Gallery Type

Dato



Dato has been more than a decade in the making. First conceived at the Royal Academy of Art in The Hague, it has been completely reimagined twice before its release at Gallery Type. The result is a typeface shaped by history, refined over time, and designed to remain relevant.

Rooted in early Renaissance type and informed by Dutch luminaries such as Bram de Does and Gerrit Noordzij, Dato brings a rich typographic history into the present. Two optical approaches, one unmistakable character: **Dato Text** delivers remarkable balance, rhythm, and clarity even at the smallest sizes, while **Dato** brings distinctive elegance, presence, and personality to larger settings.

With more than 1,100 glyphs, true small caps, and an extensive repertoire of ligatures and special characters, Dato meets the highest demands of editorial and corporate typography. Neither nostalgic nor driven by trends, Dato combines the familiarity of tradition with the confidence of contemporary design. Made for publications worth keeping and brands built to last — for those who think in decades, not campaigns.

Styles	16 Styles 4 weights plus italics	Format	OTF WOFF2 OT Var TTF (on request)	Credits	Daniel Perraudin
Release	2026	Visuals	Ceci Erlich	Mastering	Noe Blanco

Languages

Latin Abron, Adamawa Fulfulde, Afar, Afrikaans, Andaandi, Anuta, Aragonese, Arbëreshë Albanian, Atayal, Bagirmi Fulfulde, Bambara, Basque, Bemba (Zambia), Bikol, Bislama, Borana-Arsi-Guji Oromo, Borgu Fulfulde, Bosnian, Breton, Catalan, Cebuano, Central Aymara, Central Nahuatl, Central-Eastern Niger Fulfulde, Chamorro, Chavacano, Chiga, Cook Islands Māori, Cornish, Corsican, Creek, Czech, Danish, Duala, Eastern Arrernte, Eastern Oromo, Fanti, Faroese, Fijian, French, Friulian, Ganda, German, Gheg Albanian, Gilbertese, Gusii, Haitian, Hausa, Hopi, Hungarian, Hän, Icelandic, Igbo, Iloko, Indonesian, Italian, Jamaican Creole English, Javanese, Jola-Fonyi, Kabuverdianu, Kaingang, Kala Lagaw Ya, Kalaallisut, Kekchí, Kenzi/Mattokki, Kirmanjki, Latgalian, Lingala, Lower Sorbian, Luo (Kenya and Tanzania), Maasina Fulfulde, Makonde, Malagasy, Maltese, Manx, Maori, Mauritian Creole, Minangkabau, Mohawk, Montenegrin, Murrinh-Patha, Mwani, Naga Pidgin, Neapolitan, Nigerian Fulfulde, Nobiin, North Azerbaijani, North Ndebele, Northern Sami, Norwegian, Nyankole, Orma, Pampanga, Papiamento, Polish, Portuguese, Potawatomi, Pulaar, Quechua, Romanian, Romansh, Rotokas, Samoan, Saramaccan, Sena, Seselwa Creole French, Sicilian, Slovak, Slovenian, Soga, Southern Aymara, Southern Sotho, Spanish, Sranan Tongo, Sundanese, Swahili, Swiss German, Tagalog, Talysh, Tetun Dili, Tokelau, Tonga (Tonga Islands), Tosk Albanian, Tsakhur, Tuvalu, Twi, Tzotzil, Upper Sorbian, Venetian, Võro, Walser, Warlpiri, Wasa, Wayuu, West Central Oromo, Western Frisian, Western Niger Fulfulde, Yoruba, Zapotec, Zarma

Haute Couture ⇛→ Prêt-à-porter

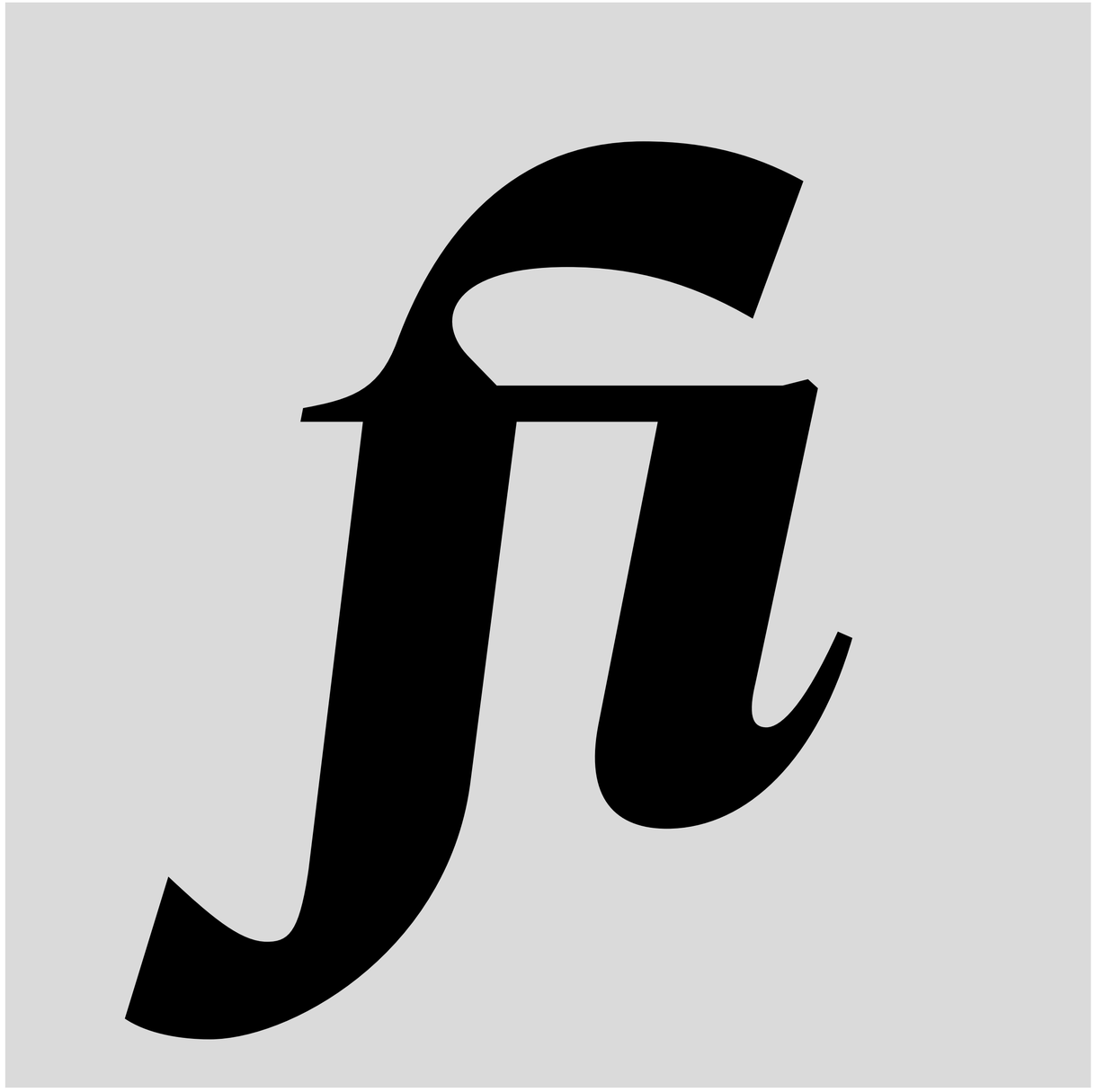
What must change for something to remain the same?

