



**durotype**

**Passion for Fonts**

www.durotype.com

# Innova

Designed by Ben Blom

## Overview

<b>Font Family</b>	Innova™	
<b>Fonts</b>	Innova Thin Innova Light Innova Regular Innova Medium Innova Demi Innova Bold Innova Heavy Innova Black	Innova Thin Italic Innova Light Italic Innova Italic Innova Medium Italic Innova Demi Italic Innova Bold Italic Innova Heavy Italic Innova Black Italic

<b>Font Family</b>	Innova Alt™	
<b>Fonts</b>	Innova Alt Thin Innova Alt Light Innova Alt Regular Innova Alt Medium Innova Alt Demi Innova Alt Bold Innova Alt Heavy Innova Alt Black	Innova Alt Thin Italic Innova Alt Light Italic Innova Alt Italic Innova Alt Medium Italic Innova Alt Demi Italic Innova Alt Bold Italic Innova Alt Heavy Italic Innova Alt Black Italic

## Weight Spectrum

aaaaaaaaa spectrum

Hamburgetypes with personality  
**Hamburgetypes with personality**  
**Hamburgetypes with personality**  
**Hamburgetypes with personality**

*Hamburgetypes with personality*  
***Hamburgetypes with personality***  
***Hamburgetypes with personality***  
***Hamburgetypes with personality***

Innova Regular

12 Hamburgetypes with personality

18 Hamburgetypes with personality

24 Hamburgetypes with personalit

36 Hamburgetypes with

48 Hamburgetypes

60 Hamburgetype

Innova Bold

12 **Hamburgetypes with personality**

18 **Hamburgetypes with personality**

24 **Hamburgetypes with personalit**

36 **Hamburgetypes with**

48 **Hamburgetypes**

60 **Hamburgetype**

A B C D E F G  
H I J K L M N  
O P Q R S T U  
V W X Y Z a b  
c d e f g h i j k  
l m n o p q r s  
t u v w x y z 0  
1 0 1 2 3 4 5 6  
7 8 9 \$ ¢ € £  
¥ ₪ ₹ ; ! ? & @

A B C D E F G  
H I J K L M N  
O P Q R S T U  
V W X Y Z a b  
c d e f g h i j k  
l m n o p q r s  
t u v w x y z 0  
1 0 1 2 3 4 5 6  
7 8 9 \$ ¢ € £  
¥ ₪ ₹ ; ! ? & @

ı j ! ? i ç . , ; : ' " , ‘ ’  
„ “ ” … · Ä Ë Ì Ö Ü Ÿ  
Ä Ë Ì Ö Ü Ÿ ä ë ì ö ü  
ÿ İ Ž ž ĺ Ł ł d' l' t' Œ  
Ŧ Œ Ŧ Œ Ŧ fi ffi fj ffj …

ı j ! ? i ç . , ; : ' " , ‘ ’  
„ “ ” … · Ä Ë Ì Ö Ü Ÿ  
Ä Ë Ì Ö Ü Ÿ ä ë ì ö ü  
ÿ İ Ž ž ĺ Ł ł d' l' t' Œ  
Ŧ Œ Ŧ Œ Ŧ fi ffi fj ffj …

Innova Thin

Epsum factorial non deposit quid pro quo hic escorol. Defacto lingo est igpay atinlay. Marquee selectus non provisio incongruous feline nolo contendre. Olypian quarrels et gorilla congolium sic ad nauseum. Sic tempus fugit esperanto hiccup estrogen. 12/14.4

Innova Light

Epsum factorial non deposit quid pro quo hic escorol. Defacto lingo est igpay atinlay. Marquee selectus non provisio incongruous feline nolo contendre. Olypian quarrels et gorilla congolium sic ad nauseum. Sic tempus fugit esperanto hiccup estrogen. 12/14.4

Innova Regular

Epsum factorial non deposit quid pro quo hic escorol. Defacto lingo est igpay atinlay. Marquee selectus non provisio incongruous feline nolo contendre. Olypian quarrels et gorilla congolium sic ad nauseum. Sic tempus fugit esperanto hiccup estrogen. 12/14.4

Innova Medium

Epsum factorial non deposit quid pro quo hic escorol. Defacto lingo est igpay atinlay. Marquee selectus non provisio incongruous feline nolo contendre. Olypian quarrels et gorilla congolium sic ad nauseum. Sic tempus fugit esperanto hiccup estrogen. 12/14.4

Innova Demi

Epsum factorial non deposit quid pro quo hic escorol. Defacto lingo est igpay atinlay. Marquee selectus non provisio incongruous feline nolo contendre. Olypian quarrels et gorilla congolium sic ad nauseum. Sic tempus fugit esperanto hiccup estrogen. 12/14.4

