Protipo

Simple, impactful, and wide-ranging, Protipo helps information designers work smarter.

DESIGNED BY

Veronika Burian
José Scaglione

YEAR

2020

typetogether

Veronika Burian and José Scaglione's Protipo type family is an information designer's toolbox: a low-contrast sans of three text widths with a separate headline family, accompanied by an impressive two-weight icon set, and working with the advanced variable (VAR) font format (coming soon).

From annual reports and wayfinding to front page infographics and poster use, designers consistently turn to the simplicity and starkness of grotesque sans fonts to get their point across. Protipo is made for such environments.

When designing information you may start with the headline, which in the case of this family is called Protipo Compact and comes in eight weights. From Hairline to Black, set it large, overlap it, or let it run off the page. Protipo Compact was made to hit hard and attract attention with a different character set and different proportions than the three text fonts. It sets the stage for what's to come.

Great information designers are aces at melding form and function, so we've stacked the Protipo family with Narrow, Regular, and Wide versions as a way of organising your information and directing the reader. Each width has seven distinct weights (light to bold) and italics, while maintaining the round-rect shapes of its DNA.

Subtle details amplify its place in the typographic universe, like an 'a' and 'e' that go from solid to supple when italicising, an 'f' that gains an italic descender, two versions of the lowercase 'r' and 'l', and clipped corners on diagonals to keep the tight fit inherent to this kind of design work.

Protipo's icon designs were made by Luciana Sottini based on the proportions of the Narrow width and come in regular and bold weights. OpenType coding allows users to select from the glyph palette or simply type its name to activate it with a stylistic set.

Protipo is not meant to be loudmouthed, but stakes its claim through refinement, breadth, and impact. Some changes at first don't seem substantial, but the Protipo family doesn't handle text like most in its category. Protipo helps readers find and process data in a clear and unequivocal way and accounts for the complexity involved in rendering large amounts of information while still appealing to aesthetics.

Protipo is ideal in all informative situations: apps, infographics, UI, wayfinding, transport, posters, display, and even internet memes. Add to all this the icon sets and upcoming variable font capability, and you're assured a level of creativity, productivity, and impact on a much greater scale.

STYLES

Light
Light Italic
Regular
Italic
Medium
Medium Italic
Semibold
Semibold Italic
Bold
Bold Italic
Extrabold
Extrabold Italic
Black
Black Italic

Narrow Light
Narrow Light Italic
Narrow Regular
Narrow Italic
Narrow Medium
Narrow Medium Italic
Narrow Semibold
Narrow Semibold Italic
Narrow Bold
Narrow Bold Italic
Narrow Extrabold
Narrow Extrabold Italic
Narrow Black
Narrow Black Italic

Wide Light
Wide Light Italic
Wide Regular
Wide Italic
Wide Medium
Wide Medium Italic
Wide Semibold
Wide Semibold Italic
Wide Bold
Wide Bold Italic
Wide Extrabold
Wide Extrabold Italic
Wide Black
Wide Black Italic

Compact Hairline
Compact Thin
Compact Light
Compact Regular
Compact Semibold
Compact Bold
Compact ExtraBold
Compact Black

Icons Regular

Icons Bold

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Infografía

Informatique

Wayfinding

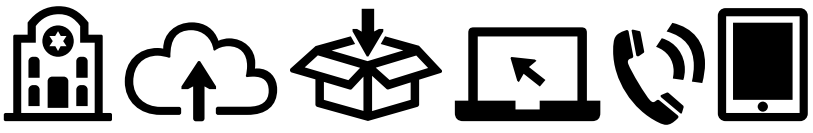
Variable Font

Digital Age

DNA 01 02

Apps

Impact



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‘Football ground street signs are wrong’, says fan.

