Coranto 2

A refined newsface with unique look arose from a desire to give elegance to newsprint.

DESIGNED BY

Gerard Unger

YEAR

2011

Coranto 2, based on Dr Gerard Unger's 1997 typeface Paradox, arose from a desire to transfer the elegance and refinement of that type family to newsprint.

Coranto 2 has a larger x-height and has been made more robust in many places to apply to the demands of newspaper printing. The Headline version has an even taller x-height for increased legibility and is more condensed to save space in the demanding medium.

Newspaper production has seen spectacular improvements over the past 30 years in paper and print quality, the introduction of colour printing, and more consistent and accurate register. Newspaper production still demands numerous letterforms, but advancements in printing are better able to bring out details and make typography more appealing to readers. Newspaper text no longer needs to sacrifice its compelling and unique look in order to gain functional superiority, but instead a top priority has become enjoying the reading experience.

Today, newspapers are not merely a matter of cheap grey paper, thin ink, and super-fast rotary printing; and type design no longer has to focus on surviving the mechanical technology while providing only elementary legibility. Now there is also room to create an ambience, to give an editorial a clearer identity of its own. There is scope – demand even – for precision and refinement.

One consequence of this is that newspaper designers can now look beyond the traditional group of newsfaces. Conversely, a well made newsface can be used outside the newspaper – not an uncommon occurrence.

The Opentype update to the refined Coranto 2 type family includes the addition of over 250 glyphs featuring full Latin A language support, small caps, new ligatures, four sets of numerals, arbitrary fractions, and superiors and inferiors. Furthermore, kerning was added and fine-tuned for better performance.

Just as is expected, Coranto 2 is intended for running text and Coranto 2 Headline, with its comparatively taller x-height and condensed width, is intended to set headlines.

The complete Coranto 2 family comes in eight styles, speaks multiple languages, and, along with our entire catalogue, has been optimised for today's varied screen uses.

Please download the type specimen to find out what's new in Coranto 2.

STYLES

Regular
Italic
Bold
Bold Italic

Headline Light
Headline Regular
Headline Semibold
Headline Bold

ALBERGATI

"Don't worry about what anybody else is going to do. The best way to predict the future is to invent it." *Alan Kay*

Oculta Secretos

MARKET evidently capable of **supporting it**

ho notizie

Die deutschen Maschinen- und Anlagenbauer sind schwungvoll in das Jahr 2011 gestartet.

Stáhněte výpovědi

Oyarzabal reconoce «UN HORIZONTE DE ESPERANZA»

*moderner **Pharao***

Salman

Multilingual textface

Daily

Sports

Denně

fresh

időjárás

Nûçeyan

City

Fotografie

BOLD   55PT

Rhythm & Reaction

BOLD   50PT

Rhythm & Reaction

BOLD   45PT

Rhythm & Reaction

BOLD   35PT

Rhythm & Reaction

BOLD   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.

LIGHT   55PT

Rhythm & Reaction

LIGHT   50PT

Rhythm & Reaction

LIGHT   45PT

Rhythm & Reaction

LIGHT   35PT

Rhythm & Reaction

LIGHT   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.

LIGHT   25/30PT

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

REGULAR   25/30PT

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

SEMIBOLD   25/30PT

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

BOLD   25/30PT

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

REGULAR 25/30PT

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

BOLD 25/30PT

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

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,

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,

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 yoga exercises,

BOLD   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,

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,

BOLD 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,

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 mountain-side forests; being

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

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

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

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 Einzelsprachen – laut National Geo-

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. De plus, la vitesse et la

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 liturgického jazyka a

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 usado no passado. As línguas na-

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 omtales vanligvis som naturlige språk, og

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 l'arretramento dell'ugola ha reso l'essere umano

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 karşılaştırınız). Ayrıca dokunma vasıtasıyla dokunsal

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 nära sammanbundna men ändå separata betydelser; dels

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, także takich, z którymi nigdy się wcześniej nie zetknęła. Znaki

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 notað um þau mál sem að hafa hljóðkerfi. Fjölmörg tungumál eru

SPANISH   9/11PT

Un lenguaje (del provenzal lenguatge1 y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y a otros animales (animales no simbólicos) para expresar sus experiencias y comunicarlas a otros mediante el uso de

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 kielitiede. Kognitiotiede tutkii kieltä hieman erilaisesta näkökul-

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, físico, fjord, bottle

Affiliate, físico, fjord, bottle

PROPORTIONAL OLDSTYLE (DEFAULT)

