

Artigo



Light

Book

Regular

SemiBold

Bold

ExtraBold

Light Italic

Book Italic

Italic

SemiBold Italic

Bold Italic

Extrabold Italic

Design by

Joana Correia

About Artigo

Artigo is an old style inspired typeface system for text. It was inspired by the handwriting aspect of the first roman types but it intends to be a contemporary interpretation. Its abilities are in small text with personality. The italics capture a lot of its dynamic feeling even more expressive on the display version

that stands as the most handwritten one. This project started at the University of Reading while attending the MA Typeface Design in 2011. The project grew since then and now supports Greek and Cyrillic. The greek counterpart won the second prize of the Granshan Awards in 2011.

Year

2017

Господните светлинни вълни

MIRAGES

“Call me Ishmael”

me ocurrió embarcarme y ver el mundo

daß ich grämliche

¶ SIMPLES MARINHEIRO

emboîter le pas

ЭТО МОЙ СТИЛЬ*

Αλλά κοιτά!

90 feet long 40 feet around

bloody battle

EXTRABOLD

φάλαινα whale

EXTRABOLD ITALIC

BOLD

balæna baleine

BOLD ITALIC

SEMIBOLD

hval ballena

SEMIBOLD ITALIC

REGULAR

walvis кит

ITALIC

BOOK

КИТ wal

BOOK ITALIC

LIGHT

hvalur baleia

LIGHT ITALIC

EXTRABOLD 14 PT

CAPÍTULO 9

LIGHT ITALIC 24 PT

El Sermón

BOOK 11/14 PT

EL PADRE MAPLE SE IRGUIÓ, y con suave voz de modesta firmeza ordenó a la dispersa audiencia que se congregara más.

—¡Adelante; a estribor aquéllos! ¡Torced a babor! ¡Vayan los de babor a estribor! ¡A la cala! ¡A la cala!

Se oyó el sordo rumor de las botas de agua entre los bancos y el roce, más suave, de los zapatos femeninos. Todas las miradas se centraban en el predicador.

Éste hizo una leve pausa, y arrollándose luego sobre el borde del púlpito, cruzó sobre el pecho sus grandes manos atezadas, levantó los ojos y se puso a orar con tal fervor que parecía estar arrodillado, rezando en el fondo del mar.

Una vez que terminó, empezó a leer con entonación lenta y solemne, como la campana de un barco que naufraga en medio de la niebla, el siguiente himno, cuyo ritmo se modificó al llegar a las últimas estrofas, pues éstas las acometió con manifiesta exaltación y alegría:

ITALIC 14/18 PT

*Las costillas y el terror de la ballena
arrojaban sobre mí funesta tristeza,
mientras cerca de mí pasaban las olas,
en la divina luz del día, levantándome,
para precipitarme en la condenación.*

SEMIBOLD 7.5/10 PT

1. Así, salud a ti, pobre diablo de Sub-Sub, cuyo comentador soy yo. Pertenece a esa tribu pálida y desesperanzada que ningún vino de este mundo podrá reanimar jamás, y para quien incluso el claro jerez sería de un rosado demasiado fuerte; junto a quienes, sin embargo, deseamos sentarnos algunas veces para sentirnos también insignificantes y participar en el convite de las lágrimas; para decirles bruscamente con ojos anegados y copas vacías, y tristeza no del todo amarga: ¡No os esforcéis más, Sub-Subs! ¡Remitid! ¡Pues cuanto más os afanéis por complacer al mundo, tanto más recogeréis por siempre el desagrado! ¡Ojalá pudiera yo hacer practicable para vosotros el acceso a Hampton Court y a las Tullerías! Mas resorbed vuestras lágrimas y apresuraos a elevar vuestros corazones al nivel del palo mayor; vuestros amigos que ya os han precedido están despejando los siete superpuestos cielos y proscribiendo a los por largo tiempo mimados Gabriel, Miguel y Rafael, ante la inminencia de vuestra llegada. ¡Aquí no podéis sino golpear y solidarizar vuestros doloridos corazones; allí... podréis golpear sobre un cristal inquebrantable!

EXTRABOLD 14 PT

CHAPTER 9

LIGHT ITALIC 24 PT

The Sermon

BOOK 11/14 PT

FATHER MAPPLE ROSE, and in a mild voice of unassuming authority ordered the scattered people to condense. “Starboard gangway, there! side away to larboard—larboard gangway to starboard! Midships! midships!”

There was a low rumbling of heavy sea-boots among the benches, and a still slighter shuffling of women’s shoes, and all was quiet again, and every eye on the preacher.

He paused a little; then kneeling in the pulpit’s bows, folded his large brown hands across his chest, uplifted his closed eyes, and offered a prayer so deeply devout that he seemed kneeling and praying at the bottom of the sea.

