TipoType

# Aila specimen

fl ſt 36 19 AB 1ª

**AILA**
8 STYLES

TYPE DESIGNER:
**FRANCIS REQUENA**

Aila is a surprising slab serif built on the structure of a realistic Roman, but with unique organic features that make this typeface an exercise in tension between structure and rhythm. This expressive tension is displayed in heavier styles (Aila Bold and Aila Black), and is strongly evident in the italic forms. Aila's italics offer an interesting re-interpretation of the cursive ductus of classic italic forms, to offer rhythmic and swift variants, which are the ideal counterpoint to the regular set in body text.

Each style of the Aila family offers an extended character set specially designed for editorial design projects.

Aila

TipoType

# Aila specimen

**AILA**
8 STYLES

TYPE DESIGNER:
**FRANCIS REQUENA**

**North German F**

*Oh, Moon of Alabam*

***Les contes d'Hoffm***

The unknow rec

**Azione storica i**

*Madama Butterfly*

**Einstein on the**

Rosenkavalier, u

**The opera opens**

**Orchestra del M**

**Austieg und fa**

# Hamburgefontsiv•123

**AILA LIGHT**
BY FRANCIS REQUENA

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

SMALLCAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS 0123456789 ¶ 0123456789 ¶ ¹²³ ¶

TABULAR NUMBERS 0123456789

FRACTIONS ½ ¼ ¾ ⅛ ⅜ ⅝ ⅞

DIACRITICS ÀÁÂÃÄÅĀĂĄÇĆĊČĎĐĐÈÉÊËĒĖĘĚĞĠĢ
ĦÌÍÎÏĮĪĶĹĻĽŁÑŃŅŇŊÒÓÔÕÖŌŐØŔŖŘ
ŚŞŠŞŢŤŦÙÚÛÜŪŮŰŲŴẀẂẄÝŶŸỲ
ŹŻŽ ¶ àáâãäåāăąçćċčďđèéêëēėęěğġģħìíîï
īįıjķļľłĺñńņňŋòóôõöōőøŕŗřśşšşßţťŧùúû
üūůűųµŵẁẃẅŷỳýÿźżž ¶ ÀÁÂÃÄÅĀĂĄÇĆ
ĊČĎĐÈÉÊËĒĖĘĚĞĠĢĦÌÍÎÏĪĮIĶĻĽŁĹŃŅŇŊÒÓÔ
ÕÖŌŐŔŖŘŚŞŠŢŤŦÙÚÛÜŪŮŰŲŴẀẂẄÝỲŹŻ ¶
ÞĐÆŒþðæœþĐÆŒ

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

SMALLCAPS PUNCTUATION ¡!¿?&

MATH SIGNS −×+±÷¬<>≤≥=≈≠|~°µ∂ΔΠΣ√∞∫

MONETARY SIGNS $¢£¤¥€ƒ

OTHER SIGNS @°l©®™aº

STANDARD LIGATURES fi fl ffi ffl ff gg

DISCRETIONAL LIGATURES Th ct ffj fb fh fj fk sp st

# *Hamburgefontsiv•123*

**AILA LIGHT ITALIC**
BY FRANCIS REQUENA

UPPERCASE *ABCDEFGHIJKLMNOPQRSTUVWXYZ*

LOWERCASE *abcdefghijklmnopqrstuvwxyz*

SMALLCAPS *ABCDEFGHIJKLMNOPQRSTUVWXYZ*

NUMBERS *0123456789 ¶ 0123456789 ¶ 123 ¶*

TABULAR NUMBERS *0123456789*

FRACTIONS *½ ¼ ¾ ⅛ ⅜ ⅝ ⅞*

DIACRITICS *ÀÁÂÃÄÅĀĂĄÇĆĊČĎĐĐÈÉÊËĒĖĘĚĞĠĢĦ*
*ÌÍÎÏĮİĪĶĹĻĽŁÑŃŅŇŊÒÓÔÕÖŌŐØŔŖŘŚŞŠ*
*ŞŢŢŤŦÙÚÛÜŪŮŰŲŴẀẂẄÝŶŸỲŹŻŽ ¶*
*àáâãäåāăąçćċčďđèéêëēėęěğġģħìíîïīįıjķĺļľłñńņ*
*ňŋòóôõöōőøŕŗřśşšșßţţťŧùúûüūůűųµŵẁẃẅŷỳý*
*ÿźżž ¶ ÀÁÂÃÄÅĀĂĄÇĆĊČĎĐÈÉÊËĒĖĘĚĞĠĢĦÌÍ*
*ÎÏĪĮIĶĻŁĹŃŅŇŊÒÓÔÕÖŌŐŔŖŘŚŞŠŢŤŦÙÚÛÜŪ*
*ŮŰŲŴẀẂẄŶỲŹŻ ¶ ÞĐÆŒþðæœþĐÆŒ*

