

FAY Basis Digital Specimen

**The main appeal for me
connection of Helvetica
related sans-serif like
Grotesk and Neue Haas
iconic design *FAY Basis*
Helvetica on Space Shu
Akzidenz-Grotesk on N
Signage. This, plus the
use cases remaining tr**

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Chapter 1

Origins

Origin Story

FAY Basis is a versatile type family inspired by iconic design history.

Designers have a drive to create. We get inspired by the world and want to incorporate our experiences into our own works. FayType was made with this core principle in mind:

Part of a new generation of typography, guided by its history.

Part of the creation of FayType can be attributed to the desire for me personally to create my own version of Helvetica, in the sense of having an structured and professional typeface to use, no matter the applications.

The main appeal for me was the connection of Helvetica and related sans-serifs like Akzidenz Grotesk and Neue Haas Grotesk to iconic design projects like Helvetica on Space Shuttles or Akzidenz-Grotesk on NYC Subway Signage. This, plus the wide range of everyday use cases, remaining fitting and filling each role, while still looking visually appealing.

The fact that those typefaces remain the relevant type of choice for projects even 100 years after their creation fills me with the drive to contribute to the availability of typefaces that fit those swiss style types.

I'm well aware that Helvetica is probably among the top contenders for the title of "perfect typeface", so rather than trying to remake it and create a better version of it, I decided to make my own.

After months and years of development I settled on tailoring FAY Basis to the projects I'm inspired by. Creating a typeface that can function as an everyday workhorse, while also being specifically made to function as a display face with aligned terminals, crossbeams that line up well across the entire typeface and features that aid its use cases, from large headlines, down to the smallest copytext.

Inspiration

The inspiration behind FAY Basis comes from iconic graphic design history, mainly from the International Typographic Design style and its offsprings.

Originally, the main inspiration was the structured and organized, yet bold Helvetica lettering being painted on the sides of Space Shuttles (with the rest of the NASA Graphic Standards) as well as the New York City subway design system developed by Unimark.

The first versions of FAY Basis were built on this bold, yet 100% perfect and aligned ideal, which just doesn't work out in practice. Some artifacts of the original DNA remain hundreds of versions later, but after studying the inspiration typefaces (Helvetica, Akzidenz Grotesk, Univers, and similar ones) it became more and more clear to me why those decisions that I originally moved away from were made in the first place.

My research also included iconic German design history in order to try to add a personal touch to FAY Basis. In contrast to the bold, large-scale design inspirations that initially guided me, projects like Braun's product design under Dieter Rams and the 1972 Munich Olympics identity system demonstrate that a cohesive design system can achieve a strong visual identity even with lighter weights.

FAY Basis is a versatile display-focused neo-grotesque typeface family inspired by iconic design history. From bold text with tight tracking and leading on minimal posters, to complex design systems with diverse touchpoints. From headlines to the smallest copytext.



(S1)



(S2)



(S3)



(S4)

Inspiration



"1" Glyph Versions

Chapter 2

About the Family

Variable Type

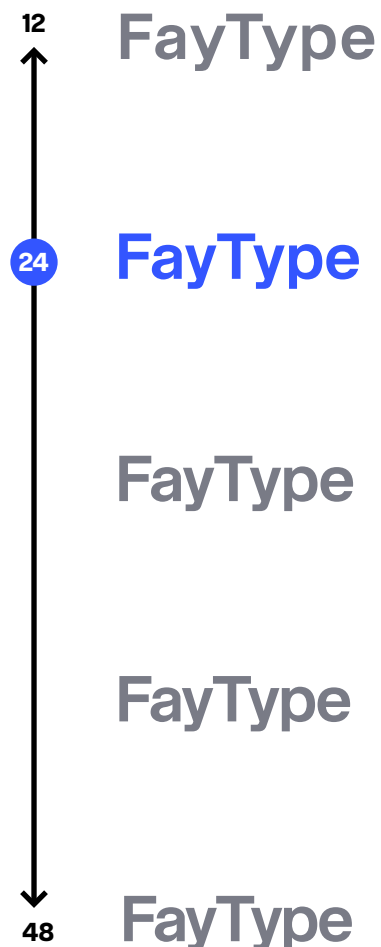
Variable fonts are types of fonts that can contain a range of stylization options. The FAY Basis variable font currently contains 3 different values that can be changed independently:

Optical Sizing (more on [page 11](#)), adjusts the intended type size, OpenType code "opsz". Values: 12-48.

Weight (more on [page 14](#)), adjusts the font weight, OpenType code "wght". Values: 100-700.

Slant, adjusts the slant amount, OpenType code "slnt". Values: 0-11,3.

Optical Sizing (opsz)

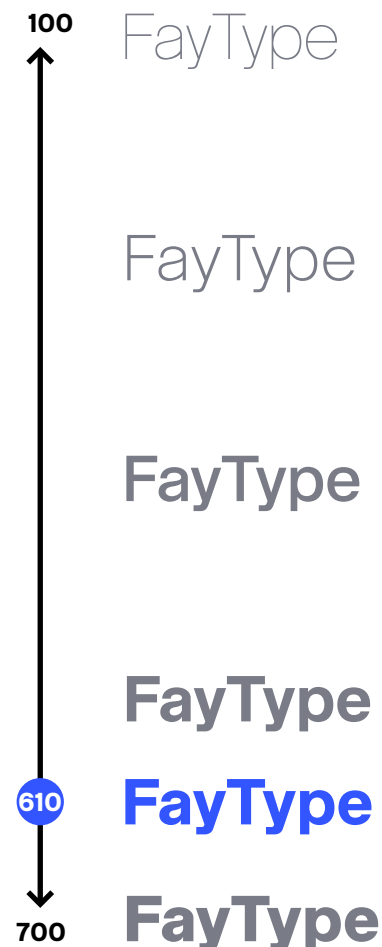


Examples

opsz: 24
wght: 190
slnt: 6.5

FayType

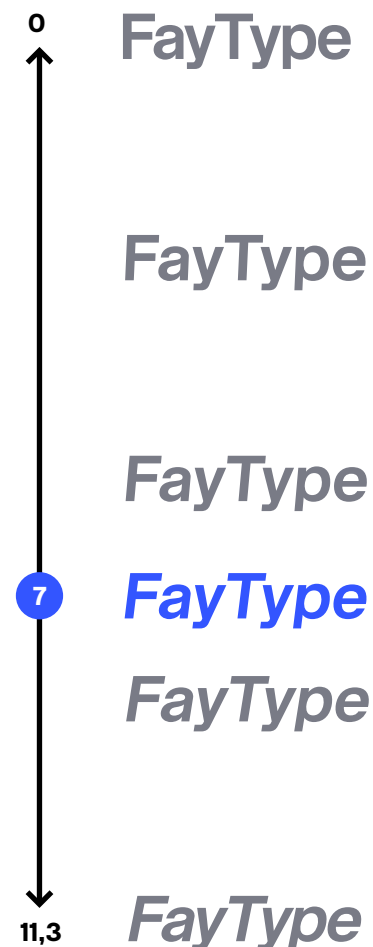
Weight (wght)



opsz: 48
wght: 550
slnt: 0

FayType

Slant (slnt)



opsz: 12
wght: 430
slnt: 11,3

FayType

Optical Size

For the variable Font of FAY Basis, the change between the Display, Headline and Text styles is controlled via the Optical Size (opsz) setting. Optical Size values often refer to the point (pt) size of the text.

The current version of FAY Basis includes the opsz values from 48 (Display) to 12 (Text).

Font Feature Setting: opsz

Display (opsz: 48)

FAY Basis Display

Headline (opsz: 24)

FAY Basis Headline

Text (opsz: 12)

FAY Basis Text

Optical Size

Below you can see a comparison of the two extremes. The Display styles feature some condensed letterforms, tighter spacing, and shorter descenders compared to the traditional Text styles.

The Headline styles carry the same letterform adjustments as the Display styles, but feature more appropriate spacing for the intended sizes to aid the usability of the typeface.

Font Feature Setting: opsz

Display (opsz: 48)

FayType FayType

Text (opsz: 12)

FayType FayType

Weights

All 3 families, Display, Headline and Text, each come with the 14 styles listed below. The variable font version includes all stylesets, 42 styles in total, alongside being completely variable.

Font Feature Setting: wght

Display

Headline

Text

Display

Headline

Text

Display/Headline/Text Roman Styles

Thin

Light

Regular

Book

Medium

Bold

Black

Display/Headline/Text Oblique Styles

Thin Oblique

Light Oblique

Regular Oblique

Book Oblique

Medium Oblique

Bold Oblique

Black Oblique



Chapter 3

Styles

Size: 90pt

Weight: Display Thin

Alts: frac

Size: 90pt

Weight: Display Thin Oblique

Überflieger

Straightest

1 ²/₃ sugar

VOLCANO

LICENSING

Refrigerant

Quenches

£198.99

MORALIST

PRECISION

Size: 90pt

Weight: Display Light

Alts: case

Size: 90pt

Weight: Display Light Oblique

Hyperlink ↗
Excitability
\$97 (USD)
THERMAL
UNIVERSE

Moonlight
FayType™
¥11275,36
INQUIRING
ENHANCE

Size: 90pt Weight: Display Regular Alts: case

Size: 90pt Weight: Display Regular Oblique

Foundries

Equalising

13:27 Uhr

DRAWING

HYPHENS

*Polyester**Identically**42 Styles**PROTEAN**REVIVALS*

Size: 90pt Weight: Display Book

Size: 90pt Weight: Display Book Oblique Alts: case

Enhanced

Regist. ®

1234567

DEVELOP

REFINERY

*Section 6**Exhibition**UTC+8**ADVERTS**ODYSSEY*

Size: 90pt Weight: Display Medium

Glorifying
Subway↗
1 Euro, 1€
FATHERS
HI & BYE!

