Aeroplan

Setting modern and historical text with the serif equivalent of optical poetry.

DESIGNED BY

Nina Faulhaber

YEAR

2023

The Aeroplan serif font family is the first by type designer and crafts-maker Nina Faulhaber. With a history in sculpting, she wanted to create a typeface with a tactility and presence that would set the tone in a modern publication or when representing a bygone era. During her type design course in Augsburg, Germany, Nina took the familiarity of a forgotten, custom font she found in a 1916 book about aircraft engines and updated it to work in printed magazines, books, and on digital screens as only a sculptor could.

Aeroplan's classical forms and bookish structure make it an excellent reading serif, assisted by sturdy shapes, a bit of contrast, and teardrop serifs that balance out the sharp wedges. But it's the details that put Aeroplan in a different category, like the bracketed E/F, the modern connection on K/k, and the sharp turns on the serifs of C/G/S/Z. The slightly-wider-than-classical proportions brings this familiar-feeling text up to a modern standard. And Aeroplan has one of the most distinct italics found in a typeface — so much so that text could be set in the italics only and it would remain an invigorating, unique read.

As an interpretation and further development of the original source, Aeroplan now has eight styles (four uprights with italics) designed for paragraph text, with another ten Titling styles that will be released later this year to complete the family. The text styles are robust, enjoy a healthy dose of contrast, and contain functional inktraps for rendering in print as pristine and on screen as unique. Aeroplan's perfect use would be in contemporary magazines or books about art, engineering, or architecture, newspaper text, and even more edgy and obscure subjects. Anywhere Baskerville could be used, replace it with Aeroplan for an immediate update and texture improvement in paragraphs.

Designers reach out to their users through creative imagination and utility. So when a creator makes something and we appreciate what they've made, we enter into the enjoyment they intended. With a liberal helping of serifs, digital sharpness, and optical poetry, Aeroplan is aggressive in aesthetically pleasing ways. It is not restrained by caution: it believes it can fly.

STYLES

Regular *Italic*
Medium ***Italic***
Semibold ***Italic***
Bold ***Italic***

VARIABLE STYLES

Regular **to Bold**
Regular Italic ***to Bold Italic***

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Variable fonts are a new part of OpenType technology that allows typeface creators to design fonts, and users to organise and use them, in a more advanced way than was done in the past.

Rather than having one individual font style per font file (i.e., extralight, regular, bold, or extrabold), variable fonts are one file with almost infinite choices within a single "design space", the total boundaries for a typeface's appearance.

So what's a design space? A design space is the total area containing all axes which the font user can customise: weight, width, serif length, optical size, and more. A series of sources (or masters or exemplars) determine the appearance of all lettershapes at certain positions on each axis.

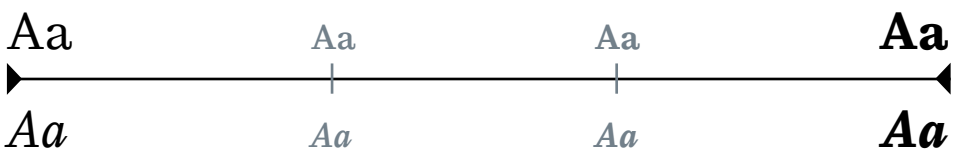
Imagine a design space like a chess board grid with sources lining the edges. Opposite sources usually have opposing characteristics, like extralight versus extrabold. A move in any direction affects the look of the font since the movement brings it closer to one source or another. The closer to one source, the more it will look like that one and the less it will look like the opposite source. So moving in the design space always causes a change in the look of the font. The final characteristics of the font are defined by the total proximity to all exemplars — where it is located within the total design space.

To get a more accurate picture, now imagine that this grid is not two-dimensional, but is a three-dimensional cube; it has depth, meaning the font creator has defined more than two axes. The user is able to move through that cubed design space, and as they do the font changes in accordance with how close it is to the sources that have defined its look.

