



*The silence that
gently guides
the reading eyes
through both
simple and
complex content*

A TYPEFACE FAMILY FOR
IMMERSIVE READING ON DIGITAL
SCREENS & PRINTED MATTERS

Designed by
Linh Nguyễn

Gieo Text

THE DESIGN
RATIONALE

Gieo (/zeo/ or /jee-o/)—meaning “to sow a seed” in Vietnamese—is a type family for immersive reading, targeted at screens and printed matters. Drawing inspiration from the late 15th–16th century Humanist types, Gieo’s letters boast prominent calligraphic features, echoing the rhythmic and continuous gesture of a confident writing hand. The letterforms exhibit a visual fluidity created by the harmonious combination of gentle curves and sharp edges, asymmetrical serifs, and a right-slanted stem.

The typeface personality arises from a short story by Japanese novelist Haruki Murakami—*Airplane, or, How He Talked to Himself As If Reciting Poetry*. The story describes the couple’s sensitive relationship in a surprisingly gentle and poetic manner; with a mysterious silence lingering in the air. Designed to be subtle and unobtrusive, Gieo is like the silence, discreet enough to go unnoticed as the reading happens; while gently guiding the mind as it navigates the content.

slant

The main stems have a slight slant to the right, demonstrating continuous writing movement to encourage reading flow.

THE FAMILY
INCLUDES

Regular
Medium
SemiBold
Bold
ExtraBold
Black

Text Italic
Medium Italic
SemiBold Italic
Bold Italic
ExtraBold Italic
Black Italic

THE
rhythmic & fluid
GESTURES of
a confident
WRITING HAND



GIEO TEXT REGULAR, 14 PT

Gieo's personality arises from a short story by Japanese novelist Haruki Murakami—Airplane, or, How He Talked to Himself As If Reciting Poetry. The story describes the couple's sensitive relationship in a surprisingly gentle & poetic manner; with a mysterious silence lingers in the air. Designed to be subtle and unobtrusive, Gieo is

GIEO TEXT ITALIC, 14 PT

With a mysterious silence lingering in the air, Gieo is like the silence, discreet enough to go unnoticeable as the reading happens; while gently leading the eyes through both simple and complex content. By a balancing act between tradition and contemporary, gentle curves and sharp edges, Gieo is a combination of classic design with modern functionality

GIEO TEXT SEMIBOLD, 14 PT

The novelist vividly captures a gentle, mysterious silence in the air through his detailed and gentle depiction of the environment. Interpreting that sensation into a typeface became the main thread that slowly bound my then-scattered inspirations: calligraphy. The process turned into a synthesis of different

GIEO TEXT SEMIBOLD ITALIC, 14 PT

The process turned into a synthesis of different small ideas, finding their interrelations and letting them organically define their forms, in turn, informing my decisions as the design took place. The relation between writing and body movement, meditation and the breath that flows calmly, freely and mindfully. On the type

GIEO TEXT BOLD, 14 PT

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GIEO TEXT BOLD ITALIC, 14 PT

The process turned into a synthesis of different small ideas, finding their interrelations and letting them organically define their forms, in turn, informing my decisions as the design took place. The relation between writing and body movement, meditation and the breath that flows calmly, freely and mind

GIEO TEXT BLACK, 14 PT

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GIEO TEXT BLACK ITALIC, 14 PT

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GIEO TEXT REGULAR, 24 PT

In 1780, she published her final novel
A MULTI-SCRIPTUAL TYPOGRAPHY
Form of mathematical representation

GIEO TEXT ITALIC, 24 PT

Objects that shaped the anthroposphere
TUỔI 20 TUỞNG NHƯ LÀ VĨNH VIỄN
Terletak di pegunungan Alpen di Eropa

GIEO TEXT SEMIBOLD, 24 PT

Early typefaces mirrored the forms
OF HANDWRITTEN MANUSCRIPTS
Grupās kas dzīvo noteiktā vietā ko

GIEO TEXT SEMIBOLD ITALIC, 24 PT

Serigrafi, tekstil ve tanıtım ürünleri-
LA DIFUSIÓN DEL CONOCIMIENTO
Częstki elementarne tańczą w świecie