DON’T TRUST **FAKE NEWS**

1003 ♥ 899

Table 3 ▪ Wine *Consumption* Levels

Copenhagen – Malmö E20

235 kilometers

[USER EXPERIENCE]

WIFI

EUR USD GBP CAD SEK NZD SGD HKD RUB BIR JPY CHF CNY KRW TRY ZAR

°C	*Jan*	*Feb*	*Mar*	*Apr*	*May*	*Jun*	*Jul*	*Aug*	*Sep*	*Oct*	*Nov*	*Dec*	*Year*
Helsinki	–1.3	–1.9	1.6	7.6	14.4	18.5	21.5	19.8	14.6	9.0	3.7	0.5	9.0
Minsk	**–2.1**	–1.4	3.8	12.2	18.7	21.5	23.6	22.8	16.7	10.2	2.9	–1.2	10.8
Bucharest	1.5	4.1	10.2	18.0	23.3	26.8	28.8	28.5	24.6	18.0	10.0	3.8	16.5
Athens	12.9	13.6	16.0	20.3	25.1	29.8	**32.6**	32.3	28.9	23.1	18.6	14.7	22.3

Rail Road Air Links

1‰ = 0.1% One percent is equal to *10 per-mille:* **1% = 10‰**

SUPER-DUPER **FONT**

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BLACK 55PT

Rhythm & *Reac-*

BLACK 50PT

Rhythm & *Reaction*

BLACK 45PT

Rhythm & *Reaction*

BLACK 35PT

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.

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REGULAR 25/30PT

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MEDIUM 25/30PT

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BOLD 10/13PT

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GERMAN 9/11PT

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FRENCH 9/11PT

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CZECH 9/11PT

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PORTUGUESE 9/11PT

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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).

ITALIAN 9/11PT

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TURKISH 9/11PT

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SWEDISH 9/11PT

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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 notað um

SPANISH 9/11PT

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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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GERMAN 9/11PT

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PORTUGUESE 9/11PT

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NORWEGIAN 9/11PT

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ITALIAN 9/11PT

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TURKISH 9/11PT

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POLISH 9/11PT

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ICELANDIC 9/11PT

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FINNISH 9/11PT

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GERMAN 9/11PT

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FRENCH 9/11PT

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PORTUGUESE 9/11PT

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ITALIAN 9/11PT

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TURKISH 9/11PT

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SWEDISH 9/11PT

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ICELANDIC 9/11PT

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SPANISH 9/11PT

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FINNISH 9/11PT

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ALL CAPS	
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LIGATURES	
Affiliate, offkey, bottle	Affiliate, offkey, bottle
PROPORTIONAL OLDSTYLE FIGURES	
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Kırtasiye, KIRTASIYE, KIRTASIYE	Kırtasiye, KIRTASİYE
ROMANIAN/MOLDAVIAN	
Timiş, MULŢUMESC	Timiș, MULȚUMESC
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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 Â Ä Ǽ À Ā Ą Å Ã Ć Č Ç Ĉ Ċ Ď Đ É Ě Ê Ë Ė È Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï İ Ì Ī Ị Ĩ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ 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 á ă â ä ǽ à ā ą å ã ć č ç ĉ ċ ď đ é ě ê ë ė è ē ę ğ ĝ ģ ġ ħ ĥ í ĭ î ï i ì ī ị ĩ ĵ ķ ĺ ľ ļ ŀ ł ń ň ņ ñ ó ŏ ô ö ò ő ō ø õ ŕ ř ŗ ś š ş ŝ ș ŧ ť ţ ţ 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 ffi ffl tt

HISTORICAL FORM (LONG S)

ſ

ALTERNATIVE LETTER SHAPES (SS01)

G Ğ Ĝ Ģ Ġ l ĺ ľ ļ ŀ ł r ŕ ř ŗ fl ffl

PUNCTUATION

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

SYMBOLS

¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ¤

ORNAMENTS (GEOMETRIC SHAPES)

○ ● □ ■

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 ₺ № % ‰

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9

NUMERATOR/DENOMINATOR

H 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

MATHEMATICAL OPERATORS

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

DIACRITICAL MARKS

ˇ ˅ ˆ ˄ ˜ ˗ ¯ ˘ ˙ ˙ ¨ ¨ ° ∘ ˝ ˝ ` ` ´ ´ ´ ˛ ‘ ’