Size: 90pt Weight: Display Medium Oblique

*Shuttle 61
Olympics
3% of \$7
LETTERS
TALENTS*

Size: 90pt

Weight: Display Bold

Alts: case

Size: 90pt

Weight: Display Black

@Tagline

Journeys

Area 18 →

PURIFIER

SIMPLIFY

*Attended**Inductors**05.02.16**TAXFREE**BARKING*

Size: 90pt Weight: Display Black

Size: 90pt Weight: Display Black Oblique

**Majestic
Brand TM**

Score 7:1

OBLIQUE

PERIODS

***Changing
Exemplar***

£342.98

AVOWED

QUALITY

FAY Basis
Thin

Thin

Below you can find text specimens of varying sizes, featuring **FAY Basis Thin** & **Thin Oblique**, both in their Display, Headline and Text variations.

Size, exact style, adjusted tracking, used OpenType Features and similar will be displayed above.

[Contact us](#) in case of questions, requests or similar.

Size: 200pt

Weight: Display Thin

Tracking: -25‰

Asterisk*

Size: 144pt

Weight: Display Thin

Alternates: sups

Tracking: -20‰

Is water H₂O?

Size: 96pt

Weight: Display Thin

Tracking: -20‰

Designers & Clients

Size: 72pt

Weight: Display Thin

Tracking: -15‰

(TS1a)

The authority for all these standards is DIN sheet 676

Size: 48pt

Weight: Display Thin

Tracking: -10‰

(TS1a)

The real meaning of form is made clearer by its opposite. We would not recognize day as day if night did not exist. The ways

Size: 36pt**Weight: Headline Thin**

(TS23)

This sign type shall be utilized to identify only multi route (four or more) bus stops. A 1' - 0" x 3' - 0" sign panel mounted to an existing utility pole is the most typical application, while a pylon structure is suggested for special applications such as transit

Size: 24pt**Weight: Headline Thin**

(TS23)

There are flexibilities incorporated into the design of many of the components which allow the user to tailor the design to specific application requirements. For all the applications, functions such as location, message content, and degree of changeability, will have to be resolved by the user.

Size: 18pt**Weight: Headline Thin & Headline Thin Oblique****Tracking: +5%**

(TS33)

It should give a feeling for the way the entire program is going, the look of things coming out of it. The manual may be considered as a reference, but as a very, very general reference in terms of expression in communications problems. I think of it as a broad definition. *There are millions of solutions to every problem, and one designer cannot put them all in a manual. The manual is very specific, on the other hand, when it comes to ironclad policy, such as the identification of the*

Size: 14pt **Text Thin** **Alternates: onum** **Trk: +5%**
(TS1a)

The New Typography — as a term, as a movement — is given some explanation by Tschichold in the first half of this book. As he makes clear, it was a collective endeavour, which was finding definition step by step. László Moholy-Nagy's article entitled "Die neue Typographie" — appearing in the publication that accompanied the Bauhaus exhibition of 1923 — would have helped to establish the term, as well as formulating its leading ideas at a relatively early moment. Tschichold cites this text in his outline of the history of the New Typography (p. 58), but, as his

Size: 12pt **Text Thin & Text Thin Oblique** **Trk: +5%**
(TS1a)

It is one thing to pick typefaces to represent individual people, and quite another to express similarities as well as differences within the same family. We know that sisters and brothers don't always get along with each other. However, it is easy to tell when people belong to the same family; some take after the father, some after the mother, and some have a combination of both parents' features. *Type also comes in families. While some weights might be used more extensively than others (you wouldn't set a whole book in bold type), there is no paternal or maternal dominance within typographic families. Each member does its work regardless of age or status. In some respects, the world of type is an ideal one.* Traditionally,

Size: 10pt **Text Thin** **Alts: onum** **Trk: +5%**
(TS10a)

Applications age very quickly and need to be updated or even replaced almost every season. Fonts, however, which were released decades ago, can still be installed and used. Therefore many users still consider OpenType a disruptive new format, although it's been around since 1996. OpenType is named appropriately. It works across platforms and operating systems, with its technical specs well hidden under the hood. Programs like the Adobe Creative Suite fully exploit whatever the type designer has included, but you need to look a little deeper. Expanded character sets and layout features can be fun to use, and linguistic support extends to Greek or Cyrillic characters and even beyond. Stylistic sets offer advanced typographic control but are not always easy to get to. Reading the spec sheets

Size: 8pt **Text Thin & Text Thin Oblique** **Trk: +15%**
(TS1a)

The activities of the Ring "neue werbegestalter" were just starting when Tschichold would have been completing Die neue Typographie. In this connection, one could make some observations that may help an understanding of Tschichold and the present book. First, that in this book he had done as much as any writer could to imagine such a movement into existence. One of the best indications of this is the list of addresses on the last page, which seems to say: here are the protagonists, you have seen their work reproduced in these pages, now write to them! And second, the history of the Ring shows that Tschichold played a moderately active part in it, but not a leading one. He was a colleague, on a level with the others. Tschichold's distinction — and Die neue Typographie is prime evidence of this — lay in explaining and documenting what the others were doing. It is worth noting also that the Bauhaus, the institution that has so dominated the history of the modern movement (to the extent of sometimes being taken as synonymous with it), is seen in Die neue Typographie, as in all the literature of the period, as just one of the contributing components:

Size: 14pt

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Size: 12pt

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Size: 10pt

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Size: 8pt

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FAY Basis Light

Light

Below you can find text specimens of varying sizes, featuring **FAY Basis Light** & **Light Oblique**, both in their Display, Headline and Text variations.

Size, exact style, adjusted tracking, used OpenType Features and similar will be displayed above.

[Contact us](#) in case of questions, requests or similar.

Size: 200pt

Weight: Display Light

Tracking: -15‰

2.54 cm

Size: 144pt

Weight: Display Light

Tracking: -10‰

Letterforms

Size: 96pt

Weight: Display Light

Periods & Commas

Size: 72pt

Weight: Display Light Oblique

*The beginning is the most
important part of the work.*

Size: 48pt

Weight: Display Light

Fig. 31. A page from an illuminated Flemish manuscript of the middle 15th Century, showing characteristic treatment of

(TS43)

Size: 36pt

Weight: Headline Light

(TS3a)

A design manual cannot legislate with regard to specific everyday problems. People who put manuals together, I think, often forget that. Many manuals are very specific with regard to the look of the design that is acceptable within the

Size: 24pt

Weight: Headline Light & Headline Light Oblique

(TS3a)

They go so far, in fact, in suggesting ways to approach problems that they become intimidating. *The people who use them become imitators of the suggestions in the manual. I believe that is a big mistake. A manual can suggest a direction, but it really cannot solve problems, and it cannot*

Size: 18pt

Weight: Headline Light

Tracking: +5%

(TS2a)

Uniform identity and consistent information dissemination, and the resultant benefits, can be most effectively provided through a systemwide Graphics Standards Program. The most important aspect for success of a Graphics Standards Program is in its implementation. Standards for application and use of all elements are set so that various operators and suppliers are provided with guidelines to enable them to carry out the program as it is intended. The

Size: 14pt **Text Light & Text Light Oblique**

(TS1a)

The appearance of my Special Number of *Typographische Mitteilungen* entitled *elementare typographie* started a lively discussion of the questions raised therein throughout the printing associations and printing-trade journals of Germany. *The New Typography, after being violently attacked and often decisively condemned, has now established itself in central Europe. Its manifestations confront modern man at every step. Even its most ardent opponents have eventually had to resign themselves to accepting it. But much remains to be done. Many*

Size: 12pt **Text Light** **Alternates: onum**

(TS10a)

One of the areas typographers usually stay well clear of is the design of forms. They are not the easiest things to design, and in that respect should be considered a challenge. They offer enormous rewards – not winning awards or being included in the design annuals, but in terms of achievement. Forms always have too much copy, so first choose a font that is narrower than your run of the mill ones. Make sure it is clearly legible, has a good bold weight for emphasis, and has readable numerals. Keep the preprinted information clearly separated from the areas you want people to fill in. These lines should be inviting guides for people's handwriting, and not look like bars on a prison cell window. The same can be said of

Size: 10pt **Text Light & Text Light Oblique** **Trk: +5%**

(TS1a)