GIEO TEXT BOLD, 24 PT

**Study of all type of writing systems
UNDERSTANDING VARIATIONS OF
Grupas kas dzīvo noteiktā vietā ko**

GIEO TEXT BOLD ITALIC, 24 PT

***Vào 2014, công ty có 2.690 nhân viên
TRANSFERANCE OF OWNERSHIP IS
Venetian typefaces have low contrast***

GIEO TEXT BLACK, 24 PT

**La melancolía de la tarde otoñal
CIEŃ I ŚWIATŁO W GRZE NATURY
Gökbilimciler, evrenin sırlarını**

GIEO TEXT BLACK ITALIC, 24 PT

***cả ngàn loài hoa khoe hương sắc
MIERĪGAIS ŠALCĀS ZĀLES PLAVĀ
tiskařský lis, průlom v komunik-***

9.5/11 PT

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10/12 PT

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11/13 PT

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12/16 PT

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14/18 PT

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16/20 PT

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18/22 PT

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20/26 PT

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22/26 PT

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TÜRKÇE (TURKISH)

Yazı sistemi, bir dildeki unsurları ve tarif edilebilir durumları temsil etmek için kullanılan bir çeşit semboller sistemidir. Yazı sistemleri sembollerle sesler arasındaki ilişkinin biçimine göre dörde ayrılır: Alfabelerde konuşmadaki her bir ünlü ve ünsüz sesbirimin doğrudan karşılığı olarak yazıda da bir veya birkaç sembol bulunması esastır. Latin, Kiril, Ermeni alfabeleri ve Hangıl hakiki alfabelere örnektir. Hece yazılarında her bir simge konuşmadaki bir heceye karşılık gelir. Harf sayısının çok fazla olmaması için kullanıldıkları dilin sesdizimsel olarak çok basit olmasını gerektirdiklerinden, saf hece yazıları çok yaygın değildir. Japoncada kullanılan hiragana ve katakana sistemleri saf hece yazılarıdır. Ünsüz alfabelerinde yalnızca ünsüz sesler için semboller bulunur. Ünlüler ya belirli bağlamlarda

ITALIANO (ITALIAN)

Un sistema di scrittura è un codice usato per la comunicazione scritta legata alla capacità del linguaggio ed è composto da segni grafici che rappresentano delle unità linguistiche e da regole che permettono di combinarli. Un sistema di scrittura è composto da un insieme di grafemi e da regole che permettono di combinarli per poter mettere in atto il processo di scrittura. I grafemi sono le più piccole unità funzionali del sistema di scrittura alle quali si può associare una unità linguistica (che, a seconda della tipologia del sistema di scrittura, può essere un fonema, una sillaba o un morfema). La grafemica è la disciplina linguistica che si occupa di studiare le relazioni che sussistono tra i grafemi e le unità linguistiche rappresentate, oltre alle regole di combinazione dei grafemi stessi tra di loro: studia quindi le caratteristiche e gli elementi dei sistemi di scrittura.

ČESKÝ (CZECH)

Písmo se používá na vizuální zápis jazyka standardizovanými symboly. Nejstarší typy písma jsou piktogramy nebo ideogramy. Většina písem může být rozdělena do 3 kategorií: logografické (slovní), sylabické (slabičné) a alfabetické (abecední). Obecné slovo pro symboly v písmu je grafém (znak). Písmeno (též Glyf) je grafická reprezentace znaku. Glyfy většiny písem tvoří linie (čáry) a proto se nazývají lineární (čárové), ale existují i glyfy nelineárních písem tvořené jinými typy značek. Písmu předchází paleolitické záznamy počtu (například vlčí radius) či snad i symbolů pomocí zářezů. Jeskynní malířství patrně obsahuje vyobrazení počtů měsíců (čárkami či tečkami) a protopísmo. Nejstarší znaky, které by mohly být písmem (nebo také jen protopísmem), jsou

TIẾNG VIỆT (VIETNAMESE)

