TipoType

Signat specimen

fi 36 19 a ½ 1ª

SIGNAT
18 STYLES

DESIGNED BY:
TIPOTYPE TEAM

Signat emerges from a rigorous—yet never rigid—structural logic. Its construction is guided by precise optical criteria, where every curve, junction, and proportion is carefully calibrated to achieve seamless visual continuity.

It retains the clarity and legibility inherent to the genre while introducing a strategic neutrality that allows it to adapt without losing its identity. It conveys authority without harshness and presence without excess, drawing attention through balance rather than exaggerated contrast.

Signa

TipoType

Signat specimen

SIGNAT
18 STYLES

DESIGNED BY:
TIPOTYPE TEAM

Refined Grotesque

Authority without Harshness

Haute Couture Editorial

Die Brücke über den Fluss

Le café du coin à Paris

Kraków: złota jesień

Příliš žluťoučký kůň

São Paulo, avenida Paulista

Árvíztűrő tükörfúrógép

İstanbul'da Boğaz rüzgârı

Smørrebrød i København

TipoType

Signat specimen

SIGNAT
18 STYLES

DESIGNED BY:
TIPOTYPE TEAM

Signat® & {TipoType}
18# New [Styles]©Release!
OpenType »» Glyphs †522
140 Lang.+Latin Support!

ORIGINAL

Jewel Gallery

ALTERNATES

Jewel Gallery

ORIGINAL

His aunt Polly stood surprised a moment, and then broke into a gentle laugh. "Hang the boy, can't I never learn anything? Ain't he played me tricks enough like that for me to be looking out for him by this time? But old fools is the biggest fools there is. Can't learn an old dog new tricks, as the saying is. But my goodness, he never plays them alike, two days, and how is a body to know what's coming? He 'pears to know just how long he can torment me before I get my dander up, and he knows if he can make out to put me off for a minute or make me laugh, it's all down again and I can't hit him a lick. I ain't doing my duty by that.

ALTERNATES

His aunt Polly stood surprised a moment, and then broke into a gentle laugh. "Hang the boy, can't I never learn anything? Ain't he played me tricks enough like that for me to be looking out for him by this time? But old fools is the biggest fools there is. Can't learn an old dog new tricks, as the saying is. But my goodness, he never plays them alike, two days, and how is a body to know what's coming? He 'pears to know just how long he can torment me before I get my dander up, and he knows if he can make out to put me off for a minute or make me laugh, it's all down again and I can't hit him a lick. I ain't doing my duty by that.

Opentype features 1/2

SIGNAT FAMILY
BY TIPOTYPE TEAM

AVAILABLE IN ALL VARIANTS

LIGATURES — fi

fino ▸ fino
flaco ▸ flaco

CASE SENSITIVE FORMS — (H)

¿(H-O)? ▸ ¿(H-O)?
RUTA 5 KM 87 ▸ RUTA 5 KM 87

OLD STYLE FIGURES — 36

1234567890 ▸ 1234567890

TABULAR FIGURES — 19

111111 ▸ 111111
999999 ▸ 999999

SS01 — a

agora ▸ agora
gamer ▸ gamer
Radar ▸ Radar

SS02 — ɑ

agora ▸ agora
gamer ▸ gamer
Radar ▸ Radar

SS03 — g

agora ▸ agora
gamer ▸ gamer
Fuego ▸ Fuego

SS04 — G

Goal ▸ Goal

SS05 — l

Kilo ▸ Kilo
Juliet ▸ Juliet
Waltz ▸ Waltz

SS06 — y

Whiskey ▸ Whiskey
yellow ▸ yellow
Jewerly ▸ Jewerly

Opentype features 2/2

SIGNAT FAMILY
BY TIPOTYPE TEAM

AVAILABLE IN ALL VARIANTS

SS07

Whiskey ▸ Whiskey
yellow ▸ yellow
Jewerly ▸ Jewerly

SS08

Sierra 6 ▸ Sierra ⑥
1347 ▸ ①③④⑦

SS09

Sierra 6 ▸ Sierra ❻
1347 ▸ ❶❸❹❼

ORDINALS

1a 2o N° ▸ 1ª 2º N°

SUPERIORS

x2 + y3 = z4 ▸ $x^2 + y^3 = z^4$

SCIENTIFIC INFERIORS

H2O CO2 ▸ H_2O CO_2

FRACTIONS

1/2 3/4 5/8 7/16 ▸ ½ ¾ ⅝ ⁷⁄₁₆

English sample text

SIGNAT REGULAR
BY TIPOTYPE TEAM

ENGLISH
THE ADVENTURES OF TOM SAWYER
MARK TWAIN

20/21 His aunt Polly stood surprised a momer
then broke into a gentle laugh. “Hang th
can’t I never learn anything? Ain’t he pla
tricks enough like that for me to be loo