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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 Â Ä Ǽ À Ā Ą Å Ã Ć Č Ç Ĉ Ċ Ď Đ É Ě Ê Ë Ė È Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï İ Ì Ī Į Ĩ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ 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 á ă â ä ǽ à ā ą å ã ć č ç ĉ ċ ď đ é ě ě ê ë ė è ē ę ğ ĝ ģ ġ ħ ĥ í ĭ î ï i ì ī į ĩ ĵ ķ ĺ ľ ļ l· ł ń ň ņ ñ ó ŏ ô ö ò ő ō ø õ ŕ ř ŗ ś š ş ŝ ș ŧ ť ţ ţ 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 ffi ffl tt

HISTORICAL FORM (LONG S)

ſ

PUNCTUATION

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

SYMBOLS

*¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ¤*

ORNAMENTS (GEOMETRIC SHAPES)

○ ● □ ■

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 ₺ № % ‰

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9

NUMERATOR/DENOMINATOR

H 0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

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

ORDINALS

H ª º

MATHEMATICAL OPERATORS

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

DIACRITICAL MARKS

ˇ ˅ ˆ ˄ ˜ ˜ ¯ ¯ ˘ ˘ ˙ ˙ ¨ ¨ ° ° ˝ ˝ ` ` ´ ´ ˛ ¸ ‘ ’

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Protipo Compact

BLACK 55PT

Rhythm & Reaction

BLACK 50PT

Rhythm & Reaction

BLACK 45PT

Rhythm & Reaction

BLACK 35PT

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.

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HAIRLINE 55PT

Rhythm & Reaction

HAIRLINE 50PT

Rhythm & Reaction

HAIRLINE 45PT

Rhythm & Reaction

HAIRLINE 35PT

Rhythm & Reaction

HAIRLINE 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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HAIRLINE 25/30PT

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

THIN 25/30PT

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

LIGHT 25/30PT

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

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,

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, in a pair of thick boots and with a hazel stick in my hand. Naturally,

EXTRABOLD 25/30PT

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

BLACK 25/30PT

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

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ALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

LIGATURES

Affiliate, fine, offkey, bottle

Affiliate, fine, offkey, bottle

LINING FIGURES (DEFAULT)

0123456789$€¢£¥ƒ₺%‰

0123456789$€¢£¥ƒ₺%‰

TABULAR LINING FIGURES

0123456789$€¢£¥ƒ₺

0123456789$€¢£¥ƒ₺

ORDINALS

1a 2o

1ª 2º

FRACTIONS

1/2 3/4 1/4

½ ¾ ¼

SUPERIOR/INFERIOR

H2 x b4 y35 Index1

H^{2} x b^{4} y^{3}5 Index^{1}

HISTORICAL FORMS

That is the question

That iſ the queſtion

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE

Kırtasiye, KIRTASİYE

ROMANIAN/MOLDAVIAN

Timiş, Mulţumesc

Timiș Mulțumesc

CATALAN

Il·lusió, CAL·LIGRAFIA

Il·lusió, CAL·LIGRAFIA

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UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZÆÐIJŊŒÞß
ĂÂÄáÆÀĀĄÅÃĆČÇĈĊĎĐÉĔĚÊËĖÈĒĘĞĜĢĠĦĤÍĬÎ
ÏİÌĪĮĨĴĶĹĽĻĿŁŃŇŅÑÓŎÔÖÒŐŌØÕŔŘŖŚŠŞŜŞŦŤŢ
ŢÚŬÛÜÙŰŪŲŮŨŹŴŴŸŶŸŸŹŽŻ

LOWERCASE

abcdefghijklmnopqrstuvwxyz æðijŋœþßıȷκā
ąåãćčçĉċďđéĕěêëėèēęğĝġġħĥíĭîïiìīĵĵķijĺľļŀłń
ňņñóŏôöòőōøõŕřŗśšşŝşŧťţţúŭûüùűūųůũŵŵẅ
ẁýŷÿỳźžżff

LIGATURES

ff fi fl ffi ffl tt

HISTORICAL FORM (LONG S)