Hệ chữ viết là một phương pháp lưu trữ thông tin và chuyển giao tin nhắn (thể hiện suy nghĩ hoặc ý tưởng) được tổ chức (thông thường được chuẩn hóa) trong một ngôn ngữ bằng cách mã hóa và giải mã theo cách trực quan (hoặc có thể gián tiếp). Quá trình mã hóa và giải mã này được gọi là viết và đọc, bao gồm một tập hợp các dấu hiệu hoặc chữ tượng hình, cả hai được biết đến như là các ký tự. Các ký tự này bao gồm cả chữ và số, thường được ghi vào một vật lưu trữ như giấy hoặc thiết bị lưu trữ điện tử. Các thuộc tính chung của hệ thống chữ viết có thể được phân loại thành 3 thể loại: dựa trên bảng chữ cái, bảng âm tiết hoặc bảng chữ tượng hình. Bất kỳ một hệ thống ký tự cụ thể nào, cũng có thể có các thuộc tính của một hay nhiều thể loại trên. Trong các loại hệ thống dựa trên chữ cái, có một bộ tiêu chuẩn của các chữ cái

FRANÇAIS (FRENCH)

Un système d'écriture est un ensemble organisé et plus ou moins standardisé de signes d'écriture permettant la communication des idées. En général, il s'agit de la transcription de la parole énoncée dans une langue parlée : on parle alors de glottographie. Il existe cependant des systèmes transmettant des idées sans l'intermédiaire direct de la parole : on parle alors de sémasiographie, que tous les spécialistes ne s'accordent cependant pas à considérer comme de véritables systèmes d'écriture ; on parle donc également de pré-écriture ou de proto-écriture. Dans le cas d'un système de signes conçu pour permettre la communication universelle de concepts au-delà de la barrière des langues, on parle spécifiquement de pasigraphie. Alors que l'écriture et la parole sont utiles pour transmettre un message, l'écriture se différencie comme étant aussi une forme de trace et de

DEUTSCH (GERMAN)

Das Wort Schrift steht unter anderem für Zeichensysteme zur Bewahrung und Weitergabe von sprachlichen Informationen. Vormalig per Hand geschrieben und nur (visuell) lesbar oder (haptisch) erfassbar, können heutige Niederschriften oder Schriftstücke auch in für Menschen nicht unmittelbar nutzbarer Form vorliegen. Solche Schriftstücke bedürfen eines technischen Geräts, um lesbar gemacht zu werden oder können sogar der Steuerung des Gerätes selbst dienen. Generell wird Schrift auf einem Träger (z. B. Papier, digitaler Datenspeicher) notiert (geschrieben oder auf eine andere Weise auf dem Träger aufgebracht) und zur Nutzung dekodiert (abgelesen, z. B. zur geistigen Aufnahme oder zur Steuerung eines Geräts). In der Schriftlinguistik wird zwischen dem übersprachlichen Zeicheninventar,

Whiskey

inspired by a rhythmic & fluid calligraphic gesture

Systeme d'écriture

3½ teaspoons of mysterious silence

→ *Humanist hand* ←

Cuộc đời chả dễ làm gì, mà vui say ngất ngư

A slight slant to the right

một mầm cây

¿Quién sabe por qué los gansos van descalzos?

ASYMMETRICAL

BLACK, 16PT

VIETNAMESE LANGUAGE

ITALIC

Most widely spoken Austroasiatic language

SMALL CAPS

VIETNAMESE (TIẾNG VIỆT) IS AN AUSTROASIATIC LANGUAGE spoken primarily in Vietnam where it is the national and official language. Vietnamese is spoken natively by around 85,000,000 people, several times as many as the rest of the Austroasiatic family *combined*.

PROPORTIONAL
OLDSTYLE FIGURES

Like many languages in Southeast Asia and East Asia, Vietnamese is highly analytic and is tonal. Its vocabulary has had *significant influence from Middle Chinese and loanwords from French*. Although is often mistakenly thought as being an monosyllabic language, Vietnamese words typically consist of from one to many as ten morphemes or syllables; the majority of Vietnamese vocabulary are **disyllabic and trisyllabic** words.

ITALIC

BOLD

ITALIC

Vietnamese is written using the Vietnamese alphabet (*chữ Quốc ngữ*). The alphabet is based on the Latin script and was officially adopted in the early 20th century during French rule of Vietnam. Vietnamese was historically written using *chữ Nôm*, a logographic script using Chinese characters (*chữ Hán*) to represent Sino-Vietnamese (*Hán Việt*) vocabulary and some native Vietnamese words. Estimates of the proportion of Sino-Vietnamese words vary from $\frac{1}{3}$ to $\frac{1}{2}$ and even to 70%. In *Từ điển tiếng Việt* dictionary by Vietnamese linguist Hoàng Phê, about 40% of vocabulary are of Chinese origin.

