
Place

Place is a beautiful typeface. Its beauty is supported by the rigorous craft and thinking that French calligrapher and type designer Julien Priez put into its creation. Two full sets of capitals, offering both Latin and blackletter structures, also make the family an indispensable tool for logotypes. Set any word in Place—chances are it will look like a logo.

PUBLISHED
2024

DESIGNED BY
JULIEN PRIEZ

16 STYLES
4 WEIGHTS W/ ITALICS + ALTERNATE CAPITALS

FEATURES
PROPORTIONAL/TABULAR LINING FIGURES
PROPORTIONAL/TABULAR OLDSTYLE FIGURES
FRACTIONS (PREBUILT AND ARBITRARY)
SUPERScript/SUBSCRIPT

The stroke contrast is relatively low, expanding the range of sizes Place can be used at and defying the cliché that a typeface must have high contrast to be elegant. Its suitability for display type is unmistakable, but its ability to serve as a supporting player should not be overlooked. Its four weights enable complex typography, allowing things like headers, footers, page furniture, and other utilitarian navigational elements set in Place to be functional and poetic at the same time.

Place Light

Place Light Italic

Place Light Extra

Place Light Italic Extra

Place Regular

Place Regular Italic

Place Regular Extra

Place Regular Italic Extra

Place Bold

Place Bold Italic

Place Bold Extra

Place Bold Italic Extra

Place Black

Place Black Italic

Place Black Extra

Place Black Italic Extra

BOLTS
Histori

PLACE LIGHT, 100 PT

č ě š ŋ œ
Æ l a i n l y

PLACE LIGHT EXTRA, 100 PT

ČESTO
Swings

PLACE LIGHT ITALIC, 100 PT

WAZR@
Großer

PLACE LIGHT ITALIC EXTRA, 100 PT

WORK
Ghazel

PLACE REGULAR, 100 PT

STUW
Bellow

PLACE REGULAR EXTRA, 100 PT

IDEAS
Yhteinen

PLACE REGULAR ITALIC, 100 PT

RTTtœ
œuvre

PLACE REGULAR ITALIC EXTRA, 100 PT

COWL
Ayrica

PLACE BOLD, 100 PT

A 27 27 0
Cwirls

PLACE BOLD EXTRA, 100 PT

LIÇÃO
Dough

PLACE BOLD ITALIC, 100 PT

SôrtzA
Quant

PLACE BOLD ITALIC EXTRA, 100 PT

FIRST
Ngũng

PLACE BLACK, 100 PT

GAZE
Zlâini

PLACE BLACK EXTRA, 100 PT

GÖRÖ
Policy

PLACE BLACK ITALIC, 100 PT

ÖZÖÖR
Fööður

PLACE BLACK ITALIC EXTRA, 100 PT

Televisión
LEVINUUD
Marketing

PLACE LIGHT, 70 PT

Invitation
R&E T U R U
Gemellato

PLACE LIGHT EXTRA, 70 PT

Inundated
FOREIGN
Superficie

PLACE LIGHT ITALIC, 70 PT

Subalsavo
JOYTOOR
Alteration

PLACE LIGHT ITALIC EXTRA, 70 PT

Političnīh
RECRUIT
Arxipèlag

PLACE REGULAR, 70 PT

Resonant
SE27A TCE
Heatwave

PLACE REGULAR EXTRA, 70 PT

Nouveaux
ATRAKCI
Exporters

PLACE REGULAR ITALIC, 70 PT

Medalists
©A2R23©V
£ähigkeit

PLACE REGULAR ITALIC EXTRA, 70 PT

Mediums