19/20 for him by this time? But old fools is the b
fools there is. Can’t learn an old dog new
the saying is. But my goodness, he never
them alike, two days, and how is a body to

18/19 what’s coming? He ’pears to know just how
can torment me before I get my dander up,
knows if he can make out to put me off for a
make me laugh, it’s all down again and I can

17/18 lick. I ain’t doing my duty by that boy, and that’s
truth, goodness knows. Spare the rod and spil
as the Good Book says. I’m a laying up sin and
for us both, I know. He’s full of the Old Scratch

16/17 laws-a-me! he’s my own dead sister’s boy, poor th
ain’t got the heart to lash him, somehow. Every tir
off, my conscience does hurt me so, and every ti
my old heart most breaks. Well-a-well, man that i

15/16 woman is of few days and full of trouble, as the Scrip
and I reckon it’s so. He’ll play hookey this evening, an
obleeged to make him work, tomorrow, to punish hi
hard to make him work Saturdays, when all the boys

14/15 holiday, but he hates work more than he hates anything
got to do some of my duty by him, or I’ll be the ruination
Tom did play hookey, and he had a very good time. He g
barely in season to help Jim, the small colored boy, saw

13/14 wood and split the kindlings before supper—at least he was
to tell his adventures to Jim while Jim did three-fourths of th
younger brother (or rather half-brother) Sid was already throu
part of the work (picking up chips), for he was a quiet boy, an

Spanish sample text

SIGNAT REGULAR
BY TIPOTYPE TEAM

SPANISH
DON QUIJOTE DE LA MANCHA
MIGUEL DE CERVANTES

20/21 En un lugar de la Mancha, de cuyo nom
quiero acordarme, no ha mucho tiempo
vivía un hidalgo de los de lanza en astil
adarga antigua, rocín flaco y galgo corr

19/20 olla de algo más vaca que carnero, salpic
más noches, duelos y quebrantos los sáb
lantejas los viernes, algún palomino de añ
los domingos, consumían las tres partes

18/19 hacienda. El resto della concluían sayo de v
calzas de velludo para las fiestas, con sus p
de lo mesmo, y los días de entresemana se
con su vellorí de lo más fino. Tenía en su cas

17/18 ama que pasaba de los cuarenta, y una sobrina
llegaba a los veinte, y un mozo de campo y pla
ensillaba el rocín como tomaba la podadera. F
edad de nuestro hidalgo con los cincuenta añ

16/17 complexión recia, seco de carnes, enjuto de rost
madrugador y amigo de la caza. Quieren decir qu
sobrenombre de Quijada, o Quesada, que en esto
diferencia en los autores que deste caso escribe

15/16 por conjeturas verosímiles, se deja entender que se
Quejana. Pero esto importa poco a nuestro cuento;
la narración dél no se salga un punto de la verdad. E
saber que este sobredicho hidalgo, los ratos que est

14/15 que eran los más del año, se daba a leer libros de caball
tanta afición y gusto, que olvidó casi de todo punto el ej
caza, y aun la administración de su hacienda. Y llegó a ta
curiosidad y desatino en esto, que vendió muchas hane

13/14 de sembradura para comprar libros de caballerías en que lee
su casa todos cuantos pudo haber dellos; y de todos, ningun
tan bien como los que compuso el famoso Feliciano de Silv
claridad de su prosa y aquellas entricadas razones suyas le p

German sample text

SIGNAT REGULAR
BY TIPOTYPE TEAM

GERMAN
BUDDENBROOKS
THOMAS MANN

20/21 Alle hatten in sein Lachen eingestimmt
hauptsächlich aus Ehrerbietung gegen
Familienoberhaupt. Mme. Antoinette
Buddenbrook, geborene Duchamps, kic