ſ

PUNCTUATION

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

SYMBOLS

¦|§¶©®™◊#&@*†‡^°~¤

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789$€¢£¥ƒ%‰

TABULAR OLDSTYLE FIGURES

0123456789$€¢£¥ƒ₺

SUPERSCRIPTS

H 1 2 3 4

FRACTIONS

½ ¼ ¾

ORDINALS

H ª º №

MATHEMATICAL OPERATORS

/−/▪≈≠≤≥<=>¬+±÷×∂∆∏∑√∞∫Ωμπ

DIACRITICAL MARKS

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

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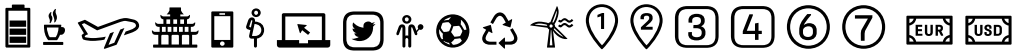
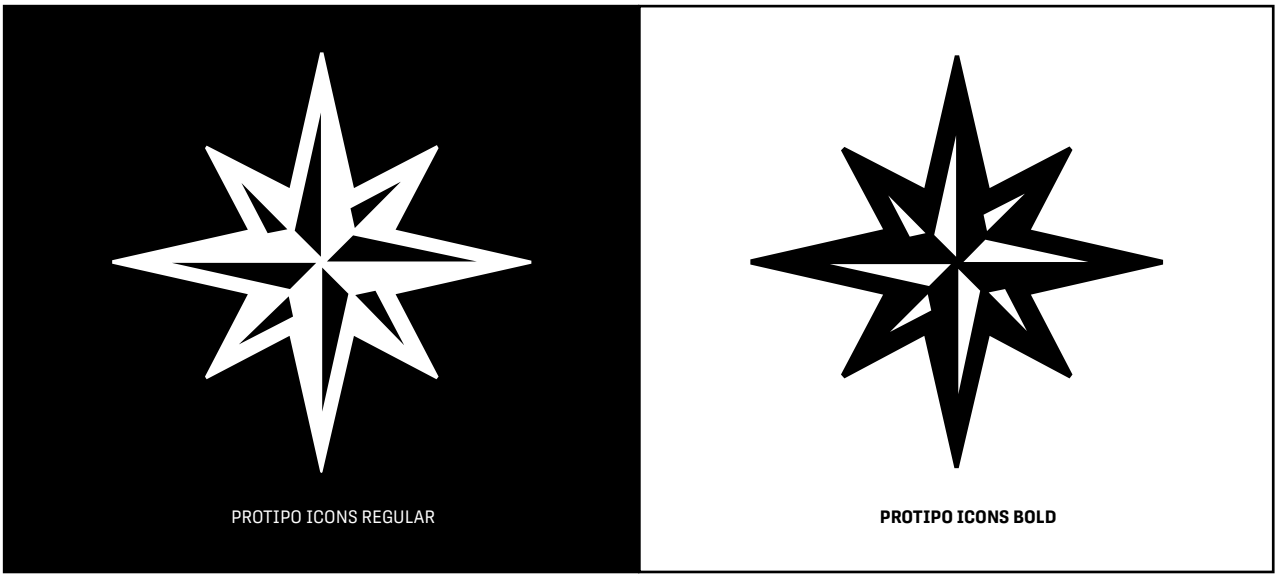
Protipo Icons

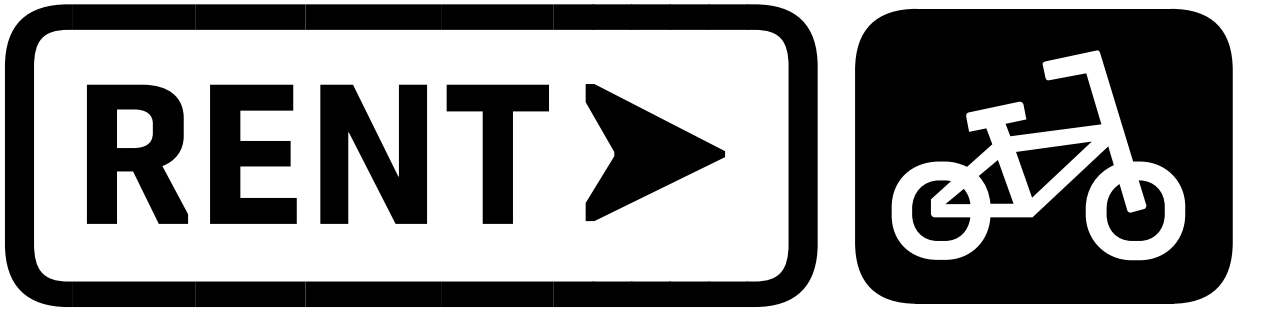
Regular



Bold

typetogether





ADAPTATIVE

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SS01 (ALTERNATE LETTER SHAPES)