PROPORTIONAL
LINING FIGURES

FRACTIONS

PROPORTIONAL
LINING FIGURES

Early linguistic work some 150 years ago classified Vietnamese as belonging to the Mon–Khmer branch of the Austroasiatic language family. Later, Mường was found to be more closely related to Vietnamese than other Mon–Khmer languages, and a **Viet–Muong subgrouping** was established. The term “Vietic” was proposed by Hayes (1992), who proposed to redefine Viet–Muong as referring to a subbranch of Vietic containing only Vietnamese and Mường. The term “Vietic” is used, among others, by Gérard Diffloth, with a slightly different proposal on subclassification, within which the term “Viet–Muong” refers to a lower subgrouping (within an eastern Vietic branch) consisting of Vietnamese dialects, Mường dialects, and Nguồn (of Quảng Bình Province).

BOLD ITALIC

ITALIC

BOLD

It has been proposed by Phan (2010, 2013) that Vietnamese is possibly a *hybrid language* which differs from a creole language. It is theorised that Vietnamese was descended from a **proto-Austroasiatic** language and was later hybridised by Middle Chinese. This hybridisation occurred due to a population of supposed Annamese Middle Chinese speakers living in the Red River Delta among Vietic speakers shifting from speaking Middle Chinese to speaking **Proto-Viet–Muong**. This in turn, had an ad stratum effect where Proto-Viet-Muong borrowed a large amount of words from Annamese Middle Chinese forming an *Old-Sino-Vietnamese* substrate. But ultimately Vietnamese is **descended from Proto-Viet-Muong**.

BOLD

ITALIC

BOLD ITALIC

METAMORPHOSIS

Frank Kafka • translated by David Wyllie

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked.

“*What’s happened to me?*” he thought. It wasn’t a dream. His room, a proper human room although a little too small, lay peacefully between its four familiar walls. A collection of textile samples lay spread out on the table—Samsa was a travelling salesman—and above it there hung a picture that he had recently cut out of an illustrated magazine and housed in a nice, gilded frame. It showed a lady fitted out with a fur hat and fur boa who sat upright, raising a heavy fur muff that covered the whole of her lower arm towards the viewer.

Gregor then turned to look out the window at the dull weather. Drops of rain could be heard hitting the pane, which made him feel quite sad. “*How about if I sleep a little bit longer and forget all this nonsense*”, he thought, but that was something he was unable to do because he was used to sleeping on his right, and in his present state couldn’t get into that position. However hard he threw himself onto his right, he always rolled back to where he was. He must have tried it a hundred times, shut his eyes so that he wouldn’t have to look at the floundering legs, and only stopped when he began to feel a mild, dull pain there that he had never felt before.

“*Oh, God*”, he thought, “*what a strenuous career it is that I’ve chosen! Travelling day in and day out. Doing business like this takes much more effort than doing your own business at home, and on top of that there’s the curse of travelling, worries about making train connections, bad and irregular food, contact with different people all the time so that you can never get to know anyone or become friendly with them. It can all go to Hell!*” He felt a slight itch up on his belly; pushed himself slowly up on his back towards the headboard so that he could lift his head better; found where the itch was, and saw that it was covered with lots of little white spots which he didn’t know what to make of; and when he tried to feel the place with one of his legs he drew it quickly back because as soon as he touched it he was overcome by a cold shudder.

He slid back into his former position. “*Getting up early all the time*”, he thought, “*it makes you stupid. You’ve got to get enough sleep. Other travelling salesmen live a life of luxury. For instance, whenever I go back to the guest house during the morning to copy out the contract, these gentlemen are always still sitting there eating their breakfasts. I ought to just try that with my boss; I’d get kicked out on the spot. But who knows, maybe that would be the best thing for me. If I didn’t have my parents to think about I’d have given in my notice a long time ago, I’d have gone up to the boss and told him just what I think, tell him everything I would, let him know just what I feel. He’d fall right off his desk! And it’s a funny sort of business to be sitting up there at your desk, talking down at your subordinates from up there, especially when you have to go right up close because the boss is hard of hearing. Well, there’s still some hope; once I’ve got the money together to pay off my parents’ debt to him—another five or six years I suppose—that’s definitely what I’ll do. That’s when I’ll make the big change. First of all though, I’ve got to get up, my train leaves at five.*”