INVARIANCE

06.05.1856, Příbor (CZ) — 23.09.1939, Hampstead (USA)

Vážna spoľahlivosť

DIFFERENCE & EQUIVALENCE



Will Quadflieg

Similar & Unalike

Mode doet zich voor als een variatie op een begintoestand

A·RIMBAUD

Vivienne Westwood W 27/28

○ ***Sinfonia № 5*** ○

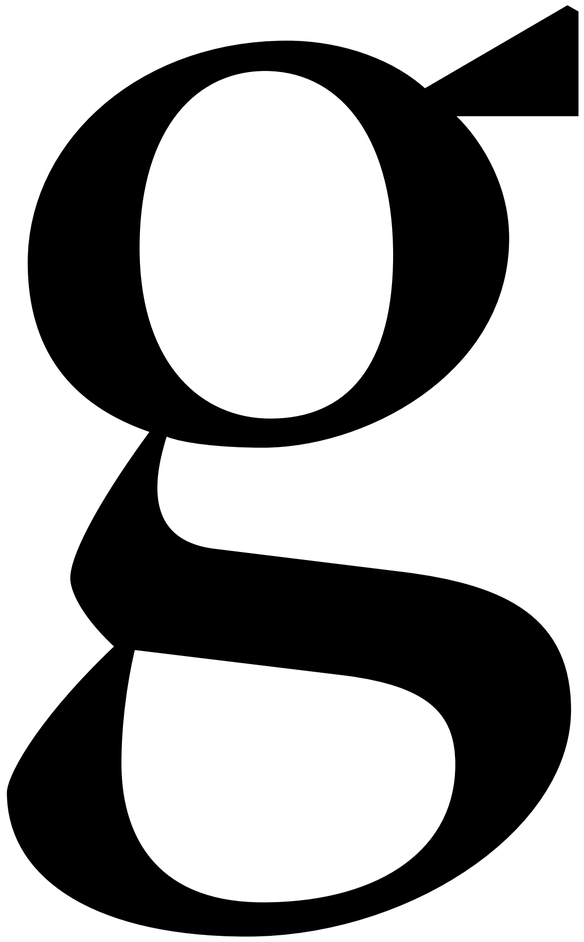
Maison Margiela

Harper's Bazaar

GANTENBEIN

configurative generalization

Freud und der Narzissmus der kleinen Differenzen



OPERA
THEATRE
BALLET


Marrakesh Quito Riga
Kyōto Milan Berlin
Frankfur z Zürich
VERIFY
© 2026
Edition Varité
006/021
1
2
3
4
VERIFY
© 2026
Edition Varité
006/021

Dato

400	Regular	*Italic*
500	Medium	*Medium Italic*
700	**Bold**	***Bold Italic***
800	**ExtraBold**	***ExtraBold Italic***

Dato Text

400	Regular	*Italic*
500	Medium	*Medium Italic*
700	**Bold**	***Bold Italic***
800	**ExtraBold**	***ExtraBold Italic***

472 pt.

M5 L'officiel

235 pt.

85 pt.

combining *daywear* and *evening apparel* into a single garment

28 pt.

Da die Anerkennung der angeborenen Würde und der gleichen und unveräußerlichen Rechte aller Mitglieder der Gemeinschaft der Menschen die Grundlage von *Freiheit, Gerechtigkeit* und *Frieden* in der Welt bildet, da die Nichtanerkennung und Verachtung der Menschenrechte zu Akten der Barbarei geführt haben, die das Gewissen der Menschheit mit Empörung erfüllen, und da verkündet worden ist, daß einer Welt, in der die Menschen Rede- und Glaubensfreiheit und Freiheit von Furcht und Not genießen, das höchste Streben des Menschen gilt, da es notwendig ist, die Menschenrechte durch die Herrschaft des Rechtes zu schützen, damit

16 pt.

der Mensch nicht gezwungen wird, als letztes Mittel zum Aufstand gegen Tyrannei und Unterdrückung zu greifen, da es notwendig ist, die Entwicklung freundschaftlicher Beziehungen zwischen den Nationen zu fördern, da die Völker der VEREINTEN NATIONEN in der Charta ihren Glauben an die grundlegenden Menschenrechte, an die Würde und den Wert der menschlichen Person und an die Gleichberechtigung von Mann und Frau erneut bekräftigt und beschlossen haben, den sozialen Fortschritt und bessere Lebensbedingungen in größerer Freiheit zu fördern, da die Mitgliedstaaten sich verpflichtet haben, in Zusammenarbeit mit den VEREINTEN NATIONEN auf die allgemeine Achtung und Einhaltung der Menschenrechte und Grundfreiheiten hinzuwirken, da ein gemeinsames Verständnis dieser Rechte und Freiheiten von größter Wichtigkeit für die volle Erfüllung dieser Verpflichtung ist, verkündet die GENERALVERSAMMLUNG diese Allgemeine Erklärung der Menschenrechte als das von allen Völkern und Nationen zu erreichende gemeinsame Ideal, damit jeder einzelne und alle Organe der Gesellschaft sich diese Erklärung stets gegenwärtig halten und sich bemühen, durch Unterricht und Erziehung die Achtung vor diesen Rechten und Freiheiten zu fördern und durch fortschreitende nationale und internationale Maßnahmen ihre allgemeine und tatsächliche Anerkennung und Einhaltung durch die Bevölkerung der Mitgliedstaaten selbst wie auch durch die Bevölkerung der ihrer Hoheitsgewalt unterstehenden Gebiete zu gewährleisten.