PUNCTUATION *{([])} ¡!¿?#%‰℮*-––—.,:;¦//\ «»‹›¶•*
*.‟’‚“”„…†‡§*

SMALLCAPS PUNCTUATION *¡!¿?℮*

MATH SIGNS *−×+±÷¬<>≤≥=≒≠/~°µ∂ΔΠΣ√∞∫*

MONETARY SIGNS *$¢£¤¥€ƒ*

OTHER SIGNS *@°℅©®™ªº*

STANDARD LIGATURES *fi fl ffi ffl ff gg*

DISCRETIONAL LIGATURES *Th ct ffj fb fh fj fk sp st*

TipoType

# Hamburgefontsiv•123

**AILA REGULAR**
BY FRANCIS REQUENA

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

SMALLCAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS 0123456789 ¶ 0123456789 ¶ 123 ¶

TABULAR NUMBERS 0123456789

FRACTIONS ½ ¼ ¾ ⅛ ⅜ ⅝ ⅞

DIACRITICS ÀÁÂÃÄÅĀĂĄÇĆĊČĎĐÐÈÉÊËĒĖĘĚĞĠĢ
ĦÌÍÎÏĮĪĶĹĻĽŁÑŃŅŇŊÒÓÔÕÖŌŐØŔŖŘ
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ŹŻŽ ¶ àáâãäåāăąçćċčďđèéêëēėęěğġģħìíîï
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üūůűųµŵẁẃẅŷỳýÿźżž ¶ ÀÁÂÃÄÅĀĂĄÇĆ
ĊČĎĐÈÉÊËĒĖĘĚĞĠĢĦÌÍÎÏĪĮIĶĻĽŁĹŃŅŇŊÒÓÔ
ÕÖŌŐŔŖŘŚŞŠŢŤŦÙÚÛÜŪŮŰŲŴẀẂẄŶỲŹŻ ¶
ÞĐÆŒþðæœþÐÆŒ

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

SMALLCAPS PUNCTUATION ¡!¿?&

MATH SIGNS −×+±÷¬<>≤≥=≈≠|~°µ∂ΔΠΣ√∞∫

MONETARY SIGNS $¢£¤¥€ƒ

OTHER SIGNS @°ℓ©®™ªº

STANDARD LIGATURES fi fl ffi ffl ff gg

DISCRETIONAL LIGATURES Th ct ffj fb fh fj fk sp st

# *Hamburgefontsiv•123*

**AILA REGULAR ITALIC**
BY FRANCIS REQUENA

UPPERCASE *ABCDEFGHIJKLMNOPQRSTUVWXYZ*

LOWERCASE *abcdefghijklmnopqrstuvwxyz*

SMALLCAPS *ABCDEFGHIJKLMNOPQRSTUVWXYZ*

NUMBERS *0123456789 ¶ 0123456789 ¶ 123 ¶*

TABULAR NUMBERS *0123456789*

FRACTIONS *½ ¼ ¾ ⅛ ⅜ ⅝ ⅞*

DIACRITICS *ÀÁÂÃÄÅĀĂĄÇĆĊČĎĐĐÈÉÊËĒĖĘĚĞĠ ĢĦÌÍÎÏĮİĪĶĹĻĽŁÑŃŅŇŊÒÓÔÕÖŌŐØŔ ŖŘŚŞŠŞŢŢŤŦÙÚÛÜŪŮŰŲŴẀẂẄÝŶ ŸỲŹŻŽ ¶ àáâãäåāăąçćċčďđèéêëēėęěğġģħì íîïīįıjķļľŧĺñńņňŋòóôõöōőøŕŗřśşšşßţţťŧùúûü ūůűųµŵẁẃẅŷỳýÿźżž ¶ ÀÁÂÃÄÅĀĂĄÇĆĊČ ĎĐÈÉÊËĒĖĘĚĞĠĢĦÌÍÎÏĪĮIĶĻĽŁĹŃŅŇŊÒÓÔÕ ÖŌŐŔŖŘŚŞŠŢŤŦÙÚÛÜŪŮŰŲŴẀẂẄŶỲŹŻ ¶ ÞĐÆŒþðæœþÐÆŒ*