Innova Bold

Epsum factorial non deposit quid pro quo hic escorol. Defacto lingo est igpay atinlay. Marquee selectus non provisio incongruous feline nolo contendre. Olypian quarrels et gorilla congolium sic ad nauseum. Sic tempus fugit esperanto hiccup estrogen. 12/14.4

Innova Heavy

Epsum factorial non deposit quid pro quo hic escorol. Defacto lingo est igpay atinlay. Marquee selectus non provisio incongruous feline nolo contendre. Olypian quarrels et gorilla congolium sic ad nauseum. Sic tempus fugit esperanto hiccup estrogen. 12/14.4

Innova Black

Epsum factorial non deposit quid pro quo hic escorol. Defacto lingo est igpay atinlay. Marquee selectus non provisio incongruous feline nolo contendre. Olypian quarrels et gorilla congolium sic ad nauseum. Sic tempus fugit esperanto hiccup estrogen. 12/14.4

Innova Thin Italic

*Epsum factorial non deposit quid pro quo hic escorol. Defacto lingo est igpay atinlay. Marquee selectus non provisio incongruous feline nolo contendre. Olypian quarrels et gorilla congolium sic ad nauseum. Sic tempus fugit esperanto hiccup estrogen. 12/14.4*

Innova Light Italic

*Epsum factorial non deposit quid pro quo hic escorol. Defacto lingo est igpay atinlay. Marquee selectus non provisio incongruous feline nolo contendre. Olypian quarrels et gorilla congolium sic ad nauseum. Sic tempus fugit esperanto hiccup estrogen. 12/14.4*

Innova Regular Italic

*Epsum factorial non deposit quid pro quo hic escorol. Defacto lingo est igpay atinlay. Marquee selectus non provisio incongruous feline nolo contendre. Olypian quarrels et gorilla congolium sic ad nauseum. Sic tempus fugit esperanto hiccup estrogen. 12/14.4*

Innova Medium Italic

*Epsum factorial non deposit quid pro quo hic escorol. Defacto lingo est igpay atinlay. Marquee selectus non provisio incongruous feline nolo contendre. Olypian quarrels et gorilla congolium sic ad nauseum. Sic tempus fugit esperanto hiccup estrogen. 12/14.4*

Innova Demi Italic

*Epsum factorial non deposit quid pro quo hic escorol. Defacto lingo est igpay atinlay. Marquee selectus non provisio incongruous feline nolo contendre. Olypian quarrels et gorilla congolium sic ad nauseum. Sic tempus fugit esperanto hiccup estrogen. 12/14.4*

Innova Bold Italic

***Epsum factorial non deposit quid pro quo hic escorol. Defacto lingo est igpay atinlay. Marquee selectus non provisio incongruous feline nolo contendre. Olypian quarrels et gorilla congolium sic ad nauseum. Sic tempus fugit esperanto hiccup estrogen. 12/14.4***

Innova Heavy Italic

***Epsum factorial non deposit quid pro quo hic escorol. Defacto lingo est igpay atinlay. Marquee selectus non provisio incongruous feline nolo contendre. Olypian quarrels et gorilla congolium sic ad nauseum. Sic tempus fugit esperanto hiccup estrogen. 12/14.4***

Innova Black Italic

***Epsum factorial non deposit quid pro quo hic escorol. Defacto lingo est igpay atinlay. Marquee selectus non provisio incongruous feline nolo contendre. Olypian quarrels et gorilla congolium sic ad nauseum. Sic tempus fugit esperanto hiccup estrogen. 12/14.4***

## Innova Light

Bolded text:  
Demi

Proportional lining  
numerals in text

THIS DESCRIPTION OF THESE BAS-RELIEFS, which are usually painted, will give an idea of the great works of Egyptian sculptors.

The representation of the animals in these sculptures is as successful as any part of them. There being no intellectual expression required, they are more pleasing than the human beings, with their set, unchanging features and expression. The Egyptians had several breeds of dogs, and the picture here (Fig. 2) is made up from the dogs found in the sculptures—No. 1, hound; 2, mastiff; 3, turnspit; 4, 5, fox-dogs; 6, 7, greyhounds.

One of the figures often repeated by the sculptors of Egypt was the Sphinx. **The colossal and most famous one** (Fig. 5) is not far from the great pyramid, and has the form of a recumbent lion with a human head. It is one hundred and seventy-two feet long, and is the Sphinx of the world; but there were great numbers of these strange figures in Egypt—in some cases there were avenues leading to the temples bordered by them on each side. The form of the Sphinx was intended to *express some spiritual thought* to the Egyptians, and the stories about it are very interesting. Its form certainly denotes the *union of physical and mental power*.