Alle Menschen sind frei und gleich an Würde und Rechten geboren. Sie sind mit Vernunft und Gewissen begabt und sollen einander im Geist der Brüderlichkeit begegnen. Jeder hat Anspruch auf die in dieser Erklärung verkündeten Rechte und Freiheiten ohne irgendeinen Unterschied, etwa nach *Rasse, Hautfarbe, Geschlecht, Sprache, Religion, politischer* oder *sonstiger Überzeugung, nationaler* oder *sozialer Herkunft, Vermögen, Geburt* oder *sonstigem Stand.* Des weiteren darf kein Unterschied gemacht werden auf Grund der politischen, rechtlichen oder internationalen Stellung des Landes oder Gebiets, dem eine Person angehört, gleichgültig ob dieses unabhängig ist, unter Treuhandschaft steht, keine Selbstregierung besitzt oder sonst in seiner Souveränität eingeschränkt ist. Jeder hat das Recht auf Leben, Freiheit und Sicherheit der Person. Niemand darf in Sklaverei oder Leibeigenschaft gehalten werden; Sklaverei und Sklavenhandel sind in allen ihren Formen verboten. Niemand darf der Folter oder grausamer, unmenschlicher oder erniedrigender Behandlung oder Strafe unterworfen werden. Jeder hat das Recht, überall als rechtsfähig anerkannt zu werden. Alle Menschen sind vor dem Gesetz gleich und haben ohne Unterschied Anspruch auf gleichen Schutz durch das Gesetz. Alle haben Anspruch auf gleichen Schutz gegen jede Diskriminierung, die gegen diese Erklärung verstößt, und gegen jede Aufhetzung zu einer derartigen Diskriminierung. Jeder hat Anspruch auf einen wirksamen Rechtsbehelf bei den zuständigen innerstaatlichen Gerichten gegen Handlungen,

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312 pt.

Viktor & Rolf

72 pt.

We had been thinking for a long time about the idea of the mirror: the same choreography, the same shape of the garments, and yet the differences...

32 pt.

Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of *freedom, justice* and *peace* in the world, whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people, whereas it is essential, if man is not to be

16 pt.

compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law, whereas it is essential to promote the development of friendly relations between nations, whereas the peoples of the UNITED NATIONS have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom, whereas Member States have pledged themselves to achieve, in cooperation with the UNITED NATIONS, the promotion of universal respect for and observance of human rights and fundamental freedoms, whereas a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge, Now, therefore, THE GENERAL ASSEMBLY, proclaims this *Universal Declaration of Human Rights* as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction. ① All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood. ② Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty. ③ Everyone has

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Rafaël Qu
Rafaël Quirk is a Berlin-based sculptor whose practice explores the relationship between form, material and perception. Working across d installation, he combines industrial materials with more organic ate objects that challenge the boundaries between function and
Materials
Media
Mail
Instagram
Aluminium, Concrete, Plaster, Resin
Sculpture, Installation, Mixed Media
studio@quirky.de
@quirky
Work
Quirk's work brings together alu
in compositions defined by contras
precise geometries and irregular form
manence and fragility. Each piece invites a closer look at
perception of an object. His sculptural practice occupies a
industrial precision and organic unpredictability. Monolithic
delicate frameworks, while polished surfaces give way to granular
edges and unexpected apertures. What initially appears to be a singl
form gradually reveals a complex arrangement of recesses, protrusions
tortions. The sculptures resist immediate recognition, encouraging an exa
their material properties and the visual assumptions through which they are
stood. At the centre of Quirk's approach lies an interest in the latent character o
rials. Aluminium, with its cool lustre and deceptive lightness, becomes a counterpo
to the dense, almost geological presence of concrete. Translucent resin introduces an
element of visual ambiguity, allowing light to penetrate the surface while obscuring
the structures contained within. Brass, meanwhile, develops a particular relationship
with time. Its reflective brilliance may gradually transform into a muted patina, re
cording the effects of oxidation, handling and exposure. These transformations are
neither concealed nor artificially exaggerated. They become part of the work's evolv
ing identity. The resulting objects possess an unusual physical vocabulary. Their sil
houettes suggest familiar artefacts.

48 pt.

ASSEMBLÉE GÉNÉRALE DES NATIONS UNIES À PARIS, LE 10 DÉCEMBRE 1948 (RÉSOLUTION 217 A DE L'ASSEMBLÉE GÉNÉRALE) – Considérant que la reconnaissance de la dignité inhérente à tous les membres de la famille humaine et de leurs droits égaux et inaliénables constitue le fondement de la

24 pt.

liberté, de la justice et de la paix dans le monde, considérant que la méconnaissance et le mépris des droits de l'homme ont conduit à des actes de barbarie qui révoltent la conscience de l'humanité et que l'avènement d'un monde où les êtres humains seront libres de parler et de croire, libérés de la terreur et de la misère, a été proclamé comme la plus haute aspiration de l'homme, considérant qu'il est essentiel que les droits de l'homme soient protégés par un *régime de droit pour que l'homme ne soit pas contraint,* en suprême recours, à la révolte contre la tyrannie et l'oppression, considérant qu'il est essentiel d'encourager le développement de relations amicales entre nations, considérant que

16 pt.

dans la Charte les peuples des Nations Unies ont proclamé à nouveau leur foi dans les droits fondamentaux de l'homme, dans la dignité et la valeur de la personne humaine, dans l'égalité des droits des hommes et des femmes, et qu'ils se sont déclarés résolus à favoriser le progrès social et à instaurer de meilleures conditions de vie dans une liberté plus grande, considérant que les Etats Membres se sont engagés à assurer, en coopération avec l'Organisation des NATIONS UNIES, le respect universel et effectif des droits de l'homme et des libertés fondamentales, considérant qu'une conception commune de ces droits et libertés est de la plus haute importance pour remplir pleinement cet engagement, L'ASSEMBLÉE GÉNÉRALE proclame la présente *Déclaration universelle des droits de l'homme* comme l'idéal commun à atteindre par tous les peuples et toutes les nations afin que tous les individus et tous les organes de la société, ayant cette Déclaration constamment à l'esprit, s'efforcent, par l'enseignement et l'éducation, de développer le respect de ces droits et libertés et d'en assurer, par des mesures progressives d'ordre national et international, la reconnaissance et l'application universelles et effectives, tant parmi les populations des Etats Membres eux-mêmes que parmi celles des territoires placés sous leur juridiction. Article ❶ Tous les êtres humains naissent libres et égaux en dignité et en droits. Ils sont doués de raison et de conscience et doivent agir les uns envers les autres dans un esprit de fraternité. Article ❷ Chacun peut se prévaloir de tous les droits et de toutes les libertés proclamés dans la présente Déclaration, sans distinction aucune, notamment de race, de couleur, de sexe, de langue, de religion, d'opinion politique ou de toute autre opinion, d'ori-

490 pt.