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

SMALLCAPS PUNCTUATION *¡!¿?℮&*

MATH SIGNS *−×+±÷¬<>≤≥=≈≠/~°µ∂ΔΠΣ√∞∫*

MONETARY SIGNS *$¢£¤¥€ƒ*

OTHER SIGNS *@°℔©®™ªº*

STANDARD LIGATURES *fi fl ffi ffl ff gg*

DISCRETIONAL LIGATURES *Th ct ffj fb fh fj fk sp st*

TipoType

# Hamburgefontsiv•123

**AILA BOLD**
BY FRANCIS REQUENA

UPPERCASE
ABCDEFGHIJKLM
NOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

SMALLCAPS
ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS
0123456789 ¶ 0123456789 ¶ 123 ¶

TABULAR NUMBERS
0123456789

FRACTIONS
½ ¼ ¾ ⅛ ⅜ ⅝ ⅞

DIACRITICS
ÀÁÂÃÄÅĀĂĄÇĆĊČĎĐĐÈÉÊËĒĖĘĚĞĠĢ
ĦÌÍÎÏĮĪĶĹĻĽŁÑŃŅŇŊÒÓÔÕÖŌŐØŔŖŘ
ŚŞŠŞŢŤŦÙÚÛÜŪŮŰŲŴẀẂŴÝŶŸỲ
ŹŻŽ ¶ àáâãäåāăąçćċčďđèéêëēėęěğġģħìíîï
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üūůűųµŵẁẃŵŷỳýÿźżž ¶ ÀÁÂÃÄÅĀĂĄÇĆ
ĊČĎĐÈÉÊËĒĖĘĚĞĠĢĦÌÍÎÏĪĮIĶĻŁŁĹŃŅŇŊÒÓÔ
ÕÖŌŐŔŖŘŚŞŠŢŤŦÙÚÛÜŪŮŰŲŴẀẂŴÝỲŹŻ ¶
ÞĐÆŒþðæœþÐÆŒ

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

SMALLCAPS PUNCTUATION
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MATH SIGNS
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MONETARY SIGNS
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OTHER SIGNS
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STANDARD LIGATURES
fi fl ffi ffl ff gg

DISCRETIONAL LIGATURES
Th ct ffj fb fh fj fk ſp st

TipoType

WWW.TIPOTYPE.COM

# Hamburgefontsiv•123

**AILA BOLD ITALIC**
BY FRANCIS REQUENA

UPPERCASE
ABCDEFGHIJKLM
NOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

SMALLCAPS
ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS
0123456789 ¶ 0123456789 ¶ 123 ¶

TABULAR NUMBERS
0123456789

FRACTIONS
½ ¼ ¾ ⅛ ⅜ ⅝ ⅞

DIACRITICS
ÀÁÂÃÄÅĀĂĄÇĆĊČĎĐĐÈÉÊËĒĖĘĚĞĠĢ
ĦÌÍÎÏĮĪĶĹĻĽŁÑŃŅŇŊÒÓÔÕÖŌŐØŔŖ
ŘŚŞŠŞŢŢŤŦÙÚÛÜŪŮŰŲŴẀẂẄÝŶŸ
ỲŹŻŽ ¶ àáâãäåāăąçćċčďđèéêëēėęěğġģħìí
îïīįıjķļľłĺñńņňŋòóôõöōőøŕŗřśşšşßţţťŧùúûü
ūůűųµŵẁẃẅŷỳýÿźżž ¶ ÀÁÂÃÄÅĀĂĄÇĆĊČ
ĎĐÈÉÊËĒĖĘĚĞĠĢĦÌÍÎÏĪĮIĶĻĽŁĹŃŅŇŊÒÓÔÕ
ÖŌŐŔŖŘŚŞŠŢŤŦÙÚÛÜŪŮŰŲŴẀẂẄŶỲŹŻ ¶
ÞĐÆŒþðæœþÐÆŒ

PUNCTUATION
{([])} ¡!¿?#%‰℀*-–—.,:;¦//\«»‹›¶•
.‟”’,‚“”„…†‡§

SMALLCAPS PUNCTUATION
¡!¿?℀

MATH SIGNS
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MONETARY SIGNS
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OTHER SIGNS
@°℮©®™ªº