The form of **the great Sphinx** is called the *androsphinx* (Fig. 3). Another has the body of the lion with the head of the ram, and is called the *kriosphinx* (Fig. 4); still another has the same body and the head of a hawk; this is called the *hieracosphinx* (Fig. 6). 11/13.2

## Innova Regular

Bolded text:  
Bold

THIS DESCRIPTION OF THESE BAS-RELIEFS, which are usually painted, will give an idea of the great works of Egyptian sculptors.

The representation of the animals in these sculptures is as successful as any part of them. There being no intellectual expression required, they are more pleasing than the human beings, with their set, unchanging features and expression. The Egyptians had several breeds of dogs, and the picture here (Fig. 2) is made up from the dogs found in the sculptures—No. 1, hound; 2, mastiff; 3, turnspit; 4, 5, fox-dogs; 6, 7, greyhounds.

One of the figures often repeated by the sculptors of Egypt was the Sphinx. **The colossal and most famous one** (Fig. 5) is not far from the great pyramid, and has the form of a recumbent lion with a human head. It is one hundred and seventy-two feet long, and is the Sphinx of the world; but there were great numbers of these strange figures in Egypt—in some cases there were avenues leading to the temples bordered by them on each side. The form of the Sphinx was intended to *express some spiritual thought* to the Egyptians, and the stories about it are very interesting. Its form certainly denotes the *union of physical and mental power*.

The form of **the great Sphinx** is called the *androsphinx* (Fig. 3). Another has the body of the lion with the head of the ram, and is called the *kriosphinx* (Fig. 4); still another has the same body and the head of a hawk; this is called the *hieracosphinx* (Fig. 6). 11/13.2

Bolded text:  
Heavy

**THIS DESCRIPTION OF THESE BAS-RELIEFS**, which are usually painted, will give an idea of the great works of Egyptian sculptors.

The representation of the animals in these sculptures is as successful as any part of them. There being no intellectual expression required, they are more pleasing than the human beings, with their set, unchanging features and expression. The Egyptians had several breeds of dogs, and the picture here (Fig. 2) is made up from the dogs found in the sculptures—No. 1, hound; 2, mastiff; 3, turnspit; 4, 5, fox-dogs; 6, 7, greyhounds.

One of the figures often repeated by the sculptors of Egypt was the Sphinx. **The colossal and most famous one** (Fig. 5) is not far from the great pyramid, and has the form of a recumbent lion with a human head. It is one hundred and seventy-two feet long, and is the Sphinx of the world; but there were great numbers of these strange figures in Egypt—in some cases there were avenues leading to the temples bordered by them on each side. The form of the Sphinx was intended to *express some spiritual thought* to the Egyptians, and the stories about it are very interesting. Its form certainly denotes the *union of physical and mental power*.

The form of **the great Sphinx** is called the *androsphinx* (Fig. 3). Another has the body of the lion with the head of the ram, and is called the *kriosphinx* (Fig. 4); still another has the same body and the head of a hawk; this is called the *hieracosphinx* (Fig. 6). 11/13.2

Innova Light  
Innova Regular

Proportional oldstyle  
numerals in text

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of 52° 10'; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 10/12

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of 52° 10'; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 10/12

Innova Medium  
Innova Demi

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of  $52^{\circ} 10'$ ; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 10/12

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of  $52^{\circ} 10'$ ; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 10/12

Innova Light  
Innova Regular

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of  $52^{\circ} 10'$ ; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 9/10.8

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of  $52^{\circ} 10'$ ; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 9/10.8

Innova Medium  
Innova Demi

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of  $52^{\circ} 10'$ ; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 9/10.8

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of  $52^{\circ} 10'$ ; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 9/10.8

Innova Light  
Innova Regular

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of  $52^{\circ} 10'$ ; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 8/9.6

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of  $52^{\circ} 10'$ ; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 8/9.6

Innova Medium  
Innova Demi

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of  $52^{\circ} 10'$ ; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 8/9.6

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of  $52^{\circ} 10'$ ; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 8/9.6

Innova Light  
Innova Regular

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of  $52^{\circ} 10'$ ; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 7/8.4

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of  $52^{\circ} 10'$ ; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 7/8.4

Innova Medium  
Innova Demi

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of  $52^{\circ} 10'$ ; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 7/8.4

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of  $52^{\circ} 10'$ ; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 7/8.4

Innova Light  
Innova Regular

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of 52° 10'; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 6/7.2

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of 52° 10'; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 6/7.2

Innova Medium  
Innova Demi

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of 52° 10'; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 6/7.2

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of 52° 10'; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons. 6/7.2