The laconic brevity of the proclamation of the New has created the need for a fuller account, which it is the purpose of the present volume to provide. The author also felt it important to set down guidelines for the design of the commonest jobbing printing and above all to acquaint printers with the standards of book printing which are every day gaining wider acceptance. No book providing these general guidelines has ever before existed, no doubt owing to the chaotic appearance still presented by typography today. *Despite its many illustrations this is not a copybook.* It is intended to stimulate the printer and make him aware of himself and the true nature of his work. As with my Special Number *elementare typographie*, a brief leafing through of its pages will

Size: 8pt **Text Light** **Alts: onum** **Trk: +5%**

(TS1a)

The illustrations in this book, with few exceptions examples of practical work, prove that the concepts of the New Typography, in use, allow us for the first time to meet the demands of our age for purity, clarity, fitness for Purpose, and totality. Modern man, whose vision of the world is collective-total, no longer individual-specialist, needs no special reminder of the rightness of being closely aware of such related activities as modern painting and photography. I therefore thought it desirable to say something more about this new way of viewing our world, in which our spiritual conception of the new forms are linked with the whole range of human activity. Thanks are due to the publishing house of the Educational Association of the German Printing Trade Union, which has already performed a service to the dissemination of contemporary typography by publishing the booklet *elementare typographie* and which far-sightedly and generously has also made possible the publication of this book. The revolutionary technical discoveries of the late 19th and early 20th centuries have been only slowly followed by man's ability to make use of his new opportunities and develop them into a

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FAY Basis
Regular

Regular

Below you can find text specimens of varying sizes, featuring **FAY Basis Regular** & **Regular Oblique**, both in their **Display**, **Headline** and **Text** variations. Size, exact style, adjusted tracking, used OpenType Features and similar will be displayed above.
[Contact us](#) in case of questions, requests or similar.

Size: 200pt

Weight: Display Regular

Tracking: -5‰

Warning!

Size: 144pt

Weight: Display Regular

Tracking: -5‰

10 Principles

Size: 96pt

Weight: Display Regular

Alternates: tnum

Tracking: -5‰

Berthold Probe 475

Size: 72pt

Weight: Display Regular Oblique

Quote by Dieter Rams

*Good design is thorough
down to the last detail.*

Size: 48pt

Weight: Display Regular

Tracking: -10‰

(TS1a)

In spite of the many possibilities in photo-poster design, the drawn poster will probably not completely disappear.

Size: 36pt

Weight: Headline Regular

Tracking: -10‰

(TS23)

This sign type is to be utilized consistently to denote the vehicular entrance to major commuter rail stations and site or parking areas such as Metropark. It should designate the main entrance by auto to the station parking areas and is not

Size: 24pt

Weight: Headline Regular

(TS13)

Although newspaper typography is, in general, characteristic of our time, and, at least in principle, shows how good typographic organization can be, there are also many examples where newspaper setting could be raised to a level really expressive of our times. Apart from our now much

Size: 18pt

Weight: Headline Regular

Tracking: +5‰

(TS13)

Modern newspapers are not very different from those of, say, 1850. The first newspapers were like the flysheets and pamphlets of the 17th century, which themselves were set like book titles and pages. Newspapers remained even until today in their Original dependence on book typography. But as the tempo of reading became faster, greater or lesser emphasis in parts of the text became necessary. This is done today by varied type sizes, letter-spacing,

Size: 14pt Text Regular Alternates: onum

(TS1a)

The new generation facing this state of affairs is free of the prejudices against the New that obsessed the previous generation. The technical advances in every tool and service used by man have been enthusiastically accepted by the younger generation and have brought about a completely new attitude to their surroundings. The objects in use by the new generation suffer from the fatal compromise between a supposedly "artistic" intention and the dictates of technical manufacture; from a feeble turning back to historical parallels; from the conflict

Size: 12pt Text Regular Alternates: onum

(TS5a)

Argan, seul dans sa chambre assis, une table devant lui, compte des parties d'apothicaire avec des jetons ; il fait parlant à lui-même les dialogues suivants. Trois et deux font cinq, et cinq font dix, et dix font vingt. Trois et deux font cinq. Plus, du vingt-quatrième, un petit clystère insinuatif, préparatif, et rémolliant, pour amollir, humecter, et rafraîchir les entrailles de Monsieur. Ce qui me plaît, de Monsieur Fleurant, mon apothicaire, c'est que ses parties sont toujours fort civiles. Les entrailles de Monsieur, trente sols. Oui, mais Monsieur Fleurant, ce n'est pas tout que d'être civil, il faut être aussi raisonnable, et ne pas écorcher les malades. Trente sols un lavement, je suis votre serviteur, je vous l'ai déjà dit.

Size: 10pt Text Regular Alts: onum Trk: +5%

(TS10a)

The way books are read hasn't changed very much over the last 500 years, so the way books look hasn't had to change either. Only the economics have changed, which means that publishers today insist on fitting more type onto a page, and they aren't always prepared to pay for good typesetting, let alone for someone to actually design the inside of a book, and not just its cover. Every additional dollar spent on the manufacture of a book adds seven or more dollars to its retail price. Cheap paperbacks, therefore, do not usually represent the state of the typographic art. In general they could be nicer than they are because it costs no more to observe the basic rules of book layout using a good, legible typeface than to ignore these rules and set the text in whatever the printer

Size: 8pt Text Regular Alts: onum Trk: +5%

(TS1a)

Economies in production and use of materials will lead to constant improvements. But electro-mechanization as an end in itself is nonsense: its true purpose, by satisfying basic needs through mass-produced objects of highest quality, is to make possible for the first time a true and unlimited awakening of all the creative powers of man. In some fields, standardization, rationalization, and mechanization have made great progress, but in most others almost everything remains to be done. Where no tradition existed, and where therefore there was the least amount of restraint on design, record progress was made, e.g. in Rumber Tropfen cars, in giant aircraft, in typewriters. Further rationalization in the manufacture of the parts of these engineering products will allow even more energy to be harnessed than today is going to waste. But in most spheres of human activity, progress towards the shapes expressive of our time is slow indeed. Thus in the field of housing, the projects of Gropius and Le Corbusier have only very recently been recognized, achieving in an unpromising looking area a high degree of standardization and series production. The

Size: 14pt

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Size: 12pt

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Size: 10pt

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Size: 8pt

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FAY Basis Book

Book

Below you can find text specimens of varying sizes, featuring **FAY Basis Book & Book Oblique**, both in their Display, Headline and Text variations.

Size, exact style, adjusted tracking, used OpenType Features and similar will be displayed above.

[Contact us](#) in case of questions, requests or similar.

Size: 200pt

Weight: Display Book

Tracking: -5‰

Qualities!

Size: 144pt

Weight: Display Book

Tracking: -5‰

Proofreading

Size: 96pt

Weight: Display Book & Display Book Oblique

Tracking: -5%

Justified Right, 8px

Size: 72pt

Weight: Display Book

(TS4)

A design of flat surfaces
and a realistic pen sketch

Size: 48pt

Weight: Display Book

(TS1)

The supposed lesser legibility of roman
in German, compared with fraktur, is a
national old wives' tale.

Size: 36pt

Weight: Headline Book

Tracking: -15‰

(TS3۞)

They must solve the problem within the context of a greater goal than their own. That is, indeed, a challenge. I think every one of us has to face that every day. The design manual promotes a single look in the identification of an organization.

Size: 24pt

Weight: Headline Book & Headline Book Oblique

Trk: -5‰

(TS3۞)

It gives designers in every part of the organization a reference or common ground to communicate with each other about their common problems. *The manual can be misused in many ways. For example, it should not be thought of as a replacement for a designer's creative input. A design*

Size: 18pt

Weight: Headline Book

(TS3۞)

His function is to advise them on how the things they do fit into the larger picture. That is also a good deal of the responsibility of a designer. It is part of the problem, part of the plan, to make every design part of a larger effort. The days when the designer could do great things locked in a vacuum are over. The responsibilities are much greater now, though the problem is more difficult for creative people. They must effectively sublimate their own desire to be

Size: 14pt Text Book Alternates: onum

(TS1a)

Modern engineering and standardized machine manufacture have of necessity led to the use of precise geometric forms. The final and purest shape of a product is always built up from geometric forms. The new age has created an entirely new visual world, and has guided us to the primary elements of human expression: geometric shape and pure exact form. Our sympathy for the shapes derived from geometry and science is part of our inborn striving for order, both in things and in events, which is redoubled when we are

Size: 12pt Text Book Alternates: onum

(TS9a)

Maschinen müssen beschäftigt werden, um rentabel zu sein; man läßt sie, damit das Produzierte sich schnell abnutze und immer wieder Nachfrage entstehe, unsolider arbeiten, als notwendig wäre. Künstlerische Leistung setzt die Konzeption in der Fantasie, in der Vorstellung eines Menschen voraus; sie ist natürliches und unwillkürliches Ergebnis des über seine Arbeit ernsthaft nachdenkenden Handwerkers. Bei Arbeitsteilung aber kann sie nur durch bewußten Willen von oben oder von außen in den Arbeitsprozeß hineingetragen werden. Der Wille dazu war selten vorhanden; der zu Hilfe gerufene Künstler versagte zumeist, weil ihm Werkstoff und Werkweise fremd