№?

312 pt.

Frisch

112 pt.

Narcissism of *small* differences

48 pt.

ASSEMBLÉE GÉNÉRALE DES NATIONS UNIES À PARIS, LE 10 DÉCEMBRE 1948 (RÉSOLUTION 217 A DE L'ASSEMBLÉE GÉNÉRALE) – Considérant que la reconnaissance de la dignité inhérente à tous les membres de la famille humaine et de leurs droits égaux et inaliénables constitue le fondement de la

21 pt.

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490 pt.

No?

312 pt.

Frisch

112 pt.

Narcissism of *small* differences

168 pt.

Identity shapes through difference

JORGE LUIS BORGES
(1899–1986)
"The Other"
in: The Book of Sand

44 pt.

Assemblea generale delle NAZIONI UNITE a Parigi, 10 dicembre 1948 (Ris. 217 A dell'Assemblea generale): L'ASSEMBLEA GENERALE delle NAZIONI UNITE approvò e proclamò la *Dichiarazione Universale dei Diritti Umani*, il cui testo completo è stampato nelle pagine seguenti. Dopo questa solenne deliberazione,

24 pt.

l'Assemblea delle NAZIONI UNITE diede istruzioni al Segretario Generale di provvedere a diffondere ampiamente questa Dichiarazione e, a tal fine, di pubblicarne e distribuirne il testo non soltanto nelle cinque lingue ufficiali dell'Organizzazione internazionale, ma anche in quante altre lingue fosse possibile usando ogni mezzo a sua disposizione. Il testo ufficiale della Dichiarazione è disponibile nelle lingue ufficiali delle NAZIONI UNITE, cioè cinese, francese, inglese, russo e spagnolo. *Dichiarazione Universale dei Diritti Umani* Considerato che il riconoscimento

16 pt.

della dignità inerente a tutti i membri della famiglia umana e dei loro diritti, uguali ed inalienabili, costituisce il fondamento *della libertà*, *della giustizia* e *della pace* nel mondo; Considerato che il disconoscimento e il disprezzo dei diritti umani hanno portato ad atti di barbarie che offendono la coscienza dell'umanità, e che l'avvento di un mondo in cui gli esseri umani godano della libertà di parola e di credo e della libertà dal timore e dal bisogno è stato proclamato come la più alta aspirazione dell'uomo; Considerato che è indispensabile che i diritti umani siano protetti da norme giuridiche, se si vuole evitare che l'uomo sia costretto a ricorrere, come ultima istanza, alla ribellione contro la tirannia e l'oppressione; Considerato che è indispensabile promuovere lo sviluppo di rapporti amichevoli tra le Nazioni; Considerato che i popoli delle NAZIONI UNITE hanno riaffermato nello Statuto la loro fede nei diritti umani fondamentali, nella dignità e nel valore della persona umana, nell'uguaglianza dei diritti dell'uomo e della donna, ed hanno deciso di promuovere il progresso sociale e un miglior tenore di vita in una maggiore libertà; Considerato che gli Stati membri si sono impegnati a perseguire, in cooperazione con le NAZIONI UNITE, il rispetto e l'osservanza universale dei diritti umani e delle libertà fondamentali; Considerato che una concezione comune di questi diritti e di questa libertà è della massima importanza per la piena realizzazione di questi impegni; L'ASSEMBLEA GENERALE proclama la presente dichiarazione universale dei diritti umani come ideale comune da raggiungersi da tutti i popoli e da tutte le Nazioni, al fine che ogni individuo ed ogni organo della società, avendo costantemente presente questa Dichiarazione, si sforzi di promuovere, con l'insegnamento e l'educazione, il rispetto di questi diritti e di queste libertà e di garantirne, mediante misure progressive di carattere nazionale e internazionale, l'universale ed

168 pt.

Identity shapes through difference

JORGE LUIS BORGES
(1899–1986)
"The Other"
in: The Book of Sand

36 pt.