19/20 genau derselben Weise wie ihr Gatte. Sie
korpulente Dame mit dicken, weißen Loc
den Ohren, einem schwarz und hellgrau g
Kleide ohne Schmuck, das Einfachheit ur

18/19 Bescheidenheit verriet, und mit noch imme
und weißen Händen, in denen sie einen klei
sammetnen Pompadour auf dem Schoße hi
Gesichtszüge waren im Laufe der Jahre auf

17/18 wunderliche Weise denjenigen ihres Gatten äh
geworden. Nur der Schnitt und die lebhafte Du
ihrer Augen redeten ein wenig von ihrer halb
romanischen Herkunft; sie stammte großväter

16/17 aus einer französisch-schweizerischen Familie ur
geborene Hamburgerin. Ihre Schwiegertochter, d
Elisabeth Buddenbrook, eine geborene Kröger, la
Krögersche Lachen, das mit einem pruschenden

15/16 begann, und bei dem sie das Kinn auf die Brust drüc
wie alle Krögers, eine äußerst elegante Erscheinung,
auch keine Schönheit zu nennen, so gab sie doch m
hellen und besonnenen Stimme, ihren ruhigen, siche

14/15 sanften Bewegungen aller Welt ein Gefühl von Klarheit u
Ihrem rötlichen Haar, das auf der Höhe des Kopfes zu ein
Krone gewunden und in breiten künstlichen Locken übe
frisiert war, entsprach ein außerordentlich zartweißer Tei

13/14 vereinzelten kleinen Sommersprossen. Das Charakteristisch
Gesicht mit der etwas zu langen Nase und dem kleinen Mun
zwischen Unterlippe und Kinn sich durchaus keine Vertiefun
kurzes Mieder mit hochgepufften Ärmeln, an das sich ein en

French sample text

SIGNAT REGULAR
BY TIPOTYPE TEAM

FRENCH
LA MAISON DU CHAT-QUI-PELOTE
HONORÉ DE BALZAC

20/21 Au milieu de la rue Saint-Denis, presque
de la rue du Petit-Lion, existait naguère
ces maisons précieuses qui donnent au
historiens la facilité de reconstruire par

19/20 l'ancien Paris. Les murs menaçants de cet
bicoque semblaient avoir été bariolés
d'hiéroglyphes. Quel autre nom le flâneur
donner aux X et aux V que traçaient sur la

18/19 les pièces de bois transversales ou diagona
dessinées dans le badigeon par de petites l
parallèles ? Evidemment, au passage de tou
voitures, chacune de ces solives s'agitait da

17/18 mortaise. Ce vénérable édifice était surmonté
triangulaire dont aucun modèle ne se verra bie
Paris. Cette couverture, tordue par les intempe
climat parisien, s'avançait de trois pieds sur la

16/17 pour garantir des eaux pluviales le seuil de la por
abriter le mur d'un grenier et sa lucarne sans app
dernier étage était construit en planches clouées
l'autre comme des ardoises, afin sans doute de n

15/16 charger cette frêle maison. Par une matinée pluvieus
de mars, un jeune homme, soigneusement envelopp
manteau, se tenait sous l'auvent de la boutique qui s
face de ce vieux logis, et paraissait l'examiner avec u

14/15 enthousiasme d'archéologue. A la vérité, ce débris de la
du seizième siècle pouvait offrir à l'observateur plus d'ur
résoudre. Chaque étage avait sa singularité. Au premier,
fenêtres longues, étroites, rapprochées l'une de l'autre, a

13/14 carreaux de bois dans leur partie inférieure, afin de produire
douteux, à la faveur duquel un habile marchand prête aux ét
couleur souhaitée par ses chalands. Le jeune homme sembl
dédain pour cette partie essentielle de la maison, ses yeux n

English sample family text

SIGNAT FAMILY
BY TIPOTYPE TEAM

ENGLISH
THE ADVENTURES OF TOM SAWYER
MARK TWAIN

20/21 His aunt Polly stood surprised a momer
then broke into a gentle laugh. "Hang th
can't I never learn anything? Ain't he pla
tricks enough like that for me to be loo

19/20 *for him by this time? But old fools is the b*
fools there is. Can't learn an old dog new
the saying is. But my goodness, he never
them alike, two days, and how is a body to

