

B B B B B B w

Fusiona

—type specimen

Description

Bw Fusiona brings in a distinct approach to contrast to the familiarity of the grotesque shapes. This creates a subtle yet very distinct feel, providing brands with a typographic asset for differentiation while staying relevant and familiar.

Built around the concept of centrifugal contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths, giving designers 70 styles to choose from.

Designed by Alberto Romanos, Bw Fusiona supports all European Latin languages and it includes OpenType features like stylistic alternates, ligatures, tabular figures or case sensitive forms among others.

Styles

Tall

23 *Thin Italic*24 *Light Italic*25 *Regular Italic*26 *Medium Italic*27 ***Bold Italic***28 ***ExtraBold Italic***29 ***Black Italic***

Tight

33 *Thin Italic*34 *Light Italic*35 *Regular Italic*36 *Medium Italic*37 ***Bold Italic***38 ***ExtraBold Italic***39 ***Black Italic***

Narrow

43 *Thin Italic*44 *Light Italic*45 *Regular Italic*46 *Medium Italic*47 ***Bold Italic***48 ***ExtraBold Italic***49 ***Black Italic***

Standard

53 *Thin Italic*54 *Light Italic*55 *Regular Italic*56 *Medium Italic*57 ***Bold Italic***58 ***ExtraBold Italic***59 ***Black Italic***

Wide

63 *Thin Italic*64 *Light Italic*65 *Regular Italic*66 *Medium Italic*67 ***Bold Italic***68 ***ExtraBold Italic***69 ***Black Italic***

Stylistic alternates

Default

G Q R Ra g t u y

Alts

G Q R Ra g t u y

Samples

NEBULARIS

Alts 27 Bold

X-RAY

55 Regular

67AU

63 Thin

La fábrica de soles

29 Black

Graviton-Teilchen

27 Bold

Sagittarius A

55 Regular

Accelerate

ISSUE #14

New frontiers // The future is now

04.01.2022 08:00AM

Mission: Mars Dune Alpha

A **3D-printed habitat** in which life on Mars will be simulated will sprout in 2022. Developed by architects *Bjarke Ingels Group* and advanced specialists ICON in collaboration with NASA, it is intended as “preparation on Mars.” Four crew members will live and work in the 158-square-m

Printing a home
for Martian science

series of challenges like equipment failure and emergency. Data gathered will inform planning for the real thing. Crew members living and working in a 1,700-square-foot habitat will simulate the challenges, including resource scarcity, equipment failure, communication delays, and other stressors. Crew tasks may include simulated space research, use of virtual reality and robotic control.

high energy particle accelerators
string-nets & quantum graphity
(nucleosynthesis abundances)
MacDowell–Mansouri action
eleven-dimensional model
supermassive black hole
172 MeV infrared cutoff

Tall sample headline 20/24pt

23 Thin

El pingüino Wenceslao hizo kilómetros bajo exhaustiva lluvia y frío; añoraba a su querido cachorro.

24 Light

Krdel' šťastných d'at'lov učí pri ústí Váhu mlkveho koňa obhrýzať kôru a žrať čerstvé mäso.

25 Regular

À noite, vovô Kowalsky vê o ímã cair no pé do pingüim queixoso e vovó põe açúcar no chá de tâmaras do jabuti feliz.

26 Medium

«Dóna amor que seràs felicit!». Això, il-lús company geniüt, ja és un lluit rètol blavis d'onze kWh.

27 Bold

Četri psihi fakiri vëlu vakarā zāgēja gulbūvei durvis, fonā šņācot mežam.

28 ExtraBold

Ój, náhlý déšť ted' zvířil prach a čilá laň běží s houfcem gazel k úkrytům.

29 Black

Pōdur Zagrebi tšellomängija-följetonist
Ciqo külmetas kehvas garaažis

23 Thin Italic

El pingüino Wenceslao hizo kilómetros bajo exhaustiva lluvia y frío; añoraba a su querido cachorro.

24 Light Italic

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Tall CAPS sample headline 20/24pt

23 THIN

SAYA LIHAT FOTO HAMENGGUBUWONO XV BERSAMA ENAM
ZEBRA PURBA CANTIK YANG JATUH DARI AL QURANMU.

24 LIGHT

ANG BAWAT REHISTRADONG KALAHOK SA PATIMPALAK
AY UMAASANG MAGANTIMPALAN NG ÑINO.