Thanks to variable font technology, this means graphic designers and web developers can use mathematically generated styles that, while never actually drawn by the font creator, still exist within that total design space. And the file size is just a fraction of what normal font files are. This is great news for developers, for data use on mobile, for rendering, and for prioritising speed and responsiveness — not to mention creativity!

Currently not all software responds to variable fonts in the same way. In a few cases, when some glyphs cannot smoothly transition across the spectrum of instances, a modification called a "jump" is included.

WEIGHT AXIS (FROM REGULAR TO BOLD)



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Runway

Airbus

Supersonic

Wingspan

Concorde

Pre-flight

Kõrgusel

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Aviatrix

Máquina-herramienta

ESPACIO AEREO

RADAR

Kabinendruck

39° 4' 47.9" N / 84° 12' 35.9" W

TRANSPONDER

Letištní dráha

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REGULAR 55PT

Rhythm & *Reaction*

REGULAR 50PT

Rhythm & *Reaction*

REGULAR 45PT

Rhythm & *Reaction*

REGULAR 35PT

Rhythm & *Reaction*

REGULAR 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.

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BOLD 55PT

Rhythm & *Reaction*

BOLD 50PT

Rhythm & *Reaction*

BOLD 45PT

Rhythm & *Reaction*

BOLD 35PT

Rhythm & *Reaction*

BOLD 30/36PT

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REGULAR 25/30PT

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

MEDIUM 25/30PT

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

SEMIBOLD 25/30PT

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

BOLD 25/30PT

**And now I was on my journey,
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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

MEDIUM 18/22PT

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REGULAR 18/22PT

In the dry, red dust of Western Australia's vast Pilbara region, something green is growing. In October 2022, construction began on a massive solar photovoltaic and battery installation, around 40 soccer fields in

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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

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REGULAR 12/15PT

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GERMAN 9/11PT

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

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

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

PORTUGUESE 9/11PT

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

NORWEGIAN 9/11PT

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

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 particolare

TURKISH 9/11PT

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

SWEDISH 9/11PT

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

POLISH 9/11PT

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

ICELANDIC 9/11PT

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

SPANISH 9/11PT

Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y a otros animales (animales no simbólicos) para expresar sus experiencias y comu-

FINNISH 9/11PT

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

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SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿Para texto?
1708 A–b [Ende] H@I

ALL SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

ALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

LIGATURES

Affiliate, afluent, bottle, fjord, offkey, traffic, waffle, …

Affiliate, afluent, bottle, fjord, offkey, traffic, waffle, …

PROPORTIONAL OLDSTYLE FIGURES

0123456789$€¢£¥ƒŁĐđ%‰

0123456789$€¢£¥ƒŁĐđ%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789$€¢£¥ƒŁĐđ%‰

0123456789$€¢£¥ƒŁĐđ%‰

TABULAR OLDSTYLE & SLASHED ZERO

0̸0123456789$€¢£¥ƒŁĐđ%‰

0̸0123456789$€¢£¥ƒŁĐđ%‰

TABULAR LINING & SLASHED ZERO

0̸0123456789$€¢£¥ƒŁĐđ%‰

0̸0123456789$€¢£¥ƒŁĐđ%‰

NUMERATOR/DENOMINATOR

345(x+y)/678 89/120

$^{345(x+y)}/_{678}$ $^{89}/_{120}$

FRACTIONS

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

½ ¾ 1⁄46 5⁄7 2⁄98

SUPERIOR/INFERIOR

H2O xb8 y3+5 aIndex

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

ORDINALS

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

1st 2nd 3rd Mlle 2e 85th Ma №

HISTORICAL FORMS

That is the question

That if the queſtion

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STYLISTIC SET 01 (ITALIC ONLY)

K Ķ R Ŕ Ř Ŗ k ķ r ŕ ř ŗ — *K Ķ R Ŕ Ř Ŗ k ķ r ŕ ř ŗ*

STYLISTIC SET 03 (ICONS & SYMBOLS)