G Ģ Ġ l Ĺ ľ ļ ŀ ł r ŕ ř ŗ fl ffl — G Ģ Ġ l Ĺ ľ ļ ŀ ł r ŕ ř ŗ fl ffl

SS02 (BOXED LETTER SHAPES)

(Affiliate) (fine) (GOLF) (offkey) — Affiliate fine GOLF offkey

(caligrafía) (lul·lià) (Kocham cię) — caligrafía lul·lià KOCHAM CIĘ

(černá) (123456790ŧ%) […] — ČERNÁ 123456790ŧ% …

SS03 (BOXED SOLID LETTER SHAPES)

(Affiliate) (fine) (GOLF) (offkey) — **Affiliate fine GOLF offkey**

(caligrafía) (lul·lià) (Kocham cię) — **caligrafía lul·lià KOCHAM CIĘ**

(černá) (123456790ŧ%) […] — **ČERNÁ 123456790ŧ% …**

SS04 (ICONS)

Arts

Buildings

Commerce

Currency

Economy

Energy

People

Services

Social media

Sports

Technology

Transport

SS05 (QUICK ACCESS TO ICONS)

See following pages

SS06 (CIRCLED NUMBERS)

1 2 3 4 5 6 7 8 9 — ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

SS07 (SQUARE NUMBERS)

1 2 3 4 5 6 7 8 9 — 1 2 3 4 5 6 7 8 9

SS08 (MARK NUMBERS)

1 2 3 4 5 6 7 8 9 — ⓵ ⓶ ⓷ ⓸ ⓹ ⓺ ⓻ ⓼ ⓽

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SS09 (CLOCK)

[0:00] [0.15] [0.30) {0.45} (1:00}

(1:15} (1:30} (1:45} (2:00} (3:15}

(4:30} (5:45} (18:00} (19:15}

(20:30} (21:45} (22:45} (23:45} ...

SS10 (CURRENCY ICONS)

(eur) [usd] (jpy) (gbp)

[chf] (cad) (aud) (zar)

(cny) [sek] (nzd) (mxn)

(sgd) [hkd] (nok) (krw) [try] (rub)

(inr) (blr)

SS11 (LINES & DOTS)

_ – — + = , < . ; > : -

SS12 (LINES & DOTS SOLID)

_ – — + = , < . ; > : -

Protipo Icons Regular and Protipo Icons Bold are based on Protipo Regular, and therefore share those same character sets and OpenType features. See page 23–24 as reference.

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TYPE WHOLE GLYPH NAME + SS04

advertising1
advertising2
airplane
airport
ambulance
architecture
arrowsorder
arrowsscroll
aud
baby
bag1
bag2
bag3
bandaid
bank
baseball
basketball
battery1
battery2
battery3
battery4
bicycle
biomass
bitcoin
blr
boxing
boy
briefcase
buddhist
bus
cableway
cad
calculator
car
cashregister
catholic
cellphone
chf
cinema
cinema2
cny
coal
compassrose
connectivity1
connectivity2
connectivity3
connectivity4
creditcard
critic
cruise
cuisine
cup
datastorage
delivery1
delivery2
download
dropdownmenu
ethereum
eur
facebook
factory
fashion
firestation
flickr
football
fork
fuel
fuelempty
fuelfull
gas
gbp
gears
gift
girl
glass
golf
google
goverment
handshake
heart
heartbeat
heartbroken
helicopter
helicoptermedical
hkd
hockey
hospital
hotel1
hotel2
house1
house2
hydroelectric
idea
inr
instagram
jpy
knife
krw
laptop
link
linkedin
litecoin
lockclosed
lockopen
mailclosed
mailopen
man
marker
messenger
mobilephone
money
moneybag
mosque
motorcycle
movie
mug
museum
music
mxn
nok
nuclear
nzd
oil
oldman
oldwoman
orthodox
painting
phone
photography