HUIDIGE
Updating

PLACE BOLD, 70 PT

Ändamål
DIVERST
Biologice

PLACE BOLD EXTRA, 70 PT

Research
HEALTH
Solarium

PLACE BOLD ITALIC, 70 PT

Missione
WALLAZZ
Dividend

PLACE BOLD ITALIC EXTRA, 70 PT

Controls
SMAERRI
Abstract

PLACE BLACK, 70 PT

Turizmu
I 27 S A A T
Subjects

PLACE BLACK EXTRA, 70 PT

Saisonale
LEADER
Masonry

PLACE BLACK ITALIC, 70 PT

Districts
ERACES
Adquirió

PLACE BLACK ITALIC EXTRA, 70 PT

PERIOD OF TIME
 Escalera principal
STRATEJI HƏRBI
Historical records

PLACE LIGHT, LIGHT ITALIC, 40 PT

ÆOſſAſſRAſſEſſ
 ſuningashuoneen
REGIONAL LAW
Distinct & divided

PLACE LIGHT EXTRA, LIGHT ITALIC EXTRA, 40 PT

LUNGĂ DURATĂ
 Early advantages
LEVEL HEADED
Wohlfahrtspflege

PLACE REGULAR, REGULAR ITALIC, 40 PT

LONG REGULAR
 Steadily descend
BRILLIEST
Visiteurs Royaux

PLACE REGULAR EXTRA, REGULAR ITALIC EXTRA, 40 PT

CHARITY RACE
 Về tổ tiên chung
RETAIL PRICES
From 1685-1700

PLACE BOLD, BOLD ITALIC, 40 PT

KORONAS
 Laboratorijskog
 NEW EDITOR
Private Trustee

PLACE BOLD EXTRA, BOLD ITALIC EXTRA, 40 PT

FAVORITE ERA
 A £137,610 grant
EMBRYOLOGIE
Serviço público

PLACE BLACK, BLACK ITALIC, 40 PT [PROPORTIONAL OLDSTYLE FIGURES]

LIFE & STYLE
 Gospodarczego
WIEDZNIER
Vaintry and fair

PLACE BLACK EXTRA, BLACK ITALIC EXTRA, 40 PT

SVÄNGNINGAR I OLIKA RIKTNINGAR
 The region's many traditions & customs
PASSENGER SERVICE ENDED IN 1931
Merkið sem sent er til baka sé veikt getur

PLACE LIGHT, LIGHT ITALIC, 18 PT

BYGONJE HALF-CENTURRED JONES
 Judging of the 2023 Global Competition
RED-FA-RED AN EUREDOY FAG AN
Çöl ve kutup bölgelerini içeren çehresiyle

PLACE LIGHT EXTRA, LIGHT ITALIC EXTRA, 18 PT

NEW DOCUMENTARY FILMMAKERS
 Linajes en la escala temporal geológica
DESCENDANT OF THE CRAFTSMAN
Attestation of comparative physiology

PLACE REGULAR, REGULAR ITALIC, 18 PT

IFEDERACTJE ALL DRUGGE VRSTJE
 Awalnya sosok dewi dikaitkan dengan
A MOST MAGNIFICENT SILENCE
Performances of immeasurable power

PLACE REGULAR, REGULAR ITALIC, 18 PT

PRACTICAL H₂O₂ ROCKET ENGINE
A recent notion of general relativity
OBSERVATIONS ASTRONOMIQUES
Altid akkrediteret statsoverhovedet

PLACE BOLD, BOLD ITALIC, 18 PT

IFÆUJG TÛË ÎRÛTË MËRÛDÛAÛ
Žkoulmala různé podnětové prahy a
DE COGNITIONE PSYCHOLOGIE
Onerous proposals in a strange time

PLACE BOLD EXTRA, BOLD ITALIC EXTRA, 18 PT

DIE SCHWINGUNG ERFOLGT NUR
Mitmed uuspaganlikud liikumised
THE SOUTH WESTERN RAILWAYS
Underpinnings of modern theories

PLACE BLACK, BLACK ITALIC, 18 PT

LES OSCILLATIONS DEL MEND
Approximately ten weeks in space
PRZEKROTEM POLITYCZNYM
A wave of transportive rhapsodies

