

# Noort

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A functional and fascinating serif with a look that withstands complexity of information and style, *by Juan Bruce*

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## ABOUT THE TYPEFACE

Juan Bruce's Noort is not a type family for wayfinding or mapmaking alone, but for clarifying information and engaging readers along their own journey. The information designer's role is to bring clarity and style to overwhelming amounts of information, which fortunately is Noort's purpose as well. Hierarchies submit to its will and layering colour only adds more presence to its active posture.

Noort's design uses the proven editorial text features of a large x-height, ample spacing, and low contrast to check all the boxes for paragraph text use. But it's the long serifs, wide characters, and overall typographic presence that make it resilient and ease the task of reading in small point sizes. These details mean Noort is able to demonstrate importance not only with its five pitch-perfect weights, but with its brindled colour within a layout.

Noort's roman and italic styles play off each other by transplanting their design features. The roman style's serifs are transferred in substance but expectedly increased in speed in the italic styles. And the italic's inktraps and separated strokes are

echoed amidst the roman's upright structure. Where digitisation could have removed the influence of the hand, Noort retains the analogue nature of its creation. This antiphonal seeding of details creates a cohesive family that is as fascinating as it is functional.

Noort's axis and serifs have a slightly varying ductus — the directional flow that aids reading and character clarity. Its latent obviousness in text sizes immediately becomes its signature style when bumped up to subhead sizes. And since Noort's counters are so wide and welcoming, its heavier weights can expand more within themselves than along their exterior edges.

Noort's ten total fonts cover the Latin A Extended glyph set to bring its unbordered, globetrotting sensibilities to your projects. OpenType features include ligatures, fractions, and several figure styles, along with mature-rather-than-overbearing swashes. Aligned with TypeTogether's commitment to produce high-quality type for the global market, the complete Noort family can set digital and printed works with ease, capitalising on the dual needs of clear information and fascinating textual artistry.

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## STYLES & SCRIPTS

Noort Regular

*Noort Italic*

Noort Book

*Noort Book Italic*

Noort Semibold

*Noort Semibold Italic*

Noort Bold

*Noort Bold Italic*

Noort Extrabold

*Noort Extrabold Italic*

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**typetogether**

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# ⚓ TERRA MAGALLANICA AUSTRALIS INCOGNITA ⚓

\_\_\_\_\_ miles \_\_\_\_\_  
1.235,986 / 240,174 / 3.566,798 / 9,001 / 367

\_\_\_\_\_ kilometers \_\_\_\_\_



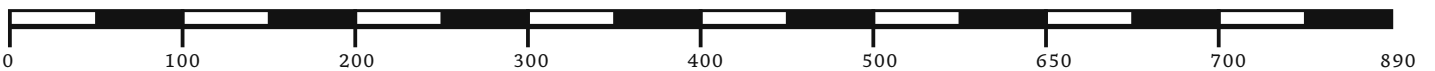
DIARY OF ROBERT FALCON SCOTT, 1912. Volume I, f.24r, pp. 8 & 9.

Wednesday, November 15. — Camp 12. Found our ONE TON CAMP without any difficulty [130 geographical miles from Cape Evans]. About 7 or 8 miles. After 5½ miles to lunch camp, Chinaman was pretty tired, but went on again in good form after the rest. A note from Evans dated the 9th, stating his party has gone on to 80° 30', carrying four boxes of biscuit. He has done something over 30 miles (geo.) in 2½ days — exceedingly good going. I only hope he has

Quezaltenango ↔+↔ Querétaro

# Sri Lanka

¿COORDENADAS DEL TRÓPICO DE CAPRICORNIO?



28°50' 23.6" N 111° 29' 15.1" W © Carnitas Uruapán, Sonora, Mx

# Cartographic

☞ with editorial inclinations ☞

«Macondo era entonces una aldea de veinte casas de barro y cañabrava»



30 PT (REGULAR & ITALIC)

Bangalore → *Mumbai* © 523.07 miles

30 PT (BOOK & BOOK ITALIC)

Bangalore → *Mumbai* © 523.07 miles

30 PT (SEMIBOLD & SEMIBOLD ITALIC)

**Bangalore** → ***Mumbai*** © 523.07 miles

30 PT (BOLD & BOLD ITALIC)

**Bangalore** → ***Mumbai*** © 523.07 miles

30 PT (EXTRABOLD & EXTRABOLD ITALIC)

**Bangalore** → ***Mumbai*** © 523.07 miles

24 PT (REGULAR & ITALIC)

The Diary of *Robert F. Scott*, 1912 South Pole

24 PT (BOOK & BOOK ITALIC)

The Diary of *Robert F. Scott*, 1912, South Pole

24 PT (SEMIBOLD & SEMIBOLD ITALIC)

**The Diary of *Robert F. Scott*, 1912, South Pole**

24 PT (BOLD & BOLD ITALIC)

**The Diary of *Robert F. Scott*, 1912, South Pole**

24 PT (EXTRA BOLD & EXTRA BOLD ITALIC)

**The Diary of *Robert F. Scott*, 1912, South Pole**

18/24 PT (REGULAR & ITALIC)

And now I was on my journey, *in a pair of thick boots and with a hazel stick in my hand*. Naturally, I was going to London, which lay a hundred miles to the east; and it seemed equally obvious that I should go on foot. But

18/24 PT (BOOK & BOOK ITALIC)

And now I was on my journey, *in a pair of thick boots and with a hazel stick in my hand*. Naturally, I was going to London, which lay a hundred miles to the east; and it seemed equally obvious that I should go on foot. But

