

Arlette

A Latin and Thai category-expanding sans serif that is part experiment and part modern update.

DESIGNED BY

Pilar Cano
Ferran Milan

YEAR

2018

Pilar Cano and Ferran Milan's Arlette type family is an expansion of the sans serif genre. Every type family that TypeTogether releases endeavours to add something to the category in which the font resides, to inject a jolt of life into a category, or solve a significant problem in an appealing way. Arlette boldly attempts all three.

Pilar and Ferran based Arlette on the fast stroke of one letter from a Roger Excoffon family, but along the way they abandoned that starting point in favour of experimentation. Many sans serifs are like a svelte black dress: functional, beautiful, and the unfussy outfit for a nice evening get-together. The Arlette family isn't like this. It's a stunner — an incandescent reimagining of what defines a sans and how it can look.

Arlette explores the boundaries of the sans serif landscape and returns with forms developed from gestural vigour. Thinking of it as "painterly" may at first seem to fit, but it underestimates Arlette's ability to master an unseen world of countless emotions and physical applications: magazines, branding, editorial, teen and young adult works, book covers, and a host of products and packaging whose content

would be amplified with Arlette's voice. Not only does Arlette use its eight weights plus italics to speak in Latin-based scripts, it is also fluent in Thai and has six weights (hairline through bold) with which it meets that challenge, whether in text or display.

Arlette Thai's modern nature is seen in two features for the script. One is the decorative Thai characters that are based on original palm leaf manuscripts. Another is a version of the Latin numerals adapted to the height of the script due to their wide use in Thailand. Arlette Thai has been meticulously developed, including contextual kerning to avoid mark clashes.

Arlette's OpenType capabilities include mathematic and scientific figures, positional forms, pointers, arrows, and oldstyle, lining, and tabular lining numerals. In addition to all this, it's packed with swashes and swash ligatures in both scripts for enthusiastic typesetting. Because it pushes experimentation without compromising readability, both Arlette Thai and Latin are surprisingly legible in small sizes and arrestingly beautiful when their details can be seen.

STYLES

Hairline & Hairline Italic

Thin & Thin Italic

Light & Light Italic

Regular & Italic

Medium & Medium Italic

Bold & Bold Italic

Heavy & Heavy Italic

Black & Black Italic

Bohemian

va trencar amb les convencions

Artiste de cinéma, de scénariste, de technicien du son, d'opérateur, de décorateur, etc.

Croquez la vie à pleine dent!

RADIO CREMELINE

Années folles Montparnasse & Montmartre

THAI & LATIN

25 Rue Vaneau, Paris 75007

Reading → London → Brighton → Barcelona

ESCUELA DE CINEMATOGRAFÍA DE PARIS

Jacqueline Marval (1866-1932)

¿Qué? ¿Cuánto? ¿1,538€ or £1,538?



Bohemian

Charleston

CABARET

Jazz-jazz!

Années Folles

Ragtime

Montparnasse

Dôme Café

BLACK 55PT + SS04

Rhythm & React-

BLACK 50PT + SS04

Rhythm & Reaction

BLACK 45PT + SS04

Rhythm & Reaction

BLACK 35PT + SS04

Rhythm & Reaction

BLACK 30/36PT

‘*Rhythm & Reaction*’ gets under the skin of a British love affair with *American jazz*. Jazz first came to Britain as a visual and cultural style – rather than as a musical form, writes John L. Walters.

HAIRLINE 55PT + SS04

Rhythm & Reaction

HAIRLINE 50PT + SS04

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HAIRLINE 35PT + SS04

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HAIRLINE 30/36PT

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HAIRLINE 25/30PT

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

THIN 25/30PT

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

LIGHT 25/30PT

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

REGULAR 25/30PT

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

MEDIUM 25/30PT

And now I was on my journey, in a pair
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BOLD 25/30PT

And now I was on my journey, in a pair
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HEAVY 25/30PT

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

BLACK 25/30PT

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

HAIRLINE 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*,

THIN 18/22PT

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THIN 10/13PT

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

LIGHT 10/13PT

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THIN 12/15PT

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BOLD 10/13PT

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GERMAN 11/13PT

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

PORTUGUESE 10/13PT

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

TURKISH 10/13PT

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

ICELANDIC 10/13PT

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

FRENCH 11/13PT

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

NORWEGIAN 10/13PT

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 ek-

SWEDISH 10/13PT

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

SPANISH 10/13PT

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

CZECH 11/13PT

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 do-

ITALIAN 10/13PT

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

POLISH 10/13PT

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

FINNISH 10/13PT

Kieli on järjestelmä, jossa ihmisen 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