Innova Regular

10,5

Tabular lining  
numerals in table

Bolded text:  
Bold

	Wednesday			Thursday		
	°C	°F		°C	°F	
Abu Dhabi	44/33	111/91	S	45/32	113/90	PC
Almaty	28/17	82/63	T	28/17	82/63	PC
Athens	29/21	84/70	S	32/23	90/73	W
Bangkok	33/25	91/77	C	32/25	90/77	R
Barcelona	29/21	84/70	T	28/22	82/72	T
Beijing	30/21	86/70	PC	29/22	84/72	C
Belgrade	30/16	86/61	S	31/18	88/64	S
Berlin	27/16	81/61	PC	28/15	82/59	PC
Boston	33/24	91/75	PC	33/24	91/75	T
Brussels	26/16	79/61	PC	26/14	79/57	PC
Cairo	35/22	95/72	S	34/22	93/72	S
Chicago	33/24	91/75	PC	33/24	91/75	PC
Frankfurt	29/18	84/64	PC	29/18	84/64	PC
Geneva	28/14	82/57	T	27/15	81/59	T
Hong Kong	32/28	90/82	Sh	32/28	90/82	Sh
Istanbul	28/23	82/73	S	28/23	82/73	PC
Jakarta	31/24	88/75	R	31/24	88/75	R

## Innova Regular

8.5

Tabular lining  
numerals in table

Bolded text:  
Demi

	\$1	€1	£1	¥100	₹1	One Swiss franc	One Can. doll.
<b>Australia</b>	1.082	1.422	1.636	1.091	0.033	1.150	1.043
<b>Brazil</b>	2.250	2.957	3.401	2.268	0.068	2.391	2.168
<b>Britain</b>	0.661	0.869	–	0.667	0.020	0.703	0.637
<b>Canada</b>	1.038	1.364	1.569	1.046	0.320	1.103	–
<b>China</b>	6.135	8.063	9.273	6.184	0.189	6.518	5.911
<b>Denmark</b>	5.673	7.457	8.575	5.719	0.175	6.028	5.466
<b>Euro zone</b>	0.761	–	1.150	0.767	0.023	0.808	0.733
<b>India</b>	59.290	77.982	89.674	59.804	1.828	63.039	57.125
<b>Japan</b>	99.190	130.37	149.94	–	3.056	105.38	95.580
<b>Mexico</b>	12.648	16.625	19.119	12.800	0.000	13.439	12.186
<b>Russia</b>	32.443	42.643	49.041	32.700	–	34.470	31.258
<b>Singapore</b>	1.260	1.656	1.905	1.270	0.039	1.339	1.214
<b>S. Africa</b>	9.873	12.977	14.924	10.000	0.304	10.490	9.513
<b>Sweden</b>	6.596	8.671	9.972	6.650	0.203	7.009	6.356
<b>Switzerland</b>	0.941	1.237	1.422	0.949	0.029	–	0.907
<b>Taiwan</b>	29.774	39.135	45.006	30.000	0.918	31.631	28.687
<b>U.S.</b>	–	1.314	1.512	1.008	0.031	1.063	0.963

## Innova Regular

6.5

Tabular lining  
numerals in table

Bolded text:  
Demi

	\$1	€1	£1	¥100	₹1	One Swiss franc	One Can. doll.
<b>Australia</b>	1.082	1.422	1.636	1.091	0.033	1.150	1.043
<b>Brazil</b>	2.250	2.957	3.401	2.268	0.068	2.391	2.168
<b>Britain</b>	0.661	0.869	–	0.667	0.020	0.703	0.637
<b>Canada</b>	1.038	1.364	1.569	1.046	0.320	1.103	–
<b>China</b>	6.135	8.063	9.273	6.184	0.189	6.518	5.911
<b>Denmark</b>	5.673	7.457	8.575	5.719	0.175	6.028	5.466
<b>Euro zone</b>	0.761	–	1.150	0.767	0.023	0.808	0.733
<b>India</b>	59.290	77.982	89.674	59.804	1.828	63.039	57.125
<b>Japan</b>	99.190	130.37	149.94	–	3.056	105.38	95.580
<b>Mexico</b>	12.648	16.625	19.119	12.800	0.000	13.439	12.186
<b>Russia</b>	32.443	42.643	49.041	32.700	–	34.470	31.258
<b>Singapore</b>	1.260	1.656	1.905	1.270	0.039	1.339	1.214
<b>S. Africa</b>	9.873	12.977	14.924	10.000	0.304	10.490	9.513
<b>Sweden</b>	6.596	8.671	9.972	6.650	0.203	7.009	6.356
<b>Switzerland</b>	0.941	1.237	1.422	0.949	0.029	–	0.907
<b>Taiwan</b>	29.774	39.135	45.006	30.000	0.918	31.631	28.687
<b>U.S.</b>	–	1.314	1.512	1.008	0.031	1.063	0.963