18/19 **what's coming? He 'pears to know just how**
can torment me before I get my dander up,
knows if he can make out to put me off for
or make me laugh, it's all down again and I

17/18 ***him a lick. I ain't doing my duty by that boy, an***
Lord's truth, goodness knows. Spare the rod a
child, as the Good Book says. I'm a laying up s
suffering for us both, I know. He's full of the O

16/17 but laws-a-me! he's my own dead sister's boy, po
and I ain't got the heart to lash him, somehow. Ev
let him off, my conscience does hurt me so, and
hit him my old heart most breaks. Well-a-well, ma

15/16 **born of woman is of few days and full of trouble, as**
Scripture says, and I reckon it's so. He'll play hookey
and I'll just be obleeged to make him work, tomorro
him. It's mighty hard to make him work Saturdays, w

14/15 *boys is having holiday, but he hates work more than he*
anything else, and I've got to do some of my duty by him
ruination of the child." Tom did play hookey, and he had
time. He got back home barely in season to help Jim, th

13/14 colored boy, saw next-day's wood and split the kindlings bef
at least he was there in time to tell his adventures to Jim whi
three-fourths of the work. Tom's younger brother (or rather h
was already through with his part of the work (picking up chi

Hamburgefontsiv·123

SIGNAT THIN
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ o123456789

TABULAR NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠ
ĢĤĦĨĪĬĮIJĴĶĹĻĽĿŁŃŅŇŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽƠØȘȚΩ
ẀẂẄß ¶ µßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęě
ĝğġģĥħĩīĭıijĵķĸĺļľŀłńņňŉōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžƒǒǿșțȷµπẁẃẅfifl

PUNCTUATION !"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’‚“”„†‡•…‰‹›

MATH SIGNS +<=>|~¬±×÷⁄←↑→↓↔∂∆∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄←↑→↓↔∂
∆∏∑−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥€

OTHER SIGNS ¦©ª®ºº™↕↖↗↘↙◊

STANDARD LIGATURES fi fl

ALTERNATES aygGl⓪①②③④⑤⑥⑦⑧⑨

Hamburgefontsiv·123

SIGNAT THIN ITALIC
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ o123456789

TABULAR NUMBERS
0123456789 ¶ 0123456789

FRACTIONS
¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠ
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PUNCTUATION
!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’‚“”„†‡•… ‰‹›

MATH SIGNS
+<=>|~¬±×÷⁄←↑→↓↔∂∆∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄←↑→↓↔∂
∆∏∑−√∞∫≈≠≤≥

MONETARY SIGNS
$¢£¤¥€

OTHER SIGNS
¦©ª®ºº™↕↖↗↘↙◊

STANDARD LIGATURES
fi fl

ALTERNATES
aygGl⓪①②③④⑤⑥⑦⑧⑨

Hamburgefontsiv·123

SIGNAT EXTRA LIGHT
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

TABULAR NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏDÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠ
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ẀẂẄß ¶ µßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęě
ĝğġģĥħĩīįıijĵķĸĺļľŀłńņňŉōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžƒǒǿşţȷµπẁẃẅfifl

PUNCTUATION !"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’‚“”„†‡•…‰‹›

MATH SIGNS +<=>|~¬±×÷⁄←↑→↓↔∂∆∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄←↑→↓↔∂∆
∏∑−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥€

OTHER SIGNS ¦©ª®ºº™↕↖↗↘↙◊

STANDARD LIGATURES fi fl

ALTERNATES aygGl⓪①②③④⑤⑥⑦⑧⑨

Hamburgefontsiv·123

SIGNAT EXTRA LIGHT ITALIC
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ o123456789

TABULAR NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠ
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PUNCTUATION !"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›

MATH SIGNS +<=>|~¬±×÷⁄←→↑↓↔∂Δ∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄←→↑↓↔∂Δ
∏∑−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥€

OTHER SIGNS ¦©ª®ºº™↕↖↗↘↙◊

STANDARD LIGATURES fi fl

ALTERNATES aygGl⓪①②③④⑤⑥⑦⑧⑨

Hamburgefontsiv·123

SIGNAT LIGHT
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

TABULAR NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏDÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈČĎĐĒĔĖĘĚĜĞĠ
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ĝğġģĥħĩīįıijĵķĸĺļľŀłńņňʼnōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžƒǒøşţµπẁẃẅfifl