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 i j k l

← ↑ → ↓ ↖ ↗ ↘ ↙
■ □ ▲ ▶ ▷ ▼ ◀ ◁ ◆
◉ ○ ● ▫ ■ ⬅ ⬆ ➡ ⬇
⬉ ⬈ ⬊ ⬋
← ↑ → ↓ ↖ ↗ ↘ ↙

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE, KIRTASIYE — Kırtasiye, KIRTASİYE, KIRTASİYE

ROMANIAN/MOLDAVIAN

Timiş, BUCUREŞTI, MULŢUMESC — Timiș, BUCUREȘTI, MULȚUMESC

CATALAN

Il·lusió, COL·LABORA, CAL·LIGRAFIA — Il·lusió, COL·LABORA, CAL·LIGRAFIA

DUTCH

Bíjna, VÍJF, BÍJNA — Bíjna, VÍJF, BÍJNA

CONTEXTUAL ALTERNATES

gj qj fj jj gj qj fj jj gĵ qĵ fĵ jĵ
gj qj fj jj gj qj fj jj *gj qj fj jj*

gj qj fj jj gj qj fj jj gĵ qĵ fĵ jĵ
gj qj fj jj gj qj fj jj *gj qj fj jj*

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UPPERCASE

A B C D E F G H I J K L M N O P Q R S T U V W
X Y Z Æ Ð IJ Ŋ Œ Þ ß Á Ă Ắ Â Ä Ǽ À Ā Ą Å Ã Ǻ
Ặ Ầ Ẳ Ằ Ấ Ậ Ẫ Ẩ Ẵ Ạ Ả Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ễ Ê
Ë Ė È Ē Ę Ế Ệ Ề Ể Ễ Ẹ Ẻ Ẽ Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï İ
Ì Ī Į Ĩ Ị Ỉ Ĳ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ő Ô Ö Ò Ố
Ō Ø Ỏ Ố Ộ Ồ Ổ Õ Ọ Ỏ Ơ Ớ Ợ Ờ Ở Ỡ Ŕ Ř Ŗ Ś Š Ş
Ŝ Ș Ŧ Ť Ţ Ț Ú Ŭ Ű Û Ü Ù Ű Ū Ų Ů Ũ Ű Ǔ Ủ Ư Ứ Ự Ừ Ử Ữ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ẏ Ỷ Ỹ Ź Ž Ż

LOWERCASE

a b c d e f g h i j k l m n o p q r s t u v w x y z
æ ð ij ŋ œ þ ß ı ȷ ĸ ſ á ă ắ â ä ǽ à ā ą å ã ǻ ặ ầ
ẳ ằ ấ ậ ẫ ẩ ẵ ạ ả ć č ç ĉ ċ ď đ é ĕ ễ ê ë ė è ē ę ế
ệ ề ể ễ ẹ ẻ ẽ ğ ĝ ģ ġ ħ ĥ í ĭ î ï i ì ī į ĩ ị ỉ ĳ ĵ ķ ĺ ľ ļ
ŀ ł ń ň ņ ñ ó ŏ ô ö ò ő ō ø õ ố ộ ồ ổ ỗ ọ ỏ ơ ớ ợ
ờ ở ỡ ŕ ř ŗ ś š ş ŝ ș t ť ţ ț ú ŭ ű û ü ù ű ū ų ů ũ ǔ
ủ ư ứ ự ừ ử ữ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ẏ ỷ ỹ ź ž ż

SMALL CAPS

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
Æ Ð IJ Ŋ Œ Þ ß I K Á Ă Ắ Â Ä Ǽ À Ā Ą Å Ã Ǻ Ặ Ầ Ẳ
Ằ Ấ Ậ Ẫ Ẩ Ẵ Ạ Ả Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ễ Ê Ë Ė È Ē Ę Ế Ệ Ề
Ể Ễ Ẹ Ẻ Ẽ Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï İ Ì Ī Į Ĩ Ị Ỉ Ĳ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł
Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Õ Ố Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ
Ở Ỡ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ț Ú Ŭ Ű Û Ü Ù Ű Ū Ų Ů Ũ Ǔ
Ủ Ư Ứ Ự Ừ Ử Ữ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ẏ Ỷ Ỹ Ź Ž Ż