ALL CAPS

i¿para texto? ({{H-O}}) H@I

i¿PARA TEXTO? ({{H-O}}) H@I

SMALL CAPS

ABCDdefgo123\$¢€%

ABCDDEFG0123\$¢€%

CAPS TO SMALL CAPS

ABCDEFGHIJklmnopqrstu01234
£\$¢€¥£ABCDEFGHIJKLMNopQRSTU01234£\$
¢€¥£

LIGATURES

fb ff fh fi fj fk fl ffi ffl tt ij

fb ff fh fi fj fk fl ffi ffl tt ij

DISCRETIONARY LIGATURES

Th ch ck cl ct st sh sk sl sp oo
OO OG TTTh Ćh Ćk Ćl Ćt st sh sk sl sp oo
OO OG TT

PROPORTIONAL OLD STYLE FIGURES

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PROPORTIONAL LINING FIGURES

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TABULAR OLDSTYLE FIGURES

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TABULAR LINING FIGURES

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NUMERATOR/DENOMINATOR

0123456789/0123456789

0123456789/0123456789

ARBITRARY FRACTIONS

1/2 7/9 2/34 345/56

½ ⅞ ⅔ ¾ ⅜

SUPERIOR/INFERIOR

H₂SO₄ H₂O C^(a+b-c=d,e.f-g)H²SO₄ H₂O C^(a+b-c=d,e.f-g)

TURKISH/AZERI/CRIMEAN TATAR

fındık, FINDIK

findik, FİNDİK

ROMANIAN/MOLDAVIAN

Timiș, Muțumesc, TIMIȘ

Timiș Muțumesc, TIMIȘ

CATALAN

Il·lusió, CAL·LIGRAFIA

ll·lusió, CAL·LIGRAFIA

DUTCH

praktijk, PRAKTIJK

praktijk, PRAKTIJK

FRENCH/ITALIAN/SPANISH

#

Nº

SS01 ARROWS

a b c d e f

← ↑ → ↓ ↖ ↗

SS02 POINTING HANDS

a b c d e f



SS03 FLEURONS

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SS04 SWASH ALTERNATES

A B C D E F G H I J K L M N O P
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 Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã
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SS05 SWASH LIGATURES

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Ŷo ŷe Ÿo Źe źe Że że Že ...
 Ŷo ŷe Ÿo Źe źe Że że Že ...

POSITIONAL FORMS – AUTOMATIC

form more haz

form more haz

UPPERCASE

A B C E F G H I J K L M N O P Q R S T U V W X Y Z
P B U A E Z A A A A A A A A A A C C C C D D D E E E
E E E E E E G G G G G G H H H I I I I I I J I J K K L L L
L L L L N N N N N N O O O O O O O O O R R R S S S S S
S T T T U U U U U U U U U V W Y Y Z Z Z Z A U

SWASHES

A B C E F G H I J K L M N O P Q R S T U V
W X Y Z P B U A E Z A A A A A A A A A A C C C C D D D E E E E E E E E G G
G G G G H H H I I I I I I J J K K L L L L L L L N N N N N N N O O
O O O O O O O O O R R R R S S S S S S S T T T T U U U U U U U U U V
W X Y Z Z Z Z A U

SWASHES LIGATURES

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POSITIONAL FORMS

a e m n o t u

PUNCTUATION

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{ } * † ‡ @ # % ‰

PROPORTIONAL OLDSTYLE FIGURES

o 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¢ ¢

PROPORTIONAL LINING FIGURES

ø 0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¢

TABULAR OLDSTYLE FIGURES

o 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¢

TABULAR LINING FIGURES

ø 0 1 2 3 4 5 6 7 8 9 \$ € ¢ £ ¥ ¢

SMALL CAPS FIGURES

o 1 2 3 4 5 6 7 8 9 0 \$ € ¢ £ ¥ ¢

LOWERCASE

a b c e f g h i j k l m n o p q r s t u v w x y z þ ß ij æ
æ z à á â ã ä å ä ä ä ä ä ç ç ç ç ð ð ð ð è è è è é é é é ê ê
ê ê ë ë ë ë ð ð ð ð ð ð ó ó ó ó ô ô ô ô õ õ õ õ ö ö ö ö ø ø ø ø
ù ú û ü ü ü ü ú ú ú ú ý ý ý ý æ ý

