square pixel grid. Moreover the resulting unusual italic adds high branding value to Literata, making it unique, recognisable, and easy to remember.

In 2016, a meeting between Dave Crossland, Omer Ziv, and José Scaglione in Google's New York offices triggered an expansion of the original project. The new Literata font family now features eight weights and matching italics, adds small caps and over 650 new characters per font for greater language support, full Latin Extended (including Vietnamese), Polytonic Greek (designed by Irene Vlachou with external consulting by Gerry Leonidas), and Cyrillic (designed by Vera Evstafieva and Elena Novoselova with external consulting by Kiril Zlatkov).

FAMILY OVERVIEW

	7PT (CAPTION)	12PT (TEXT)	36PT (SUBHEAD)	72PT (DISPLAY)
EXTRALIGHT				αβμ αβμ
LIGHT		αβμ αβμ	αβμ αβμ	αβμ αβμ
REGULAR	αβμ αβμ	αβμ αβμ	αβμ αβμ	αβμ αβμ
MEDIUM	αβμ αβμ	αβμ αβμ	αβμ αβμ	αβμ αβμ
SEMIBOLD	αβμ αβμ	αβμ αβμ	αβμ αβμ	αβμ αβμ
BOLD	αβμ αβμ	αβμ αβμ	αβμ αβμ	αβμ αβμ
EXTRABOLD		αβμ αβμ	αβμ αβμ	αβμ αβμ
BLACK				αβμ αβμ

Literata 7PT (CAPTION)

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7PT Regular
7PT *Italic*
7PT Medium
7PT *Medium Italic*
7PT **Semibold**
7PT **Semibold Italic**
7PT **Bold**
7PT **Italic**

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Literata 12PT (TEXT)

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12PT Light
12PT *Light Italic*
12PT Regular
12PT *Italic*
12PT Medium
12PT *Medium Italic*
12PT **Semibold**
12PT **Semibold Italic**
12PT **Bold**
12PT **Bold Italic**
12PT **Extrabold**
12PT **Extrabold Italic**

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Literata 36PT (SUBHEAD)

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36PT Light
36PT *Light Italic*
36PT Regular
36PT *Italic*
36PT Medium
36PT *Medium Italic*
36PT **Semibold**
36PT **Semibold Italic**
36PT **Bold**
36PT **Bold Italic**
36PT **Extrabold**
36PT **Extrabold Italic**

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Literata 72PT (DISPLAY)

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72PT Extralight
72PT *Extralight Italic*
72PT Light
72PT *Light Italic*
72PT Regular
72PT *Italic*
72PT Medium
72PT *Medium Italic*
72PT **Semibold**
72PT **Semibold Italic**
72PT **Bold**
72PT **Bold Italic**
72PT **Extrabold**
72PT **Extrabold Italic**
72PT **Black**
72PT **Black Italic**