PLACE BLACK, BLACK ITALIC, 18 PT

Działalności

PLACE LIGHT, 60 PT

Foundation

PLACE REGULAR, 60 PT

Advantage

PLACE BOLD, 60 PT

Kymprien

PLACE BLACK, 60 PT

Expansively

PLACE LIGHT ITALIC, 60 PT

Imprimerie

PLACE REGULAR ITALIC, 60 PT

Provisions

PLACE BOLD ITALIC, 60 PT

Művészeti

PLACE BLACK ITALIC, 60 PT

{Ferroviaires

PLACE LIGHT EXTRA, 60 PT

Vielseitiges

PLACE REGULAR EXTRA, 60 PT

Exhibition

PLACE BOLD EXTRA, 60 PT

Residence

PLACE BLACK EXTRA, 60 PT

Governance

PLACE LIGHT ITALIC EXTRA, 60 PT

Proporções

PLACE REGULAR ITALIC EXTRA, 60 PT

Knowingly

PLACE BOLD ITALIC EXTRA, 60 PT

Esponenti

PLACE BLACK ITALIC EXTRA, 60 PT

PLACE LIGHT, LIGHT EXTRA, LIGHT ITALIC, BOLD, BOLD EXTRA, 13/18 PT

LIGHT ALL CAPS

LIGHT

BOLD

PROPORTIONAL
LINING FIGURES

LIGHT ITALIC

LIGHT EXTRA

PROPORTIONAL
OLDSTYLE FIGURES

BOLD EXTRA

THE SPANISH WAR, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after it had been concluded by the **Treaty of Aix-la-Chapelle**, amounted to £78,293,313. The most profound peace of the seventeen years of continuance had taken no more than £8,328,354 from it. A war of less than nine years' continuance added £31,338,689 to it (Refer to James Postlethwaite's *History of the Public Revenue*). During the administration of Mr. Pelham, the interest of the public debt was reduced from 4% down to 3%. Or at the very least, measures were taken for reducing it, from four to three per cent; the sinking fund was increased, and some part of the public debt was paid off. In 1755, before the breaking out of the late war, the funded debt of Great Britain amounted to £72,289,673. On the 5th of January 1763, at the conclusion of the peace, the **Funded Debt** amounted to £122,603,336, whereas the unfunded debt has been stated at £13,927,589. But the expense occasioned by the war did not end with the con-

PLACE REGULAR, REGULAR EXTRA, REGULAR ITALIC, BLACK, BLACK EXTRA, 13/18 PT

REGULAR ALL CAPS

REGULAR

BLACK

PROPORTIONAL
LINING FIGURES

REGULAR ITALIC

REGULAR EXTRA

PROPORTIONAL
OLDSTYLE FIGURES

BLACK EXTRA

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 PLACE LIGHT, LIGHT ITALIC, BOLD, 10/13.5 PT

The Psychology of Beauty

Every introduction to the problems of aesthetics begins by acknowledging the existence and claims of two methods of attack—the *general, philosophical, deductive*, which starts from a complete metaphysics and installs beauty in its place among the other great concepts; and the *empirical, or inductive*, which seeks to disengage a general principle of beauty from the objects of aesthetic experience and the facts of aesthetic enjoyment: a prime example of Fechner’s “aesthetics from above and from below.”

Methodologies

The first was the method of aesthetics par excellence. It was indeed only through the desire of an eighteenth-century philosopher, Baumgarten, to round out his “architectonic” of metaphysics that the science received its name, as designating the theory of knowledge in the form of feeling, parallel to that of “clear,” logical thought. Kant, Schelling, and Hegel, again, made use of the concept of *the Beautiful* as a kind of keystone or cornice for their respective philosophical edifices. Aesthet-

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The Spanish War, which began in 1739, and the French war which soon followed it occasioned further increase of the debt, which, on the 31st of December 1748, after the war had been concluded by the Treaty of Aix-la-Chapelle, amounted to £78,293,313. The most profound peace of seventeen years continuance had taken no more than £8,328,354. from it. A war of less than nine years' continuance added £31,338,689 to it. (Refer to James Postlethwaite's *The History of*

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ČESKÝ (CZECH)
PLACE REGULAR, REGULAR ITALIC, 9/12.5 PT

Ačkoli klimšova nenapsala knih mnoho, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchorek, Paleček a Malenka, Z ráje, Rodinná skříňka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce vesměs děti naše rády čítají, poněvadž skutečně vynikají vším, čeho se na dobré četbě žádá. *Však Klimšova také pracuje s láskou, pracuje opravdově vážně a nevydá nic na světlo, co by důkladně nepodrobila soudu svému i soudu jiných.* A to

DEUTSCH (GERMAN)
PLACE REGULAR, REGULAR ITALIC, 9/12.5 PT

Sehen wir das Gesamtbild unseres heutigen Lebens nur mit unseren Augen an, so können wir die Folgerung ziehen, daß dieses Gebilde einen chaotischen Charakter trägt, und es kann uns nicht wundern, daß diejenigen, welche sich in diesem scheinbaren Chaos unwohl fühlen, der Welt entfliehen oder sich in geistigen Abstraktionen verlieren wollen. *Doch jedenfalls muß es uns klar sein, daß diese Flucht vor der Wirklichkeit ein ebenso großer Irrtum ist wie jene Anlehnung an den reinsten Materialismus.* Weder die