LIGATURES

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

HISTORICAL FORMS

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PUNCTUATION

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

PUNCTUATION (SMALL CAPS)

‘ “ “ ‘ ’ , “ ” ¿ ? ! ¡ [ ] ( ) { } \ / – — ‐

SYMBOLS

¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ○ ¤

SYMBOLS (SMALL CAPS)

© & @ *

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ₫ ฿ % ‰ №

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ₫ ฿ % ‰ №

TABULAR OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ₫ ฿ % ‰ №

TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ₫ ฿ % ‰ №

FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ₫ ฿ % ‰ №

SUPERSCRIPTS

H 0 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 0 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

0 1 2 3 4 5 6 7 8 9 + – = ( ) - , ·⁄ 0 1 2 3 4 5 6 7 8 9

FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

ORDINALS

H a o № a b c d e f g h i j k l m n o p q r s t u v w x y z

ORDINALS (SMALL CAPS)

№ ᴀ ᴏ

MATHEMATICAL OPERATORS

/ – / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω µ π

DIACRITICAL MARKS

ˆ ˆ ˇ ˇ ˘ ˘ ˉ ˉ ˙ ˙̈ ¨ ˜ ˜ ˚ ˚ ˝ ˝ ´ ´ ` ` ‘ ’ ' ' ‚ ‚ ‛ ‛ ¸ ¸ ˛ ˛ ˚ ˚

ARROWS & GEOMETRIC SHAPES (SS01)

← ↑ → ↓ ↖ ↗ ↘ ↙ ■ □ ◀ ▲ ▶ ▼ ◁ ▷ ◆ ● ○ ◉ ▫ ■ ⬅ ⬆ ➡ ⬇
⬉ ⬈ ⬊ ⬋ ← ↑ → ↓ ↖ ↗ ↘ ↙

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UPPERCASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ Ð Ĳ Ŋ Œ Þ ß Á Ă Ắ Â Ä Ǽ À Ā Ą Å Ã Ǎ Ặ Ầ Ả Ẵ Ấ Ậ Ầ Ẩ Ẫ Ạ Ả Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ế Ệ Ề Ể Ễ Ẹ Ẻ Ẽ Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Ị Ỉ Ĳ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ő Ô Ö Ò Ố Ō Ø Õ Ố Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ Ở Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ț Ú Ŭ Ű Û Ü Ù Ű Ū Ụ Ů Ũ Ű Ǔ Ủ Ư Ứ Ự Ừ Ử Ữ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ỵ Ỷ Ỹ Ź Ž Ż

LOWERCASE

a b c d e f g h i j k l m n o p q r s t u v w x y z æ ð ĳ ŋ œ þ ß ı ȷ ĸ ſ á ă ắ â ä ǽ à ā ą å ã ǎ ặ ầ ả ẵ ấ ậ ầ ẩ ẫ ạ ả ć č ç ĉ ċ ď đ é ĕ ě ê ë ė è ē ę ế ệ ề ể ễ ẹ ẻ ẽ ğ ĝ ģ ġ ħ ĥ í ĭ ǐ î ï i ì ī į ĩ ị ỉ ĳ ĵ ķ ĺ ľ ļ ŀ ł ń ň ņ ñ ó ŏ ǒ ô ö ò ố ō ø õ ố ộ ồ ổ ỗ ọ ỏ ơ ớ ợ ờ ở õ ŕ ř ŗ ś š ş ŝ ș ŧ ť ţ ț ú ŭ ǔ û ü ù ű ū ụ ů ũ ű ǔ ủ ư ứ ự ừ ử ữ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ỵ ỷ ỹ ź ž ż