STANDARD LIGATURES
fi fl ffi ffl ff gg

DISCRETIONAL LIGATURES
Th ct ffj fb fh fj fk ſp ſt

# Hamburgefontsiv•123

**AILA BLACK**
BY FRANCIS REQUENA

UPPERCASE
ABCDEFGHIJKLM
NOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

SMALLCAPS
ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS
0123456789 ¶ o123456789 ¶ ¹²³ ¶

TABULAR NUMBERS
0123456789

FRACTIONS
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DIACRITICS
ÀÁÂÃÄÅĀĂĄÇĆĊČĎĐĐÈÉÊËĒĖĘĚĞĠ
ĢĦÌÍÎÏĮİĪĶĹĻĽŁÑŃŅŇŊÒÓÔÕÖŌŐØŔ
ŖŘŚŞŠŞŢŢŤŦÙÚÛÜŪŮŰŲŴẀẂẄÝŶ
ŸỲŹŻŽ ¶ àáâãäåāăąçćċčďđèéêëēėęěğġģ
ħìíîïīįıjķļľłĺñńņňŋòóôõöōőøŕŗřśşšşßţ
ţťŧùúûüūůűųµŵẁẃẅŷỳýÿźżž ¶ ÀÁÂÃ
ÄÅĀĂĄÇĆĊČĎĐÈÉÊËĒĖĘĚĞĠĢĦÌÍÎÏĪĮIĶĻĽŁ
ĹŃŅŇŊÒÓÔÕÖŌŐŔŖŘŚŞŠŢŤŦÙÚÛÜŪŮŰŲŴ
ẀẂẄŶỲŹŻ ¶ ÞĐÆŒþðæœþÐÆŒ

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

SMALLCAPS PUNCTUATION
¡!¿?&

MATH SIGNS
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MONETARY SIGNS
$¢£¤¥€ƒ

OTHER SIGNS
@º1©®™ªº

STANDARD LIGATURES
fi fl ffi ffl ff gg

DISCRETIONAL LIGATURES
Th ct ffj fb fh fj fk ſp ſt

TipoType

# Hamburgefontsiv•123

**AILA BLACK ITALIC**
BY FRANCIS REQUENA

UPPERCASE
ABCDEFGHIJKLM
NOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

SMALLCAPS
ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS
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TABULAR NUMBERS
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FRACTIONS
½ ¼ ¾ ⅛ ⅜ ⅝ ⅞

DIACRITICS
ÀÁÂÃÄÅĀĂĄÇĆĊČĎĐÐÈÉÊËĒĖĘĚĞĠ
ĢĦÌÍÎÏĮİĪĶĹĻĽŁÑŃŅŇŊÒÓÔÕÖŌŐØŔ
ŖŘŚŞŠŞŢŤŦÙÚÛÜŪŮŰŲŴẀẂẄÝŶ
ŸỲŹŻŽ ¶ àáâãäåāăąçćċčďđèéêëēėęěğġģ
ħìíîïīįıjķļľłĺñńņňŋòóôõöōőøŕŗřśşšşßţťŧt
ùúûüūůűųµŵẁẃẅŷỳýÿźżž ¶ ÀÁÂÃÄÅĀ
ĂĄÇĆĊČĎĐÈÉÊËĒĖĘĚĞĠĢĦÌÍÎÏĪĮIĶĻŁĹŃŅ
ŇŊÒÓÔÕÖŌŐŔŖŘŚŞŠŢŤŦÙÚÛÜŪŮŰŲŴẀẂ
ẄŶỲŹŻ ¶ ÞĐÆŒþðæœþÞÆŒ

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

SMALLCAPS PUNCTUATION
¡!¿?℮

MATH SIGNS
−×+±÷¬<>≤≥=≈≠/~°µ∂ΔΠΣ√∞∫

MONETARY SIGNS
$¢£¤¥€ƒ

OTHER SIGNS
@°ℓ©®™ªº

STANDARD LIGATURES
fi fl ffi ffl ff ꝙꝙ

DISCRETIONAL LIGATURES
Th ct ffj fb fh fj fk ſp ſt

TipoType

# English sample text

**AILA REGULAR**
BY FRANCIS REQUENA

**ENGLISH**
THE ADVENTURES
OF TOM SAWYER
*MARK TWAIN*

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

19/20 this time? But old fools is the biggest fool
Can’t learn an old dog new tricks, as the s
But my goodness, he never plays them ali
days, and how is a body to know what’s co