DANSK (DANISH)
PLACE REGULAR, REGULAR ITALIC, 9/12.5 PT

Der var en lille havfisk af god familie, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde atten-hundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, føden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. *Solen skinnede ned i vandet, det lyste om dem, det var så klart, det*

ESPAÑOL (SPANISH)
PLACE REGULAR, REGULAR ITALIC, 9/12.5 PT

En esta conferencia no pretendo, como en anteriores, definir, sino subrayar; no quiero dibujar, sino sugerir. Animar, en su exacto sentido. Herir pájaros soñolientos. Donde haya un rincón oscuro, poner un reflejo de nube alargada y regalar unos cuantos espejos de bolsillo a las señoras que asisten. *He querido bajar a la ribera de los juncos. Por debajo de las tejas amarillas.* A la salida de las aldeas, donde el tigre se come a los niños. Estoy en este momento lejos del poeta que mira el reloj, lejos del poeta que lucha con

FRANÇAIS (FRENCH)
PLACE REGULAR, REGULAR ITALIC, 9/12.5 PT

Dada a son origine dans le dictionnaire. C'est terriblement simple. En français cela signifie «cheval de bois». En allemand «va te faire, au revoir, à la prochaine». En roumain «oui en effet, vous avez raison, c'est ça, d'accord, vraiment, on s'en occupe», etc. *C'est un mot international. Seulement un mot et ce mot comme mouvement.* Très facile à comprendre. Lorsqu'on en fait une tendance artistique, cela revient à vouloir supprimer les complications. Psychologie Dada. Allemagne Dada y compris indigestions et crampes

ÍSLENSKA (ICELANDIC)
PLACE REGULAR, REGULAR ITALIC, 9/12.5 PT

Það var árið 1866, að sá kvittur kom upp og gekk staflaust um öll lönd, að vart hefði orðið við sjóskrímsl eitt mikið og ilt. Sumum fanst nú samt fátt um þessa sögu, sem heyrðu hana í fyrsta sinni. Sögðu þeir þetta mundu vera sæorminnn alkunna, sem kemur í ljós á hverju ári og hverfur aftur án þess að gera nokkrum manni mein. En í þetta sinn urðu margir að láta sannfærast, þó ekki væru þeir auðtrúa, því skrímsl *þetta var séð af mörgum skipum* og hvað eftir annað. Einu sinni sást það frá tveim skipum í senn,

BAHASA INDONESIA (INDONESIAN)
PLACE REGULAR, REGULAR ITALIC, 9/12.5 PT

Hari yang panas itu berangsur-angsur menjadi dingin, karena matahari, raja siang itu, akan masuk ke dalam peraduaannya, *ke balik Gunung Sibualbuali*, yang menjadi watas dataran tinggi Sipirok yang bagus itu. Langit di sebelah barat pun merah kuning rupanya, dan sinar matahari yang turun itu nampaklah di atas puncak kayu yang tinggi-tinggi, indah rupanya, sebagai disepuh dengan emas juwita. Angin gunung yang lemah-lembut itu pun berembuslah, *sedap dan nyaman rasanya bagi orang-orang*

ITALIANO (ITALIAN)
PLACE REGULAR, REGULAR ITALIC, 9/12.5 PT

Dapprima, ripetendo l'errore commesso in gioventù, scrisse di animali che conosceva poco, e le sue favole risonarono di ruggiti e barriti. Poi si fece più umano, se così si può dire, scrivendo degli animali che credeva di conoscere. *Così la mosca gli regalò una gran quantità di favole dimostrandosi un animale più utile di quanto si creda.* In una di quelle favole ammirava la velocità del dittero, velocità sprecata perchè non gli serviva nè a raggiungere la preda nè a garantire la sua incolumità. Qui faceva la morale una testug-