0123456789$€¢£¥ƒ %‰

0123456789$€¢£¥ƒ %‰

PROPORTIONAL LINING FIGURES

0123456789$€¢£¥ƒ %‰

0123456789$€¢£¥ƒ %‰

TABULAR OLDSTYLE

0123456789$€¢£¥ƒ

0123456789$€¢£¥ƒ

TABULAR LINING

0123456789$€¢£¥ƒ

0123456789$€¢£¥ƒ

NUMERATOR/DENOMINATOR

345/678, 89/120

$^{345}/_{678}$, $^{89}/_{120}$

FRACTIONS

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

½ ¾ $^{1}\!/_{46}$ $^{5}\!/_{7}$ $^{2}\!/_{98}$

SUPERIOR/INFERIOR

H2O xb8 y35

H_2O xb_8 y^{35}

HISTORICAL FORMS

That is the question

That iſ the queſtion

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, kırtasiye, KIRTASİYE

Kırtasiye, kırtasiye, KIRTASİYE

ROMANIAN/MOLDAVIAN

Timiş, bucureşti, MULŢUMESC

Timiş, bucureşti, MULŢUMESC

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 À Á Â Ã Ä Å Ā Ă Ą Ç Ć Ĉ Ċ Č Ď Đ È É Ê Ë Ē Ě
Ė Ę Ĕ Ĝ Ğ Ġ Ģ Ĥ Ħ Ì Í Î Ï Ī Ĩ Ĭ Į Ĵ Ķ Ĺ Ľ Ļ Ŀ Ñ Ń Ņ Ň Ò Ó
Ô Õ Ö Ø Ō Ŏ Ő Ŕ Ř Ŗ Ś Ŝ Ş Š Ş Ť Ŧ Ţ Ù Ú Û Ü Ū Ŭ Ů
Ű Ų Ŵ Ẁ Ẃ Ẅ Ý Ỳ Ŷ Ÿ Ź Ż Ž

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 ɟ ĸ à á â ã ä å ā ă ą ç ć ĉ ċ č ď đ è é ê ë ē ĕ ė ę ě ĝ ğ
ġ ģ ĥ ħ ì í î ï ī ĩ ĭ į ĵ ɉ ķ ĺ ļ ľ ŀ ł ñ ń ņ ň 'n ò ó ô õ ö ø ō ŏ ő ŕ
ŗ ř ś ŝ ş š ş ţ ť ŧ ţ ù ú û ü ū ŭ ů ű ų ŵ ẁ ẃ ẅ ý ÿ ỳ ŷ ź ż ž

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 Ŋ Œ
Þ SS K Á Ã Â À Ä Ā Ą Å Ã Ć Ç Ĉ Ċ Ď Đ Ð É Ě Ĕ Ê Ë È Ē Ę Ğ Ĝ
Ģ Ġ Ĥ Ħ Í Ĭ Î Ï İ Ì Ī Į Ĩ Ĵ Ķ Ḱ Ĺ Ľ Ļ Ŀ Ł Ń Ṅ Ň Ņ Ñ Ŋ Ó Õ Ô Ö Ò
Ő Ō Õ Ø Ŕ Ř Ŗ Ś Š Ŝ Ş SS Ť Ţ Ţ Ŧ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ẃ Ŵ
Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

LIGATURES

ff fi fl fj ffi ffl tt

HISTORICAL FORMS

ſ

PUNCTUATION

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

PUNCTUATION (SMALL CAPS)

' " " ' ' " " ¿ ? ! ¡ [ ] ( ) { } \ / – – -

SYMBOLS

¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ∼ ¤ ⬚

SYMBOLS (SMALL CAPS)

© & @ *

PROPORTIONAL OLDSTYLE (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰

PROPORTIONAL LINING FIGURES

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 ^{0123456789}

SUBSCRIPTS

H $_{0123456789}$

NUMERATOR/DENOMINATOR

$^{0123456789}/_{0123456789}$

FRACTIONS

½ ¼ ¾

ORDINALS

H ^{a} ^{o}

ORDINALS (SMALL CAPS)

H ^{a} ^{o}

MATHEMATICAL OPERATORS

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

DIACRITICAL MARKS

^ ˆ ˇ ˘ ¯ ‒ ˘ ˘ ° ¨ ¨ · ˜ ˜ ˝ ˝ ´ ´ ` ` ˌ ˌ ˌ ˌ ˌ ˌ ˌ ˌ ‚ ‚

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 Đ IJ Ŋ Œ Þ À Á Â Ã Ä Å Ā Ą Ç Ć Ĉ Č Ď Đ È É Ê Ë Ē Ě Ė Ę Ĕ Ĝ Ğ Ġ Ģ Ĥ Ħ Ì Í Î Ï Ī Ĩ Ĭ Į Ĵ Ķ Ĺ Ļ Ľ Ŀ Ł Ñ Ń Ņ Ň Ò Ó Ô Õ Ö Ø Ō Ŏ Ő Ŕ Ŗ Ř Ś Ŝ Ş Š Ţ Ť Ŧ Ţ Ù Ú Û Ü Ũ Ū Ŭ Ů Ű Ų Ŵ Ẁ Ẃ Ẅ Ý Ŷ Ÿ Ź Ż Ž