18/19 know just how long he can torment me befo
dander up, and he knows if he can make ou
off for a minute or make me laugh, it’s all d
and I can’t hit him a lick. I ain’t doing my d

17/18 that’s the Lord’s truth, goodness knows. Spare
and spile the child, as the Good Book says. I’m
sin and suffering for us both, I know. He’s full
Scratch, but laws-a-me! he’s my own dead siste

16/17 I ain’t got the heart to lash him, somehow. Every
him off, my conscience does hurt me so, and ever
him my old heart most breaks. Well-a-well, man
of woman is of few days and full of trouble, as th

15/16 it’s so. He’ll play hookey this evening, and Southwest
“afternoon” I’ll just be obleeged to make him work, t
punish him. It’s mighty hard to make him work Satu
all the boys is having holiday, but he hates work mor

14/15 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, the
boy, saw next-day’s wood and split the kindlings before s

13/14 there in time to tell his adventures to Jim while Jim did thre
the work. Tom’s younger brother (or rather half-brother) Sid
through with his part of the work (picking up chips), for he
boy, and had no adventurous, trouble-some ways. While Tom

12/13 sugar as opportunity offered, Aunt Polly asked him questions tha
guile, and very deep—for she wanted to trap him into damaging
Like many other simple-hearted souls, it was her pet vanity to bel
endowed with a talent for dark and mysterious diplomacy, and sh

# Spanish sample text

**AILA REGULAR**
BY FRANCIS REQUENA

**SPANISH**
EL INGENIOSO HIDALGO DE
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 corre

19/20 olla de algo más vaca que carnero, salpicó
más noches, duelos y quebrantos los sába
lentejas los viernes, algún palomino de añ
los domingos, consumían las tres partes d

18/19 della concluían sayo de velarte, calzas de vel
las fiestas con sus pantuflos de lo mismo, lo
de entre semana se honraba con su vellori d
fino. Tenía en su casa una ama que pasaba d

17/18 y una sobrina que no llegaba a los veinte, y un
campo y plaza, que así ensillaba el rocín como
la podadera. Frisaba la edad de nuestro hidalg
cincuenta años, era de complexión recia, seco

16/17 enjuto de rostro; gran madrugador y amigo de la
Quieren decir que tenía el sobrenombre de Quija
Quesada (que en esto hay alguna diferencia en los
que deste caso escriben), aunque por conjeturas v

15/16 que se llama Quijana; pero esto importa poco a nues
basta que en la narración dél no se salga un punto de
Es, pues, de saber, que este sobredicho hidalgo, los ra
estaba ocioso (que eran los más del año) se daba a lee

14/15 caballerías con tanta afición y gusto, que olvidó casi de t
ejercicio de la caza, y aun la administración de su hacien
tanto su curiosidad y desatino en esto, que vendió much
de tierra de sembradura, para comprar libros de caballer

13/14 así llevó a su casa todos cuantos pudo haber dellos; y de todo
le parecían tan bien como los que compuso el famoso Felicia
porque la claridad de su prosa, y aquellas intrincadas razone
parecían de perlas; y más cuando llegaba a leer aquellos requ

12/13 donde en muchas partes hallaba escrito: la razón de la sinrazón q
razón se hace, de tal manera mi razón enflaquece, que con razón m
la vuestra fermosura, y también cuando leía: los altos cielos que d
divinidad divinamente con las estrellas se fortifican, y os hacen m

# German sample text

**AILA REGULAR**
BY FRANCIS REQUENA

**GERMAN**
BUDDENBROOKS
*THOMAS MANN*

20/21 Alle hatten in sein Lachen eingestimm
Ehrerbietung gegen das Familienoberh
Mme. Antoinette Buddenbrook, gebore
Duchamps, kicherte in genau derselbe

19/20 Sie war eine korpulente Dame mit dicke
weißen Locken über den Ohren, einem s
und hellgrau gestreiften Kleide ohne Sch
das Einfachheit und Bescheidenheit verri

18/19 schönen und weißen Händen, in denen sie
kleinen, sammetnen Pompadour auf dem S
hielt. Ihre Gesichtszüge waren im Laufe de
auf wunderliche Weise denjenigen ihres Ga