için çıkması  
afişării AFIŞĂRII

İÇİN ÇIKMASI  
afişării AFIŞĂRII

Innova Alt Medium

12

Walk in the rain, jump in mud puddles, collect rocks, rainbows and roses, smell flowers, blow bubbles, stop along the way, build sandcastles, say hello to everyone, go barefoot, go on adventures, act silly, fly kites, have a merry heart, talk with animals, sing in the shower, read children's books, take bubble baths, get new sneakers, hold hands and hug and kiss, dance, laugh and cry for the health of it, wonder and wander around, feel happy and precious and innocent, feel scared, feel sad, feel mad, give up worry and guilt and shame, say yes, say no, say the magic words, ask lots of questions, ride bicycles, draw and paint, see things differently, fall down and get up again, look at the sky, watch the sun rise and sun set, watch clouds and name their shapes, watch the moon and stars come out, trust the universe, stay up late, climb trees, daydream, do nothing and do it very well, learn new stuff, be excited about everything, be a clown, enjoy having a body, listen to music, find out how things work, make up new rules, tell stories, save the world, make friends with the other kids on the block, and do anything else that brings more happiness, celebration, health, love, joy, creativity, pleasure, abundance, grace, self-esteem, courage, balance, spontaneity, passion, beauty, peace, relaxation, communication and life energy to... all living beings on this planet.

—Bruce Williamson

There was a young lady of Cork,  
Whose pa made a fortune in pork;  
He bought for his daughter  
A tutor who taught her  
To balance green peas on her fork.

Some writers are often accused  
Of conflating *amused* and *bemused*  
The first makes you smile  
(it's close to *beguile*)  
While the latter usually means you're confused

A flea and a fly in a flue,  
Were imprisoned, so what could they do?  
Said the fly, "Let us flee!"  
"Let us fly," said the flea,  
And they flew through a flaw in the flue.

A tutor who tooted a flute  
Tried to teach two young tooters to toot.  
Said the two to the tutor,  
"Is it harder to toot, or...  
To tutor two tutors to toot?"

"There's a train at 4:04," said Miss Jenny.  
"Four tickets I'll take; have you any?"  
Said the man at the door,  
"Not four for 4:04,  
For four for 4:04 is too many."

A canny young fisher named Fisher  
Once fished from the edge of a fissure.  
A fish with a grin  
Pulled the fisherman in—  
Now they're fishing the fissure for Fisher.

There once was an old man of Esser,  
Whose knowledge grew lesser and lesser,  
It at last grew so small  
He knew nothing at all  
And now he's a college professor.

A canner, exceedingly canny,  
One morning remarked to his granny,  
"A canner can can  
Anything that he can;  
But a canner can't can a can, can he?"

Es stöhnte ein Bursche aus Strohn:  
 „Die Liebe, sie ist nur ein Hohn!  
 Was echt scheint und groß,  
 ist letztlich doch bloß  
 die Wirkung von Testosteron.“

Il y avait une jeune fille de Châtou  
 Qui avait yeux bleus et cheveux roux  
 Après un été à Cannes  
 Elle regardait ses mains  
 Et elle a dit, «Mon Dieu! J'ai des taches de soleil partout!»

Een slagersvrouw had, in Bergambacht  
 de klacht dat haar man slechts aan ham dacht.  
 'Alles draait hem om vlees'  
 zuchtte zij 'en ik vrees'  
 'dat hij ooit zelfs zijn vroegere vlam slacht...'

No supe hasta que tuve uno delante  
 lo seca que es la piel del elefante.  
 Así que ni dudé:  
 con paciencia le unté  
 dos toneladas de crema hidratante.

Był skrzypek rodem z Prabutów,  
 miał nogi za duże do butów.  
 Wszystkie go uwierały,  
 więc nosił futerały  
 od skrzypiec zamiast butów.

Quando eu ouvi cantar o bem-te-vi  
 e vi que não cantava para ti,  
 fiquei muito chateado.  
 Ah, que bichinho danado!  
 Dizia no cantar que te perdi.

Frode datt – og da jammen så spør det  
 om vi fortsatt på gullet skal tørste,  
 men så husker vi på  
 at man sier som så  
 at de siste skal bli blant de første.

Odată un mare dentist  
 era cât se poate de trist  
 că nu a putut ține minte  
 unde-a pus măseaua de minte  
 a unui mare pictor cubist.

**Demonstrate something**

As fresh as a mountain stream

**Yes, we have no bananas**

No music, no life

Empowering the next generation

**INNOVATION**

**best of all possible worlds**

**different kettle**

One instinctively knows when something is right

**Move with the times**

**Silence was never written down**

Ahead of the curve

You can teach a new dog old tricks

**DOUBLE OR NOTHING**

Imagination at work

*Miracle of modern science*

**Break new ground**

**SOME DAY MY PRINTS WILL COME**

Do my eyes deceive me?