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TYPE WHOLE GLYPH NAME + SS04

piggybank
pill
pinterest
plant1
plant2
plug
police
policecar
popcorn
posnet
pregnant
protestant
recycle
reddit
referee
ripple
rub
rugby
safe
sailboat
scale
school
screen
sculpture
search
sek
sgd
share1
share2
shippingbox1
shippingbox2
shop
shoppingbasket1
shoppingbasket2
shoppingcart
skype
soccer
solar
soundoff1
soundoff2
soundon
spoon
stethoscope
synagogue
syringe
tablet
tag
takeoutcup1
takeoutcup2
taxi
tennis
thermal
timer
train
trash
trolley
try
twitter
unisex
upload
usd
view
vimeo
volleyball
wallet
water
whatsapp
wifi
wind
wineglass
woman
writing
youtube
zar
zcash

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APPLY SS05 + START TYPING THE NAME OF GLYPH FOR A QUICK ACCESS

ad
adv
adve
adver
advert
adverti
advertis
advertisi
advertisin
advertising
advertising1
advertising2
ai
air
airp
airpl
airpla
airplan
airplane
airpo
airpor
airport
am
amb
ambu
ambul
ambula
ambulan
ambulanc
ambulance
ar
arc
arch
archi
archit
archite
architec
architect
architectu
architectur
architecture
arr
arro
arrow
arrows
arrowso
arrowsor
arrowsord
arrowsorde
arrowsorder
arrowss
arrowssc
arrowsscr
arrowsscro
arrowsscrol
arrowsscroll
au
aud
ba
bab
baby
bag
bag1
bag2
bag3
ban
band
banda
bandai
bandaid
bank
bas
base
baseb
baseba
basebal
baseball
bask
baske
basket
basketb
basketba
basketbal
basketball
bat
batt
batte
batter
battery
battery1
battery2
battery3
battery4
bi
bic
bicy
bicyc
bicycl
bicycle
bio
biom
bioma
biomas
biomass
bir
bit
bitc
bitco
bitcoi
bitcoin
bo
box
boxi
boxin
boxing
boy
br
bri
brie
brief
briefc
briefca
briefcas
briefcase
bu
bud
budd
buddh
buddhi
buddhis
buddhist
bus
ca
cab
cabl

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APPLY SS05 + START TYPING THE NAME OF GLYPH FOR A QUICK ACCESS

cable
cablew
cablewa
cableway
cad
cal
calc
calcu
calcul
calcula
calculat
calculato
calculator
car
cas
cash
cashr
cashre
cashreg
cashregi
cashregis
cashregist
cashregiste
cashregister
cat
cath
catho
cathol
catholi
catholic
ce
cel
cell
cellp
cellph
cellpho
cellphon
cellphone
ch
chf
ci
cin
cine
cinem
cinema
cinema2
cn
cny
co
coa
coal
com
comp
compa
compas
compass
compassr
compassro
compassros
compassrose
con
conn
conne
connec
connect
connecti
connectiv
connectivi
connectivit
connectivity
connectivity1
connectivity2
connectivity3
connectivity4
cr
cre
cred
credi
credit
creditc
creditca
creditcar
creditcard
cri
crit
criti
critic
cru
crui
cruis
cruise
cu
cui
cuis
cuisi
cuisin
cuisine
cup
da
dat
data
datas
datast
datasto
datastor
datastora
datastorag
datastorage
de
del
deli
deliv
delive
deliver
delivery
delivery1
delivery2
do
dow
down
downl
downlo
downloa
download
dr
dro
drop
dropd
dropdo
dropdow
dropdown
dropdownm
dropdownme
dropdownmen
dropdownmenu