17/18 ähnlich geworden. Nur der Schnitt und die leb
Dunkelheit ihrer Augen redeten ein wenig vo
ihrer halb romanischen Herkunft; sie stammt
großväterlicherseits aus einer französisch-sch

16/17 eine geborene Hamburgerin. Ihre Schwiegertoch
Konsulin Elisabeth Buddenbrook, eine geborene
lachte das Krögersche Lachen, das mit einem pru
Lippenlaut begann, und bei dem sie das Kinn auf

15/16 war, wie alle Krögers, eine äußerst elegante Erschein
war sie auch keine Schönheit zu nennen, so gab sie
ihrer hellen und besonnenen Stimme, ihren ruhige
und sanften Bewegungen aller Welt ein Gefühl von

14/15 Vertrauen. Ihrem rötlichen Haar, das auf der Höhe des
zu einer kleinen Krone gewunden und in breiten künstl
Locken über die Ohren frisiert war, entsprach ein außer
zartweißer Teint mit vereinzelten kleinen Sommerspros

13/14 Gesicht mit der etwas zu langen Nase und dem kleinen Mu
zwischen Unterlippe und Kinn sich durchaus keine Vertiefu
Ihr kurzes Mieder mit hochgepufften Ärmeln, an das sich ei
Rock aus duftiger, hellgeblümter Seide schloß, ließ einen Ha

12/13 Schönheit frei, geschmückt mit einem Atlasband, an dem eine K
von großen Brillanten flimmerte. Der Konsul beugte sich mit ein
nervösen Bewegung im Sessel vornüber. Er trug einen zimmetfar
mit breiten Aufschlägen und keulenförmigen Ärmeln, die sich e

# French sample text

**AILA REGULAR**
BY FRANCIS REQUENA

**FRENCH**
SCÈNES DE
LA VIE PRIVÉE
*HONORÉ DE BALZAC*

20/21 Au milieu de la rue Saint-Denis, presqu
coin de la rue du Petit-Lion, existait na
une de ces maisons précieuses qui donn
historiens la facilité de reconstruire pa

19/20 Les murs menaçants de cette bicoque sem
avoir été bariolés d'hiéroglyphes. Quel au
le flâneur pouvait-il donner aux x et aux
traçaient sur la façade les pièces de bois

18/19 diagonales dessinées dans le badigeon par d
lézardes parallèles? Évidemment, au passag
toutes les voitures, chacune de ces solives s'
dans sa mortaise. Ce vénérable édifice était

17/18 triangulaire dont aucun modèle ne se verra bi
à Paris. Cette couverture, tordue par les intem
du climat parisien, s'avançait de trois pieds su
autant pour garantir des eaux pluviales le seui

16/17 abriter le mur d'un grenier et sa lucarne sans app
dernier étage était construit en planches clouées
sur l'autre comme des ardoises, afin sans doute d
charger cette frêle maison. Par une matinée pluv

15/16 jeune homme, soigneusement enveloppé dans son m
se tenait sous l'auvent de la boutique qui se trouvait
ce vieux logis, et paraissait l'examiner avec un entho
d'archéologue. A la vérité, 34 ce débris de la bourgeoi

14/15 seizième siècle pouvait offrir à l'observateur plus d'un p
à résoudre. Chaque étage avait sa singularité. Au premie
fenêtres longues, étroites, rapprochées l'une de l'autre, a
carreaux de bois dans leur partie inférieure, afin de proc

13/14 faveur duquel un habile marchand prête aux étoffes la coule
par ses chalands. Le jeune homme semblait plein de dédain
partie essentielle de la maison, ses yeux ne s'y étaient pas en
Les fenêtres du second étage, dont les jalousies relevées laiss

12/13 de grands carreaux en verre de Bohême, de petits rideaux de mou
ne l'intéressaient pas davantage. Son attention se portait particul
troisième, sur d'humbles croisées dont le bois travaillé grossièrem
mérité d'être placé au Conservatoire des arts et métiers pour y inc

# English sample family text

**AILA FAMILY**
BY FRANCIS REQUENA

**ENGLISH**
THE ADVENTURES
OF TOM SAWYER
*MARK TWAIN*

REGULAR 20/21
His aunt Polly stood surprised a mome
then broke into a gentle laugh. “Hang t
can’t I never learn anything? Ain’t he p
tricks en like that for me to be looking