🔗 GIEO TEXT REGULAR & ITALIC 10/14 PT

And he looked over at the alarm clock, ticking on the chest of drawers. “*God in Heaven!*” he thought. It was half past six and the hands were quietly moving forwards, it was even later than half past, more like quarter to seven. Had the alarm clock not rung? He could see from the bed that it had been set for four o’clock as it should have been; it certainly must have rung. Yes, but was it possible to quietly sleep through that furniture-rattling noise? True, he had not slept peacefully, but probably all the more deeply because of that. What should he do now? The next train went at seven; if he were to catch that he would have to rush like mad and the collection of samples was still not packed, and he did not at all feel particularly fresh and lively. And even if he did catch the train he would not avoid his boss’s anger as the office assistant would have been there to see the five o’clock train go, he would have put in his report about Gregor’s not being there a long time ago. The office assistant was the boss’s man, spineless, and with no understanding. What about if he reported sick? But that would be extremely strained and suspicious as in five years of service Gregor had never once yet been ill. His boss would certainly come round with the doctor from the medical insurance company, accuse his parents of having a lazy son, and accept the doctor’s recommendation not to make any claim as the doctor believed that no-one was ever ill but that many were workshy. And what’s more, would he have been entirely wrong in this case? Gregor did in fact, apart from excessive sleepiness after sleeping for so long, feel completely well and even felt much hungrier than usual.

He was still hurriedly thinking all this through, unable to decide to get out of the bed, when the clock struck quarter to seven. There was a cautious knock at the door near his head. “*Gregor*”, somebody called—it was his mother—“*it’s quarter to seven. Didn’t you want to go somewhere?*” That gentle voice! Gregor was shocked when he heard his own voice answering, it could hardly be recognised as the voice he had had before. As if from deep inside him, there was a painful and uncontrollable squeaking mixed in with it, the words could be made out at first but then there was a sort of echo which made them unclear, leaving the hearer unsure whether he had heard properly or not. Gregor had wanted to give a full answer and explain everything, but in the circumstances contented himself with saying: “*Yes, mother, yes, thank-you, I’m getting up now.*” The change in Gregor’s voice probably could not be noticed outside through the wooden door, as his mother was satisfied with this explanation and shuffled away. But this short conversation made the

other members of the family aware that Gregor, against their expectations was still at home, and soon his father came knocking at one of the side doors, gently, but with his fist. “*Gregor, Gregor*”, he called, “*what’s wrong?*” And after a short while he called again with a warning deepness in his voice: “*Gregor! Gregor!*” At the other side door his sister came plaintively: “*Gregor? Aren’t you well? Do you need anything?*” Gregor answered to both sides: “*I’m ready, now*”, making an effort to remove all the strangeness from his voice by enunciating very carefully and putting long pauses between each, individual word. His father went back to his breakfast, but his sister whispered: “*Gregor, open the door, I beg of you.*” Gregor, however, had no thought of opening the door, and instead congratulated himself for his cautious habit, acquired from his travelling, of locking all doors at night even when he was at home.

The first thing he wanted to do was to get up in peace without being disturbed, to get dressed, and most of all to have his breakfast. Only then would he consider what to do next, as he was well aware that he would not bring his thoughts to any sensible conclusions by lying in bed. He remembered that he had often felt a slight pain in bed, perhaps caused by lying awkwardly, but that had always turned out to be pure imagination and he wondered how his imaginings would slowly resolve themselves today. He did not have the slightest doubt that the change in his voice was nothing more than the first sign of a serious cold, which was an occupational hazard for travelling salesmen.

It was a simple matter to throw off the covers; he only had to blow himself up a little and they fell off by themselves. But it became difficult after that, especially as he was so exceptionally broad. He would have used his arms and his hands to push himself up; but instead of them he only had all those little legs continuously moving in different directions, and which he was moreover unable to control. If he wanted to bend one of them, then that was the first one that would stretch itself out; and if he finally managed to do what he wanted with that leg, all the others seemed to be set free and would move about painfully. “*This is something that can’t be done in bed*”, Gregor said to himself, “*so don’t keep trying to do it.*”

The first thing he wanted to do was get the lower part of his body out of the bed, but he had never seen this lower part, and could not imagine what it looked like; it turned out to be too hard to move; it went so slowly; and finally, almost in a frenzy, when he carelessly shoved himself forwards with all the force he could gather, he chose the wrong direction, hit hard against the lower bedpost, and