18/24 PT (SEMIBOLD & SEMIBOLD ITALIC)

And now I was on my journey, *in a pair of thick boots and with a hazel stick in my hand*. Naturally, I was going to London, which lay a hundred miles to the east; and it seemed equally obvious that I should go on foot. But

18/24 PT (BOLD & BOLD ITALIC)

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18/24 PT (EXTRA BOLD & EXTRA BOLD ITALIC)

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## 10/13 PT (REGULAR &amp; ITALIC)

And now I was on my journey, *in a pair of thick boots and with a hazel stick in my hand*. Naturally, I was going to LONDON, which lay a hundred miles to the east; and it seemed equally obvious that I should go on foot. But first, *as I'd never yet seen the sea*, I thought I'd walk to the coast and find it. This would add another hundred miles to my journey, going by way of SOUTHAMPTON. But I had all the summer and all time to spend. The first

## 10/13 PT (BOOK)

And now I was on my journey, *in a pair of thick boots and with a hazel stick in my hand*. Naturally, I was going to LONDON, which lay a hundred miles to the east; and it seemed equally obvious that I should go on foot. But first, *as I'd never yet seen the sea*, I thought I'd walk to the coast and find it. This would add another hundred miles to my journey, going by way of SOUTHAMPTON. But I had all the summer and all time to spend.

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## 12/15 PT (SEMIBOLD &amp; SEMIBOLD ITALIC)

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11/13 PT (REGULAR &amp; ITALIC)

TO NEJALTERANTIVNĚJŠÍ, nejexperimentálnější a možná i nejdůležitější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncept diva-

11/13 PT (REGULAR &amp; ITALIC)

SI LES FRANÇAIS N'ONT PAS EU la gloire *d'inventer l'imprimerie* et de l'avoir pratiquée les premiers, ils ont eu celle de s'être distingués les premiers dans cet *art* & de l'avoir porté jusqu'au point de sa dernière perfection. *Cet éloge est de Chevillier, bibliothécaire de la*

11/13 PT (REGULAR &amp; ITALIC)

GREGORS BLICK richtete sich dann zum Fenster, *und das trübe Wetter* – man hörte Regentropfen auf das Fensterblech aufschlagen – machte ihn ganz melancholisch. „Wie wäre es, wenn ich noch ein wenig *weilerschliefe* und alle Narrheiten vergäße,“

11/13 PT (BOOK)

TO NEJALTERANTIVNĚJŠÍ, nejexperimentálnější a možná i nejdůležitější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Koncept diva-

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ALL CAPS	¿para texto? 1708 a–b [ende] H@I	¿PARA TEXTO? 1708 A–B [ENDE] H@I
SMALL CAPS	1234 charming creatures (abc} n*/ d&e 567890€£	1234 CHARMING CREATURES (ABC} N*/ D&E 567890€£
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FRACTIONS	1/4 1/2 3/4 1/3 2/3 1/8 3/8 5/8 7/8	1/4 1/2 3/4 1/3 2/3 1/8 3/8 5/8 7/8
ARBITRARY FRACTIONS	0123456789/0123456789	0123456789/0123456789
SUPERIOR / INFERIOR	H <sub>2</sub> O B <sub>8</sub> y <sub>35</sub> N <sub>7</sub>	H <sub>2</sub> O B <sub>8</sub> y <sup>35</sup> N <sub>7</sub>
ORDINALS	1a 2o 1A 2O Heme	1 <sup>a</sup> 2 <sup>o</sup> 1 <sup>A</sup> 2 <sup>O</sup> Heme
SWASHES	A B C D E F G H I J K L M N P Q R T U V W X Y Z Th a d e g t u z A B C D E F G H I J K L M N P Q R T U V W X Y Z a d e g t u z	A B C D E F G H I J K L M N P Q R T U V W X Y Z Th a d e g t u z A B C D E F G H I J K L M N P Q R T U V W X Y Z a d e g t u z









**SUPPORTED LANGUAGES INCLUDE (LATIN):**

Afrikaans, Albanian, Asu, Azerbaijani, Basque, Bemba, Bena, Bosnian, Catalan, Chiga, Congo Swahili, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Koyra Chiini, Koyraboro Senni, Latvian, Lithuanian, Luo, Luyia, Machame, Makuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morisyen, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sena, Serbian (Latin), Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Tasawaq, Teso, Turkish, Vunjo, Welsh, Yoruba, Zarma, Zulu ...

**EXTENDED TYPOGRAPHIC FEATURES:**

Basic ligatures, discretionary ligatures, small caps, swashes, 5 sets of figures (old-style, lining, tabular lining, tabular old-style, and small caps), basic and arbitrary fractions, superiors & inferiors, language specific alternates, ordinals, class kerning, case sensitive characters, arrows and ornaments ...

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**THE DESIGNER**

*Juan Bruce* is an independent type designer, researcher, and illustrator based in Chile. In 2010 he acquired a BA in Graphic Design from the Diego Portales University, after which he started his career in the typographic field. He was able to specialise in this discipline after being awarded the Becas Chile scholarship to study abroad and thus complete the MA in Typeface Design at the University of Reading.

Juan received his MA with Distinction in 2015, and has since focused his work on text typefaces and multiscript typography for Northern Indian scripts, particularly Bengali. Part of his work has been researching the extinct Khojki scripts and their typographic history. His research has subsequently been recognised in the United States and France for its contribution to the understanding of the printing presses and identity affairs of Bombay's Khoja community.

Juan published Noort with TypeTogether as the recipient of the second Typeface Publishing Incentive Programme.

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**Noort**, Type Design: *Juan Bruce*

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