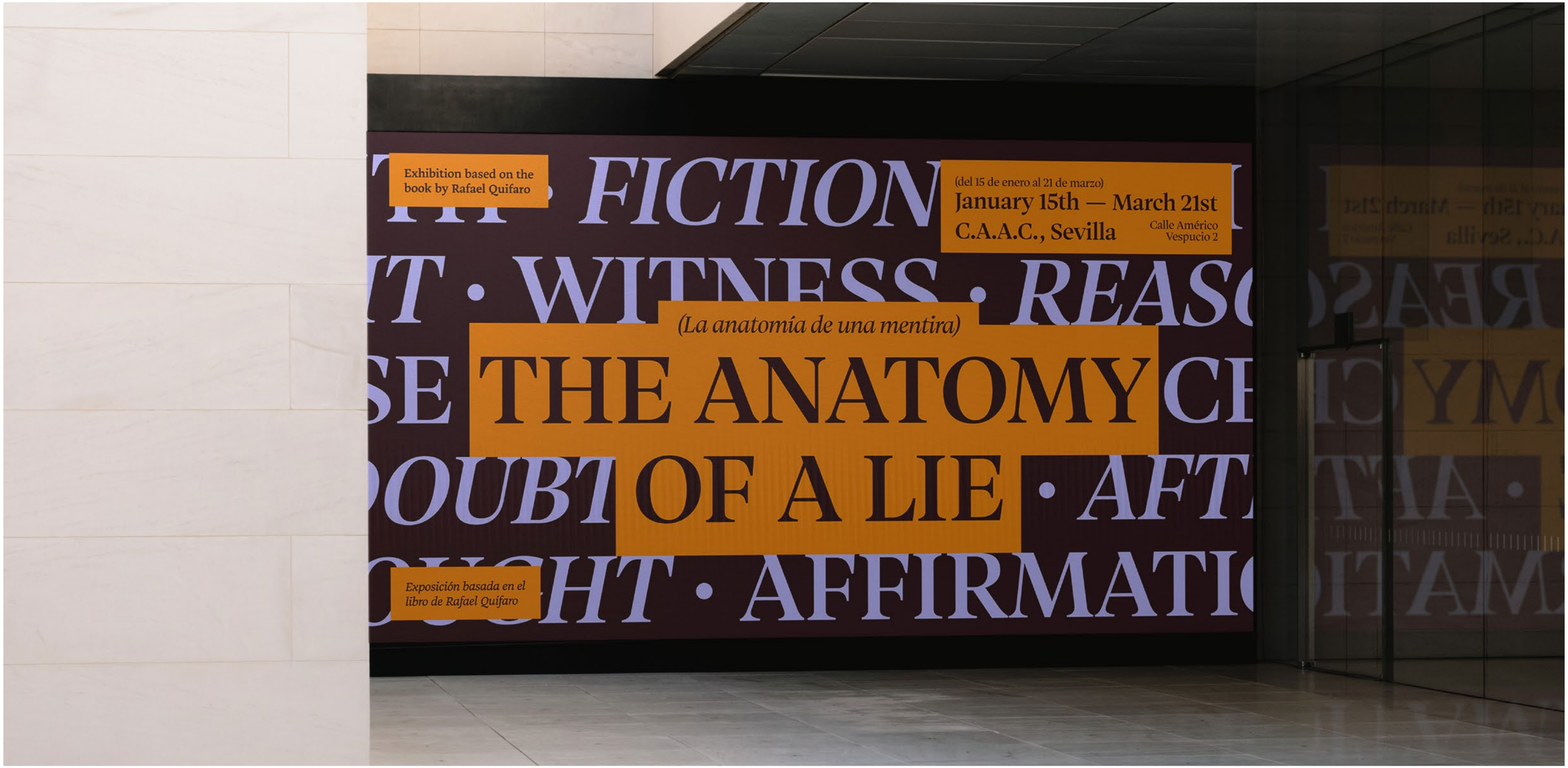
Assemblea generale delle NAZIONI UNITE a Parigi, 10 dicembre 1948 (Ris. 217 A dell'Assemblea generale): L'ASSEMBLEA GENERALE delle NAZIONI UNITE approvò e proclamò la *Dichiarazione Universale dei Diritti Umani*, il cui testo completo è stampato nelle pagine seguenti. Dopo questa solenne deliberazione,

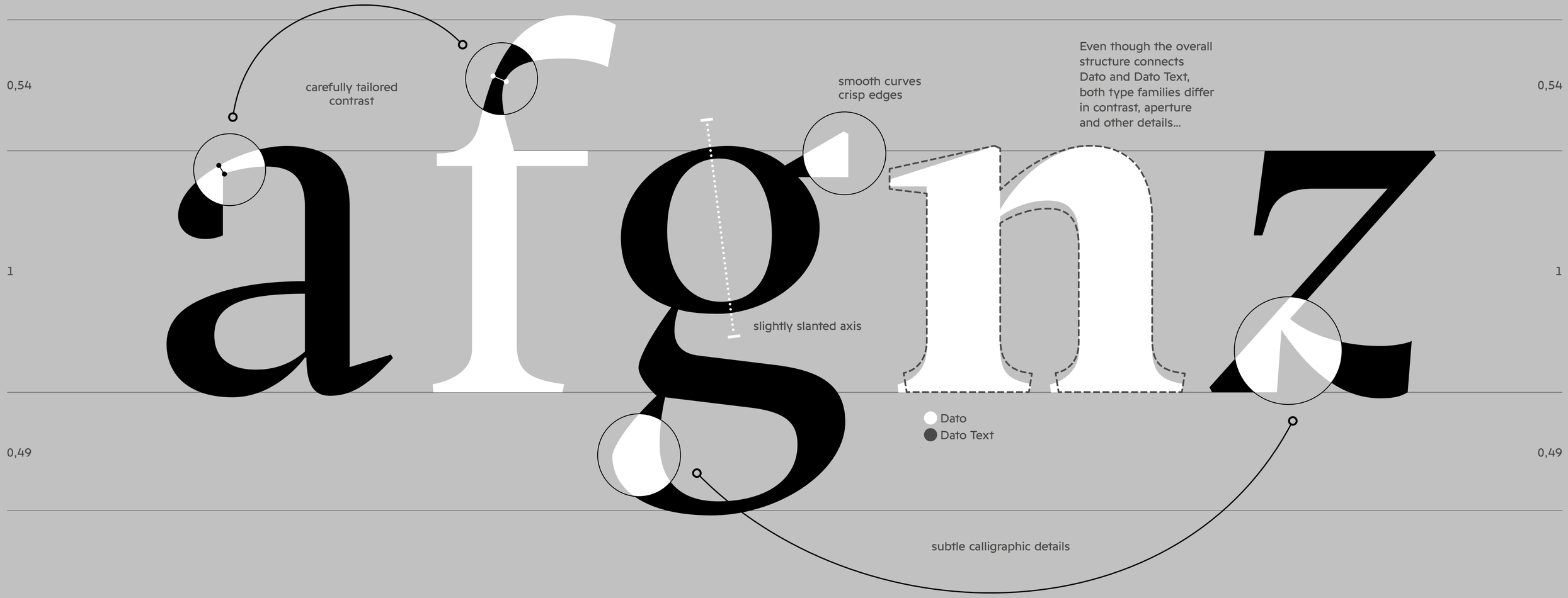
24 pt.

l'Assemblea delle NAZIONI UNITE diede istruzioni al Segretario Generale di provvedere a diffondere ampiamente questa Dichiarazione e, a tal fine, di pubblicarne e distribuirne il testo non soltanto nelle cinque lingue ufficiali dell' Organizzazione internazionale, ma anche in quante altre lingue fosse possibile usando ogni mezzo a sua disposizione. Il testo ufficiale della Dichiarazione è disponibile nelle lingue ufficiali delle NAZIONI UNITE, cioè cinese, francese, inglese, russo e spagnolo. *Dichiarazione Universale dei Diritti Umani* Considerato

16 pt.