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Tableta

Book

Romance

Play Books

eReader

Multiscripts

Leitura

Magazine

Блокном
Планшет
Считывание
Библиотека
Книга
Запись
Цифровой

Δισκίο
Σελίδα
Μυστήριο
Πολυγραφικά
Σαπουνόπερα
Βιβλίο
Ανάγνωση

LITERATA

HUMMINGBIRD, PENGUIN, CRANE, FINCH, SPARROW, CUCULIDAE & TOUCAN

The Secret Agent: a Simple Tale

Quijotismos

And here we have the classic Pythagorean Theorem: $a^2 + b^2 = c^2$

$Al(OH)_3 H_2O + y^{35}$

Las cincuenta sombras más oscuras

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Nayarit, Mérida 47

72PT LIGHT 45PT

Nayarit, Mérida 47

72PT REGULAR 45PT

Nayarit, Mérida 47

72PT MEDIUM 45PT

Nayarit, Mérida 47

72PT SEMIBOLD 45PT

Nayarit, Mérida 47

72PT BOLD 45PT

Nayarit, Mérida 47

72PT EXTRABOLD 45PT

Nayarit, Mérida 47

72PT BLACK 45PT

Nayarit, Mérida 47

72PT EXTRALIGHT 45PT

Κέρκυρα, Μύκονος

72PT LIGHT 45PT

Κέρκυρα, Μύκονος

72PT REGULAR 45PT

Κέρκυρα, Μύκονος

72PT MEDIUM 45PT

Κέρκυρα, Μύκονος

72PT SEMIBOLD 45PT

Κέρκυρα, Μύκονος

72PT BOLD 45PT

Κέρκυρα, Μύκονος

72PT EXTRABOLD 45PT

Κέρκυρα, Μύκονος

72PT BLACK 45PT

Κέρκυρα, Μύκονος

72PT EXTRALIGHT 45PT

Москва, Тольятти

72PT LIGHT 45PT

Москва, Тольятти

72PT REGULAR 45PT

Москва, Тольятти

72PT MEDIUM 45PT

Москва, Тольятти

72PT SEMIBOLD 45PT

Москва, Тольятти

72PT BOLD 45PT

Москва, Тольятти

72PT EXTRABOLD 45PT

Москва, Тольятти

72PT BLACK 45PT

Москва, Тольятти

36PT LIGHT 25/30PT

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

36PT REGULAR 25/30PT

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

36PT MEDIUM 25/30PT

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

36PT SEMIBOLD 25/30PT

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

36PT BOLD 25/30PT

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

36PT EXTRABOLD 25/30PT

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

36PT LIGHT 25/30PT

Мясо или овощи? Посчитайте
сами, как ваше меню влияет на

36PT REGULAR 25/30PT

Мясо или овощи? Посчитайте
сами, как ваше меню влияет на

36PT MEDIUM 25/30PT

Мясо или овощи? Посчитайте
сами, как ваше меню влияет на

36PT SEMIBOLD 25/30PT

Мясо или овощи? Посчитайте
сами, как ваше меню влияет на

36PT BOLD 25/30PT

Мясо или овощи? Посчитайте
сами, как ваше меню влияет на

36PT EXTRABOLD 25/30PT

Мясо или овощи? Посчитайте
сами, как ваше меню влияет на

36PT LIGHT 25/30PT

Ο Τενεσί Ουίλιαμς, ο Ουίνστον
Τσώρτσιλ, ο Φράνσις Σκοτ

36PT REGULAR 25/30PT

Ο Τενεσί Ουίλιαμς, ο Ουίνστον
Τσώρτσιλ, ο Φράνσις Σκοτ

36PT MEDIUM 25/30PT

Ο Τενεσί Ουίλιαμς, ο Ουίνστον
Τσώρτσιλ, ο Φράνσις Σκοτ

36PT SEMIBOLD 25/30PT

Ο Τενεσί Ουίλιαμς, ο Ουίνστον
Τσώρτσιλ, ο Φράνσις Σκοτ

36PT BOLD 25/30PT

Ο Τενεσί Ουίλιαμς, ο Ουίνστον
Τσώρτσιλ, ο Φράνσις Σκοτ

36PT EXTRABOLD 25/30PT

Ο Τενεσί Ουίλιαμς, ο Ουίνστον
Τσώρτσιλ, ο Φράνσις Σκοτ

36PT LIGHT 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both to *go and take themselves out of the house* so that she could do her *yoga exercises*,

36PT REGULAR 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both to *go and take themselves out of the house* so that she could do her *yoga exercises*,

36PT MEDIUM 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both to *go and take themselves out of the house* so that she could do her

36PT SEMIBOLD 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both to *go and take themselves out of the house* so that she could do her

36PT BOLD 18/22PT

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36PT LIGHT 18/22PT

Содержать собственный автомобиль все доро-
же, а способов добраться до нужного места – все
больше. Как будет развиваться транспорт буду-
щего? И какие препятствия есть у него на пути в

36PT REGULAR 18/22PT

Содержать собственный автомобиль все доро-
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36PT SEMIBOLD 18/22PT

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щего? И какие препятствия есть у него на пути в

36PT EXTRABOLD 18/22PT

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все больше. Как будет развиваться транспорт
будущего? И какие препятствия есть у него на

36PT LIGHT 18/22PT

Οι πόλεις στις οποίες αναφέρεται ο Καλβίνο στον τίτλο του είναι πόλεις, οι οποίες δεν μπορούν να εντοπιστούν σε κάποιο χάρτη— υπάρχουν μόνο σε ένα νοητό χάρτη, στο χάρτη της φαντασίας και της μνήμης.