LATVIEŠU (LATVIAN)
PLACE REGULAR, REGULAR ITALIC, 9/12.5 PT

Ceļš mūs drīz noved pie tilta, kas pār-
stiepies par šē ne visai plato upi. Kas šī
tāda par upi ir, to jau tu atminēsi, kad
teikšu, ka viņa viena no mūsu tēvijas
jaukajām upēm, kas te gan vēl, kā jau
palaikam jaunībā, maziņa, bet sava
mūža beigumā izplētusies īsti liela;
viņai īsti tur gals, kur mūsu nākošai
stāsta bildei iesākums. Nu tu skaidri
zināsi. Tātad tiltā jau arī esam pāri un
ejam pa gludo, *labi kopto lielceļu* uz
priekšu. Labi kopts viņš tiešām sau-
cams, šis lielceļš: lielākie akmentiņi
rūpīgi nokasīti malā, grāvīši iztīrīti –

BAHASA MELAYU (MALAY)
PLACE REGULAR, REGULAR ITALIC, 9/12.5 PT

Malam merangkak dari senja ke
maghrib dan terns masuk waktu
isyak. Lahuma sedang bertimpuh di
atas tikar mengkuang sambil ked-
ua-dua belah tangannya tercantum
menadah langit. Jeha yang berada di
belakangnya dalam keadaan serba pu-
tih bertimpuh dengan kemas sekali.
*Mukanya ditutup rapat dengan kedua-
dua belah tapak tangan.* Masingmas-
ing bermohon doa kepada Allah S.W.T.
Esok akan berjuanglah mereka selama
beberapa bulan. Selagi padi tidak ma-
suk jelapang dengan selamat, selagi it-

MAGYAR (HUNGARIAN)
PLACE REGULAR, REGULAR ITALIC, 9/12.5 PT

Hajnali két órakor a segédtiszt belé-
pett a tábornok szobájába és jelentet-
te, hogy a járőrök elindultak a hodricsi
úton. Az asztalra állított petróleum-
lámpa körül szétteretett tereprajzok
és jelentések heverték, rajtuk kereszt-
be dobva egy ezüstgombos lovaglópál-
ca. A tábornok a szoba közepén állt
és hideg arccal hallgatta a segédtiszt
szavait. Kurtára nyírt szakála rötesen
csillogott a lámpafényben. *Aranyke-
retes szemüvege mögül jeges nyuga-
lommal csillámlottak elő kék szemei.*
Csupa energia volt ez a hat láb magas,

NEDERLANDS (DUTCH)
PLACE REGULAR, REGULAR ITALIC, 9/12.5 PT

De meubelmaker en zijn gezelschap
waren vroolijk tot diep in den nacht,
maar eindelijk legden zij zich toch te
slapen; de jonge gezel ging ook naar
bed, en zijn toovertafeltje zette hij te-
gen den muur. Doch de waard kon
niet tot rust komen, hij dacht, dat hij
op den *rommelzolder* een oud tafeltje
staan had, dat er juist zoo uitzag; hij
haalde het voor den dag en ruilde het
voor het toovertafeltje. Den *volgen-
den morgen* betaalde de meubelma-
ker zijn nachtverblijf, nam zijn tafel-
tje en merkte niet, dat het een ander

POLSKI (POLISH)
PLACE REGULAR, REGULAR ITALIC, 9/12.5 PT

Od wczoraj jakiś niepokój panuje w uliczce. Stary Mendel dziwi się i częściej niż zwykle nakłada krótką łajkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom ni-ciarza Greulichy? Skąd się tu wzięły te obszarpane wyrostki? Dlaczego patrzą tak po sieniach? Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głową, smokcząc mały, silnie wygięty wiśniowy cybuszek. *On zna tak dobrze tę uliczkę cichą. Jej fizjono-*

SUOMI (FINNISH)
PLACE REGULAR, REGULAR ITALIC, 9/12.5 PT

He olivat ystäviä ystävyydessä, joka oli läheisempää kuin veljeys. Nello oli pieni Ardennelainen – Patras suuri Flamandilainen. He olivat saman ikäisiä vuosilla mitattuna, mutta kuitenkin toinen oli vielä nuori, toinen oli jo vanha. He olivat asuneet yhdessä koko ikänsä; molemmat he olivat orpoja ja kurjia sekä saivat leipänsä samasta kädessä. *Se oli ollut heidän siteensä alku, heidän ensimmäinen sympatian säikeensä; se oli vahvistunut päivä päivältä ja kasvanut heidän mukanaan kiinteänä ja erottamattomana niin,*