Size: 10pt Text Book Alts: onum Trk: +5%

(TS1a)

Contemplative introversion has given way to new realities, the thrills of active modern life. The theatre, an illusion of life, has lost its drawing power, for life itself has become a play: city street, neon signs, stadium! A few clear heads, the avant-garde of all nations, are leading the way here. Their achievements in painting and architecture have led to a new vision and a new activity in all other fields of human creativity. Their exemplars were the works of the engineers, expressing purity and clarity in their construction and appearance. "Beauty" is no longer, to us, an end in itself, an autocratic entity, but a result, an attribute of rightness and fitness in construction. Construction is the basis of all organic and organized form: the structure and form

Size: 8pt Text Book Alts: onum Trk: +5%

(TS1a)

Both appeal to us for their ultimate economy and precision. Thus the striving for purity of form is the common denominator of all endeavor that has set itself the aim of rebuilding our life and forms of expression. Typography too must now make itself part of all the other fields of creativity. The purpose of this book is to show these connections and explain their consequences, to state clearly the principles of typography, and to demand the creation of a contemporary style. The connection between typography and all other fields of creativity, especially architecture, has been accepted in all progressive periods. Today we are witnessing the birth of a new and splendid architecture, which will set its stamp on our period. Anyone who has recognized the deep underlying similarity between typography and architecture and has understood the true nature of the new architecture can no longer doubt that the future will belong to the new typography and not the old. And it is impossible for both the old and the new typography to continue to exist together, as some think they can. The great period of design that is coming would not be one if the

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FAY Basis
Medium

Medium

Below you can find text specimens of varying sizes, featuring **FAY Basis Medium & Medium Oblique**, both in their **Display, Headline and Text** variations. Size, exact style, adjusted tracking, used OpenType Features and similar will be displayed above.
[Contact us](#) in case of questions, requests or similar.

Size: 200pt

Weight: Display Medium

Tracking: -10‰

Royalists

Size: 144pt

Weight: Display Medium

Tracking: -5‰

25th Entry ↗

Size: 96pt

Weight: Display Medium

Tracking: -5‰

(TS1a)

Mistakes often met

Size: 72pt

Weight: Display Medium

Tracking: -5‰

(TS1a)

Paul Renner's Futura makes a significant step.

Size: 48pt

Weight: Display Medium

Alternates: case

(TS1a)

Standard window envelope (reduced).
White paper. Printing in black and red.
Format C6, DIN 680.

Size: 36pt

Weight: Headline Medium & Headline Medium Oblique

Tracking: -15%

(TS33)

The more times a mass audience is hit with a similar identification thrust or design attitude, the more the people begin to recognize the design as a kind of a shorthand, without even having to read the material. *They will recognize an IBM*

Size: 24pt

Weight: Headline Medium

Alternates: onum

(TS10)

The first generation to grow up with television (those born in the 1950s) is still imitating and fantasizing about the lifestyles depicted on Tv. This generation is followed by one growing up with music videos, virtual reality, and the internet. The manipulation of

Size: 18pt

Weight: Headline Medium

(TS33)

There are problems associated with the practice of having one person responsible for an overview of everything going on within a large organization. But that kind of arrangement tends to bring everyone together, to promote an understanding among people who have different kinds of problems. It tends to make everyone more willing and somehow more able to arrive at a consensus with respect to the general direction of the communications. The

Size: 14pt Text Medium Alternates: onum

(TS6)

We studied thousands of symbols from glossaries and books. Eventually, we sketched about 500 pictograms or ideograms and created approximately 200 composite images. We reduced this collection by careful selection to about 70 signs and combined these into approximately 80 images. Because we were developing the presentation for a multicultural audience, we were hesitant about the use of color. If we wished to say that something is holy or sacred, what color should we use? Should it be white, black, saffron

Size: 12pt Text Medium Alternates: onum

(TS10)

Engineers are still responsible for the signs on our roads and freeways. And they still think that Arial is the best typeface ever, simply because it is ubiquitous. But there are signs (!) of progress even in those circles: The new German Din (Deutsche Industrie Norm = German Industrial Standard) committee finally acknowledged what a lot of designers have always known: Some characters are easily confused with each other. A figure 1 looking like a lowercase l and a capital I (sic!) are majors offenders. The new Din 1450 suggests a lowercase l with a loop, a capital I with serifs, and a figure 1 with a horizontal bottom stroke. Why not use serif faces in the first place, you may ask? Interesting question,

Size: 10pt Text Medium Alts: onum Trk: +5%

(TS1)

Beside the gothic minuscule, there was also the gothic cursive (Known in France as "Batarde") for day-to-day writing, notes, and records, which Schoeffer later took as a basis for the "Schwabacher" type which he was the first to use. Between the invention and the beginning of the 16th century these were the only two letterforms in use. For the purposes of this historical survey we may disregard the variations of gothic and Schwabacher, whose contours were similar to the types of Gutenberg and Schoeffer, as well as the forms of roman type before 1500. The form of the book as a whole corresponded almost entirely, at this time, with the design of the late gothic handwritten codex. Its wealth of painted, gold-

Size: 8pt Text Medium Alts: onum Trk: +5%

(TS1)

Originally filled in by hand, these decorative additions were soon being cut on wood and printed with the text, and in expensive works afterwards hand-coloured. Text was generally in two columns. Title-pages were asymmetric but not arranged very logically. Centred layouts were hardly ever used and were confined to Italy. Harmony of text, initials, and titling was achieved by strong contrasts of colour, shape, and weight. In this respect gothic books can be compared with the typographical expression of our own day. Around 1500, the humanistic Renaissance, through the work of Aldus Manutius, its chief exponent, established a completely different visual ideal, the even silver-grey page, whether text, title-page, illustrations, or ornaments (Hypnerotomachia Poliphili). The type that now came into use was "Antiqua" (roman). (The earlier use of a gothicized roman in Rome, by Sweynheim and Pannartz, was part of the change of style which began earlier in Italy.) The new style originated in Italy about 1450, but did not spread to other countries until considerably later. Aldus Manutius was the

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FAY Basis
Bold

Bold

Below you can find text specimens of varying sizes, featuring **FAY Basis Bold** & **Bold Oblique**, both in their Display, Headline and Text variations.

Size, exact style, adjusted tracking, used OpenType Features and similar will be displayed above.

[Contact us](#) in case of questions, requests or similar.

Size: 200pt

Weight: Display Bold

Tracking: -15‰

Graphics

Size: 144pt

Weight: Display Bold

Tracking: -20‰

136th Street

Size: 96pt

Weight: Display Bold & Display Bold Oblique

Tracking: -10‰

Display *Typefaces*

Size: 72pt

Weight: Display Bold

Tracking: -10‰

(TS63)

**Information Graphics &
the New Technologies**

Size: 48pt

Weight: Display Bold

Tracking: -5‰

(TS13)

**New Typography demands economy
in type design. To redesign our letters
completely, shorthand and lettering for**

Size: 36pt

Weight: Headline Bold

Alternates: case, frac

Tracking: -25%

(TS7₃)

NASA Headquarters and Center mailing labels measure 3" x 5" (7.6 cm. x 12.7 cm.) A ¼" (.64 cm.) cap height NASA logotype is used in combination with 8/9 Helvetica Light and/or Medium upper and lower case (large typography) and 7/8

Size: 24pt

Weight: Headline Bold

Tracking: -10%

(TS9₃)

Könnte man aber den Künstler wirklich heute schon entbehren, so wäre das sein größter Ruhm: dann hätte er ja das von William Morris begonnene Erziehungswerk vollendet. Seine Aufgabe, als die eines Erziehers, ist es, sich selbst entbehrlich zu machen. Er wird seine Bestimmung erst dann erfüllt

Size: 18pt

Weight: Headline Bold

Tracking: +5%

(TS6₃)

Of special importance are diagrams, maps, charts, and tables that can convey essential information more quickly and effectively than lengthy texts. The means for portraying facts and concepts in this format reside in conventional, as well as in advanced computer graphics displays of information. The term "computer graphics" is used in a very general sense. It implies data processing as well as display and includes the technologies of word processing,

Size: 14pt Text Bold Alternates: onum

(TS4₃)

Hence, to balance two masses in a rectangle, the point of balance will be found by proportion, placing it on a line which divides the rectangle into parts of 2 to 3. The balancing of the masses across this point will then be a matter of determining their relative distances from it. It is apparent that the larger of two masses may be far enough from the point of balance so that it will force the smaller entirely out of the rectangle. It is of course easy to move the larger closer to the point which automatically brings in the smaller.