This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog—in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy—

ITALIC 14/18 PT

*The ribs and terrors in the whale,
Arched over me a dismal gloom,
While all God’s sun-lit waves rolled by,
And lift me deepening down to doom.*

SEMIBOLD 7.5/10 PT

1. So fare thee well, poor devil of a Sub-Sub, whose commentator I am. Thou belongest to that hopeless, sallow tribe which no wine of this world will ever warm; and for whom even Pale Sherry would be too rosy--strong; but with whom one sometimes loves to sit, and feel poor-devilish, too; and grow convivial upon tears; and say to them bluntly, with full eyes and empty glasses, and in not altogether unpleasant sadness—Give it up, Sub-Subs! For by how much the more pains ye take to

please the world, by so much the more shall ye for ever go thankless! Would that I could clear out Hampton Court and the Tuileries for ye! But gulp down your tears and hie aloft to the royal-mast with your hearts; for your friends who have gone before are clearing out the seven-storied heavens, and making refugees of long-pampered Gabriel, Michael, and Raphael, against your coming. Here ye strike but splintered hearts together—there, ye shall strike unsplinterable glasses!

EXTRABOLD 14 PT

CAPÍTULO 9

LIGHT ITALIC 24 PT

O Sermão

BOOK 11/14 PT

O PADRE MAPPLE LEVANTOU-SE E, com a voz tranqüila de uma modesta autoridade, ordenou às pessoas espalhadas que se agregassem. “Prancha de estibordo, ali! Correr a bombordo! — E da prancha de bombordo, a estibordo! À meia-nau! À meia-nau!”

Ouviu-se entre os bancos um leve rumor de botas pesadas de marinheiros, e um ainda mais leve arrastar de sapatos femininos, e tudo retornou ao silêncio, e todos os olhares se fixaram no pregador.

Ele fez uma pequena pausa; depois se ajoelhou no púlpito, cruzou as suas grandes mãos morenas sobre o peito, levantou os olhos fechados e fez uma oração com tão profunda devoção que parecia estar ajoelhado e rezando no fundo do mar.

Assim terminando, com tom de voz solene e prolongado, como o dobre contínuo do sino de um navio navegando no meio de um nevoeiro — com o mesmo tom ele começou a entoar o seguinte hino, passando nas últimas estrofes à explosão de uma retumbante exultação e alegria:

ITALIC 14/18 PT

*As costelas e os terrores na baleia
Cobriram-me de uma escuridão lúgubre,
Enquanto as ondas iluminadas pelo Senhor
Arrastavam-me para o fundo do abismo.*

SEMIBOLD 7.5/10 PT

1. Portanto, passai bem, pobre-diabo sub-sub, sobre quem teço comentários. Pertenceis a essa tribo pálida e perdida, que nenhum vinho da terra poderá esquentar; e ante quem até o branco xerez seria rosado demais; mas junto a quem às vezes é bom se sentar e se sentir coitado também; e ficar alegre com as lágrimas e dizer-lhes simplesmente, com os olhos cheios e os copos vazios, com uma tristeza não de todo desagradável: Desisti, sub-subs! Pois, quanto mais vos esforceis para agradar ao mundo, mais

ficareis sem agradecimentos! Se para vós eu pudesse abrir o caminho para Hampton Court e para as Tulherias! Mas engoli vossas lágrimas e correi para o topo do mastro com vossos corações; pois para a vossa chegada vossos amigos que já se foram estão esvaziando os sete céus e transformando em fugitivos Gabriel, Miguel e Rafael, por tanto tempo mimados. Aqui só podereis tocar corações estilhaçados, mas lá, lá tocareis os cristais inquebráveis!

EXTRABOLD 14 PT

KAPITEL 9

LIGHT ITALIC 24 PT

Die Predigt

BOOK 11/14 PT

VATER MAPPLE ERHOB SICH und wies die verstreute Gemeinde mit sanfter, doch achtunggebietender Stimme an, näher zusammenzurücken. »Heda, Steuerbord-Seitendeck! Aufschließen nach Backbord — Backbord-Seitendeck nach Steuerbord! Mittschiffs! Mittschiffs!«

Gedämpftes Poltern schwerer Seestiefel zwischen den Bänken, noch leiseres Scharren von Frauenschuhen, und alles war wieder still, jedes Auge dem Prediger zugewandt.

Er verharrte kurz regungslos, kniete dann am Bug der Kanzel nieder, faltete seine mächtigen braunen Hände über der Brust, hob die geschlossenen Augen zur Decke und sprach ein Gebet von so tiefer Inbrunst, als kniete und betete er auf dem Meeresgrund.