**Stroke of genius**

Pushing the limit

**Reinvent the wheel**

Cream of the crop

**Sense and Sensibility**

Ballpark Context Reflection Widget  
 Overjoy Kangaroo: 'Quota' Editorial  
 Conundrum; Kafka, "Squibs" Catfish.  
 Uspořádání Čerpadla Společenských  
 Lønindtægter Perodespørgsmål  
 Ægtefællers Ideeënbus Plaaggeest  
 Flappentapperconcurrenten Spill  
 Jellybeans Graffiti Järjestelmissä  
 Käyttöön Rääätälöityjä Hétérogène  
 Façon Intérêts Äußerungen  
 Bedürfnisse Textverständnis  
 Készítéséről Fejlesztjük Biztosítási  
 Razionalità Pensò All'amore Våre  
 Primærleger Gjør Umiejętności Łódź  
 Zakończył Publicações Secção Três  
 Şcoală Învăţământ Țânțar Možnost  
 Požičovňa Špecializovaný Življenju  
 Različnih Priporočljivejše Artículo  
 Imaginación Niño Dörrmiljöer Såväl  
 Vålgörehet Aldığı Söylüyorlar Açış

Lining Numerals

We bought 25 apples and 36 pears.

Oldstyle Numerals

We bought 25 apples and 36 pears.

*Ballpark Context Reflection Widget  
 Overjoy Kangaroo: 'Quota' Editorial  
 Conundrum; Kafka, "Squibs" Catfish.  
 Uspořádání Čerpadla Společenských  
 Lønindtægter Perodespørgsmål  
 Ægtefællers Ideeënbus Plaaggeest  
 Flappentapperconcurrenten Spill  
 Jellybeans Graffiti Järjestelmässä  
 Käyttöön Räätelöityjä Hétérogène  
 Façon Intérêts Äußerungen  
 Bedürfnisse Textverständnis  
 Készítéséről Fejlesztjük Biztosítási  
 Razionalità Pensò All'amore Våre  
 Primærleger Gjør Umiejętności Łódź  
 Zakończył Publicações Secção Três  
 Şcoală Învăţământ Țânțar Možnost  
 Požičovňa Špecializovaný Življenju  
 Različnih Priporočljivejše Artículo  
 Imaginación Niño Dörrmiljöer Såväl  
 Vålgörenhet Aldığı Söylüyorlar Açış*

Lining Numerals

*We bought 25 apples and 36 pears.*

Oldstyle Numerals

*We bought 25 apples and 36 pears.*

Innova Medium  
All Caps

16.5

NIRVANA CREATE DEDICATION TECHNICAL  
RECEPTION INTERPOLATE BELLYBUTTON  
KNOB NOURISHING VOLT FOREVERMORE  
GREGARIOUS MEETING ENCLAVE UNION  
LEMONADE SPECIAL OFFICE WATERLINE  
BEHAVIOR PARADISE ZEBRAWOOD H69C

Innova Medium Italic  
All Caps

16.5

*NIRVANA CREATE DEDICATION TECHNICAL  
RECEPTION INTERPOLATE BELLYBUTTON  
KNOB NOURISHING VOLT FOREVERMORE  
GREGARIOUS MEETING ENCLAVE UNION  
LEMONADE SPECIAL OFFICE WATERLINE  
BEHAVIOR PARADISE ZEBRAWOOD H69C*

Innova Medium  
Small Caps

16.5

NIRVANA CREATE DEDICATION TECHNICAL  
RECEPTION INTERPOLATE BELLYBUTTON  
KNOB NOURISHING VOLT FOREVERMORE  
GREGARIOUS MEETING ENCLAVE UNION  
LEMONADE SPECIAL OFFICE WATERLINE  
BEHAVIOR PARADISE ZEBRAWOOD H69C

Innova Medium Italic  
Small Caps

16.5

*NIRVANA CREATE DEDICATION TECHNICAL  
RECEPTION INTERPOLATE BELLYBUTTON  
KNOB NOURISHING VOLT FOREVERMORE  
GREGARIOUS MEETING ENCLAVE UNION  
LEMONADE SPECIAL OFFICE WATERLINE  
BEHAVIOR PARADISE ZEBRAWOOD H69C*

**Standard 'Zero'**  
**Standard 'One'**

Columns 1 and 2 of table:  
Tabular lining numerals

Columns 3 and 4 of table:  
Proportional lining numerals

Columns 5 and 6 of table:  
Proportional oldstyle numerals

Column 7 of table:  
Tabular oldstyle numerals

5596018	7344147	5596018	7344147	5596018	7344147	7344147
8043103	4170552	8043103	4170552	8043103	4170552	4170552
7027250	3224843	7027250	3224843	7027250	3224843	3224843
6003133	9488044	6003133	9488044	6003133	9488044	9488044
9929267	1528306	9929267	1528306	9929267	1528306	1528306
7537954	9968449	7537954	9968449	7537954	9968449	9968449
2000569	4711380	2000569	4711380	2000569	4711380	4711380
9510371	8753379	9510371	8753379	9510371	8753379	8753379
2779683	3958609	2779683	3958609	2779683	3958609	3958609
1456616	8686229	1456616	8686229	1456616	8686229	8686229