PUNCTUATION !"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’‚“”„†‡•…‰‹›

MATH SIGNS +<=>|~¬±×÷⁄←↑→↓↔∂∆∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄←↑→↓↔∂∆
∏∑−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥€

OTHER SIGNS ¦©ª®ºº™↕↖↗↘↙◊

STANDARD LIGATURES fi fl

ALTERNATES aygGl⓪①②③④⑤⑥⑦⑧⑨

Hamburgefontsiv·123

SIGNAT LIGHT ITALIC
BY TIPOTYPE TEAM

UPPERCASE *ABCDEFGHIJKLMNOPQRSTUVWXYZ*

LOWERCASE *abcdefghijklmnopqrstuvwxyz*

NUMBERS *0123456789 ¶ 0123456789*

TABULAR NUMBERS *0123456789 ¶ 0123456789*

FRACTIONS *¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝*

DIACRITICS *ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠ ĢĤĦĨĪĬĮİIJĴĶĹĻĽĿŁŃŅŇŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽŎØŠŢΩ ẀẂẄß ¶ µßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęě ĝğġģĥħĩīĭıijĵķĸĺļľŀłńņňŉōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžſŏøšţȷµπẁẃẅfifl*

PUNCTUATION *!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’‚“”„†‡•…‰‹›*

MATH SIGNS *+<=>|~¬±×÷⁄←↑→↓↔∂Δ∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄←↑→↓↔∂Δ ∏∑−√∞∫≈≠≤≥*

MONETARY SIGNS *$¢£¤¥€*

OTHER SIGNS *¦©ª°º™↕↖↗↘↙◊*

STANDARD LIGATURES *fi fl*

ALTERNATES *aygGl⓪①②③④⑤⑥⑦⑧⑨*

Hamburgefontsiv·123

SIGNAT REGULAR
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

TABULAR NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏDÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠ
ĢĤĦĨĪĮİIJĴĶĹĻĽĿŁŃŅŇŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽŎØŞŢΩ
ẀẂẄß ¶ µßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęě
ĝğġģĥħĩīįıijĵķĸĺļľŀłńņňŉōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžſŏøşţµπẁẃẅfifl

PUNCTUATION !"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›

MATH SIGNS +<=>|~¬±×÷⁄←↑→↓↔∂ΔΠ∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄←↑→↓↔∂ΔΠ
∑−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥€

OTHER SIGNS ¦©ª®ºº™↕↖↗↘↙◊

STANDARD LIGATURES fi fl

ALTERNATES aygGl⓪①②③④⑤⑥⑦⑧⑨

Hamburgefontsiv·123

SIGNAT ITALIC
BY TIPOTYPE TEAM

UPPERCASE *ABCDEFGHIJKLMNOPQRSTUVWXYZ*

LOWERCASE *abcdefghijklmnopqrstuvwxyz*

NUMBERS *0123456789 ¶ 0123456789*

TABULAR NUMBERS *0123456789 ¶ 0123456789*

FRACTIONS *¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝*

DIACRITICS *ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠ ĢĤĦĨĪĬĮİIJĴĶĹĻĽĿŁŃŅŇŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽŎØŞŢΩ ẀẂẄß ¶ µßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęě ĝğġģĥħĩīĭıijĵķĸĺļľŀłńņňŉōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžſŏøşţµπẁẃẅfifl*

PUNCTUATION *!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’‚“”„†‡•…‰‹›*

MATH SIGNS *+<=>|~¬±×÷⁄↞↟↠↡↔∂∆∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄↞↟↠↡↔∂∆∏ ∑−√∞∫≈≠≤≥*

MONETARY SIGNS *$¢£¤¥€*

OTHER SIGNS *¦©ª®º™↕↖↗↘↙◊*

STANDARD LIGATURES *fi fl*

ALTERNATES *aygGl⓪①②③④⑤⑥⑦⑧⑨*

Hamburgefontsiv·123

SIGNAT MEDIUM
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

TABULAR NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏDÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠ
ĢĤĦĨĪĮİIJĴĶĹĻĽĿŁŃŅŇŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽǑØȘȚΩ
ẀẂẄß ¶ µßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęě
ĝğġģĥħĩīįıijĵķĸĺļľŀłńņňʼnōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžſǒǿșțȷµπẁẃẅfifl

