

Tipotype

Aila

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AILA

8 STYLES

TYPE DESIGNER:

FRANCIS REQUENA

Aila

TipoType

Aila

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 FAI

BY FRANCIS REQUENA

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FRACTIONS $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

[illegible]

PUNCTUATION

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·´“” „… †‡\$

SMALLCAPS PUNCTUATION

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MATH SIGNS

$$- \times + \pm \div \neg \langle \rangle \leq \geq = \approx \neq | \sim ^{\circ} \mu \partial \Delta \Pi \Sigma \forall \infty \int$$

MONETARY SIGNS

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OTHER SIGNS

© 2010

STANDARD LIGATURES

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FRACTIONS $\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

[illegible]

PUNCTUATION { } [] ? # % & * - — . , ; ! / \ « » ‹ › ¶
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SMALLCAPS PUNCTUATION *¡!¿?&*

MATH SIGNS $- \times + \pm \div \neg < > \leq \geq = \approx \neq / \sim ^{\circ} \mu \partial \Delta \Pi \Sigma \sqrt{\infty} \int$

MONETARY SIGNS \$ ¢ £ ¤ ¥ € f

OTHER SIGNS © ™ ®

STANDARD LIGATURES *fi fl ffi ffl ff gg*

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

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UPPERCASE

NOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

SMALLCAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS

0123456789 ¶ 0123456789 ¶ 123 ¶

TABULAR NUMBERS

0123456789

FRACTIONS

$$\frac{1}{2} \quad \frac{1}{4} \quad \frac{3}{4} \quad \frac{1}{8} \quad \frac{3}{8} \quad \frac{5}{8} \quad \frac{7}{8}$$
[illegible]

PUNCTUATION

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·"“” „… †‡§

SMALLCAPS PUNCTUATION

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MATH SIGNS

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MONETARY SIGNS

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OTHER SIGNS

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Th ct ffj fb fh fj fk sp st

English sample text

AILA REGULAR

BY FRANCIS REQUENA

ENGLISH

THE ADVENTURES

OF TOM SAWYER

MARK TWAIN

- 20/21 His aunt Polly stood surprised a moment, 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 loo
- 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 sist
- 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 sáb
lentejas los viernes, algún palomino de añ
los domingos, consumían las tres partes c
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 hidalgo
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 lo
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 razones
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
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 eingestimmt. Die Ehrerbietung gegen das Familienoberhaupt, die Mme. Antoinette Buddenbrook, geborene Duchamps, kicherte in genau derselben Weise.
- 19/20 Sie war eine korpulente Dame mit dicken, weißen Locken über den Ohren, einem schwarzen und hellgrau gestreiften Kleide ohne Schnitzereien, das Einfachheit und Bescheidenheit verriet.
- 18/19 schönen und weißen Händen, in denen sie einen kleinen, sammetnen Pompadour auf dem Scheitel hielt. Ihre Gesichtszüge waren im Laufe der Jahre auf wunderliche Weise denjenigen ihres Gatten ähnlich geworden. Nur der Schnitt und die lebendige Dunkelheit ihrer Augen redeten ein wenig von ihrer halb romanischen Herkunft; sie stammte großväterlicherseits aus einer französisch-schlesischen geborene Hamburgerin. Ihre Schwiegertochter, Konsulin Elisabeth Buddenbrook, eine geborene Lachte das Krögersche Lachen, das mit einem prunkvollen Lippenlaut begann, und bei dem sie das Kinn auf
- 16/17 war, wie alle Krögers, eine äußerst elegante Erscheinung. War sie auch keine Schönheit zu nennen, so gab sie doch ihrer hellen und besonnenen Stimme, ihren ruhigen und sanften Bewegungen aller Welt ein Gefühl von
- 15/16 Vertrauen. Ihrem rötlichen Haar, das auf der Höhe des Kopfes zu einer kleinen Krone gewunden und in breiten künstlichen Locken über die Ohren frisiert war, entsprach ein außerordentlich zartweißer Teint mit vereinzelt kleinen Sommersprossen.
- 14/15 Gesicht mit der etwas zu langen Nase und dem kleinen Mund zwischen Unterlippe und Kinn sich durchaus keine Vertiefung. Ihr kurzes Mieder mit hochgepufften Ärmeln, an das sich ein Rock aus duftiger, hellgeblümter Seide schloß, ließ einen Ha
- 13/14 Schönheit frei, geschmückt mit einem Atlasband, an dem eine Krone von großen Brillanten flimmerte. Der Konsul beugte sich mit einer nervösen Bewegung im Sessel vornüber. Er trug einen zimmetfarbenen Rock mit breiten Aufschlägen und keulenförmigen Ärmeln, die sich en