Das Gebet klang mit langgezogenen, feierlochen Tönen aus, wie das stete Läuten der Glocke auf einem Schiff, das auf hoher See im Nebel sinkt; in nämlichem Ton begann er, den folgenden Choral vorzulesen, ging jedoch bei den Schlußstrophen in eine andere Tonart über und schmetterte glockenhell sein Jauchzen und Frohlocken hinaus:

ITALIC 14/18 PT

*Geripp und Grauen in dem Wal
Umwölbte mich im finstern Schlund,
Des Höchsten Wellen sonnenhell
Versenkten mich zur letzten Stund.*

SEMIBOLD 7.5/10 PT

1. So lebe denn wohl, du armer Teufel von einem Unter-Unter, dessen Kommentator ich bin. Du bist von jenem hoffnungslosen, bleichen Stamme, den kein Wein auf dieser Erde jemals erwärmen wird, für den noch heller Sherry zu rosig-kräftig wäre, zu dem man sich jedoch gern einmal setzt, um sich selbst wie ein armer Teufel zu fühlen und seinesgleichen unter Tränen zuzuprosten. Frank und frei möchte man dann, mit vollen Augen und leeren Gläsern und in gar nicht ganz unerfreulicher Traurigkeit, zu ihnen sagen: Gebt es auf, ihr Unter-Unters! Denn je

mehr Mühen ihr der Welt zu Gefallen auf euch nehmt, desto weniger wird man es euch jemals danken. Ich wollt, ich könnte Hampton Court und die Tuileries für euch freiräumen! Doch schluckt eure Tränen hinunter und schwingt eure Herzen zur Royalstenge hinauf, denn eure Freunde, die euch vorausgegangen, räumen die siebenstöckigen Himmel frei und machen in Erwartung eurer Ankunft Flüchtlinge aus Gabriel, Michael und Raphael, den lange Gehätschelten. Hier stoßt ihr bloß mit zersplitterten Herzen an — dort werdet ihr's mit splitterfesten Gläsern tun!

UPPERCASE

A Á Â Ã Ä Å Æ Æ B C Ć Ć Ć D Đ Đ Đ E É Ê Ë È Ë Ě
F G Ğ Ğ Ğ H Ĩ Í Î Ï Ĩ
O Ó Ô Õ Ö Ø Ø Œ P P Q R R R R S S S S S S S T T T T T T T
U Ú Û Ü Û Ü Ü V W W W W W X Y Ý Ÿ Ÿ Z Z Z Z

LOWERCASE

a á â ã ä å æ æ b c ć ć ć d đ đ đ e é ê ë è ě ě
f g ğ ğ ğ h ĩ í î ï ĩ
o ó ô õ ö ø ø œ p p q r r r r s s s s s s s t t t t t t t
u ú û ü û ü v w w w w w x y ý Ÿ Ÿ z z z z

CYRILIC

А Б В Г Д Е Ё Ж З И Й К Л М Н О П Р С У Ф Х Ц Ш Щ Ъ Ы Э Ю Я
а б в г д е ё ж з и й к л м н о п р с т у ф х ц ш щ ъ ы э ю я

GREEK

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω Α' Ε' Η' Ι' Ο' Υ Ω Ϊ Ϋ
α β γ δ ε ζ η θ ι κ λ μ ν ξ ο π ρ σ τ υ φ χ ψ ω ι' ε' η' ι' ο' υ ω ι̅ ϰ

DISCRETIONARY & STANDARD LIGATURES

Th ct sp st fi fl ff fb ffi ffl fh fj fk

SMALL CAPS

A Á Â Ã Ä Å Æ Æ B C Ć Ć Ć D Đ Đ Đ E É Ê Ë È Ë Ě
F G Ğ Ğ Ğ H Ĩ Í Î Ï Ĩ
O Ó Ô Õ Ö Ø Ø Œ P P Q R R R R S S S S S S S T T T T T T T
U Ú Û Ü Û Ü Ü V W W W W W X Y Ý Ÿ Ÿ Z Z Z Z