Size: 12pt Text Bold Alternates: onum Trk: +5%

(TS1₃)

In Germany at the beginning of the 16th century, Vinzenz Rockner, the emperor Maximilian's private secretary, developed from the textura face a German Renaissance type: fraktur. It is a partially successful attempt, in the context of the Renaissance, to give the clumsy gothic letters some of the fluency and elegance of the new form-world. Just as the latest German Gothic, bypassing the true Renaissance, led to Baroque, indeed almost already is Baroque (Tilman Riemenschneider), so the types of the German Renaissance are really baroque. This can be seen in the curly ornamented movements of the main stems, the snouts of the capital letters, indeed in the

Size: 10pt Text Bold Trk: +10%

(TS8₃)

We hebben van de bibliotheek een boek gehad met de uitdagende titel: Hoe vindt u het moderne jonge meisje? Over dit onderwerp zou ik het vandaag graag eens hebben. De schrijfster van het boek becritiseert 'de jeugd van tegenwoordig' van top tot teen, zonder echter alles wat jong is helemaal af te wijzen als: tot niets goeds in staat. Integendeel, zij is eerder van mening, dat als de jeugd zou willen, zij een grote, mooiere en betere wereld zou kunnen opbouwen, dat de jeugd de middelen heeft, maar zich bezig houdt met oppervlakkige dingen zonder het wezenlijk mooie een blik te gunnen. Bij enkele passages had ik sterk het gevoel, dat de schrijfster mij bedoelde met haar afkeuringen en daarom wil ik me nu

Size: 8pt Text Bold Alts: onum Trk: +15%

(TS1₃)

Proportions and general style were the same in German and Latin-style books. Title-pages of books set in fraktur often looked garish and clumsy because of the use of too many type sizes and too many lines in red — but this also happened in books set in roman. Not until the end of the 18th century did a lighter look come into both kinds of book, with more leading, less complicated headings, smaller sizes of type, etc. Towards the end of the 18th century the punch-cutters Didot, Bodoni, Walbaum, and others completed the transformation of the Medieval Antiqua into the so-called Franzdsische Antiqua. The success of Antiqua (roman) types on the Continent at this time was due not only to their clarity but to the influence of the French Rococo in the so-called culturecountries. Under its influence Peter the Great in Russia at the beginning of the 18th century caused the cyrillic types to be brought closer to the Latin forms. Leading German typesetters already saw the fraktur types as oldfashioned, medieval. The efforts of Unger (Unger-fraktur) and Breitkopf (the so-called Jean-Paul-

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FAY Basis
Black

Black

Below you can find text specimens of varying sizes, featuring **FAY Basis Black & Black Oblique**, both in their Display, Headline and Text variations. Size, exact style, adjusted tracking, used OpenType Features and similar will be displayed above.
[Contact us](#) in case of questions, requests or similar.

Size: 200pt

Weight: Display Black

Tracking: -15‰

Struktur

Size: 144pt

Weight: Display Black

Tracking: -10‰

Productive

Size: 96pt

Weight: Display Black

Tracking: -20‰

Arrière-plan à pois

Size: 72pt

Weight: Display Black Oblique

Tracking: -15‰

Quote by Dieter Rams

***Good design is as
little design as possible.***

Size: 48pt

Weight: Display Black

Tracking: -5‰

**President Zelenskyy: “But, we are
not ready to give our freedom to this
fucking terrorist Putin. That’s it.”**

Size: 36pt

Weight: Headline Black

Tracking: -5‰

(TS7₃)

The NASA logotype should be reproduced photographically whenever possible. However, for large applications such as signage, the logo may NASA logotype at large sizes, be reproduced using this grid drawing

Size: 24pt

Weight: Headline Black & Headline Black Oblique

(TS7₃)

To achieve the best reproduction, care should be taken to maintain the correct proportion, stroke-width, and curves of the logotype. Note that 3 units of the grid are equal to the vertical stroke width. *Contact the NASA Graphics Coordinator for advice and*

Size: 18pt

Weight: Headline Black

Tracking: +5‰

(TS8₃)

Woensdag, 18 Augustus 1943. Lieve Kitty, Boven dit stukje de titel: De taak van de dag in de gemeenschap: aardappelschillen! De één haalt de kranten, de tweede de mesjes (houdt natuurlijk het beste voor zichzelf), de derde de aardappels, de vierde de pan met water. Mijnheer Dussel begint, krabt niet altijd goed, maar krabt zonder ophouden, kijkt even links en rechts: doet iedereen het wel op dezelfde manier als hij? Neen: 'Anne,

Size: 14pt Text Black & Text Black Oblique

(TS10₉)

Kitchens are rooms with a clearly defined purpose: the storage, preparation, and often consumption of food and beverages. The equipment for these activities has changed considerably over the years and one could list numerous parallels to the development of typesetting systems over the same time span. *The basic purpose has remained unchanged in both cases, whether it concerns food or type. In a kitchen there are different surfaces for particular tasks, and containers and shelves for food, tools,*

Size: 12pt Text Black

Trk: +5‰

(TS1₉)

The new “Empire” style, which brought in the Didot types with it, led to a certain typographical revival, a new flowering of typography usually known today in the history of typography as the “classical” period. Bodoni and Didot, like Aldus, developed their style of book design from their types and typographical material; but the greater clarity and typographic quality of their types enabled them to reach still greater perfection in book typography than that achieved by Manutius. This last flowering of the typography of the Middle Ages was followed by a period of increasing decline which eventually, in the eighties and nineties of the last century, became

Size: 10pt Text Black

Trk: +5‰

(TS9₉)

Wie aber kommt die Erkenntnis, die Vorstellung einer Form zustande? Das Geräusch einer vorüberatternden Trambahn hört der Großstädter hundertmal am Tage; und doch dringt die Vorstellung von der Beschaffenheit, von dem hörbaren Verlaufe des Geräusches niemals so klar in sein Bewußtsein wie die durch Rhythmen und Intervalle gegliederte Melodie eines Liedes. Je mehr das Werk von Menschenhand das Zustandekommen einer Vorstellung erleichtert, je klarer es also selbst aus diesem seelischen Vorgang zustande gekommen ist, um so heftiger wird es in unser Bewußtsein dringen, um so tiefer wird es sich dort einprägen, um so stärker wird es unser Erlebnis werden. Es wird aufhören,

Size: 8pt Text Black

Trk: +10‰

(TS1₉)

The artificial linear mannerisms of the seventies, the boxes and borders of the eighties, and the horrible “artistic” printing of the nineties were the last stages of the decline. Hand in hand with this decline in the general appearance of printed matter went the decline in typefaces. The Französische Antiqua and Medieval-Antiqua (popular in the seventies during a vogue for the Renaissance) became insipid, colourless, and formless. Our ordinary roman types in use today originated at this time. There were several reasons for this general decline. The fact that its origin coincides with the beginnings of the machine age points to its deeper causes. The inventions of lithography and photography, of photolithography and high-speed presses, all accelerated the decline. The tremendous power of these inventions gave contemporaries new opportunities whose possibilities were not grasped as quickly as they occurred, or perhaps were not recognized at all. At the same time, new kinds of publications made possible by the new inventions, such as magazines and

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Chapter 4

Features

Features Overview

This is an overview over the included OpenType Features, including visual examples, as well as the 4-letter CSS font feature setting.

Case Sensitive Forms case (05/02/2016)↗ (05/02/2016)↗	Fractions frac 1 2/3 + 4 6/12 1 ⅔ + 4 ⅙	Denominator dnom F1234567890 F ₁₂₃₄₅₆₇₈₉₀	Numerator numr F1234567890 F ¹²³⁴⁵⁶⁷⁸⁹⁰
Superscript sup Source[3] Source ^[3]	Subscript sub Water = H ₂ O Water = H ₂ O	Tabular Figures tnum F1234567890 F ¹²³⁴⁵⁶⁷⁸⁹⁰	Oldstyle Figures onum F1234567890 F ¹²³⁴⁵⁶⁷⁸⁹⁰
Oldstyle Tabular Figures tosf F1234567890 F ¹²³⁴⁵⁶⁷⁸⁹⁰	Discretionary Ligatures dlig <- Left & Right ---> ← Left & Right →	Circled Arrows ss01 Entry↗ Entry↗	Squared Arrows ss02 Entry↗ Entry↗
Serifless J ss03 Justify Justify	Ordinals ordn 1st, 2nd, 3rd 1 st , 2 nd , 3 rd		

Case-Sensitive Forms

Font Feature Setting: .case

This feature allows for precise control over letter casing within your text. By enabling case-sensitive styling, you can apply specific typographic treatments to uppercase, lowercase, and title case letters. This is invaluable for creating

unique visual effects, such as emphasizing certain words, achieving a distinctive aesthetic, or adhering to specific branding guidelines. With case-sensitive styling, you have the power to fine-tune the visual hierarchy and personality of your text.

Case Sensitive Forms OFF

5 / 2 / 16

5 / 2 / 16

(FAY123)

(FAY123)

Basis ↗

Basis ↗

Fractions

This feature enables the automatic use of denominators and numerators when writing fractions. Numbers directly surrounding a slash get replaced by diagonal fractions. The rhythm the smaller glyphs create aid visual clarity.

Font Feature Setting: .frac

Fractions OFF

1 23 / 45

Fractions ON

1 ²³/₄₅

Denominator

Font Feature Setting: .dnom

Denominator OFF

1 23

Denominator ON

¹/₂₃

Numerator

Font Feature Setting: .numr

Numerator OFF

1 23

Numerator ON

¹/₂₃

Superscript

This feature replaces numbers with smaller Superscript figures, which slightly ascend above the cap height. Subscript are sometimes also referred to as superior numbers.