25 REGULAR

QUIZDELTAGERNE SPISTE JORDBÆR MED FLØDE, MENS
CIRKUSKLOVNER WALTHER SPILLEDE PÅ XYLOFON.

26 MEDIUM

WITH TENURE, SUZIE'D HAVE ALL THE MORE LEISURE
FOR YACHTING, BUT HER PUBLICATIONS ARE NO GOOD.

27 BOLD

WIENILÄINEN SIOUX'TA PUHUVÄ ÖKYZOMBIE
DIGGAA ÅSAN ROQUEFORT-TACOJA.

28 EXTRABOLD

QUEL VITUPERABILE XENOFORO ZELANTE ASSAGGIA
IL WHISKY ED ESCLAMA: ALLELUJA!

29 BLACK

MĘŻNY BĄDŹ, CHROŃ PUŁK TWÓJ I SZEŚĆ FLAG.
FILMUJ RZEŹ ŻĄDAŃ, POŚĆ, GNĘB CHŁYSTKÓW!

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polarized-based image
theoretical frameworks
21 billion solar masses
the spacetime interval
relativistic mechanics
loop quantum gravity
active galactic nuclei

Tight sample headline 20/24pt

33 Thin

Charles Darwin jammaili Åken hevixylofonilla
Qatarin yöpub Zeligissä.

34 Light

Egy hűtlen vejét fűlöncsípő, dühös mexikói
úr Wesselényiné! mázol Quitóban.

35 Regular

Shaw, those twelve beige hooks are joined
if I patch a young, gooey mouth.

36 Medium

Zwölf Boxkämpfer jagen Viktor quer über
den großen Sylter Deich.

37 Bold

**Češće ceđenje mrežastim džakom
poboljšava fertilizaciju genskih hibrida.**

38 ExtraBold

**En god stil må først og fremst være klar.
Den må være passende. Aristoteles.**

39 Black

**Zebras caolhas de Java querem passar
fax para moças gigantes de New York.**

33 Thin Italic

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JEG BEGYNTE Å FORTÆRE EN SANDWICH MENS
JEG KJØRTE TAXI PÅ VEI TIL QUIZ.

34 LIGHT

JÓ FOXIM ÉS DON QUIJOTE HÚSZWATTOS
LÁMPÁNÁL ÜLVE EGY PÁR BÚVÖS CIPŐT KÉSZÍT.

35 REGULAR

ČERVENÝ STRÍZLÍČEK A ŠPINAVÁ ŽLŮVA
ĎOBALI ŠŤAVNATÉ OCÚNY.

36 MEDIUM

JOVE XEF, PORTI WHISKY AMB QUINZE
GLAÇONS D'HIDROGEN, COI!

37 BOLD

FALSCHES ÜBEN VON XYLOPHONMUSIK
QUÄLT JEDEN GRÖßEREN ZWERG.

38 EXTRABOLD

GLĀŽŠKŪŅA RŪKĪŠI DZĒRUMĀ ČIEPJ
BAHA KONCERTFLĪĢEĻU VĀKUS.

39 BLACK

LA CIGÜEÑA TOCABA EL SAXOFÓN DETRÁS
DEL PALENQUE DE PAJA.

33 THIN ITALIC

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Tight CAPS sample headline with stylistic alternates (salt) 20/24pt

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Tight

Extended Latin uppercase

A Á Ā Â Ä Å Æ B C Č Ć Ĉ D Đ Ę Ê Ë Ē Ĕ Ė Ę Ğ Ġ Ģ Ĥ Ħ I J Ĳ ĳ Ĵ Ķ ĸ Ĺ Ļ Ľ Ŀ M N Ń Ņ ņ Ŋ Ō Ó Ô Õ Ö Ø Õ Œ P Þ Q R Ŕ Ŗ Ř Ś Š Ŝ ŝ ß T Ƨ Ƨ̂ U Ú Û Ü Û Ū Ŭ Ů V W Ẁ Ẃ Ẅ X Y Ẏ ẏ Z Ẑ Ẓ

Extended Latin lowercase

a á ă â ä à ā ą ą̄ ã æ æ b c č ć ĉ d đ d' đ e é ẽ ê ë è ē ę ę̄ f g ğ ġ ģ h ħ i í î ï ï̄ ij ĳ j k ĸ l l' l' ł m n ń ñ ŋ ŋ̄ ñ o ó ô õ ò ó õ ø õ œ p þ q r ŕ ř ŗ s ś š š ß t t' t' u ú û ü ù ú ū ŭ ů v w ẁ ẃ ẅ x y ý ŷ ŷ̂ z ẑ ẓ