**Standard 'Zero'**  
**Alternative 'One'**

Alternative 'One' is available via  
"Stylistic Set 1" OpenType feature or via  
"Stylistic Alternates" OpenType feature

Innova Regular 9

5596018	7344147	5596018	7344147	5596018	7344147	7344147
8043103	4170552	8043103	4170552	8043103	4170552	4170552
7027250	3224843	7027250	3224843	7027250	3224843	3224843
6003133	9488044	6003133	9488044	6003133	9488044	9488044
9929267	1528306	9929267	1528306	9929267	1528306	1528306
7537954	9968449	7537954	9968449	7537954	9968449	9968449
2000569	4711380	2000569	4711380	2000569	4711380	4711380
9510371	8753379	9510371	8753379	9510371	8753379	8753379
2779683	3958609	2779683	3958609	2779683	3958609	3958609
1456616	8686229	1456616	8686229	1456616	8686229	8686229

**Dotted 'Zero'**  
**Standard 'One'**

Dotted 'Zero' is available via  
"Slashed Zero" OpenType feature

5596018	7344147	5596018	7344147	5596018	7344147	7344147
8043103	4170552	8043103	4170552	8043103	4170552	4170552
7027250	3224843	7027250	3224843	7027250	3224843	3224843
6003133	9488044	6003133	9488044	6003133	9488044	9488044
9929267	1528306	9929267	1528306	9929267	1528306	1528306
7537954	9968449	7537954	9968449	7537954	9968449	9968449
2000569	4711380	2000569	4711380	2000569	4711380	4711380
9510371	8753379	9510371	8753379	9510371	8753379	8753379
2779683	3958609	2779683	3958609	2779683	3958609	3958609
1456616	8686229	1456616	8686229	1456616	8686229	8686229

**Dotted 'Zero'**  
**Alternative 'One'**

5596018	7344147	5596018	7344147	5596018	7344147	7344147
8043103	4170552	8043103	4170552	8043103	4170552	4170552
7027250	3224843	7027250	3224843	7027250	3224843	3224843
6003133	9488044	6003133	9488044	6003133	9488044	9488044
9929267	1528306	9929267	1528306	9929267	1528306	1528306
7537954	9968449	7537954	9968449	7537954	9968449	9968449
2000569	4711380	2000569	4711380	2000569	4711380	4711380
9510371	8753379	9510371	8753379	9510371	8753379	8753379
2779683	3958609	2779683	3958609	2779683	3958609	3958609
1456616	8686229	1456616	8686229	1456616	8686229	8686229

Comparison:

Traditional grotesque (left)  
Innova (right)

Old faithful

eggs 356  
small apertures

Quebec  
less squarish

defaults shifts  
less generous ascender height

Ebullient Bliss  
ascenders have same height as caps

black milliliter  
no bend at bottom of lowercase 'l'

tactful defects  
cramped width for 't' and 'f'

818

standard tabular numerals

01 \$¢

less zero/one & dollar/cent versatility

Hamburgefonts  
with personality

Queen baggage some  
action folks codfish  
\$5,416,327,908 budget  
agenda closer coconut  
vegetables jewel deep  
that girls antique expo  
seen skill wage jangling  
quietly solving six gulf  
week beautify aperitif  
beefsteaks boundless  
bullfight dog flashtube  
Illogical Ohio Rhapsody  
These Ebbtide Fleeces

New faithful

eggs 356  
more open apertures

Quebec  
more squarish

defaults shifts  
more generous ascender height

Ebullient Bliss  
ascenders are higher than caps

black milliliter  
bend at bottom of lowercase 'l'

tactful defects  
more generous width for 't' and 'f'

818

standard proportional numerals

0101 \$¢\$¢

more zero/one & dollar/cent versatility

Hamburgefonts  
with personality

Queen baggage some  
action folks codfish  
\$5,416,327,908 budget  
agenda closer coconut  
vegetables jewel deep  
that girls antique expo  
seen skill wage jangling  
quietly solving six gulf  
week beautify aperitif  
beefsteaks boundless  
bullfight dog flashtube  
Illogical Ohio Rhapsody  
These Ebbtide Fleeces

Comparison:

Traditional grotesque (left)  
Innova (right)

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of  $52^{\circ} 10'$ ; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons.