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, presque
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
tracèrent sur la façade les pièces de bois
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
- 18/19 triangulaire dont aucun modèle ne se verra bi
à Paris. Cette couverture, tordue par les intem
du climat parisien, s'avavançait de trois pieds su
autant pour garantir des eaux pluviales le seui
- 17/18 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
- 16/17 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
- 15/16 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 pro
- 14/15 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 laissa
- 13/14 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 moment, 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 trouble

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 fi
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

1111 › 1111 1,9
9999 › 9999

SMALL CAPS

Hamburgefont › HAMBURGEFONTS AB

STILISTYC ALTS

1a enmienda › 1^a enmienda 1^a
1o de Mayo › 1º de Mayo

Language Support

Abenaki	Gagauz	Māori	Silesian
Afaan Oromo	Galician	Marquesan	Slovak
Afar	Ganda	Megleno-Romanian	Slovenian
Albanian	Genoese	Meriam	Slovio
Alsatian	Gooniyandi	Mir	Somali
Amis	Guadeloupean	Mohawk	Sorbian (Lower Sorbian)
Anuta	Creole	Moldovan	Sorbian (Upper Sorbian)
Aragonese	Gwich'in	Montagnais	Sotho (Northern)
Aranese	Haitian Creole	Montenegrin	Sotho (Southern)
Aromanian	Hän	Murrinh-Patha	Spanish
Arrernte	Hawaiian	Nagamese Creole	Sranan
Arvanitic	Hiligaynon	Ndebele	Sundanese
Asturian	Hopi	Neapolitan	Swahili
Atayal	Hotçak	Ngiyambaa	Swazi
Aymara	Hungarian	Niuean	Swedish
Bashkir	Ido	Noongar	Tagalog
Basque	Ilocano	Norwegian	Tahitian
Bemba	Indonesian	Novial	Tetum
Bikol	Interglossa	Occidental	Tok Pisin
Bislama	Interlingua	Occitan	Tokelauan
Bosnian	Irish	Oshiwambo	Tongan
Breton	Istro-Romanian	Ossetian	Tshiluba
Cape Verdean	Italian	Palauan	Tsonga
Creole	Jamaican	Papiamento	Tswana
Cebuano	Javanese	Piedmontese	Tumbuka
Chamorro	Jèrriais	Polish	Turkish
Chavacano	Kala Lagaw Ya	Portuguese	Turkmen
Chichewa	Kapampangan	Potawatomi	Tuvaluan
Chickasaw	Kaqchikel	Q'eqchi'	Tzotzil/Uzbek
Cimbrian	Karakalpak	Quechua	Venetian
Cofán	Karelian	Rarotongan	Vepsian
Corsican	Kashubian	Romanian	Volapük
Creek	Kikongo	Romansh	Võro
Crimean Tatar	Kinyarwanda	Rotokas	Wallisian
Croatian	Kiribati	Sami (Inari Sami)	Walloon
Czech	Kirundi	Sami (Lule Sami)	Waray-Waray
Dawan	Klingon	Sami (Northern Sami)	Warlpiri
Delaware	Kurdish	Sami (Southern Sami)	Wayuu
Dholuo	Ladin	Samoan	Welsh
Drehu	Latin	Sango	Wik-Mungkan
English	Latino sine Flexione	Saramaccan	Wiradjuri
Estonian	Latvian	Sardinian	Wolof
Faroese	Lithuanian	Scottish	Xhosa
Fijian	Lojban	Gaelic	Yapese
Filipino	Lombard	Serbian	Yindjibarndi
Finnish	Maasai	Seri	Zapotec
Folkspraak	Makhuwa	Seychellois Creole	Zulu
French	Malay	Shawnee	Zuni
Frisian	Maltese	Shona	
Friulian	Manx	Sicilian	

Tipotype

Aila specimen