Miguel Reyes’s Ayer is the synthesis of a number of different influences: Italian Modern lettering from the early twentieth century, the high-contrast sans serifs common in fashion and beauty applications, the sharp corners favored by digital drawing tools, and the designer’s own restless curiosity about the forms letters can take.

The art team at W, led by Cian Brown and Jeffrey Burch, needed a typeface that was at once versatile and packed a lot of personality. Ayer features a wide range of stylistic alternates for many characters, allowing them to fine-tune the personality of even the shortest headlines, dial its eccentricities up and down as needed, and help keep type treatments fresh and vibrant for their novelty-oriented editor-in-chief.
Cyclical time is already dominant among the nomadic people because The same conditions repeating at every stage of this

Delicate action

Eternity is within time Makes no frontiers

RESTLESSNESS

Grant a bold

STATEMENT
Kauneusihannetta
TECHNOLOGICALLY
Photosynthesizing

Intellectualizations
SUÐAUSTANVERÐRÍ
Következtethetünk
Jordbundsforhold
BOULEVERSEMENT
Ethnoarchaeology

Conventionalizing
REPRESENTATIONS
Inseparablemente
Ephemermorphs
CARATTERISTICHE
Zusammengefasst
Quodlibetificating
THERMODYNAMICS
Najvýznamnejších
REALIZE THE LANDMARK

Civiltà di cui si ha notizia

GRANTING HER CITATION

The Novel & Avant-Garde

Í VESTRÆNNI HEIMSPEKI

17,450 Eminent Scholars

VÝTVOŘILO MIMOŘÁDNĚ

Mhriodweddua cemegol
UNIVERSALLY ACCEPTED
Peregrinations maiores

ARISTOTELEEN JÄLKEEN
Farmer & Chef Delicacy

EL CONGRESO NACIONAL
15 noted French villages

SCRIERI DESPRE LOGICĂ
Verouderde wiskundige
Schmetterlingsraupe

Numismatographers

Kommentaattoreina

Geomorphologically
Berekeningsmethode

Anthropomorphizing

Internationalization

Középbirodalomban
### OPENTYPE FEATURES

<table>
<thead>
<tr>
<th>FAMILY WIDE</th>
<th>DEACTIVATED</th>
<th>ACTIVATED</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALL CAPS</td>
<td>्[New] «Work» @ £72.46?</td>
<td>्[NEW] «WORK» @ £72.46?</td>
</tr>
<tr>
<td>PROPORTIONAL LINING</td>
<td>Updated: £1,825  €1,030</td>
<td>Updated: £1,825  €1,030</td>
</tr>
<tr>
<td></td>
<td>Original: ¥7,132  $1,275</td>
<td>Original: ¥7,132  $1,275</td>
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<tr>
<td>FRACTIONS</td>
<td>12 1/2 34 1/3 56 2/3 78 1/4 ...</td>
<td>12 1/2 34 1/3 56 2/3 78 1/4 ...</td>
</tr>
<tr>
<td>LANGUAGE FEATURE Polski (Polski) kreska accent</td>
<td>ŹRÓDŁA Ślady możliwość</td>
<td>ŹRÓDŁA Ślady możliwość</td>
</tr>
<tr>
<td></td>
<td>ÍNSUȘI conștiința științifice</td>
<td>ÍNSUȘI conștiința științifice</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>ROMAN &amp; ITALIC</th>
<th>DEACTIVATED</th>
<th>ACTIVATED</th>
</tr>
</thead>
<tbody>
<tr>
<td>STYLISTIC SET 01</td>
<td>After getting her €1,627,380</td>
<td>After getting her €1,627,380</td>
</tr>
<tr>
<td>alternate A f g t €</td>
<td>Several of Mendeleev’s ideas</td>
<td>Several of Mendeleev’s ideas</td>
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<tr>
<td>STYLISTIC SET 02</td>
<td>Questioning the Quizmaster</td>
<td>Questioning the Quizmaster</td>
</tr>
<tr>
<td>alternate e</td>
<td>Questioning the Quizmaster</td>
<td>Questioning the Quizmaster</td>
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<tr>
<td>STYLISTIC SET 03</td>
<td>Questioning the Quizmaster</td>
<td>Questioning the Quizmaster</td>
</tr>
<tr>
<td>alternate Q</td>
<td>2020 New Zealand Jazz Fest</td>
<td>2020 New Zealand Jazz Fest</td>
</tr>
<tr>
<td>STYLISTIC SET 04</td>
<td>Underreported U.S. revenue</td>
<td>Underreported U.S. revenue</td>
</tr>
<tr>
<td>alternate Q</td>
<td>An exact loss of £147,253,679</td>
<td>An exact loss of £147,253,679</td>
</tr>
<tr>
<td>STYLISTIC SET 06</td>
<td>¿A donde vamos en agosto?</td>
<td>¿A donde vamos en agosto?</td>
</tr>
<tr>
<td>alternate 2 2</td>
<td>A Delicate &amp; Complex Criollo</td>
<td>A Delicate &amp; Complex Criollo</td>
</tr>
<tr>
<td>STYLISTIC SET 07</td>
<td>alternate U</td>
<td>alternate U</td>
</tr>
<tr>
<td>STYLISTIC SET 08</td>
<td>alternate 1 2 3 4 5 6 7 9</td>
<td>alternate 1 2 3 4 5 6 7 9</td>
</tr>
<tr>
<td>STYLISTIC SET 09</td>
<td>alternate ?</td>
<td>alternate ?</td>
</tr>
<tr>
<td>STYLISTIC SET 10</td>
<td>alternate &amp;</td>
<td>alternate &amp;</td>
</tr>
</tbody>
</table>

**NOTE:** AYER DECK SUBSTITUTED HERE IN PLACE OF AYER, WHICH IS NOT INTENDED FOR USE AT THIS SIZE. FEATURE SET IS IDENTICAL.
OPENTYPE FEATURES
ROMAN ONLY

STYLISTIC SET 05
alternate W w

DEACTIVATED
West African coffee growers

ACTIVATED
West African coffee growers

OPENTYPE FEATURES
ITALIC ONLY

STYLISTIC SET 05
alternate W w v y

DEACTIVATED
Whisky in vaunted white oak

ACTIVATED
Whisky in vaunted white oak

STYLISTIC SET 11
alternate &

Fresh Stylists & Tastemakers

STYLISTIC SET 12
alternate &

Sonic Influence & Narrative

STYLISTIC SET 13
alternate &

Technologies & Storytelling

NOTE: AYER DECK SUBSTITUTED HERE IN PLACE OF AYER, WHICH IS NOT INTENDED FOR USE AT THIS SIZE. FEATURE SET IS IDENTICAL.
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, Walloon, Welsh, Wolof

ABOUT THE DESIGNER

Miguel Reyes (born 1984), originally from Puebla, Mexico, studied graphic design at Benemérita Universidad Autónoma de Puebla before working as a type designer, graphic designer, and publication designer in Barcelona and Mexico City. He then studied type design at CEGestalt, School of Design in Mexico City and later attended the Type and Media Masters course at KABK in the Hague. Miguel joined the design staff of Commercial Type in 2013 and became a staff designer that year. His work has been honored by the Latin American Biennial of Typography, the New York Type Directors Club, and the Fine Press Book Association. Miguel has been helping to teach type design at CENTRO in Mexico City since 2017.

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