Stylistic alternates

G Ğ Ġ Ģ Q R Ŕ Ŗ Ř a á ă â ä à ā ą ą̄ ą̄ g ğ ġ ģ t † ‡ † u ú û ü ù ú ū ŭ y ý ŷ ŷ̂

Ligatures

ft tf tt ff ffi ffi fi fl ffl ft ff tt fff

Proportional lining figures

1234567890BßC\$€£¥ŁNPPPẂ.,

Tabular figures

1234567890BßC\$€£¥ŁNPPPẂ.,

Fractions

1/2 1/4 3/4 1/8 3/8 5/8 7/8 12345/67890

Symbols and punctuation

ª º ., : ; ... ! ; ? ¿ · • * † ‡ # / \ () { } [] - - - _ , , “ ” ‘ ’ « » < > ° ¹ ¨ + - x ÷ = ≠ > < ≥ ≤ ± ≈ ~ ¬ ^ ø ∞ Δ Ω π ∫ ∏ Σ √ ∂ μ % ‰ @ & ¶ § © ® ™ | ¡ №

Case sensitive forms

i ĩ / \ () { } [] - - - « » < > + - x ÷ = ≠ > < ≥ ≤ ± ≈ ~ ¬ ø ∞ | !

quasi-stellar object

arbitrary distances

electromagnetism*

V723 Monocerotis

nonperturbatively

curved spacetime

M–sigma relation

Narrow sample headline 20/24pt

43 Thin

Gojazni đaćić s biciklom drži hmelj
i finu vatu u džepu nošnje.

44 Light

Jeżu klątw, spłódź Finom część gry
hańb! (by Stanisław Barańczak).

45 Regular

Voix ambiguë d'un cœur qui au
zéphyr préfère les jattes de kiwi.

46 Medium

Es extraño mojar queso en la cerveza
o probar whisky de garrafa.

47 Bold

**Viekas kettu punaturkki laiskan
koiran takaa kurkki.**

48 ExtraBold

**Grumpy wizards make a toxic
brew for the jovial queen.**

49 Black

**Parciais fy jac codi baw hud
llawn dŵr ger tŷ Mabon.**

43 Thin Italic

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48 ExtraBold Italic

***Grumpy wizards make a toxic
brew for the jovial queen.***

49 Black Italic

***Parciais fy jac codi baw hud
llawn dŵr ger tŷ Mabon.***

Narrow CAPS sample headline 20/24pt

43 THIN

ÎNJURÂND PIȚIGĂIAȚ, ZOOFOBUL
COMANDĂ VEXAT WHISKY ȘI TEQUILA.

44 LIGHT

LORUN SANGEN PIENEKSI HYÖDYKSI
JÄIVÄT SUOMEN KIRJAIMET.

45 REGULAR

CUTE, KIND, JOVIAL, FOXY PHYSIQUE,
AMAZING BEAUTY? WOWSER!

46 MEDIUM

FAHIŞ BLUZ GÜVENCESI YAĞDIRMA
PROJESI ÇÖKTÜ.

47 BOLD

HLEĎ, TOŤ PŘÍZRAČNÝ KŮŇ
V MÁTOŽNÉ PÓZE ŠÍLENĚ ÚPÍ.

48 EXTRABOLD

A RÁPIDA RAPOSA CASTANHA
SALTA POR CIMA DO CÃO LENTO.

49 BLACK

IN QUEL CAMPO SI TROVAN FUNGHI
IN ABBONDANZA.

43 THIN ITALIC

ÎNJURÂND PIȚIGĂIAȚ, ZOOFOBUL
COMANDĂ VEXAT WHISKY ȘI TEQUILA.

44 LIGHT ITALIC

LORUN SANGEN PIENEKSI HYÖDYKSI
JÄIVÄT SUOMEN KIRJAIMET.

45 REGULAR ITALIC

CUTE, KIND, JOVIAL, FOXY PHYSIQUE,
AMAZING BEAUTY? WOWSER!

46 MEDIUM ITALIC

FAHIŞ BLUZ GÜVENCESI YAĞDIRMA
PROJESI ÇÖKTÜ.