che il riconoscimento della dignità inerente a tutti i membri della famiglia umana e dei loro diritti, uguali ed inalienabili, costituisce il fondamento *della libertà, della giustizia* e *della pace* nel mondo; Considerato che il disconoscimento e il disprezzo dei diritti umani hanno portato ad atti di barbarie che offendono la coscienza dell'umanità, e che l'avvento di un mondo in cui gli esseri umani godano della libertà di parola e di credo e della libertà dal timore e dal bisogno è stato proclamato come la più alta aspirazione dell'uomo; Considerato che è indispensabile che i diritti umani siano protetti da norme giuridiche, se si vuole evitare che l'uomo sia costretto a ricorrere, come ultima istanza, alla ribellione contro la tirannia e l'oppressione; Considerato che è indispensabile promuovere lo sviluppo di rapporti amichevoli tra le Nazioni; Considerato che i popoli delle NAZIONI UNITE hanno riaffermato nello Statuto la loro fede nei diritti umani fondamentali, nella dignità e nel valore della persona umana, nell'uguaglianza dei diritti dell'uomo e della donna, ed hanno deciso di promuovere il progresso sociale e un miglior tenore di vita in una maggiore libertà; Considerato che gli Stati membri si sono impegnati a perseguire, in cooperazione con le NAZIONI UNITE, il rispetto e l'osservanza universale dei diritti umani e delle libertà fondamentali; Considerato che una concezione comune di questi diritti e di questa libertà è della massima importanza per la piena realizzazione di questi impegni; L'ASSEMBLEA GENERALE proclama la presente dichiarazione universale dei diritti umani come ideale comune da raggiungersi da tutti i popoli e da tutte le Nazioni, al fine che ogni individuo ed ogni organo della società, avendo costantemente presente questa Dichiarazione, si sforzi di promuovere, con l'insegnamento e l'educazione, il rispetto di questi diritti e di queste libertà e di garantirne, mediante misure progressive di carattere

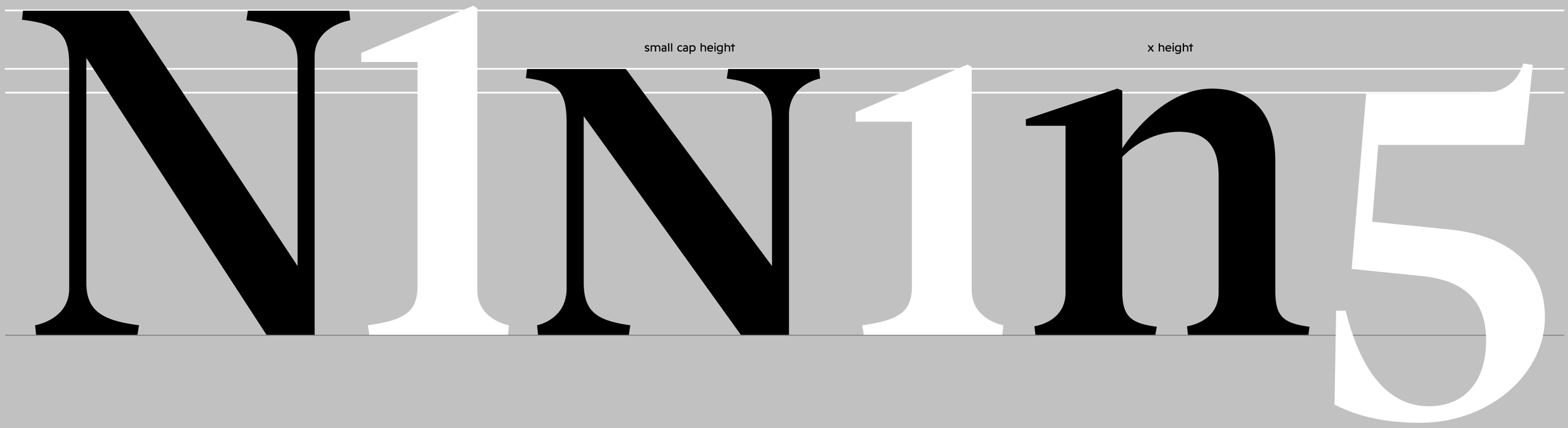

Exhibition based on the book by Rafael Quifaro
FICTION
(del 15 de enero al 21 de marzo)
January 15th — March 21st
C.A.A.C., Sevilla
Calle Américo Vespucio 2
(La anatomía de una mentira)
THE ANATOMY
OF A LIE
Exposición basada en el libro de Rafael Quifaro


0,54
1
0,49
carefully tailored contrast
smooth curves crisp edges
Even though the overall structure connects Dato and Dato Text, both type families differ in contrast, aperture and other details…
slightly slanted axis
Dato
Dato Text
subtle calligraphic details

cap height

small cap height

x height



lining figures (lnum)

small cap figures (smcp)

oldstyle figures (osf)

Opentype Features

Small Caps

Mentor ▶ MENTOR

All Small Caps

Mentor ▶ MENTOR

Stylistic Set 01
Alternative g

Margiela ▶ Margiela

All caps w/
case-sensitive
punctuation

(X-Ray) ▶ (X-RAY)

Ligatures (liga)

Infinity ▶ Infinity

Discretionary
Ligatures (dlig)

Schiffbau ▶ Schiffbau

Ordinals (ordn)

AW No.5 ▶ AW №5

Arrows

Type -->
to get:

ss02
Arrow

ss03
Feathered
Arrow

ss04
Black Arrow

ss05
Black
Triangle

ss06
White
Triangle

ss07
Small Black
Triangle

At the intersection of *fashion, art,* and ***technology***, a new creative language begins to emerge. Inspired by the experimental spirit of *Maison* ***Margiela*** and *Comme des Garçons*, the project explores the relationship between identity, structure, and transformation. Under the guidance of a visionary **Mentor**, the team draws unexpected connections between traditional ***Schiffbau***, contemporary architecture, and the precision of **(X-Ray)** imaging. Each discipline reveals a different way of understanding what lies beneath the surface. The resulting collection, titled **No.5** — **Infinity**, challenges conventional ideas of form and function. It is an exploration of materials, proportions, and possibilities without boundaries.