PUNCTUATION !"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›

MATH SIGNS +<=>|~¬±×÷⁄↞↟↠↡↔∂∆∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄↞↟↠↡↔∂∆∏
∑−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥€

OTHER SIGNS ¦©ª®ºº™↕↖↗↘↙◊

STANDARD LIGATURES fi fl

ALTERNATES aygGl⓪①②③④⑤⑥⑦⑧⑨

Hamburgefontsiv·123

SIGNAT MEDIUM ITALIC
BY TIPOTYPE TEAM

UPPERCASE *ABCDEFGHIJKLMNOPQRSTUVWXYZ*

LOWERCASE *abcdefghijklmnopqrstuvwxyz*

NUMBERS *0123456789 ¶ 0123456789*

TABULAR NUMBERS *0123456789 ¶ 0123456789*

FRACTIONS *¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝*

DIACRITICS *ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠĢĤĦĨĪĬĮİIJĴĶĹĻĽĿŁŃŅŇŌŎŐŒŔŖŘŚŜŞŠŢŤŦŪŬŮŰŲŴŶŸŹŻŽŎØŞŢΩẀẂẄß ¶ µßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęěĝğġģĥħĩīĭıijĵķĸĺļľŀłńņňʼnōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžſǒøşţµπẁẃẅfifl*

PUNCTUATION *!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›*

MATH SIGNS *+<=>|~¬±×÷⁄↞↟↠↡↔∂∆∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄↞↟↠↡↔∂∆∏ ∑−√∞∫≈≠≤≥*

MONETARY SIGNS *$¢£¤¥€*

OTHER SIGNS *¦©ª@ºº™↕↖↗↘↙◊*

STANDARD LIGATURES *fi fl*

ALTERNATES *aygGl⓪①②③④⑤⑥⑦⑧⑨*

Hamburgefontsiv·123

SIGNAT SEMI BOLD
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 0123456789

TABULAR NUMBERS
0123456789 ¶ 0123456789

FRACTIONS
¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠĢĤĦĨĪĮİIJĴĶĹĻĽĿŁŃŅŇŌŎŐŒŔŖŘŚŜŞŠŢŤŦŪŬŮŰŲŴŶŸŹŻŽƠØŞŢΩẀẂẄẞ ¶ µßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęěĝğġģĥħĩīįıijĵķĸĺļľŀłńņňʼnōŏőœŕŗřśŝşšţťŧūŭůűųŵŷźżžſƒǒǿşţμπẁẃẅfi fl

PUNCTUATION
!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’‚“”„†‡•…‰‹›

MATH SIGNS
+<=>|~¬±×÷⁄↞↟↠↡↔∂∆∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄↞↟↠↡↔∂∆∏
∑−√∞∫≈≠≤≥

MONETARY SIGNS
$¢£¤¥€

OTHER SIGNS
¦©ª®ºº™↕↖↗↘↙◊

STANDARD LIGATURES
fi fl

ALTERNATES
aygGl⓪①②③④⑤⑥⑦⑧⑨

Hamburgefontsiv·123

SIGNAT SEMI BOLD ITALIC
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 0123456789

TABULAR NUMBERS
0123456789 ¶ 0123456789

FRACTIONS
¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠĢĤĦĨĪĬĮİIJĴĶĹĻĽĿŁŃŅŇŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽƠØŞȚΩẀẂẄß ¶ µßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęěĝğġģĥħĩīĭıijĵķĸĺļľŀłńņňŉōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžƒơøşțµπẁẃẅfi fl

PUNCTUATION
!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’‚“”„†‡•…‰‹›

MATH SIGNS
+<=>|~¬±×÷⁄←↑→↓↔∂ΔΠ∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄←↑→↓↔∂ΔΠ∑−√∞∫≈≠≤≥