36PT REGULAR 18/22PT

Οι πόλεις στις οποίες αναφέρεται ο Καλβίνο στον τίτλο του είναι πόλεις, οι οποίες δεν μπορούν να εντοπιστούν σε κάποιο χάρτη— υπάρχουν μόνο σε ένα νοητό χάρτη, στο χάρτη της φαντασίας και της

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36PT SEMIBOLD 18/22PT

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12PT REGULAR 10/13PT

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of flycatchers. All our common eastern Massachusetts species were present — the kingbird, the phoebe, the wood pewee, and the least flycatcher — and with them the crested flycatcher (not common), the olive-sided, the traill, and the yellow-bellied. The phoebe-like cry of the traill was to be heard constantly from the hotel piazza. The yellow-bellied seemed to be confined to deep and rather swampy woods in

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12PT REGULAR 12/15PT

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12PT REGULAR 10/13PT

Для водителей GPS заменяет дорожные карты, так как за рулем легче пользоваться навигатором, чем картой. Но эта система теперь используется и во многих других сферах жизни, иногда с неожиданными и никем не предвиденными результатами. Навигатор GPS изначально был разработан для нужд военных США, но президент Рональд Рейган решил, что гражданские лица также должны иметь право пользоваться этой системой. В феврале 1989 года в космос был запущен

12PT MEDIUM 10/13PT

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12PT SEMIBOLD 10/13PT

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12PT BOLD 12/15PT

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7PT REGULAR 6/8PT

Geometry (from the Ancient Greek: γεωμετρία) is a branch of mathematics concerned with questions of shape, size, relative position of figures, and the properties of space. A mathematician who works in the field of geometry is called a *geometer*. Geometry arose independently in a number of early cultures as a practical way for dealing with lengths, areas, and volumes. Geometry began to see elements of formal mathematical science emerging in Greek mathematics as early as the 6th century BC. By the 3rd century BC, geometry was put into an axiomatic form by Euclid, whose treatment, Euclid's Elements, set a standard for many centuries to follow. Geometry arose independently in India, with texts providing rules for geometric constructions appearing as early as the 3rd century BC. Islamic scientists preserved Greek ideas and expanded on them during the Middle Ages. By the early 17th century, geometry had been put on a solid analytic footing by mathematicians such as René Descartes and Pierre de Fermat. Since then, and into modern times, geometry has expanded into non-Euclidean geometry and manifolds, describing spaces that lie beyond the normal range of human experience.

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12PT REGULAR 10/13PT

In physical geography, tundra is a type of biome where the tree growth is hindered by low temperatures and short growing seasons. The term tundra comes through Russian тундра (tundra) meaning 'uplands', 'treeless mountain tract'. Tundra vegetation is composed of dwarf shrubs, sedges and grasses, mosses, and lichens.

Scattered trees grow in some tundra regions. The ecotone (or ecological boundary region) between the tundra and the forest is known as the tree line or timberline. There are three regions

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Тундра (русское диалектное Сендуха) — вид природных зон, лежащих за северными пределами лесной растительности, пространства с вечномёрзлой почвой, не заливаемой морскими или речными водами. Тундра находится севернее зоны тайги. По характеру поверхности тундры бывают болотистые, торфянистые, каменистые. Южную границу тундры принимают за начало Арктики. С севера тундра ограничена зоной арктических пустынь. Иногда термин «тундра» при-

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Η Τούνδρα είναι τύπος χερσαίου οικοσυστή της βόρειας Αμερικής. Στη φυσική γεωγραφία η τούνδρα (επίσης Τούντρα) είναι περιοχή όπου η ανάπτυξη δέντρων εμποδίζεται από τις χαμηλές θερμοκρασίες και τις βραχείες εποχές κατάλληλες για ανάπτυξη δέντρων. Ο όρος τούντρα προέρχεται από την γλώσσα των Σάμι (μέσω των Ρώσικων) και σημαίνει πεδιάδα χωρίς δέντρα. Τρεις τύποι τούνδρας: η αρκτική τούνδρα, η ανταρκτική τούνδρα και η αλπική τούνδρα. Και στους τρεις αυτούς τύπους η κυρίαρχη βλάστη-

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Τούνδρα (русское диалектное Сендуха) — вид природных зон, лежащих за северными пределами лесной растительности, пространства с вечномёрзлой почвой, не заливаемой морскими или речными водами. Тундра находится севернее зоны тайги. По характеру поверхности тундры бывают болотистые, торфянистые, каменистые. Южную границу тундры принимают за начало Арктики. С севера тундра ограничена зоной арктических пустынь.