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Numeral Alternates

Stylistic Set 10
circled numbers

Track (8) ▸ Track ⑧

Stylistic Set 11
circled black numbers

Track (5) ▸ Track ❺

slashed zero

19:20 ▸ 19:20

oldstyle
figures

by 2050 ▸ by 2050

small caps
figures

FW 26/27 ▸ FW 26/27

tabular
figures
(tf)

15,75% ▸ 15,75%

tabular
oldstyle
figures
(tosf)

29,157 ▸ 29,157

fractions

5 1/2 Inch ▸ 5 ½ Inch

Superscript
Subscript

zm + xn2 ▸ $z_m + x_n^2$

The collection FW 26/27 explores the relationship between sound, movement, and architectural form. Conceived as a sequence of experimental compositions, each piece follows its own rhythm. Track 5 introduces a delicate interplay of light and shadow, while Track 8 shifts towards a more structural, almost mechanical expression. At 20:50, the installation enters its final phase. Objects measuring 5 1/2 Inch and 16 7/8 Inch are arranged according to a fictional mathematical principle: zm + xn2 = 47,5t. The result is a constantly evolving system in which precision and coincidence coexist, challenging our perception of space, time, and material.
DOW JONES Industrial Average (DJI) 52.176,24 (+34,5%)

The collection FW 26/27 explores the relationship between sound, movement, and architectural form. Conceived as a sequence of experimental compositions, each piece follows its own rhythm. Track ❺ introduces a delicate interplay of light and shadow, while Track ⑧ shifts towards a more structural, almost mechanical expression. At 20:50, the installation enters its final phase. Objects measuring 5 ½ Inch and 16 ⅞ Inch are arranged according to a fictional mathematical principle: $z_m + x_n^2 = 47{,}5_t$. The result is a constantly evolving system in which precision and coincidence coexist, challenging our perception of space, time, and material.
DOW JONES Industrial Average (DJI) 52.176,24 (+34,5%)

Uppercase

A Á Ă Ắ Ằ Ặ Ẳ Ẵ Ǎ Â Ấ Ậ Ầ Ẩ Ã Ä Ạ À Ả Ā Ą Å Ǻ Ã Æ Ǽ B
Ƀ Ɓ B C Ć Č Ç Ĉ Ċ D Ḍ Đ Ď Ð Ƌ Ɖ E É Ĕ Ě Ê Ế Ệ È Ể Ễ Ë Ė Ẹ
È Ẻ Ē Ę Ẽ Ɛ Ǝ F G Ğ Ǧ Ĝ Ģ Ġ Ḡ H Ħ Ĥ Ḧ Ḥ I Í Ĭ Ǐ Î Ï İ Ị Ì Ỉ
Ī Į Ĩ Ɨ IJ Ĳ J Ĵ J̌ K Ķ Ƙ L Ĺ Ľ Ļ Ł Ɬ Ŀ M N Ń Ň Ņ Ṅ Ṇ Ŋ Ñ Ɲ
O Ó Ŏ Ǒ Ô Ố Ộ Ồ Ổ Ỗ Ö Ọ Ò Ỏ Ő Ō Ø Ǿ Õ Œ Ɔ P Ṗ Þ Ǫ
R Ŕ Ř Ŗ S Ś Š Ş Ŝ Ș Ṣ ß Ə T Ŧ Ť Ţ Ț U Ú Ŭ Ǔ Û Ü Ű Ǔ Ǜ Ǖ
Ụ Ù Ủ Ǔ Ū Ų Ů Ũ V Ʌ W Ẃ Ŵ Ẅ Ẁ X Ẍ Y Ý Ŷ Ÿ Ỵ Ỳ Ỷ Ȳ
Ỹ Ƴ Z Ź Ž Ż Ẓ

Lowercase

a á ă ắ ằ ặ ẳ ẵ ǎ â ấ ậ ầ ẩ ã ä ạ à ả ā ą å ǻ ã æ ǽ b ḅ ɓ c ć č
ç ĉ ċ d ð ď đ ḍ ƌ e é ĕ ě ê ế ệ ề ể ễ ë ė ẹ è ẻ ē ę ẽ ɛ ə f g ğ ǧ
ĝ ǵ ġ ḡ h ħ ĥ ḧ ḥ i ı í ĭ ǐ î ï i ị ì ỉ ī į ĩ ɨ ij ĳ j ȷ ǰ ĵ k ḳ ĸ ƙ l Ĺ ľ ļ ŀ
ł ɬ ŀ m n ń ň ņ ṅ ṇ ŋ ñ ɲ o ó ŏ ǒ ô ố ộ ồ ổ ỗ ö ọ ò ỏ ő ō ø
ǿ õ œ ɔ p ṗ þ q r ŕ ř ŗ s ś š ş ŝ ș ṣ ß ſ ə t ŧ ť ţ ț u ú ŭ ǔ û ü
ű ǔ ǜ ǖ ụ ù ủ ű ū ų ů ũ v ʌ w ẃ ŵ ẅ ẁ x ẍ y ý ŷ ÿ ỵ ỳ ỷ
ȳ ỹ ƴ z ź ž ż ẓ

Superscript Subscript

H a b c d e è f g h i j k l m n o p q r s t u v w x y z , . ( ) + − =

H a b c d e è f g h i j k l m n o p q r s t u v w x y z , . ( ) + − =

Ligatures

fb ff ffi fft fh fj fk ft fty fi fl ty

Small Caps

A Á Ă Ắ Ằ Ặ Ẳ Ẵ Ǎ Â Ấ Ậ Ầ Ẩ Ã Ä Ạ À Ả Ā Ą Å Ǻ Ã Æ Ǽ B Ƀ
Ɓ B C Ć Č Ç Ĉ Ċ D Ḍ Đ Ď Ð Ƌ Ɖ E É Ĕ Ě Ê Ế Ệ Ề Ể Ễ Ë Ė Ẹ È Ẻ Ē
Ę Ẽ Ɛ Ǝ F G Ğ Ǧ Ĝ Ģ Ġ Ḡ H Ħ Ĥ Ḧ Ḥ I Ɪ Í Ĭ Ǐ Î Ï İ Ị Ì Ỉ Ī Į Ĩ Ɨ IJ
Ĳ J ȷ J̌ Ĵ K Ķ Ƙ L Ĺ Ľ Ļ Ł Ɬ Ŀ M N Ń Ň Ņ Ṅ Ṇ Ŋ Ɲ Ñ O Ó
Ŏ Ǒ Ô Ố Ộ Ồ Ổ Ỗ Ö Ọ Ò Ỏ Ő Ō Ø Ǿ Õ Œ Ɔ P Ṗ Þ Ǫ R Ŕ Ř Ŗ S
Ś Š Ş Ŝ Ș Ṣ ß Ə S T Ŧ Ť Ţ Ț U Ú Ŭ Ǔ Û Ü Ű Ǔ Ǜ Ǖ Ụ Ù Ủ Ű Ū
Ų Ů Ũ V Ʌ W Ẃ Ŵ Ẅ Ẁ X Ẍ Y Ý Ŷ Ÿ Ỵ Ỳ Ỷ Ȳ Ỹ Ƴ Z Ź Ž Ż Ẓ
FI FL