Font Feature Setting: .sup

Superscript OFF

Src[5]

Superscript ON

Src^[5]

Subscript

This feature replaces numbers with smaller Subscript figures, which slightly drop below the baseline. Subscript are sometimes also referred to as (scientific) inferior numbers. As the name suggests, often used for scientific notation.

Font Feature Setting: .subs

Subscript OFF

H₂CO₃

Subscript ON

H₂CO₃

Tabular Figures

This feature replaces selected numbers with tabular figures, which have uniform widths. Ideal for tables and data-heavy text, such as financial reports.

Similar to **Tabular Oldstyle Figures**

([page 67](#))

Font Feature Setting: .tnum

Tabular Figures OFF

1 2 3 4 5 6 7 8 9 0

Tabular Figures ON

1 2 3 4 5 6 7 8 9 0

Oldstyle Figures

Font Feature Setting: .onum

This feature replaces selected numbers with oldstyle figures that enhance the reading flow by adding a size variation rhythm. Ideal for flowing text.

Oldstyle Figures OFF

1 2 3 4 5 6 7 8 9 0

Oldstyle Figures ON

1 2 3 4 5 6 7 8 9 0

Tabular Oldstyle Figures

Font Feature Setting: .tosf

This feature replaces selected numbers with tabular oldstyle figures that keep the positives of normal oldstyle figures as well as giving each number a uniform width, which helps with vertical alignment.

Tabular Oldstyle Figures ON

1 2 3 4 5 6 7 8 9 0

Discretionary
Ligatures

Opposed to Standard Ligatures, Discretionary Ligatures are more decorative in nature. For FAY Basis, there are ligatures for creating arrows. Arrows adhere to the **Case-Sensitive Form** ([page 63](#)) feature.

The feature has 3 different arrow lengths, which can be accessed by using a different amount of hyphens when creating the arrow ligatures.

Example:

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--->	→	<---	←	<--->	↔

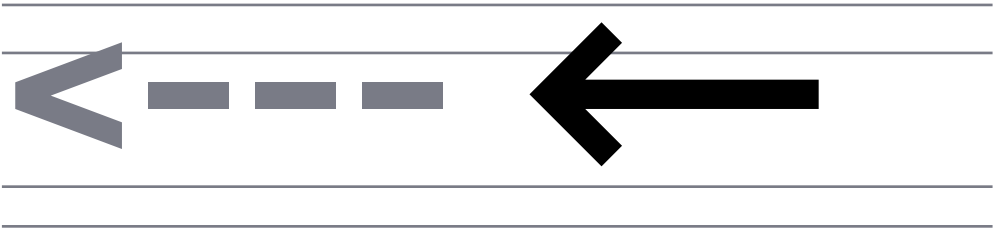
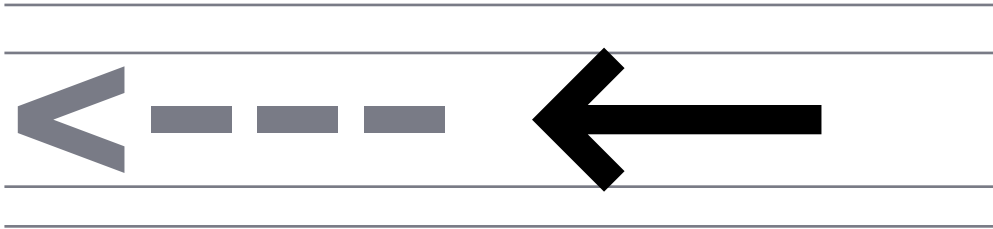
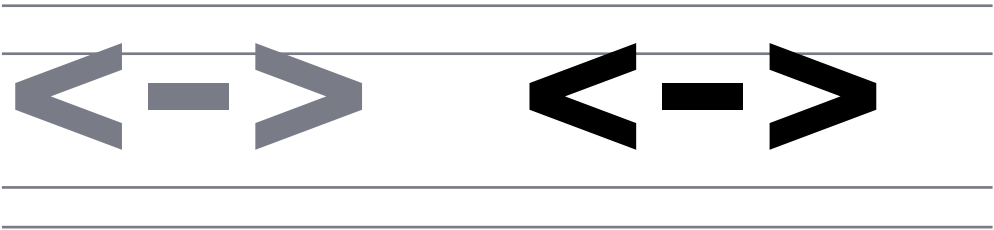
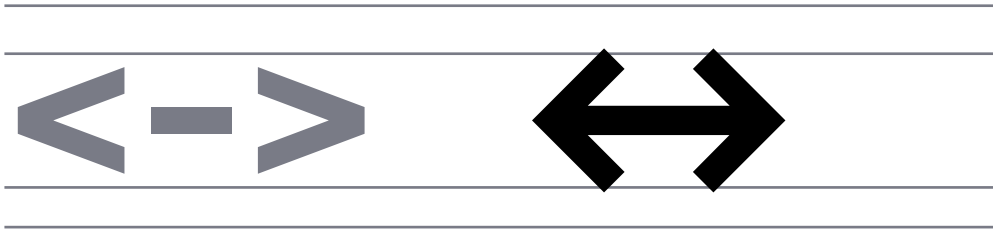
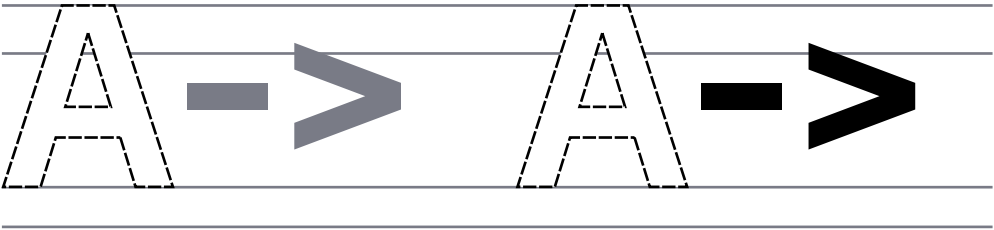
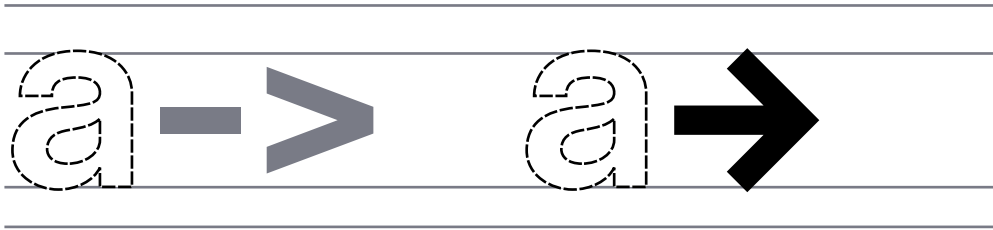
Font Feature Setting: .dlig

Discretionary Ligatures OFF

Discretionary Ligatures ON

Discretionary Ligatures OFF

Discretionary Ligatures ON



Circled Arrows

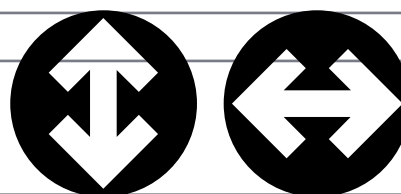
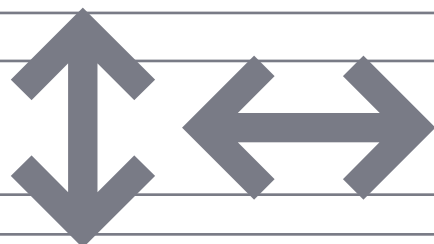
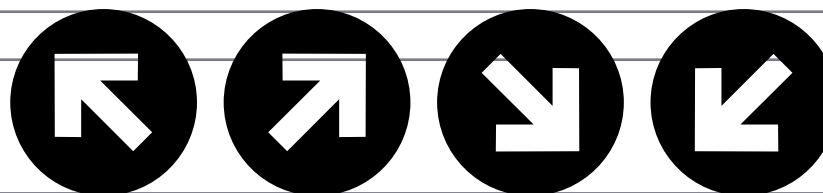
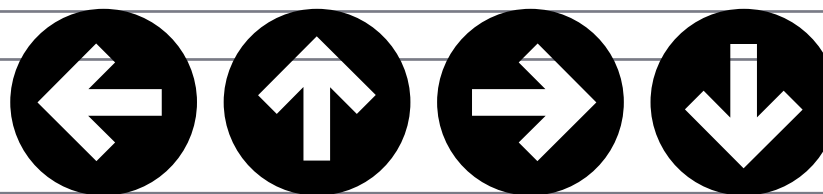
This feature replaces unicode arrows with circled arrows. The circled arrows are as tall as a regular uppercase glyph. Inspired by the NYC Subway signage.