12PT REGULAR 10/13PT

Η Τούνδρα είναι τύπος χερσαίου οικοσυστή της βόρειας Αμερικής. Στη φυσική γεωγραφία η τούνδρα (επίσης Τούντρα) είναι περιοχή όπου η ανάπτυξη δέντρων εμποδίζεται από τις χαμηλές θερμοκρασίες και τις βραχείες εποχές κατάλληλες για ανάπτυξη δέντρων. Ο όρος τούντρα προέρχεται από την γλώσσα των Σάμι (μέσω των Ρώσικων) και σημαίνει πεδιάδα χωρίς δέντρα. τρεις τύποι τούνδρας: η αρκτική τούνδρα, η ανταρκτική τούνδρα και η αλπική τούνδρα. Και στους τρεις αυτούς τύπους η κυρίαρχη βλάστη-

12PT MEDIUM 10/13PT

Η Τούνδρα είναι τύπος χερσαίου οικοσυστή της βόρειας Αμερικής. Στη φυσική γεωγραφία η τούνδρα (επίσης Τούντρα) είναι περιοχή όπου η ανάπτυξη δέντρων εμποδίζεται από τις χαμηλές θερμοκρασίες και τις βραχείες εποχές κατάλληλες για ανάπτυξη δέντρων. Ο όρος τούντρα προέρχεται από την γλώσσα των Σάμι (μέσω των Ρώσικων) και σημαίνει πεδιάδα χωρίς δέντρα. τρεις τύποι τούνδρας: η αρκτική τούνδρα, η ανταρκτική τούνδρα και η αλπική τούνδρα. Και στους τρεις αυτούς τύπους η κυρίαρχη βλάστη-

12PT SEMIBOLD 10/13PT

Η Τούνδρα είναι τύπος χερσαίου οικοσυστή της βόρειας Αμερικής. Στη φυσική γεωγραφία η τούνδρα (επίσης Τούντρα) είναι περιοχή όπου η ανάπτυξη δέντρων εμποδίζεται από τις χαμηλές θερμοκρασίες και τις βραχείες εποχές κατάλληλες για ανάπτυξη δέντρων. Ο όρος τούντρα προέρχεται από την γλώσσα των Σάμι (μέσω των Ρώσικων) και σημαίνει πεδιάδα χωρίς δέντρα. τρεις τύποι τούνδρας: η αρκτική τούνδρα, η ανταρκτική τούνδρα και η αλπική τούνδρα. Και στους τρεις αυτούς τύπους η κυρί-

12PT BOLD 10/13PT

Η Τούνδρα είναι τύπος χερσαίου οικοσυστή της βόρειας Αμερικής. Στη φυσική γεωγραφία η τούνδρα (επίσης Τούντρα) είναι περιοχή όπου η ανάπτυξη δέντρων εμποδίζεται από τις χαμηλές θερμοκρασίες και τις βραχείες εποχές κατάλληλες για ανάπτυξη δέντρων. Ο όρος τούντρα προέρχεται από την γλώσσα των Σάμι (μέσω των Ρώσικων) και σημαίνει πεδιάδα χωρίς δέντρα. τρεις τύποι τούνδρας: η αρκτική τούνδρα, η ανταρκτική τούνδρα και η αλπική τούνδρα. Και στους τρεις αυτούς

GERMAN 9/11PT

Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnormen international eindeutig klassifiziert. Von den heute rund 6500 gezählten Einzel-

PORTUGUESE 9/11PT

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3000 e 6000 línguas são usadas pela espécie humana, e um

TURKISH 9/11PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişim tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır (“İşaret

ICELANDIC 9/11PT

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi þess máls.

FRENCH 9/11PT

Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses : lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que cette source se situe à moins de 50 mètres, ou une danse en huit indiquant que cette source est plus lointaine.