47 BOLD ITALIC

HLEĎ, TOŤ PŘÍZRAČNÝ KŮŇ
V MÁTOŽNÉ PÓZE ŠÍLENĚ ÚPÍ.

48 EXTRABOLD ITALIC

A RÁPIDA RAPOSA CASTANHA
SALTA POR CIMA DO CÃO LENTO.

49 BLACK ITALIC

IN QUEL CAMPO SI TROVAN FUNGHI
IN ABBONDANZA.

Narrow CAPS sample headline with stylistic alternates (salt) 20/24pt

43 THIN

ÎNJURÂND PIȚIGĂIAȚ, ZOOFOBUL
COMANDĂ VEXAT WHISKY ȘI TEQUILA.

44 LIGHT

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V MÁTOŽNÉ PÓZE ŠÍLENĚ ÚPÍ.

48 EXTRABOLD

**A RÁPIDA RAPOSA CASTANHA
SALTA POR CIMA DO CÃO LENTO.**

49 BLACK

**IN QUEL CAMPO SI TROVAN FUNGHI
IN ABBONDANZA.**

43 THIN ITALIC

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V MÁTOŽNÉ PÓZE ŠÍLENĚ ÚPÍ.

48 EXTRABOLD ITALIC

**A RÁPIDA RAPOSA CASTANHA
SALTA POR CIMA DO CÃO LENTO.**

49 BLACK ITALIC

**IN QUEL CAMPO SI TROVAN FUNGHI
IN ABBONDANZA.**



Narrow

Extended Latin uppercase

A Á Ā Ă Ä Å Æ B C Ć Ĉ Ç Ċ D Đ Ď Ę É Ê Ë Ē Ĕ Ė Ę Ğ Ġ Ģ Ĥ Ħ I J Í Î Ï Ĳ Ĵ Ķ ĸ Ĺ Ľ Ŀ Ł M N Ń Ņ ņ Ŋ Ñ O Ó Ô Õ Ò Ó Ō Ø Õ Œ P Þ Q R Ŕ Ŗ Ř S Ś Š Ş Š ß T Ƨ Ț U Ú Û Ü Û Ú Ÿ Ũ V W Ẁ Ẃ Ẅ X Y Ỳ Ỵ ÿ Z Ẑ Ẓ Ẕ

Extended Latin lowercase

a á ă â ä à ā ạ ã æ æ b c ć č ç ċ d ð d' đ e é ě ê ë è ē ę ƒ g ğ ġ ģ h ħ i í î ï ï ĵ Ķ Ĵ Ķ ĸ Ĺ Ľ Ŀ Ł M N Ń Ņ ņ Ŋ Ñ O Ó Ô Õ Ò Ó Ō Ø Õ Œ P Þ Q R Ŕ Ŗ Ř S Ś Š Ş Š ß T Ƨ Ț U Ú Û Ü Û Ú Ÿ Ũ V W Ẁ Ẃ Ẅ X Y Ỳ Ỵ ÿ Z Ẑ Ẓ Ẕ

Stylistic alternates

G Ğ Ġ Ģ Q R Ŕ Ŗ Ř a á ă â ä à ā ạ ã g ğ ġ ģ t † ‡ † ‡ u ú û ü ù ú Ÿ Ũ y ý ŷ Ÿ ÿ z Ẑ Ẓ Ẕ

Ligatures

ft tf tt ff ffi ffi fi fl fft ft ff tt

Proportional lining figures

1234567890B฿C\$€£¥ŁNPPP₹W.,

Tabular figures

1234567890B฿C\$€£¥ŁNPPP₹W.,

Fractions

1/2 1/4 3/4 1/8 3/8 5/8 7/8 12345/67890

Symbols and punctuation

ª º . , : ; ... ! ; ? ¿ · • * + ≠ # / \ () { } [] - - — _ , , ” “ ” ‘ ’ « » < > ° ' " + - x ÷ = ≠ > < ≥ ≤ ± ≈ ~ ¬ ^ ø ∞ Δ Ω π ∫ ∏ Σ √ ∂ μ % ‰ @ & ¶ § © ® ™ | ¡ Nº

Case sensitive forms

i ¿ / \ () { } [] - - — « » < > + - x ÷ = ≠ > < ≥ ≤ ± ≈ ~ ¬ ø ∞ | ¡

shape dynamics
globular clusters
comprehensible
54% of its mass
Keplerian orbits
“transmutation”
59 nanokelvins

Standard sample paragraph 8/12pt

53 Thin

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk model.