Font Feature Setting: .ss01

Circled Arrows OFF



Circled Arrows ON

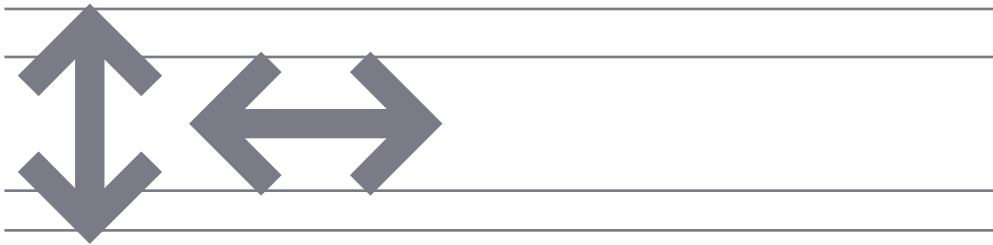
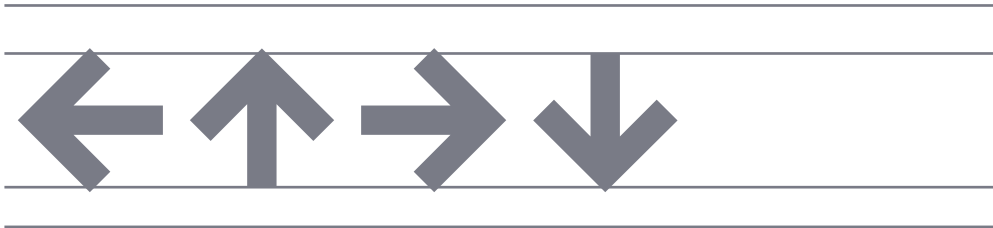


Squared Arrows

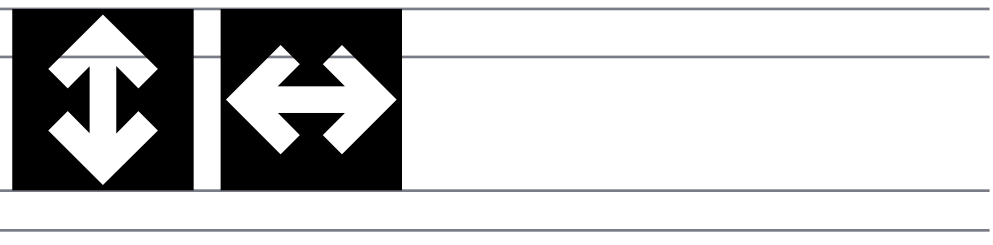
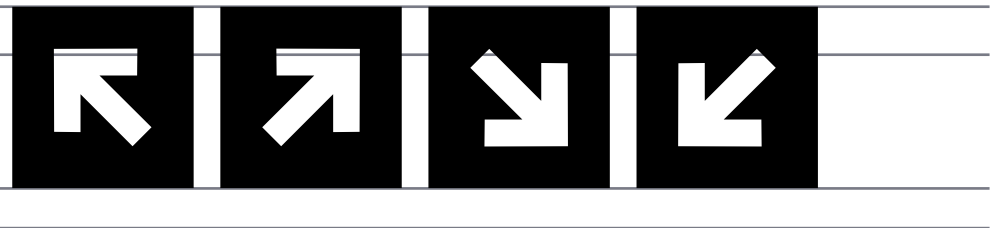
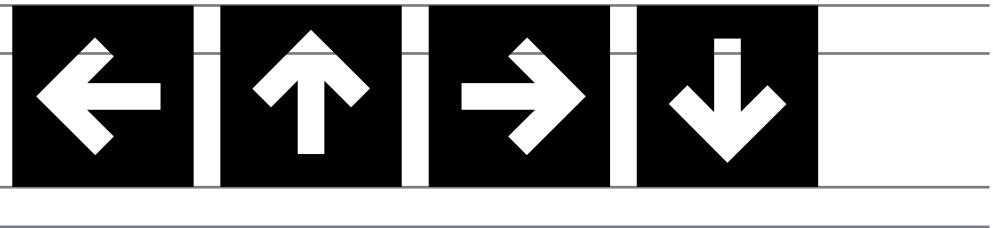
This feature replaces unicode arrows with squared arrows. The squared arrows are as tall as a regular uppercase glyph. Inspired by the NYC Subway signage.

Font Feature Setting: .ss02

Squared Arrows OFF



Squared Arrows ON



Serifless J

This feature replaces the uppercase J with a version without the serif at the top.

Font Feature Setting: .ss03

Serifless J OFF

Justify

Serifless J ON

Justify

Ordinals

This feature allows you to use certain lowercase glyphs as ordinal forms, often used after numbers.

Font Feature Setting: .ordn

Ordinals OFF

1st, 2nd,

3rd, 4th

6^a 7^o

Ordinals ON

1st, 2nd,

3rd, 4th

6^a 7^o

Main Center

➡ 1st Street
Release & Specimen
Development

➡ 2nd Street
FAY Ocularis
Research Center

FAY Basis

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Chapter 5

Details

FAY Basis uses the [Latin S⁷](#) character set, developed by Christoph Koeberlin.

Language Support (Page 1/3)

All 423 supported languages (Latin script) listed below. Since support detection is based on available characters, full language/region specific variation support can't be 100% guaranteed, though we try our best.

Do you have questions? Please reach out to FayType and we'll be happy to help.

[Contact](#)

Language support list generated using [Hyperglot](#) by Rosetta Type Foundry.

- Abbron	- Arabela	- Bemba (Zambia)	- Central-Eastern Niger	- Dutch	- Gilbertese
- Abua	- Aragonese	- Bena (Tanzania)	Fulfulde	- Dyan	- Gonja
- Acheron	- Arbëreshë Albanian	- Biali	- Cerma	- Dyula	- Gooniyandi
- Achinese	- Arvanitika Albanian	- Bikol	- Chachi	- Eastern Arrernte	- Gourmanchéma
- Acholi	- Asháninka	- Bini	- Chamorro	- Eastern Maninkakan	- Guadeloupean Creole
- Achuar-Shiwiar	- Ashéninka Perené	- Bislama	- Chavacano	- Eastern Oromo	French
- Adamawa Fulfulde	- Asu (Tanzania)	- Boko (Benin)	- Chayahuita	- Efik	- Gusii
- Adangme	- Atayal	- Bomu	- Chiga	- Embu	- Haitian
- Afar	- Awa-Cuaiquer	- Bora	- Chiltepec Chinantec	- English	- Hani
- Afrikaans	- Awing	- Borana-Arsi-Guji	- Chokwe	- Ese Ejja	- Hausa
- Aguaruna	- Baatonum	Oromo	- Chuukese	- Esperanto	- Hawaiian
- Ahtna	- Bafia	- Borgu Fulfulde	- Cimbrian	- Fanti	- Hiligaynon
- Akoose	- Bagirmi Fulfulde	- Bosnian	- Cofán	- Faroese	- Ho-Chunk
- Alekano	- Balinese	- Breton	- Congo Swahili	- Fijian	- Hopi
- Aleut	- Balkan Romani	- Buginese	- Cook Islands Māori	- Filipino	- Huastec
- Algonquin	- Bambara	- Bushi	- Cornish	- Finnish	- Hungarian
- Amahuaca	- Banjar	- Candoshi-Shapra	- Corsican	- French	- Hân
- Amarakaeri	- Baoulé	- Caquinte	- Creek	- Friulian	- Ibibio
- Amis	- Bari	- Caribbean Hindustani	- Crimean Tatar	- Ga	- Icelandic
- Anaang	- Basque	- Cashibo-Cacataibo	- Croatian	- Gagauz	- Ido
- Andaandi	- Bassari	- Cashinahua	- Czech	- Galician	- Idoma
- Angas	- Batak Dairi	- Catalan	- Danish	- Ganda	- Igbo
- Anufo	- Batak Karo	- Cebuano	- Dehu	- Garifuna	- Iloko
- Anuta	- Batak Mandailing	- Central Aymara	- Dendi (Benin)	- Ga'anda	- Inari Sami
- Ao Naga	- Batak Simalungun	- Central Kurdish	- Dimli	- German	- Indonesian
- Apinayé	- Batak Toba	- Central Nahuatl	- Duala	- Gheg Albanian	- Interglossa

Language Support (Page 2/3)

All 423 supported languages (Latin script) listed below. Since support detection is based on available characters, full language/region specific variation support can't be 100% guaranteed, though we try our best.

Do you have questions? Please reach out to FayType and we'll be happy to help. [Hyperglot⁷](#) by Rosetta Type Foundry.