MONETARY SIGNS
$¢£¤¥€

OTHER SIGNS
¦©ª®ºº™↕↖↗↘↙◊

STANDARD LIGATURES
fi fl

ALTERNATES
aygGl⓪①②③④⑤⑥⑦⑧⑨

Hamburgefontsiv·123

SIGNAT BOLD
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 0123456789

TABULAR NUMBERS
0123456789 ¶ 0123456789

FRACTIONS
¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠ
ĢĤĦĨĪĮİIJĴĶĹĻĽĿŁŃŅŇŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽƠØŞŢΩ
ẀẂẄẞ ¶ µßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęě
ĝğġģĥħĩīĭıijĵķĸĺļľŀłńņňʼnōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžƒȯǿşţµπẁẃẅ
fifl

PUNCTUATION
!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’‚“”„†‡•…‰‹›

MATH SIGNS
+<=>|~¬±×÷⁄⇜⇞⇠⇡⇢⇣↔∂∆∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄⇜⇞⇠⇡⇢⇣↔∂∆∏
∑−√∞∫≈≠≤≥

MONETARY SIGNS
$¢£¤¥€

OTHER SIGNS
¦©ª®ºº™↕↖↗↘↙◊

STANDARD LIGATURES
fi fl

ALTERNATES
aygGl⓪①②③④⑤⑥⑦⑧⑨

Hamburgefontsiv·123

SIGNAT BOLD ITALIC
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 0123456789

TABULAR NUMBERS
0123456789 ¶ 0123456789

FRACTIONS
¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠĢĤĦĨĪĬĮIJĴĶĹĻĽĿŁŃŅŇŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽƠØŞȚΩẀẂẄß ¶ µßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęěĝğġģĥħĩīĭıijĵķĸĺļľŀłńņňŉōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžſơøşțȷµπẁẃẅ
fifl

PUNCTUATION
!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›

MATH SIGNS
+<=>|~¬±×÷⁄←↑→↓↔∂Δ∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄←↑→↓↔∂Δ∏
∑−√∞∫≈≠≤≥

MONETARY SIGNS
$¢£¤¥€

OTHER SIGNS
¦©ª®ºTM↕↖↗↘↙◊

STANDARD LIGATURES
fi fl

ALTERNATES
aygGl⓪①②③④⑤⑥⑦⑧⑨

Hamburgefontsiv·123

SIGNAT EXTRA BOLD
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 0123456789

TABULAR NUMBERS
0123456789 ¶ 0123456789

FRACTIONS
¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏDÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠ
ĢĤĦĨĪĮİIJĴĶĹĻĽĿŁŃŅŇŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽƠØŞŢΩ
ẀẂẄẈß ¶ µßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęě
ĝğġģĥħĩīĭıijĵķĸĺļľŀłńņňʼnōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžƒǒøşţµπẁẃẅ
fifl

PUNCTUATION
!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›

MATH SIGNS
+<=>|~¬±×÷⁄⇜↥↠↧↔∂∆∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄⇜↥↠↧↔∂∆∏
∑−√∞∫≈≠≤≥

MONETARY SIGNS
$¢£¤¥€

OTHER SIGNS
¦©ª®ºº™↕↖↗↘↙◊

STANDARD LIGATURES
fi fl

ALTERNATES
aygGl⓪①②③④⑤⑥⑦⑧⑨

Hamburgefontsiv·123

SIGNAT EXTRA BOLD ITALIC
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 0123456789

TABULAR NUMBERS
0123456789 ¶ 0123456789

FRACTIONS
¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠ
ĢĤĦĨĪĬĮIJĴĶĹĻĽĿŁŃŅŇŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽƠØŞŢΩ
ẀẂẄỲß ¶ µßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęě
ĝğġģĥħĩīĭįıijĵķĸĺļľŀłńņňŉōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžſƒõøşţµπẁẃẅ
fifl

PUNCTUATION
!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›

MATH SIGNS
+<=>|~¬±×÷⁄←↑→↓↔∂Δ∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄←↑→↓↔∂Δ∏
∑−√∞∫≈≠≤≥