54 Light

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

55 Regular

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

56 Medium

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

57 Bold

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

58 ExtraBold

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

59 Black

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

53 Thin Italic

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

54 Light Italic

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

55 Regular Italic

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

56 Medium Italic

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

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58 ExtraBold Italic

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59 Black Italic

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

Standard sample paragraph with stylistic alternates (salt) 8/12pt

53 Thin

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk model.

54 Light

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

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The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

57 Bold

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

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The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

53 Thin Italic

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

54 Light Italic

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

55 Regular Italic

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

56 Medium Italic

The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

57 Bold Italic

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58 ExtraBold Italic

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The entire Bw Fusiona typeface system is built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. The typeface overall proportions were borrowed from the traditional grotesk models.

Standard sample headline 20/24pt

53 Thin

Fin džip, gluh jež i čvrst
konjić dođoše bez moljca.

54 Light

Koń i żółw grali w kości
z piękną ćmą u źródła.

55 Regular

Cozy lummoX gives smart
squid who asks for job pen.

56 Medium

Kæmi ný öxi hér, ykist þjófum
nú bæði víl og ádrepa.

57 Bold

**Öküz ajan hapse düştü
yavrum, ocağı felç gibi.**

58 ExtraBold

**Ma la volpe, col suo balzo,
ha raggiunto il quieto Fido.**

59 Black

**Albert osti fagotin ja töräytti
puhkuvan melodian.**

53 Thin Italic

*Fin džip, gluh jež i čvrst
konjić dođoše bez moljca.*

54 Light Italic

*Koń i żółw grali w kości
z piękną ćmą u źródła.*

55 Regular Italic

*Cozy lummoX gives smart
squid who asks for job pen.*

56 Medium Italic

*Kæmi ný öxi hér, ykist þjófum
nú bæði víl og ádrepa.*

57 Bold Italic

***Öküz ajan hapse düştü
yavrum, ocağı felç gibi.***

58 ExtraBold Italic

***Ma la volpe, col suo balzo,
ha raggiunto il quieto Fido.***

59 Black Italic

***Albert osti fagotin ja töräytti
puhkuvan melodian.***

Standard sample headline with stylistic alternates (salt) 20/24pt

53 Thin

Fin džip, gluh jež i čvrst
konjić dođoše bez moljca.

54 Light

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z piękną ćmą u źródła.

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56 Medium

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nú bæði víl og ádrepa.

57 Bold

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yavrum, ocağı felç gibi.**

58 ExtraBold

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ha raggiunto il quieto Fido.**

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53 Thin Italic

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konjić dođoše bez moljca.*

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z piękną ćmą u źródła.*

55 Regular Italic

*Cozy lummoX gives smart
squid who asks for job pen.*

56 Medium Italic

*Kæmi ný öxi hér, ykist þjófum
nú bæði víl og ádrepa.*

57 Bold Italic

***Öküz ajan hapse düştü
yavrum, ocağı felç gibi.***

58 ExtraBold Italic

***Ma la volpe, col suo balzo,
ha raggiunto il quieto Fido.***

59 Black Italic

***Albert osti fagotin ja töräytti
puhkuvan melodian.***

Standard CAPS sample headline 20/24pt

53 THIN

HIŠNIČIN BRATEC VZGAJA
POLŽE POD FIKUSOM.

54 LIGHT

LOŽ ČEŘÍ KÝLEM TŮŇ OBZVLÁŠŤ
V GRŮNSKÉ ÚŽINĚ.

55 REGULAR

PA'S WIJZE LYNX BEZAG
VROOM HET FIKSE AQUADUCT.

56 MEDIUM

A LIGEIRA RAPOSA MARROM
ATACA O CÃO PREGUIÇOSO.

57 BOLD

FEW QUIPS GALVANIZED
THE MOCK JURY BOX.

58 EXTRABOLD

SEE VÄIKE MÖLDER JÕUAB
RONGILE HÜPATA.

59 BLACK

SARKANĀS JŪRASCŪCIŅAS
PELD PA JŪRU.