SMALL CAPS

A B C E F G H I J K L M N O P Q R S T U V W X Y Z P B U A E
A E Z A A A A A A A A A A C C C C D D D E E E E E E E E E E E E G G
G G G G H H H I I I I I I I J J K K L L L L L L L N N N N N N N O O
O O O O O O O O O R R R R S S S S S S S T T T T U U U U U U U U U
W X Y Z Z Z Z A U

LIGATURES

fb ff fh fi fj fk fl ffi fll tt

DISCRETIONARY LIGATURES

OG OO Th TT cl ct ch ck st sp sh sk sl oo

HISTORICAL FORMS

f

SMALL CAPS PUNCTUATION

% ‰ ! i ? ¿ ' ' ' ' " " * & @ © () [] { } / \ - - -

CASE SENSITIVE PUNCTUATION

• { } [] () - - - « » < > - @ i ¿

SUPERSCRIPTS

H () o 1 2 3 4 5 6 7 8 9 + - - - , .
H a b c d e f g h i j k l m n o p q r s t u v w x y z

SUBSCRIPTS

H () o 1 2 3 4 5 6 7 8 9 + - - - , .
H a b c d e f g h i j k l m n o p q r s t u v w x y z

NUMERATOR/DENOMINATOR

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 + - = () - , . /
o 1 2 3 4 5 6 7 8 9 / o 1 2 3 4 5 6 7 8 9

FRACTIONS

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

ORDINALS

H̄^o

MATH SYMBOLS

≈ ~ ÷ × = ≠ < > ≤ ≥ ∞ ∫ + - ± | - / ¡ Δ Π Ω
Σ ∂ √ μ π

ARROWS

← ↑ → ↓ ↖ ↗

DIACRITICS

^ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿ ˽ ˾ ˿

SMALL CAPS ORDINALS

H̄^o

SYMBOLS

§ ¶ © ® ™ № ¤ ¢ e ^

POINTING HANDS

☞ ☜ ☝ ☞ ☜ ☝

FLEURONS

❧ ❧

ORDINALS

H^o

MATH SYMBOLS

≈ ~ ÷ × ≠ < > ≤ ≥ ∞ ∫ + - ± | - / ¡ Δ ∏ Ω Σ
∂ √ μ π

ARROWS

← ↑ → ↓ ↗ ↘

DIACRITICS

ˆ ˘ ˙ ˚ ˇ ˛ ˜ ˝ ˞ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿ ˽ ˾ ˿

SMALL CAPS ORDINALS

H^o

SYMBOLS

§ ¶ © ® ™ № ¤ ø € ˆ

POINTING HANDS



FLEURONS



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, 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, 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, Romansh, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zazaki, Zulu, Zuni ...

EXTENDED TYPOGRAPHIC FEATURES

Basic and discretionary ligatures, 5 sets of figures (proportional oldstyle, proportional lining, tabular lining, tabular oldstyle, small caps), arbitrary fractions, superiors & inferiors, class kerning, case sensitive characters, swashes, positional forms, localised forms, stylistic alternates, manicules and arrows, etc ...

THE DESIGNERS

Pilar Cano is a typeface designer from Barcelona, where she gained her first degree in Graphic Design. During this degree she studied for one semester at Lahti Polytechnic, Finland. In 2006 she graduated from the MA in Typeface Design at the University of Reading, UK.

Pilar worked at DaltonMaag for nearly three years before co-founding Letterjuice, a small type design studio and foundry dedicated to type design, lettering, visual communication, and education.

Born in Barcelona in 1979, **Ferran Milan** studied graphic design at Massana School of Art in the same city, then relocated to the UK to study typeface design. In 2010 he graduated from the MA in Typeface Design at the University of Reading, UK.

He has participated in exhibitions, given lectures, and led type design workshops. Ferran worked at Andreu Balius Studio in Barcelona and at Dalton Maag in London before co-founding the Letterjuice type foundry with Pilar Cano.

CREDITS

Lead design and concept

Pilar Cano
Ferran Milan

Engineering

Joancarles Casasín

Quality assurance

Azza Alameddine

Graphic design

Elena Veguillas

Roxane Gataud

Copywriting

Joshua Farmer

Thai consultancy

Fiona Ross

Thai proofreading

Sirin Gunkloy

AWARDS

Print Typography & Lettering Awards 2016:

Typeface Design Best in Class (under name Aurélie)

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ARLETTE

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

ABOUT THIS SPECIMEN

This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.