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 κ à á â ã ä å ā ă ą ç ć ĉ ċ č ď đ è é ê ë ē ě ĕ ė ę ĝ ğ ġ ģ ĥ ħ ì í î ï ī ĩ ĭ į iȷ ĵ ķ ĺ ļ ľ ŀ ł ñ ń ņ ň 'n ò ó ô õ ö ø ō ŏ ő ŕ ŗ ř ś ŝ ş š ţ ť ŧ ţ ù ú û ü ũ ū ŭ ů ű ų ŵ ẁ ẃ ẅ ý ÿ ỳ ŷ ź ż ž

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 Đ Ŋ Œ Þ SS Κ Á Â Ã Ä Ā Ă Ą Å Ã Ć Ç Ĉ Ĉ Č Ď Đ Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ğ Ĝ Ģ Ġ Ĥ Ħ Í Ĩ Î Ï İ Ì Ī Į Ĩ Ĵ Ķ Ĺ Ĺ Ļ Ľ Ł Ń Ň Ñ Ņ Ñ Ŋ Ó Ŏ Ô Ö Ò Ő Ō Õ Ø Ŕ Ř Ŗ Ś Š Ŝ Ş Ŝ Ť Ţ Ţ Ŧ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ż Ž

LIGATURES

ff fi fl fj ffi ffl tt

HISTORICAL FORMS

ſ

PUNCTUATION

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

PUNCTUATION (SMALL CAPS)

' " " ' ' " " ¿ ? ! ¡ [ ] ( ) { } \ / – —

SYMBOLS

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

SYMBOLS (SMALL CAPS)

*© & @ **

PROPORTIONAL OLDSTYLE (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰

PROPORTIONAL LINING FIGURES

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 ^{0123456789}

SUBSCRIPTS

H $_{0123456789}$

NUMERATOR/DENOMINATOR

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

FRACTIONS

½ ¼ ¾

ORDINALS

H $^{a\,o}$

ORDINALS (SMALL CAPS)

H $^{a\,o}$

MATHEMATICAL OPERATORS

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

DIACRITICAL MARKS

ˆ ˄ ˇ ˇ ¯ ‾ ˘ ˘ ° ° ¨ ¨ · · ˜ ~ ˝ ˝ ´ ´ ` ` ¸ , , , , ' '

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, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamento, 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, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES:

All caps, basic ligatures, case-sensitive forms, class kerning, discretionary ligatures, 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, superiors & inferiors, slashed zero, ...

THE DESIGNERS

Dr Gerard Unger (1942–2019) was born in The Netherlands. He studied graphic design, typography, and type design from 1963–67 at the Gerrit Rietveld Academy, Amsterdam. He was Professor of Typography at Leiden University, the Netherlands from 2006–2012, from which he also received his PhD in 2013.

Dr Unger has worked as a freelance designer since 1972 and currently teaches as visiting professor at The University of Reading, UK, Department of Typography and Graphic Communication. He has designed stamps, coins, magazines, newspapers, books, logos, corporate identities, annual reports, and many other objects, as well as many typefaces.

Dr Unger has been awarded several Dutch and international prizes and honours, such as two honorary doctorates by the universities of Hasselt, Belgium and Tallinn, Estonia. He has written articles for the trade press, and several larger publications, such as Landscape with Letters (1989), linking the usually limited scope of type and typography with a wider cultural view. His book Terwijl je leest – While You Are Reading – has been translated into Italian, English, Spanish, German, French, Korean, and Portuguese. He lectures frequently in Holland and abroad about his own work, type design, the reading process, and related subjects.

Dr Unger's typefaces published with TypeTogether include Alverata, Capitolium 2, Coranto 2, and Sanserata.

CREDITS

Lead design and concept
Dr Gerard Unger

Graphic design
Roxane Gataud

Copywriting
Joshua Farmer

FAMILY UPGRADES

Buy a single weight (or more) now and get reimbursed if you buy the entire font bundle at a later time. This is a great way to explore a new typeface without full commitment. To take advantage of the upgrade, please email *info@type-together.com.*

CUSTOM WORK

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

LICENSING

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

TESTING OUR FONTS

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

EDUCATIONAL & CHARITY DISCOUNT

TypeTogether offers a 25% discount on all typeface purchases for students and those in education (schools, departments, etc.). This discount also extends to NGOs and charities in general. Please contact us for details at *info@type-together.com.*

For further information, samples, and ordering, please visit www.type-together.com.

CORANTO 2

Design Gerard Unger
www.type-together.com/coranto-2-font
©TypeTogether 2019
Coranto 2 is a registered trademark of TypeTogether.
All rights reserved.

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.

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.