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APPLY SS05 + START TYPING THE NAME OF GLYPH FOR A QUICK ACCESS

et
eth
ethe
ether
ethere
ethereu
ethereum
eu
eur
fa
fac
face
faceb
facebo
faceboo
facebook
fact
facto
factor
factory
fas
fash
fashi
fashio
fashion
fi
fir
fire
fires
firest
firesta
firestat
firestati
firestatio
firestation
fl
fli
flic
flick
flickr
fo
foo
foot
footb
footba
footbal
football
for
fork
fu
fue
fuel
fuele
fuelem
fuelemp
fuelempt
fuelempty
fuelf
fuelfu
fuelful
fuelfull
ga
gas
gb
gbp
ge
gea
gear
gears
gi
gif
gift
gir
girl
gl
gla
glas
glass
go
gol
golf
goo
goog
googl
google
gov
gove
gover
goverm
governe
governmen
government
ha
han
hand
hands
handsh
handsha
handshak
handshake
he
hea
hear
heart
heartb
heartbe
heartbea
heartbeat
heartbr
heartbro
heartbrok
heartbroke
heartbroken
hel
heli
helic
helico
helicop
helicopt
helicopte
helicopter
helicopterm
helicopterme
helicoptermed
helicoptermedi
helicoptermedic
helicoptermedica
helicoptermedical
hk
hkd
ho
hoc

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APPLY SS05 + START TYPING THE NAME OF GLYPH FOR A QUICK ACCESS

hock
hocke
hockey
hos
hosp
hospi
hospit
hospita
hospital
hot
hote
hotel
hotel1
hotel2
hou
hous
house
house1
house2
hy
hyd
hydr
hydro
hydroe
hydroel
hydroele
hydroelec
hydroelect
hydroelectr
hydroelectri
hydroelectric
id
ide
idea
in
inr
ins
inst
insta
instag
instagr
instagra
instagram
jp
jpy
kn
kni
knif
knife
kr
krw
la
lap
lapt
lapto
laptop
li
lin
link
linke
linked
linkedi
linkedin
lit
lite
litec
liteco
litecoi
litecoin
lo
loc
lock
lockc
lockcl
lockclo
lockclos
lockclose
lockclosed
locko
lockop
lockope
lockopen
ma
mai
mail
mailc
mailcl
mailclo
mailclos
mailclose
mailclosed
mailo
mailop
mailope
mailopen
man
mar
mark
marke
marker
me
mes
mess
messe
messen
messeng
messenge
messenger
mo
mob
mobi
mobil
mobile
mobilep
mobileph
mobilepho
mobilephon
mobilephone
mon
mone
money
moneyb
moneyba
moneybag
mos
mosq
mosqu
mosque
mot
moto
motor
motorc

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APPLY SS05 + START TYPING THE NAME OF GLYPH FOR A QUICK ACCESS

motorcy
motorcyc
motorcycl
motorcycle
mov
movi
movie
mu
mug
mus
muse
museu
museum
musi
music
mx
mxn
no
nok
nu
nuc
nucl
nucle
nuclea
nuclear
nz
nzd
oi
oil
ol
old
oldm
oldma
oldman
oldw
oldwo
oldwom
oldwoma
oldwoman
or
ort
orth
ortho
orthod
orthodo
orthodox
pa
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APPLY SS05 + START TYPING THE NAME OF GLYPH FOR A QUICK ACCESS

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APPLY SS05 + START TYPING THE NAME OF GLYPH FOR A QUICK ACCESS

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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 Ă Â Ä Ǽ À Ā Ą Å Ã Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï İ Ì Ī Ĭ Ĵ Ķ Ĺ Ľ Ļ Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ 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 ă â ä ǽ à ā ą å ã ć č ç ĉ ċ ď đ é ĕ ě ê ë ė è ē ę ğ ĝ ģ ġ ħ ĥ í ĭ î ï i ì ī į ĩ ĵ ķ ĺ ľ ļ ł ń ň ņ ñ ó ŏ ô ö ò ő ō ø õ ŕ ř ŗ ś š ş ŝ ș ŧ ť ţ ţ ú ŭ û ü ù ű ū ų ů ũ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ź ž ż

LIGATURES

fi fl ffi ffl tt

ALTERNATIVE LETTER SHAPES (SS01)