ALTERNATIVE FORM
g single storey

goggles

Proportional Lining figures

213 | 213

Proportional
Oldstyle figures

Contextual
alternates

đĩnh đạc

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕ 🔁

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↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↻

SMALL CAPS

One bowl of phở [\$15.99]
ONE BOWL OF PHỞ [\$15.99]

ALL SMALL CAPS

One bowl of phở [\$15.99]
ONE BOWL OF PHỞ [\$15.99]

ALL CAPS

One bowl of phở [\$15.99]
ONE BOWL OF PHỞ [\$15.99]

LIGATURES

Affiliate fluid *halfheartedly*
Affiliate fluid *halfheartedly*

DISCRETIONARY LIGATURES

System objects *agnostic*
System objects *agnosti*c

PROPORTIONAL OLDSTYLE FIGURES *Default*

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PROPORTIONAL LINING FIGURES

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TABULAR LINING FIGURES

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NUMERATOR & DENOMINATOR

01236 • 0123456789/0123456789

FRACTIONS *Ignores numeric date format*

30/06/24 • 2¹/₃ tsps of silence ⁵⁷/₄₉₈

SUPERIOR/INFERIOR

H₂O x¹⁸ y₂₃ • H₂O x¹⁸ y₂₃

STYLISTIC SETS 01: *Q short tail*

Also in CONTEXTUAL ALTERNATES

Queen *Queen* • Queen *Queen*

STYLISTIC SETS 02: *Zero reverse contrast*

1000 *1000* • 1000 *1000*

STYLISTIC SETS 03: *Ampersand alternate*

Gin & Tonic & Cheers!
Gin & Tonic & Cheers!

STYLISTIC SETS 04: *g single storey (italic only)*

goggles • *goggles*

STYLISTIC SETS 05: *dcroat alternate (italic only)*

Also in CONTEXTUAL ALTERNATES

đang đĩnh đạc đờn ca

Albanian, Asturian, Asu, Azerbaijani, Basque, Bemba, Bena, Bosnian, Catalan, Cebuano, Chiga, Colognian, Cornish, Corsican, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Ido, Igbo, Inari Sami, Indonesian, Interlingua, Interlingue, Irish, Italian, Javanese, Jju, Jola-Fonyi, Kabuverdianu, Kaingang, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Kurdish, Latvian, Ligurian, Lithuanian, Lojban, Lombard, Low German, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Māori, Mapuche, Meru, Morisyen, Navajo, Nheengatu, Nigerian Pidgin, North Ndebele, Northern Sami, Northern Sotho, Norwegian Bokmål, Norwegian Nynorsk, Nyanja, Nyankole, Occitan, Oromo, Polish, Portuguese, Rejang, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sardinian, Scottish Gaelic, Sena, Shambala, Shona, Sicilian, Silesian, Slovak, Slovenian, Soga, Somali, South Ndebele, Southern Sotho, Spanish, Sundanese, Swahili, Swati, Swedish, Swiss German, Taita, Taroko, Teso, Tsonga, Tswana, Turkish, Turkmen, Tyap, Upper Sorbian, Vietnamese, Vunjo, Walloon, Walser, Welsh, Western Frisian, Wolastoqey, Wolof, Xhosa, Zhuang, Zulu.

Old Style

Chuyên xưa

Type anatomy

WRITING SYSTEM

Across the universes

Ở LƯNG CHỪNG TRỜI

Multi-scriptual typography

AND IT'S THE END, FOLKS →

áccentiaTYPE

THE DESIGNER

Linh Nguyễn, the one behind ÁccentiaType, is a Vietnamese designer. She earned her Master's degree (MA in Communication Design: Typeface Design Pathway) from the University of Reading in 2021. Gieo Text family originated as part of her coursework for this programme.

Currently based in Sài Gòn, Việt Nam, Linh continues to sketch and research letters. She is broadening her repertoire by exploring Greek and Cyrillic scripts while honing her font engineering skills. In her leisure time, she enjoys coffee, mystery novels, and yoga.

CONTACT INFO

→ linh@accentiatype.com → accentiatype.com
→ [instagram: rei_nguyn](https://www.instagram.com/rei_nguyn)

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