53 THIN ITALIC

*HIŠNIČIN BRATEC VZGAJA
POLŽE POD FIKUSOM.*

54 LIGHT ITALIC

*LOŽ ČEŘÍ KÝLEM TŮŇ OBZVLÁŠŤ
V GRŮNSKÉ ÚŽINĚ.*

55 REGULAR ITALIC

*PA'S WIJZE LYNX BEZAG
VROOM HET FIKSE AQUADUCT.*

56 MEDIUM ITALIC

*A LIGEIRA RAPOSA MARROM
ATACA O CÃO PREGUIÇOSO.*

57 BOLD ITALIC

*FEW QUIPS GALVANIZED
THE MOCK JURY BOX.*

58 EXTRABOLD ITALIC

*SEE VÄIKE MÖLDER JÕUAB
RONGILE HÜPATA.*

59 BLACK ITALIC

*SARKANĀS JŪRASCŪCIŅAS
PELD PA JŪRU.*

Standard CAPS sample headline with stylistic alternates (salt) 20/24pt

53 THIN

HIŠNIČIN BRATEC VZGAJA
POLŽE POD FIKUSOM.

54 LIGHT

LOŽ ČEŘÍ KÝLEM TŮŇ OBZVLÁŠŤ
V GRŮNSKÉ ÚŽINĚ.

55 REGULAR

PA'S WIJZE LYNX BEZAG
VROOM HET FIKSE AQUADUCT.

56 MEDIUM

A LIGEIRA RAPOSA MARRROM
ATACA O CÃO PREGUIÇOSO.

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SARKANĀS JŪRASCŪCIŅAS
PELD PA JŪRU.

53 THIN ITALIC

*HIŠNIČIN BRATEC VZGAJA
POLŽE POD FIKUSOM.*

54 LIGHT ITALIC

*LOŽ ČEŘÍ KÝLEM TŮŇ OBZVLÁŠŤ
V GRŮNSKÉ ÚŽINĚ.*

55 REGULAR ITALIC

*PA'S WIJZE LYNX BEZAG
VROOM HET FIKSE AQUADUCT.*

56 MEDIUM ITALIC

*A LIGEIRA RAPOSA MARRROM
ATACA O CÃO PREGUIÇOSO.*

57 BOLD ITALIC

*FEW QUIPS GALVANIZED
THE MOCK JURY BOX.*

58 EXTRABOLD ITALIC

*SEE VÄIKE MÖLDER JÕUAB
RONGILE HÜPATA.*

59 BLACK ITALIC

*SARKANĀS JŪRASCŪCIŅAS
PELD PA JŪRU.*

kinetic energy

mathematics

event horizon

accelerations

twin paradox

cosmological

gravitational

Wide sample paragraph 8/12pt

63 Thin

Built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths.

64 Light

Built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths.

65 Regular

Built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths.

66 Medium

Built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths.

67 Bold

Built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths.

68 ExtraBold

Built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths.

69 Black

Built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths.

63 Thin Italic

Built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths.

64 Light Italic

Built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths.

65 Regular Italic

Built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths.

66 Medium Italic

Built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths.

67 Bold Italic

Built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths.

68 ExtraBold Italic

Built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths.

69 Black Italic

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Wide sample paragraph with stylistic alternates (salt) 8/12pt

63 Thin

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66 Medium

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67 Bold

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69 Black

Built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths.

63 Thin Italic

Built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths.

64 Light Italic

Built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths.

65 Regular Italic

Built around the concept of concentric contrast; there's a dynamic tension pulling from the inside, almost like a gravitational force, resulting in thinner strokes at the centre of the characters. It's a true workhorse typeface system boasting 7 weights with matching oblique italics across 5 widths.

66 Medium Italic

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67 Bold Italic

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Wide sample headline 20/24pt

63 Thin

Hyvän lorun sangen pieneksi
hyödyksi jäi suomen kirjaimet.

64 Light

Few black taxis drive up major
roads on quiet hazy nights.

65 Regular

Queda gazpacho, fibra,
látex, jamón, kiwi y viñas.

66 Medium

Koń i żółw grali w kości
z piękną ćmą u źródła.