NORWEGIAN 9/11PT

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

SWEDISH 9/11PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet

SPANISH 9/11PT

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

CZECH 9/11PT

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

ITALIAN 9/11PT

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell'uomo, si è sviluppata a seguito di mutamenti strutturali della cavità orale. In

POLISH 9/11PT

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu tworzyć nieskończoną liczbę nowych

FINNISH 9/11PT

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

SMALL CAPS

¿Para texto?
1708 A–b& [Ende] H@I
Брусковых Θέλητρο

¿PARA TEXTO?
1708 A–B& [ENDE] H@I
БРУСКОВЫХ ΘΕΛΗΤΡΟ

ALL SMALL CAPS

¿Para texto?
1708 A–b& [Ende] H@I
Брусковых Θέλητρο

¿PARA TEXTO?
1708 A–B& [ENDE] H@I
БРУСКОВЫХ ΘΕΛΗΤΡΟ

ALL CAPS

¿Para texto?
1708 A–b& [Ende] H@I
Брусковых Θέλητρο

¿PARA TEXTO?
1708 A–B& [ENDE] H@I
БРУСКОВЫХ ΘΕΛΗΤΡΟ

LIGATURES

Affiliate, final, afluyente

Affiliate, final, afluyente

DISCRETIONARY LIGATURES

The, Kafkian, contact, estaño

The, Kafkian, contact, estaño

PROPORTIONAL OLDSTYLE FIGURES

0123456789\$€¢£¥ƒŁP

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PROPORTIONAL LINING FIGURES

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TABULAR LINING

0123456789\$€¢£¥ƒŁP

00123456789\$€¢£¥ƒŁP

NUMERATOR/DENOMINATOR

345/678 89/120

345/678 89/120

FRACTIONS

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

½ ¾ ¼ ⅕ ⅔ ⅞

SUPERIOR/INFERIOR

H₂O b₈ y³⁵

H₂O b₈ y³⁵

ORDINALS

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STYLISTIC SET 01 (ADSCRIPT ALTERNATES)

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TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE, KIRTASIYE

Kırtasiye, KIRTASIYE, KIRTASIYE

ROMANIAN/MOLDAVIAN

Timiș, BUCUREȘTI, MULȚUMESC

Timiș, BUCUREȘTI, MULȚUMESC

CATALAN

Il·lusió, COL·LABORA, HEL·LÈNIC

Ilhusió, COLLABORA, HELLENIC

UPPERCASE

А Б В Г Д Е Ж З И Й К Л М Н О П Р С Т У Ф Х Ц Ч
Ш Щ Ъ Ы Ь Э Ю Я А́ А̀ Ѓ Г̀ Е́ Ѐ Ё́ Ё̀ Ж́ Ж̀ Й́ Й̀ Ќ К̀ Л́ Л̀ Н́ Н̀
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Э́ Э̀ Ю́ Ю̀ Я́ Я̀

LOWERCASE

а б в г д е ж з и й к л м н о п р с т у ф х ц ч ш щ ъ
ы ь э ю я а́ а̀ ѓ г̀ е́ ѐ ё́ ё̀ ж́ ж̀ й́ й̀ ќ к̀ л́ л̀ н́ н̀
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э́ э̀ ю́ ю̀ я́ я̀

SMALL CAPS

А Б В Г Д Е Ж З И Й К Л М Н О П Р С Т У Ф Х Ц Ч Ш Щ
Ъ Ъ Ъ Э Ю Я А́ А̀ Ѓ Г̀ Е́ Ѐ Ё́ Ё̀ Ж́ Ж̀ Й́ Й̀ Ќ К̀ Л́ Л̀ Н́ Н̀
О́ О̀ У́ У̀ Ҁ ҁ ҂ ҃ ҄ ҅ ҆ ҇ ҈ ҉ Ъ́ Ъ̀ Ъ́ Ъ̀ Ъ́ Ъ̀
Э́ Э̀ Ю́ Ю̀ Я́ Я̀

CURRENCY SYMBOL

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DIACRITICS

..°

UPPERCASE

А Б В Г Д Е Ж З И Й К Л М Н О П Р С Т У Ф Х Ц Ч
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LOWERCASE

а б в г д е ж з и й к л м н о п р с т у ф х ц ч ш щ ъ
ы ь э ю я а́ а̀ а́ а̀ ѓ г̀ ѓ г̀ е́ ѐ е́ ѐ ж́ ж̀ ж́ ж̀ й́ й̀ й́ й̀ ќ к̀ ќ к̀ л́ л̀ л́ л̀ н́ н̀ н́ н̀ ъ́ Ѫ̀ Ѫ́ Ѫ̀ о́ о̀ о́ о̀ у́ у̀ у́ у̀ Ү́ Ү̀ Ү́ Ү̀ ў́ ў̀ ў́ ў̀ Ѫ́ Ѫ̀ Ѫ́ Ѫ̀ ы́ ы̀ ы́ ы̀ ц́ ц̀ ц́ ц̀ і́ і̀ і́ і̀ ј́ ј̀ ј́ ј̀ Ѫ́ Ѫ̀ Ѫ́ Ѫ̀ э́ э̀ э́ э̀ ю́ ю̀ ю́ ю̀ я́ я̀

SMALL CAPS

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CURRENCY SYMBOL

₹₹

DIACRITICS

ˆˆ

SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, 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, Romansch, Rotokas, Sami, Sango, Saramaccan, Sardinian, Scottish Gaelic, Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Somali, Sorbian, Sotho, Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Vietnamese, Volapük, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

SUPPORTED GREEK LANGUAGES

Greek, Polytonic Greek.