REGULAR ITALIC 19/20
*this time? But old fools is the biggest fools the*
*Can’t learn an old dog new tricks, as the sayi*
*But my goodness, he never plays them alike, t*
*and how is a body to know what’s coming? H*

LIGHT 18/19
know just how long he can torment me befo
dander up, and he knows if he can make out
off for a minute or make me laugh, it’s all do
and I can’t hit him a lick. I ain’t doing my du

LIGHT ITALIC 17/18
*that’s the Lord’s truth, goodness knows. Spare the ro*
*the child, as the Good Book says. I’m a laying up sin*
*suffering for us both, I know. He’s full of the Old Scr*
*laws-a-me! he’s my own dead sister’s boy, poor thing*

BOLD 16/17
**I ain’t got the heart to lash him, somehow. Ever**
**him off, my conscience does hurt me so, and eve**
**hit him my old heart most breaks. Well-a-well,**
**born of woman is of few days and full of troubl**

BOLD ITALIC 15/16
***it’s so. He’ll play hookey this evening, * and [* South***
***“afternoon”] I’ll just be obleeged to make him work, to***
***punish him. It’s mighty hard to make him work Satu***
***all the boys is having holiday, but he hates work mor***

BLACK 14/15
**anything else, and I’ve got to do some of my duty by**
**be the ruination of the child.” Tom did play hookey,**
**very good time. He got back home barely in season t**
**small colored boy, saw next-day’s wood and split the**

BLACK ITALIC 13/14
***there in time to tell his adventures to Jim while Jim did t***
***of the work. Tom’s younger brother (or rather half-brother***
***already through with his part of the work (picking up ch***
***a quiet boy, and had no adventurous, trouble-some ways.***

REGULAR 12/13
sugar as opportunity offered, Aunt Polly asked him questions tha
guile, and very deep—for she wanted to trap him into damaging
many other simple-hearted souls, it was her pet vanity to believe
with a talent for dark and mysterious diplomacy, and she loved to

# Open Type features

**AILA FAMILY**
BY FRANCIS REQUENA

**AVAILABLE**
**IN ALL VARIANTS**

| | | |
|---|---|---|
| LIGATURES | final › final | fl |
| | flower › flower | |
| | affiances › affiances | |
| | efflorescent › efflorescent | |
| | affectively › affectively | |
| | dagger › dagger | |
| DISCRETIONAL LIGATURES | Thriller › Thriller | st |
| | acting › acting | |
| | cliffjumper › cliffjumper | |
| | surfboats › surfboats | |
| | selfhood › selfhood | |
| | fjords › fjords | |
| | afka › afka | |
| | mistery › mistery | |
| | special › special | |
| OLD STYLE FIGURES | 1234567890 › 1234567890 | 36 |
| TABULAR FIGURES | 11111 › 11111 | 19 |
| | 99999 › 99999 | |
| SMALL CAPS | Hamburgefont › Hamburgefonts | Ab |
| STILISTYC ALTS | 1a enmienda › 1ª enmienda | 1ª |
| | 1o de Mayo › 1º de Mayo | |

# Language Support

Afar
Afrikaans
Albanian
Aragonese
Asu
Baluchi
Basque
Bemba
Bena
Bosnian
Catalan
Cebuano
Chiga
Colognian
Cornish
Corsican
Croatian
Czech
Danish
Dutch
English
Estonian
Faroese
Filipino
Finnish
French
Friulian
Galician
Ganda
German
Gusii
Haitian Creole
Hindi (Latin)
Hungarian
Icelandic
Ido
Inari Sami
Indonesian
Interlingua
Interlingue
Inuktitut
Irish
Italian
Javanese
Jola-Fonyi
Kabuverdianu
Kalaallisut
Kalenjin
Kinyarwanda
Kurdish
Ladin
Latgalian
Latvian
Ligurian
Lithuanian
Lojban
Lombard
Low German
Lower Sorbian
Lule Sami
Luo
Luxembourgish
Luyia
Machame
Makhuwa
Makhuwa-Meetto
Makonde
Malagasy
Malay
Maltese
Manx
Morisyen
Mòcheno
Māori
North Ndebele
Northern Frisian
Northern Sami
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
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
Warlpiri
Welsh
Western Frisian
Wolof
Xhosa
Zhuang
Zulu

TipoType

# Aila specimen