SMALL CAPS

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ Ð Ĳ Ŋ Œ Þ ß I K Á Ă Ắ Â Ä Ǽ À Ā Ą Å Ã Ǎ Ặ Ầ Ả Ẵ Ấ Ậ Ầ Ẩ Ẫ Ạ Ả Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ế Ệ Ề Ể Ễ Ẹ Ẻ Ẽ Ğ Ĝ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Ị Ỉ Ĳ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ǒ Ô Ö Ò Ố Ō Ø Õ Ố Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ Ở Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ț Ú Ŭ Ǔ Û Ü Ù Ű Ū Ụ Ů Ũ Ű Ǔ Ủ Ư Ứ Ự Ừ Ử Ữ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ỵ Ỷ Ỹ Ź Ž Ż

LIGATURES

ff fi fl fk fb fh ft fj ffj ffi ffl ffk ffb ffh fft fĩ ſt

ALTERNATES

K Ķ R Ŕ Ř Ŗ ĸ ķ ʀ ŕ ř ŗ

HISTORICAL FORMS

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CONTEXTUAL ALTERNATES

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PUNCTUATION

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

PUNCTUATION (SMALL CAPS)

‘ “ “ ‘ ’ , “ ” ¿ ? ! ¡ [ ] ( ) { } \ / – — -

SYMBOLS

*¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ○ ¤*

SYMBOLS (SMALL CAPS)

*© & @ **

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ₫ ฿ % ‰ №

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ₫ ฿ % ‰ №

TABULAR OLDSTYLE FIGURES

0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ₫ ฿ % ‰ №

TABULAR LINING FIGURES

0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ₫ ฿ % ‰ №

FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ₫ ฿ % ‰ №

SUPERSCRIPTS

H 0 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 0 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

0 1 2 3 4 5 6 7 8 9 + − = ( ) - , · ⁄ 0 1 2 3 4 5 6 7 8 9

FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

ORDINALS

H a o № a b c d e f g h i j k l m n o p q r s t u v w x y z

ORDINALS (SMALL CAPS)

№ ᴀ ᴏ

MATHEMATICAL OPERATORS

⁄ − ⁄ · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω μ π

DIACRITICAL MARKS

ˆ ˆ ˇ ˇ ˘ ˘ ¯ ¯ ˙ ˙ ¨ ¨ ˜ ˜ ˚ ° ˝ ˝ ´ ´ ` ` ‚ ‚ ’ ’ ¸ ¸ ˛

ARROWS & GEOMETRIC SHAPES (SS01)

← ↑ → ↓ ↖ ↗ ↘ ↙ ■ □ ◀ ▲ ▶ ▼ ◁ ▷ ◆ ● ○ ◉ ▫ ■ ⬅ ⬆ ➡ ⬇ ⬉ ⬈ ⬊ ⬋ ← ↑ → ↓ ↖ ↗ ↘ ↙

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SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotcąk (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, 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, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, 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, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, …

EXTENDED TYPOGRAPHIC FEATURES

All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, denominators & numerators, fractions, alternative fractions, historical forms, 5 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures and small caps), localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SS01 & SS03), superiors & inferiors, slashed zero, …

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THE DESIGNERS

Nina Faulhaber is a type designer, graphic designer, and sculptor from Frankfurt (Oder), Germany. After completing three years of professional training as a wood sculptor in the Bavarian Alps, she moved to Augsburg, Germany where she studied communication design and specialised in type design. Nina is fascinated by the interplay between precise craftspersonship and artistic freedom, which she expresses in her work as both a designer and sculptor.

Nina's Aeroplan font family was the winner of the 2021 Gerard Unger Scholarship and was released in 2023.

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–2021 Gerard Unger Scholarship recipient

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AEROPLAN

Design: Nina Faulhaber
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TEXT CREDITS

As I walked out one midsummer morning, by Laurie Lee (London, 1969).
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ABOUT THIS SPECIMEN

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