SUPPORTED CYRILLIC LANGUAGES

Abaza, Adyghe, Aghul, Akhvakh, Altay, Archi, Avar, Karachay-Balkar, Belarusian, Bulgarian, Chechen, Chukchi, Chuvash, Dargwa, Erzya, Evenki, Gagauz, Godoberi, Ingush, Kabardian, Juhuri, Kumyk, Khwarshi, Komi, Koryak, Lak, Lezgi, Lingua Franca Nova, Macedonian, Moksha, Mongolian, Nanai, Nogai, Ossetian, Russian, Ruthenian, Rutul, Serbian, Shor, Slovio,...

EXTENDED TYPOGRAPHIC FEATURES

All caps, basic ligatures, case-sensitive forms, class kerning, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 3 sets of figures (oldstyle numerals, lining figures, tabular figures), localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SSO1), superiors & inferiors, ...

THE DESIGNERS

Veronika Burian studied Industrial Design in Munich and worked in that capacity in Vienna and Milan over a few years. Discovering her true passion for type, she graduated in 2003 with distinction from the MA in Typeface Design course in Reading, UK. Veronika then worked as a type designer at DaltonMaag in London for a few years, spent some time in Boulder, USA, and then her hometown, Prague, and is now enjoying life in sunny Cataluña, Spain.

José Scaglione José Scaglione is a graphic designer, typeface designer, and co-founder of the independent type foundry TypeTogether with Veronika Burian, where they have published numerous award-winning type families. He teaches typography at the University of Buenos Aires, Argentina, and is frequently invited to lecture about typography and to lead workshops on typeface design at international conferences and academic institutions. José co-authored the book *Cómo Crear Tipografías: Del Boceto a la Pantalla*, and collaborated with Jorge de Buen Unna on his book *Introducción al Estudio de la Tipografía*.

Irene Vlachou is a typeface designer based in Athens. She graduated from the graphic design program of Vakalo School of Art and Design in Athens and holds an MA in Typeface Design from the University of Reading. Currently Irene collaborates with various international type foundries and works as a Greek consultant on several projects. Irene's knowledge in multiscrypt design and her keen eye for quality assures a fresh approach to typography.

Vera Evstafieva is a type designer from Moscow, specialising in Cyrillic and Latin type design and lettering. She graduated from Moscow State University of Printing Arts, for which she received the TDC Scholarship Award. She is also a graduate of the Type & Media course at KABK in the Netherlands. Since late 2007, Vera has worked as an independent designer, calligrapher, and part-time teacher. She began her Infonta type foundry in 2010, and her Amalta typeface won the TDC2 prize in 2011.

Elena Novoselova a

CREDITS

Lead design and concept

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José Scaglione (Latin)
Irene Vlachou (Greek)
Vera Evstafieva (Cyrillic)
Elena Novoselova (Cyr)

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Azza Alamedinne

Engineering

Joancarles Casasín

Graphic design

Elena Veguillas

Rabab Chafareddine

Copywriting

Joshua Farmer

Consultancy

Gerry Leonidas (Greek)

Kiril Zlatkov (Cyrillic)

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LITERATA

Design: Veronika Burian, Vera Evstafieva, Elena Novoselova, José Scaglione, Irene Vlachou
www.type-together.com/literata-font
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TEXT CREDITS

As I walked out one midsummer morning, by Laurie Lee (London, 1969).
Wilt, by Tom Sharpe (1976).
Foot-path way, by Bradford Torrey (Boston, 1892).
Nineteen Eighty-Four, by George Orwell (1949).
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Sources for Greek texts: tvxs.gr, clickatlife.gr, logotexnikesmikrografies.blogspot.gr, and Wikipedia.
Sources for Russian texts: BBC and Wikipedia.

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