Ordinals

a º № №

Numbers

0 0 1 2 3 4 5 6 7 8 9

0 0 1 2 3 4 5 6 7 8 9 — Oldstyle figures (osf)

0 0 1 2 3 4 5 6 7 8 9 — Tabular figures (tf)

0 0 1 2 3 4 5 6 7 8 9 — Tabular oldstyle figures (tosf)

0 0 1 2 3 4 5 6 7 8 9 — SmallCaps figures (smcp)

H 0 1 2 3 4 5 6 7 8 9 H 0 1 2 3 4 5 6 7 8 9 — Denominators (dnom)
Numerators (numr)
H 0 1 2 3 4 5 6 7 8 9 H 0 1 2 3 4 5 6 7 8 9 — Scientific Inferiors (infs)
Scientific superiors (sups)

1/0⁄3 1⁄2 1⁄3 2⁄3 1⁄4 3⁄4 1⁄5 2⁄5 3⁄5 4⁄5 1⁄6 5⁄6 1⁄7 1⁄8 3⁄8 5⁄8 7⁄8 1⁄9 1⁄10 — fractions

⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ — circled figures (ss10)

⓿ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾ — black circled figures (ss11)

Interpunction

* * \ \ • : ; . · , … ! ! ! ¡ ¡ ¡ ? ? ? ¿ # # ? ? ? ¿ ¿ ¿ ′ ′ ″ ″ / / _ { }
[ ] ( ) { } [ ] ( ) { } [ ] ( ) — — – – – – - - - - - « « « » » » ‹ ‹ ‹ ›
› › „ „ “ “ ” „ ‘ ‘ ’ ‚ , ,

Currency Signs

₿ ฿ € € $ $ ¢ ¢ £ £ ¥ ¥ ¤ ¤ ₿ ₵ ₡ ₲ ₫ ƒ ƒ ₲ ₴ ₭ £ ₺ ₺ ₼ ₼
₦ ₱ ₽ ₨ ₹ ₪ ₸ ₮ ₩

Misc.

≈ ~ • ÷ = ≙ › ≥ ∞ ∫ ‹ ≤ ¬ − × ≠ ≅ ∂ % ‰ % ‰ ‰ ‱ + ± ∏ √ ∑ ⌀
∅ Δ Ω µ π & & ^ @ @ @ | | ¦ ¦ © © Ⓟ Ⓟ ® ® ™ ℠ % † † ‡
‡ ° ∘ e ℓ ′ ′ ″ ″ ‴ ‴ ¶ ❡ § §

Arrows & Symbols

↓ ↙ ↘ ← → ↑ ↖ ↗ ⇝ ⇉ ● ○ ◆ ◇ ◇ ■ ▲ ▼ ▶ ◀ △
▽ ▷ ◁ ▲ ▶ ▼ ◀ ★ ☐ ☑ ☒ ❤ ✒ ✓ ✕ ❦


FΔUX Studios®
Product
Cardigan
Pullover
Specifications
Size M
Color Brown
Made in Porto by a small team of skilled workers. Cut and sewn by hand, with fair pay, good work hours and no exploitation.


afîit
KRAKÓW
250ml / 8.45 Fl
Parfumed Hand
hands.
never necessary)
ly fragrant.
apologetic character.
*Packaging made
from recycled materials

Licensing fonts should be easy and transparent. That's why Gallery Type offers **one of the simplest licensing models in the industry.** We calculate licensing fees based on two just metrics:

1. The total number of employees of the end-user (your client) and
2. The location of the licensee



You don't have to track details like web traffic or app downloads. This approach reflects our belief that small companies shouldn't pay the same for fonts as big corporations because they typically derive less value from the use of (our) fonts. Larger companies with greater reach naturally get more commercial benefit, so they should pay more. That's why the same font costs less for a small firm than for a bigger enterprise.

Pay once, use forever

As designers, we've often struggled with a licensing process that asks for seat counts, page views, clicks, bandwidth usage, or app downloads—numbers that can be hard to predict. That's why we simplified our licensing system as much as possible. No annual fees, no gaps in licensing: **pay once, use forever. That's it =)**

Who is the license owner?

If you are a design or development studio you are most likely purchasing fonts on behalf of a client—or the client does so directly. Either way, the client is the end user needing the license. If you, as a studio, buy a font for Client A, you'll need a separate license if you use that font for Client B, because each client is considered a new end-user for calculating the fee.

What is the "Fair Price Adjustment"?

Simplifying font licensing as much as possible felt like a great improvement. But we wanted to make our licensing model not just easy but also fair. Consider two similarly sized manufacturing companies—one in Switzerland, one in Mexico. The Swiss firm likely sells products at a higher price and makes more profit, so charging the Swiss and the Mexican firm equally didn't feel right. In different countries, a fixed price can be more or less expensive relative to average revenue. In other words: where prices, salaries, and living costs are higher, the font price should also be higher; where they are lower, the price should also be lower. We call this adjustment the "Fair Price Adjustment" (FPA).

The FPA uses the Purchasing Power Parity (PPP) index from the World Bank, applied to the GDP per capita. This figure reflects average price differences between countries. As an example, the current multiplier for Norway is 1.22; for Italy, it's 0.7. During checkout, we automatically apply the FPA, though it can be adjusted by entering the license owner's details.

After years of working as graphic designers and discussing font licensing with others, we realized what often makes licensing so complicated. To make licensing as easy and fair as possible, **we designed a completely new licensing and pricing model that benefits everyone involved: you** (the client/the designer) – **and us** (the type foundry).

About

Gallery Type is a type foundry **by designers, for designers.** We are rooted in a deep understanding of branding processes and contemporary visual culture.

We understand the role type plays in shaping visual identities because we have been doing it ourselves for more than 15 years. Our typefaces balance form with function, beauty with utility, and reflect the essence of modern and timeless design.

Gallery Type offers a carefully selected library of **retail fonts.** We also work closely with agencies and brands to craft exclusive, custom typefaces that not only **sharpen brand identities,** but also **resonate deeply with a brand's values.**

We believe in the power of networks. That's why we collaborate with internationally recognized font engineers, type designers, graphic designers and artists to ensure the highest level of quality. Whether you're looking for a custom typeface or a standout retail font, **Gallery Type is your trusted partner.**

→ www.gallerytype.com

Gallery Type

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Specimen based on a design
by Nadine Hermann

→ www.gallerytype.com