MONETARY SIGNS
$¢£¤¥€

OTHER SIGNS
¦©ª®ºTM↕↖↗↘↙◊

STANDARD LIGATURES
fi fl

ALTERNATES
aygGl⓪①②③④⑤⑥⑦⑧⑨

Hamburgefontsiv·123

SIGNAT BLACK
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 0123456789

TABULAR NUMBERS
0123456789 ¶ 0123456789

FRACTIONS
¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠ
ĢĤĦĨĪĮİIJĴĶĹĻĽĿŁŃŅŇŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽƠØŞŢΩ
ẀẂẄẞ ¶ µßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿāăąćĉċčďđēĕėęě
ĝğġģĥħĩīĭıijĵķĸĺļľŀłńņňʼnōŏőœŕŗřśŝşšţťŧũūŭůűųŵŷźżžſƒȯǿşţµπẁẃ
ẅfifl

PUNCTUATION
!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›

MATH SIGNS
+<=>|~¬±×÷⁄←↑→↓↔∂Δ∏Σ−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄←↑→↓↔∂Δ
∏Σ−√∞∫≈≠≤≥

MONETARY SIGNS
$¢£¤¥€

OTHER SIGNS
¦©ª®ºº™↕↖↗↘↙◊

STANDARD LIGATURES
fi fl

ALTERNATES
aygGl⓪①②③④⑤⑥⑦⑧⑨

Hamburgefontsiv·123

SIGNAT BLACK ITALIC
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 0123456789

TABULAR NUMBERS
0123456789 ¶ 0123456789

FRACTIONS
¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ¶ ½ ¼ ¾ ⅓ ⅔ ⅝

DIACRITICS
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞĀĂĄĆĈĊČĎĐĒĔĖĘĚĜĞĠ
ĢĤĦĨĪĬĮIJĴĶĹĻĽĿŁŃŅŇŌŎŐŒŔŖŘŚŜŞŠŢŤŦŨŪŬŮŰŲŴŶŸŹŻŽƠØŞŢΩ
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PUNCTUATION
!"#%&'()*,-./:;?@[\]_{}¡§«·»¿–—‘’“”„†‡•…‰‹›

MATH SIGNS
+<=>|~¬±×÷⁄←↑→↓↔∂Δ∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷⁄←↑→↓↔∂Δ
∏∑−√∞∫≈≠≤≥

MONETARY SIGNS
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OTHER SIGNS
¦©ª®ºTM↕↖↗↘↙◊

STANDARD LIGATURES
fi fl

ALTERNATES
aygGl⓪①②③④⑤⑥⑦⑧⑨

Language Support

Afar
Afrikaans
Albanian
Aragonese
Asu
Baluchi
Basque
Bemba
Bena
Betawi
Bosnian
Catalan
Cebuano
Chiga
Colognian
Cornish
Corsican
Croatian
Czech
Danish
Dutch
Embu
English
Esperanto
Estonian
Faroese
Filipino
Finnish
French
Friulian
Galician
German
Gusii
Haitian Creole
Hindi (Latin)
Hungarian
Icelandic
Ido
Indonesian
Interlingua
Interlingue
Inuktitut
Irish
Italian
Javanese
Kabuverdianu
Kalaallisut
Kalenjin
Kamba
Kikuyu
Kinyarwanda
Kurdish
Ladin
Latgalian
Latvian
Ligurian
Lithuanian
Lojban
Lombard
Low German
Lower Sorbian
Lule Sami
Luo
Luxembourgish
Luyia
Machame
Makhuwa
Makhuwa-Meetto
Makonde
Malay
Maltese
Manx
Meru
Morisyen
Mòcheno
Māori
North Ndebele
Northern Frisian
Northern Sotho
Norwegian
Norwegian Bokmål
Norwegian Nynorsk
Nyanja
Nyankole
Occitan
Oromo
Papiamento
Piedmontese
Pijin
Polish
Portuguese
Romanian
Romansh
Rombo
Rundi
Rwa
Saho
Samburu
Samogitian
Sango
Sangu
Sardinian
Scottish Gaelic
Sena
Serbian
Shambala
Shona
Silesian
Slovak
Slovenian
Soga
Somali
South Ndebele
Southern Sami
Southern Sotho
Spanish
Sundanese
Swahili
Swati
Swedish
Swiss German
Taita
Teso
Tok Pisin
Toki Pona
Tsonga
Tswana
Turkish
Turkmen
Upper Sorbian
Venetian
Volapük
Vunjo
Walloon
Walser
Warlpiri
Western Frisian
Xhosa
Zhuang
Zulu

TipoType

Signat specimen