67 Bold

**Voyez le brick géant que
j'examine près du wharf.**

68 ExtraBold

**Hled', toť přizračný kůň
v mátožné póze šíleně úpí.**

69 Black

**Bând whisky, jazologul
șprițuit vomă fix în tequila.**

63 Thin Italic

*Hyvän lorun sangen pieneksi
hyödyksi jäi suomen kirjaimet.*

64 Light Italic

*Few black taxis drive up major
roads on quiet hazy nights.*

65 Regular Italic

*Queda gazpacho, fibra,
látex, jamón, kiwi y viñas.*

66 Medium Italic

*Koń i żółw grali w kości
z piękną ćmą u źródła.*

67 Bold Italic

***Voyez le brick géant que
j'examine près du wharf.***

68 ExtraBold Italic

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v mátožné póze šíleně úpí.***

69 Black Italic

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Wide sample headline with stylistic alternates (salt) 20/24pt

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Wide CAPS sample headline 20/24pt

63 THIN

GUD HJÄLPE ZORNS
MÖ QVICKT FÅ BYXA.

64 LIGHT

“FIX, SCHWYZ!” QUÄKT
JÜRGEN BLÖD VOM PAß.

65 REGULAR

JOSÉ COMPRÓ UNA VIEJA
ZAMPOÑA EN PERÚ.

66 MEDIUM

PÓJDŹ W LOCH ZBIĆ
MAŁŻEŃSKĄ GEŚ FUTRYN!

67 BOLD

HØJ BLY GOM VANDT
FRÆK SEXQUIZ PÅ WC.

68 EXTRABOLD

KŔDEL' ĎAT'LOV UČÍ
KOŇA ŽRAŤ KÔRU.

69 BLACK

ZƏFƏR, BU AXŞAM HAVA
ÇOX SOYUQ OLACAQ.

63 THIN ITALIC

*GUD HJÄLPE ZORNS
MÖ QVICKT FÅ BYXA.*

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*“FIX, SCHWYZ!” QUÄKT
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Wide

Extended Latin uppercase

A Á Ā Ä Å Æ B C Č Ć
 Ç Ĉ D Đ Ď Ę É Ê Ë È Ē Ę Æ
 G Ğ Ġ Ģ H Ĥ I J Í Î Ï Ì Ĳ J K Ķ L
 Ĺ Ľ Ł M N Ń Ņ ņ Ñ O Ó Ô Ò Õ
 Ö Ø Õ Œ P Þ Q R Ŕ Ŗ Œ S Ś Š Š
 Ŝ ß T Ƨ Ƨ Ƨ U Ú Û Ü Ù Ů Ů Ů V
 W Ẁ Ẃ Ẅ X Y Ỳ Ỵ Ỷ Z Ẑ Ẓ Ẕ

Extended Latin lowercase

a á ă â ä à ā ạ ą ă ã æ æ b c č ć ç ĉ
 ċ d ð d' đ e é ę ê ë è è ē ę ð f g ğ ġ ģ
 h ĥ i í î ï ï ĵ ĵ ĵ ĵ ĵ k ķ l ł l' l' ł m n ñ ñ
 ŋ ŋ ñ o ó ô õ ö ò ó õ ø õ œ p þ q r ŕ
 ř ŕ s ś š š ŝ ŝ ß t Ƨ Ƨ Ƨ u ú û ü ù Ů Ů Ů
 v w Ẁ Ẃ Ẅ x y Ỳ Ỵ Ỷ z Ẑ Ẓ Ẕ

Stylistic alternates

G Ğ Ġ Ģ Q R Ŕ Ŗ Œ a á ă â ä à ā ą
 ą ă g ğ ġ ģ t Ƨ Ƨ Ƨ u ú û ü ù Ů Ů Ů
 y ỳ ỳ ỳ ỳ

Ligatures

ft tf tt ff ffi ffi fi fl fft ft tf tt fft

Proportional lining figures

1234567890B\$
 c\$€£¥ŁNPPPŕW.,

Tabular figures

1234567890B\$
 c\$€£¥ŁNPPPŕW.,

Fractions

$\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{12345}{67890}$

Symbols and punctuation

@ º . , : ; ... ! ; ? ¿ · · * + ≠ # / \ () { } []
 - - — _ , , “ ” ‘ ’ « » < > ° ' " + - × ÷ =
 ≠ > < ≥ ≤ ± ≈ ~ ¬ ^ ø ∞ Δ Ω π ∫ ∏ Σ
 √ ∂ μ ‰ ‰ ‰ @ & ¶ § © ® ™ || N°

Case sensitive forms

i ¿ / \ () { } [] - - — « » < > + - × ÷
 = ≠ > < ≥ ≤ ± ≈ ~ ¬ ø ∞ ||

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