- Interlingua	- Kikuyu	- Lower Sorbian	- Matsés	- Nobiin	- Pampanga
- Interlingue	- Kimbundu	- Lozi	- Mauritian Creole	- Nomatsiguenga	- Papantla Totonac
- Irish	- Kinyarwanda	- Luba-Katanga	- Mende (Sierra Leone)	- Noon	- Papiamento
- Istro Romanian	- Kirmanjki	- Luba-Lulua	- Meriam Mir	- North Azerbaijani	- Paraguayan Guaraní
- Italian	- Kituba (DRC)	- Lule Sami	- Meru	- North Marquesan	- Pedi
- Ixcatlán Mazatec	- Klingon	- Luo (Kenya and Tanzania)	- Meta'	- North Ndebele	- Picard
- Jamaican Creole	- Kom (Cameroon)	- Luxembourgish	- Metlatónoc Mixtec	- Northern Kissi	- Pichis Ashéninka
- English	- Kongo	- Maasina Fulfulde	- Mi'kmaq	- Northern Kurdish	- Piemontese
- Javanese	- Konzo	- Macedo-Romanian	- Minangkabau	- Northern Qiandong	- Pijin
- Jenaama Bozo	- Koyra Chiini Songhay	- Makhwa	- Mirandese	- Miao	- Pintupi-Luritja
- Jola-Fonyi	- Koyraboro Senni	- Makhwa-Meetto	- Moba	- Northern Uzbek	- Pipil
- K'iche'	- Krio	- Makonde	- Mohawk	- Northwestern Ojibwa	- Pohnpeian
- Kabuverdianu	- Kuanyama	- Makwe	- Montenegrin	- Norwegian	- Polish
- Kaingang	- Kven Finnish	- Malagasy	- Munsee	- Novial	- Portuguese
- Kako	- Kwasio	- Malaysian	- Murrinh-Patha	- Nyamwezi	- Potawatomi
- Kala Lagaw Ya	- Kölsch	- Maltese	- Murui Huitoto	- Nyanja	- Pulaar
- Kalaallisut	- Ladin	- Mam	- Muslim Tat	- Nyankole	- Purepecha
- Kalenjin	- Ladino	- Mamara Senoufo	- Mwani	- Nyemba	- Páez
- Kamba (Kenya)	- Latgalian	- Mandinka	- Ménik	- Nzima	- Quechua
- Kaonde	- Ligurian	- Mandjak	- Mískito	- Occitan	- Romanian
- Kaqchikel	- Lingala	- Manx	- Naga Pidgin	- Ojtlán Chinantec	- Romansh
- Karelian	- Lithuanian	- Maore Comorian	- Ndonga	- Orma	- Rotokas
- Kashubian	- Lojban	- Maori	- Neapolitan	- Oroqen	- Rundi
- Kekchí	- Lombard	- Mapudungun	- Ngazidja Comorian	- Otuho	- Rwa
- Kenzi/Mattokki	- Low German	- Marshallese	- Nigerian Fulfulde	- Palauan	- Saafi-Saafi
- Khasi			- Niuean	- Paluan	- Samburu

Language Support (Page 3/3)

All 423 supported languages (Latin script) listed below. Since support detection is based on available characters, full language/region specific variation support can't be 100% guaranteed, though we try our best.

Do you have questions? Please reach out to FayType and we'll be happy to help.
[Contact](#)

Language support list generated using [Hyperglot](#) by Rosetta Type Foundry.

- Samoan	- South Ndebele	- Tetum	- Venetian	- Xavante
- Sango	- Southern Aymara	- Tetun Dili	- Veps	- Xhosa
- Sangu (Tanzania)	- Southern Bobo Madaré	- Timne	- Vlax Romani	- Yagua
- Saramaccan	- Southern Dagaare	- Tiv	- Volapük	- Yanesha'
- Sardinian	- Southern Qiangdong	- Tiéyaxo Bozo	- Võro	- Yangben
- Scots	Miao	- Toba	- Waama	- Yanomamö
- Scottish Gaelic	- Southern Sami	- Tok Pisin	- Wallisian	- Yao
- Sena	- Southern Sotho	- Tokelau	- Walloon	- Yapese
- Seri	- Spanish	- Toki Pona	- Walser	- Yindjibarndi
- Seselwa Creole French	- Sranan Tongo	- Tonga (Tonga Islands)	- Wamey	- Yoruba
- Shambala	- Standard Estonian	- Tonga (Zambia)	- Wangaaybuwan-Ngiyambaa	- Yucateco
- Sharanahua	- Standard Latvian	- Tosk Albanian	- Waorani	- Zapotec
- Shawnee	- Standard Malay	- Tsakhur	- Waray (Philippines)	- Zarma
- Shilluk	- Sundanese	- Tsonga	- Warlpiri	- Zulu
- Shipibo-Conibo	- Susu	- Tswana	- Wasa	- Zuni
- Shona	- Swahili	- Tumbuka	- Wayuu	- Záparo
- Shuar	- Swati	- Turkish	- Welsh	
- Sicilian	- Swedish	- Turkmen	- West Central Oromo	
- Silesian	- Swiss German	- Tuvalu	- West-Central Limba	
- Slovak	- Syenara Senoufo	- Twi	- Western Abnaki	
- Slovenian	- Tagalog	- Tzeltal	- Western Frisian	
- Soga	- Tahitian	- Tzotzil	- Western Niger Fulfulde	
- Somali	- Taita	- Uab Meto	- Wik-Mungkan	
- Soninke	- Talysh	- Umbundu	- Wiradjuri	
- South Azerbaijani	- Tasawaq	- Upper Guinea Crioulo	- Wolof	
- South Marquesan	- Tedim Chin	- Upper Sorbian		

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Versatile display-focused
neo-grotesque typeface family

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Sources

Do you have questions? Please reach out to FayType and we'll be happy to help. [Contact ↗](#)

Language support list generated using [Hyperglot[™]](#) by Rosetta Type Foundry.

- S1 "white and black wooden signage" by Mick Haupt
https://unsplash.com/photos/white-and-black-wooden-signage-idvh6YEe_xA
- S2 NASA ID: EC01-0041-1
<https://images.nasa.gov/details/EC01-0041-1>
- S3 "people walking on hallway during nighttime" by Simon Bak
<https://unsplash.com/photos/people-walking-on-hallway-during-nighttime-X4v5gcDVMDs>
- S4 "72 number printed board" by Conor Luddy
<https://unsplash.com/photos/72-number-printed-board-vkfpFK0gTI0>
- S5 "Typography Today Idea Special Issue Seibundo Shinkosha 1980" by DAMS Library
<https://www.flickr.com/photos/dingridsystem/13013295373>
- S6 "Helvetica, Space Shuttle Atlantis, Kennedy Space Center" by Justin Dolske
<https://www.flickr.com/photos/dolske/33868155588>
- S7 "Olympic ticket (Athletics), München 1972, Design Otl Aicher" by DAMS Library
<https://www.flickr.com/photos/dingridsystem/16079177250>
- S8 "Mark Newson, Farrow Design, Mark Farrow, Jonathon Jeffrey, 2001" by DAMS Library
<https://www.flickr.com/photos/dingridsystem/8586666264>
- S9 "Issue six Spring 1991 The quarterly magazine for the Design Museum, Design Cartlidge Levene (Simon Browning, Sean Perkins)" by DAMS Library
<https://www.flickr.com/photos/dingridsystem/43179762935>
- S10 "72: Otl Aicher and the Munich Olympiad, Exhibition supplement to the Bibliotheque curated exhibition. In conjunction with Vitsoë, 2007" by DAMS Library
<https://www.flickr.com/photos/dingridsystem/7687177960>
- S11 "img853" by daves_archive
https://www.flickr.com/photos/foundin_a_attic/49522463052
- S12 Photo of Braun Nizo 2056 by Marcin Wichary
<https://www.flickr.com/photos/mwichary/7219499050>

Text Sources

Do you have questions? Please reach out to FayType and we'll be happy to help.

[Contact[↗]](#)

Language support list generated using [Hyperglot[↗]](#) by Rosetta Type Foundry.

- TS1 The New Typography by Jan Tschichold (1928)
<https://archive.org/details/1928-jan-tschichold-the-new-typography/>
- TS2 NJ Transit Graphics Standards Manual by Peter Muller-Munk Associates (1981)
<https://archive.org/details/nj-transit-graphics-standards-manual>
- TS3 Design standards manuals : their meaning and use for Federal designers by Bruce Blackburn (1976/1977)
<https://babel.hathitrust.org/cgi/pt?id=uc1.31210023569898>
- TS4 Project Gutenberg's Applied Design for Printers, by Harry Lawrence Gage (1920/2009)
<https://www.gutenberg.org/ebooks/30804>
- TS5 Le malade imaginaire : comédie en trois actes by Molière (1673)
https://www.theatre-classique.fr/pages/txt/MOLIERE_MALADEIMAGINAIRE.txt
<https://archive.org/details/lemaladeimagina00moli>
- TS6 Managing facts and concepts by Aaron Marcus (1983)
<https://archive.org/details/managingfactscon00marc>
<https://babel.hathitrust.org/cgi/pt?id=uma.ark:/13960/t8x95zc59>
- TS7 NASA Graphics Standards Manual (1976)
https://archive.org/details/NASA_Graphics_Standards_Manual
- TS8 Het Achterhuis Anne Frank (Diary of Anne Frank) (1947)
<https://affordance.typepad.com//files/anne-frank.txt>
- TS9 Typografie als Kunst by Paul Renner (1922)
<https://www.fadedpage.com/showbook.php?pid=20211038>
<https://archive.org/details/typografiealskun00renn>
- TS10 Stop Stealing Sheep, 4th edition - Erik Spiekermann
https://fonts.google.com/knowledge/stop_stealing_sheep.pdf

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