PORTUGUÊS (PORTUGUESE)
PLACE REGULAR, REGULAR ITALIC, 9/12.5 PT

D. Benedita levantou-se, no dia seguinte, com a idéia de escrever uma carta ao marido, uma longa carta em que lhe narrasse a festa da véspera, nomeasse os convivas e os pratos, descrevesse a recepção noturna, e, principalmente, desse notícia das novas relações com D. Maria dos Anjos. A mala fechava-se às duas horas da tarde, *D. Benedita acordara às nove, e, não morando longe (morava no Campo da Aclamação), um escravo levaria a carta ao correio muito a tempo.* Demais, chovia; D. Benedita arregou a cortina da janela,

SHQIP (ALBANIAN)
PLACE REGULAR, REGULAR ITALIC, 9/12.5 PT

Para ksaj prandvere bani një dimën acar. Bora që tashti shifet si kunorë vetëm nder bjeshkët e nalta, në dimën kish mbulue mbarë tokën. E stuhia e tmerrshme s'kish lanë pa futë borën deri ndër *shpella mali dhe zgavrriqe* drunjsh. Në këtë acarim dimri dhe bishët e malit zbriten nëpër katunde te njerëzit. Por kta nuk i priten mirë. Bashkë me bishët e malit zbriti edhe Cubi, i cili ishte tmera për ata që kishin ndigjue për të e që nuk e njifshin. Në besë, *në buk'e krypë*, i ati i Diles e mbajti cubin si mik. Dhe gjatë

SVENSKA (SWEDISH)
TERZA READER REGULAR, REGULAR ITALIC, 9/12.5 PT

Klockan var mellan åtta och nio den vackra majmorgonen, då Arvid Falk efter scenen hos brodern vandrade gatorna framåt, missnöjd med sig själv, missnöjd med brodern och missnöjd med det hela. Han önskade att det vore mulet och att han hade dåligt sällskap. Att han var en skurk, det trodde han icke fullt på, *men han var icke nöjd med sig själv, han var så van att ställa höga fordringar på sig*, och han var inlärd att i brodern se ett slags styvfar, för vilken han hyste stor aktning, nästan vördnad. Men

TIẾNG VIỆT (VIETNAMESE)
TERZA READER REGULAR, REGULAR ITALIC, 9/12.5 PT

Ông ấy nói thế một cách sőt sáng chẳng kém những người gây gò ốm yếu không hề tập thể thao bao giờ và chỉ xui giục kẻ khác. Nguyên do ông ấy là một du học sinh quay về tổ quốc mà không có một mảnh văn bằng nào cả. Hình như ở bên Pháp, ông là bạn thân của những nhà chính trị đã từng làm thứ trưởng, thượng thư, văn hào, văn vân, những vị có danh tiếng mà báo chí *Việt Nam cũng nhắc nhỡm tới*. Sở Liêm Phóng Securité đã cắt hai viên thám tử đi dò ông. Sau ba tháng rờn rã hai viên thám tử chỉ thấy những

TAGALOG (FILIPINO)
TERZA READER REGULAR, REGULAR ITALIC, 9/12.5 PT

Walang kasunduan kung paano magbigay-kahulugan sa demokrasya, ngunit natukoy ang *legal na pagkakapantay-pantay*, maka-pulitikang kailayaan at pamamahala ng batas bilang mga mahahalagang katangian nito. Ipinapakita ang mga prinsipyong ito sa pagkakapantay-pantay ng lahat ng mga mamamayang nararapat sa harap ng batas at pagkakaroon ng magkapantay na daan sa mga proseso ng pambatasan. Halimbawa, sa isang kinatawang demo-krasya, *magkasimbigat ang bawat boto*, walang maika-

TÜRKÇE (TURKISH)
TERZA READER REGULAR, REGULAR ITALIC, 9/12.5 PT

Sadık genç, araladığı kapıyı çekince, yine birden kararan sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başlardı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İsteddiği yalnız bir iman selameti idi. *Vâkıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sınırlarını zayıflatmıştı*. Düşündükçe, ensesinde soğuk bir satırın sarıh temasını duyar gibi oluyordu. Bu sarıh temas silinirken karşısına kendi boğuk hayali

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

STANDARD PUNCTUATION

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ALL CAP PUNCTUATION

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LIGATURES

fb ff fh fi fj fk fl ffb ffh ffi ffj ffk ffl

PROPORTIONAL LINING
default figures

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PROPORTIONAL OLDSTYLE

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TABULAR LINING

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PREBUILT FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS &
DENOMINATORS