SUPERSCRIPT & SUBSCRIPT

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

TABULAR LINING

0 1 2 3 4 5 6 7 8 9

TABULAR OLDSTYLE

0 1 2 3 4 5 6 7 8 9

PROPORCIONAL LINING

0 1 2 3 4 5 6 7 8 9

PROPORCIONAL OLD STYLE

0 1 2 3 4 5 6 7 8 9

FRACTIONS

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

PUNCTUATION

? ! , () [] { } / \ | « » “ ” , , - . : ; · - - · · · · · < > ~ @

OTHER SYMBOLS

& † ‡ § ¶ ™ © ® * * 0 + - < = ~ ≠ > × ÷ % ∞ √ ∂ ∅ Δ ∇ ∏ ∑ № ₣ € £ \$ ¢ ¥ ℓ €

ORDINALS

1st 2nd → 1st 2nd

FRACTIONS, NUMERATORS, DENOMINATORS

1/2 3/4 5/11 → ½ ¾ ⅕

SCIENTIFIC INFERIORS & SUPERIORS

C10H12N2O → C₁₀H₁₂N₂O
a2 + b2 = c2 → a² + b² = c²

TABULAR FIGURES

41°08'36.6"N → 41°08'36.6"N
08°36'29.9"W → 08°36'29.9"W

LINING FIGURES

ISO 8601:2004 → ISO 8601:2004

SLASHED ZERO

Mile 0 point → Mile 0 point

ALL SMALL CAPITALS

utc 13:50:22 → UTC 13:50:22

CASE SENSITIVE

A.D. 2016 → A.D. 2016

Language Support

LATIN

Afar, Afrikaans, Albanian, Asturian, Basque, Belarusian, Bosnian, Breton, Catalan, Chamorro, Chichewa, Cornish, Crimean Tatar, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Frisian, Friulian, Gaelic (Irish), Gaelic (Scottish), Galician, German, Greenlandic, Hawaiian, Hungarian, Icelandic, Ido, Indonesian, Interlingua, Italian, Karelian, Kashubian, Kiribati, Kurdish, Ladin, Latin, Latvian, Lithuanian, Luxembourgian, Malay, Maltese, Maori, Northern Sotho, Norwegian (Bokmål), Norwegian (Nynorsk), Occitan, Palauan, Polish, Portuguese, Rarotongan, Romani, Romanian, Romansh, Sami (Inari), Sami (Lule), Sami (Northern), Sami (Southern), Samoan, Sango, Serbian, Shona, Slovak, Slovenian, Sorbian (Lower), Sorbian (Upper), Spanish (Castilian), Swahili, Swati, Swedish, Tagalog (Filipino), Tahitian, Tetum, Tokelauan, Tsonga, Tswana, Turkish, Turkmen, Veps, Wallisian, Walloon, Welsh, Wolof, Yapese...

CYRILLIC

Abaza, Adyghe, Aghul, Akhvakh, Altay, Archi, Avar, Karachay-Balkar, Belarusian, Bulgarian, Chechen, Chukchi, Chuvash, Dargwa, Erzya, Evenki, Gagauz, Godoberi, Ingush, Kabardian, Juhuri, Kumyk, Khwarshi, Komi, Koryak, Lak, Lezgi, Lingua Franca Nova, Macedonian, Moksha, Mongolian, Nanai, Nogai, Ossetian, Russian, Ruthenian, Rutul, Serbian, Shor, Slovio...

GREEK

Greek and Greek Monotonic.

LIGHT 25/30 PT

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to

EXTRABOLD ITALIC 14/18 PT
SEMIBOLD (& SMALL CAPS) 11/14 PT

***Call me
Ishmael.
Some years
ago—never
mind how long
precisely—***

CALL ME ISHMAEL. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp,

REGULAR (& BOLD) 15/18 PT
BOLD 7/9 PT

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way

BOOK 9/12 PT

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp,

drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off—then,

LIGHT 9/12 PT
LIGHT ITALIC 9/12 PT

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I

BOOK 9/12 PT
BOOK ITALIC 9/12 PT

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim

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REGULAR 9/12 PT
ITALIC 9/12 PT

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing grim

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SEMIBOLD 9/12 PT
SEMIBOLD ITALIC 9/12 PT

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation.

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I

BOLD 9/12 PT
BOLD ITALIC 9/12 PT

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation. Whenever I find myself growing

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EXTRABOLD 9/12 PT
EXTRABOLD ITALIC 9/12 PT

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen and regulating the circulation.

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest

Artigo

Credits

Designer

Joana Correia

Production

Joana Correia

Specimen Design

Rita Ferreira

Year

2017

Options

Character Set

Pro {Latin}
Pan-European {Latin + Cyrillic + Greek}

Numbers

12 styles
3 scripts

File Formats

OTF
WOFF

License Type

Desktop License
Webfont License
Mobile App License
Further licenses on request

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About Nova Type Foundry

Nova Type Foundry is an independent digital type foundry founded by Joana Correia in 2018, based in Porto, Portugal. We sell our retail typefaces directly on our website.

Besides creating careful retail typefaces Nova Type Foundry also provides custom typeface design services.

Collaboration is the main core value as a foundry. We aim to bring to life new and original designs by upcoming type designers. All our fonts are created with a lot of care and attention to detail.