G Ğ Ĝ Ģ Ġ l Ĺ ľ ļ ł ŀ r ŕ ř ŗ ffl fl

PUNCTUATION

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

SYMBOLS & GEOMETRIC SHAPES

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

HISTORICAL FORM (LONG S)

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PROPORTIONAL OLDSTYLE FIGURES

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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 ₺ № % ‰

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9

NUMERATOR/DENOMINATOR

H 0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

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ORDINALS

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MATHEMATICAL OPERATORS

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UPPERCASE BOXED

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

UPPERCASE BOXED SOLID

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

LOWERCASE BOXED

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

LOWERCASE BOXED (SS02)

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

LIGATURES BOXED

ff fi fl ffi ffl tt

LIGATURES BOXED SOLID

ff fi fl ffi ffl tt

ALTERNATIVE LETTER SHAPES BOXED

G Ğ Ĝ Ģ Ġ l Ĺ ľ ļ ŀ ł r ŕ ř ŗ ffl fl

ALTERNATIVE LETTER SHAPES SOLID

G Ğ Ĝ Ģ Ġ l Ĺ ľ ļ ŀ ł r ŕ ř ŗ ffl fl

PUNCTUATION BOXED

“ ” „ ‘ ’ ‚ , . : ; ! ¡ ? ¿ « » ‹ › … - – —

PUNCTUATION BOXED SOLID

“ ” „ ‘ ’ ‚ , . : ; ! ¡ ? ¿ « » ‹ › … - – —

LINING FIGURES BOXED

0 0 1 2 3 4 5 6 7 8 9 ¢ $ € ₺ £ ¥ ƒ %

LINING FIGURES BOXED SOLID

0 0 1 2 3 4 5 6 7 8 9 ¢ $ € ₺ £ ¥ ƒ %

CIRCLED NUMBERS

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CIRCLED NUMBERS

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SQUARED NUMBERS

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SQUARED NUMBERS

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MARK NUMBERS

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TIME SYMBOLS

CURRENCY ICONS

EUR USD JPY GBP CHF CAD AUD ZAR CNY SEK
NZD MXN SGD HKD NOK KRW TRY RUB INR BTC

LINES AND DOTS

ICONS

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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), 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

Case sensitive forms, standard ligatures, 4 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures), slashed zero, superscript, inferiors, numerators, denominators, fractions, alternative fractions, ordinals, localised forms, contextual alternates, historical forms, stylistic sets (SS01, SS02, SS03), …

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THE DESIGNERS

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

Veronika is a type designer and the co-founder of the independent type foundry TypeTogether with José Scaglione, publishing award-winning typefaces and collaborating on tailored typefaces for a variety of clients. She is also involved with Alphabettes.org, a showcase for work and research on lettering, typography, and type design by women, and she continues to give lectures and workshops at international conferences and universities.

José Scaglione is a graphic designer, typeface designer, and co-founder of the independent type foundry TypeTogether with Veronika Burian, where they have published numerous award-winning type families. He teaches typography at the University of Buenos Aires, Argentina, and is frequently invited to lecture about typography and to lead workshops on typeface design at international conferences and academic institutions. José co-authored the book *Cómo Crear Tipografías: Del Boceto a la Pantalla*, and collaborated with Jorge de Buen Unna on his book *Introducción al Estudio de la Tipografía.* In 2012 José acted as chairman of the Letter.2 type design competition and conference and he was appointed president of the Association Typographique Internationale (ATypI) from 2013 to 2017.

Irene Vlachou is a typeface designer based in Athens. She graduated from the graphic design program of Vakalo School of Art and Design in Athens and holds an MA in Typeface Design from the University of Reading. Currently Irene collaborates with various international type foundries and works as a Greek consultant on several projects. Irene's knowledge in multi-script design and her keen eye for quality assures a fresh approach to typography. Since May 2013 Irene has been one of TypeTogether's senior type designers, being involved in the creation of new typefaces as well as expanding existing projects.

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Special thanks to Gerry Leonidas for coming up with the font name and his valuable feedback

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

PROTIPO

Design: Veronika Burian & José Scaglione
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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.

ABOUT THIS SPECIMEN

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