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

SUPERSCRIFT &
SUBSCRIPT

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

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

ACCENTED LOWER CASE

à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

UPPERCASE
includes standard caps

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

LOWERCASE

a b c d e f g h i j k l m n o p q r s t u v w x y z

STANDARD PUNCTUATION

! " # \$ % & ' () * + , - . / : ; < = > ? [\] ^ _ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾

ALL CAP PUNCTUATION

¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾

LIGATURES

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PROPORTIONAL LINING
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PROPORTIONAL OLDSTYLE

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TABULAR LINING

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TABULAR OLDSTYLE

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PREBUILT FRACTIONS

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

NUMERATORS &
DENOMINATORS

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

SUPERSCRIPT &
SUBSCRIPT

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

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

ACCENTED LOWER CASE

à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

OPENTYPE FEATURES
 FAMILY WIDE

 ALL CAPS
 opens up spacing, moves
 punctuation up

 PROPORTIONAL LINING
 default figures

PROPORTIONAL OLDSTYLE

TABULAR LINING

TABULAR OLDSTYLE

 FRACTIONS
 ignores numeric date format

SUPERScript/SUPERIOR

SUBScript/INFERIOR

 DENOMINATOR
 for making arbitrary fractions

 NUMERATOR
 for making arbitrary fractions

 LANGUAGE FEATURE
 Català (Catalan) † glyph

 LANGUAGE FEATURE
 Română (Romanian) † accent

OPENTYPE FEATURES
 EXTRA & ITALIC EXTRA

 TITLING ALTERNATES
 extra initial caps

 STYLISTIC SET 01
 standard caps

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 $x^{158} + y^{23} \times z^{18} - a^{4260}$
 $x_{158} \div y_{23} \times z_{18} - a_{4260}$

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IL·LÒGIC al·lusió col·lecció

ACTIVIȘTI orașul câștigat

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EXCELLENCE IN IDEAS

EXCELLENCE IN IDEAS

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 $x^{158} + y^{23} \times z^{18} - a^{4260}$
 $x_{158} \div y_{23} \times z_{18} - a_{4260}$

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IL·LÒGIC al·lusió col·lecció

ACTIVIȘTI orașul câștigat

ACTIVATED

EXCELLENCE IN IDEAS

EXCELLENCE IN IDEAS

STYLES INCLUDED IN COMPLETE FAMILY

Place Light
Place Light Italic
Place Light Extra
Place Light Italic Extra
Place Regular
Place Regular Italic
Place Regular Extra
Place Regular Italic Extra
Place Bold
Place Bold Italic
Place Bold Extra
Place Bold Italic Extra
Place Black
Place Black Italic
Place Black Extra
Place Black Italic Extra

SUPPORTED LANGUAGES

Afrikaans, Albanian, Asturian, Basque, Breton, Bosnian, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Greenlandic, Guarani, Hawaiian, Hungarian, Ibo, Icelandic, Indonesian, Irish Gaelic, Italian, Kurdish, Latin, Latvian, Lithuanian, Livonian, Malagasy, Maltese, Maori, Moldavian, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansch, Saami, Samoan, Scots, Scottish Gaelic, Serbian (Latin), Slovak, Slovenian, Spanish (Castillian), Swahili, Swedish, Tagalog, Turkish, Vietnamese, Walloon, Welsh, Wolof

ABOUT THE DESIGNER

Julien Priez was born in Montreuil, France, in 1986. As a child he dreamt of becoming an illustrator, toy designer, or math teacher, but he ended up studying graphic and type design at the Lycée Eugénie Cotton in Montreuil and later at the École Estienne in Paris, where he fell in love with calligraphy. In 2015 he joined the High on Type collective. The following year, the Morisawa Type Design Competition awarded Priez and Michel Derre its Bronze Prize in the Latin category for their Abelha script typeface. With the transdisciplinary design studio WeShouldDoItAll (WSDIA), in 2019 he painted fourteen murals at Nike's World Headquarters in Beaverton, Oregon. In 2020, he and Yoann Minet created Boogy Brut, published by Bureau Brut. Priez designed Peugeot's new custom typeface with Mathieu Réguer and Emmanuel Benoist in 2021. In 2023, the Centre du graphisme in Échirolles, France, mounted Priez's solo exhibition The Boogy Show. In 2024, he joined Commercial Type for a new adventure.

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