While making deep excavations, we found some quaint bronze jewelry. Murky haze enveloped a city as jarring quakes broke forty-six windows. Six big devils from Japan quickly forgot how to waltz. Sixty zippers were quickly picked from the woven jute bag. The exodus of jazzy pigeons craved by squeamish walkers. The juke box music puzzled a gentle visitor from a quaint valley town. The July sun caused a fragment of black pine wax to ooze on the velvet quilt. The junior office clerks were quite amazed at the extra reward given by their generous employer. The sex life of the woodchuck is a provocative question for most vertebrate zoology majors. The job requires extra pluck and zeal from every young wage earner. The explorer was frozen in his big kayak just after making queer discoveries.

The Second Pyramid, which stands to the north-east of the Third, was a square of seven hundred and seven feet each way, and thus covered an area of almost eleven acres and a half, or nearly double that of the greatest building which Rome ever produced—the Coliseum. The sides rose at an angle of  $52^{\circ} 10'$ ; and the perpendicular height was four hundred and fifty-four feet, or fifty feet more than that of the spire of Salisbury Cathedral. The cubic contents are estimated at 71,670,000 feet; and their weight is calculated at 5,309,000 tons. Numbers like this, require to be made intelligible by comparisons.

While making deep excavations, we found some quaint bronze jewelry. Murky haze enveloped a city as jarring quakes broke forty-six windows. Six big devils from Japan quickly forgot how to waltz. Sixty zippers were quickly picked from the woven jute bag. The exodus of jazzy pigeons craved by squeamish walkers. The juke box music puzzled a gentle visitor from a quaint valley town. The July sun caused a fragment of black pine wax to ooze on the velvet quilt. The junior office clerks were quite amazed at the extra reward given by their generous employer. The sex life of the woodchuck is a provocative question for most vertebrate zoology majors. The job requires extra pluck and zeal from every young wage earner. The explorer was frozen in his big kayak just after making queer discoveries.

After the many grotesques which have been designed over the years, is it still possible to improve this genre? Innova is a new design—a contribution to the tradition of grotesque typefaces. It is an attempt to improve both this genre’s legibility and versatility.

Traditional grotesques usually have small apertures. Innova has larger, more open apertures, improving its legibility. Many traditional grotesques are a little squarish. Innova is a little more squarish, which helps to define its personality. In traditional grotesques, the ascenders are usually quite short. Innova has a more generous ascender height, improving its legibility.

When comparing Innova with a traditional grotesque, it becomes clear, how significant a generous ascender height is for a font’s legibility. If the difference in height between  $n$  and  $h$  is small, there is just a cramped vertical space available to display the upper part of letters like  $h$ ,  $k$  and  $f$ . The idea that a large x-height is good for a font’s legibility, is a myth—if such a large x-height comes at the expense of the difference in height between  $n$  and  $h$ .

In traditional grotesques, the ascender height and caps height are usually the same. In Innova, the ascenders are higher than the caps. This difference in height, improves the font’s legibility.

Unlike traditional grotesques, in Innova, there is a bend at the bottom of the lowercase  $l$ . Because of this, it is easier to differentiate the lowercase  $l$  from other letters with a similar shape. In Innova, the  $t$  and  $f$  are wider than in some traditional grotesques, which improves the font’s legibility.

Innova consists of two families: *Innova* and *Innova Alt*. In traditional grotesques, the dots are usually rectangular. The *Innova* family has rectangular dots. The *Innova Alt* family adds versatility, by having round dots—making its personality a little friendlier.

Innova has small caps, giving extra typographical options, and, by that, increasing the font’s versatility.

Innova has a large assortment of numerals. In addition to lining numerals, tabular lining numerals, oldstyle numerals, tabular oldstyle numerals, superior numerals, inferior numerals, numerators, and denominators—Innova has *small cap numerals*, designed to be used with small caps. Moreover, with Innova’s *Arbitrary Fractions Open-Type* feature, it is possible to create any fraction.

Innova’s ligatures are of the unconnected type. These ligatures have a little extra space between their letters—compared to the same letters next to each other, when they are not part of a ligature. This subtle extra space improves the typeface’s legibility.

Innova’s versatility and legibility have been enhanced, by offering extra options: a dotted zero, and an alternative design of the *one*, *dollar*, and *cent*.

Innova has been designed by Ben Blom in 2016.

If you do not see all installed fonts in the font menu of your application, your application uses font style links. Then you cannot directly select all installed fonts of this font family. You have to select the fonts which are not in the font menu, like this:

Font to select	First select in font menu	Then use style button(s) or font style menu
Innova Thin Italic	Innova Thin	Italic
Innova Light Italic	Innova Light	Italic
Innova Regular	Innova	[none]
Innova Italic	Innova	Italic
Innova Medium Italic	Innova Medium	Italic
Innova Demi	Innova Light	Bold
Innova Demi Italic	Innova Light	Bold, Italic
Innova Bold	Innova	Bold
Innova Bold Italic	Innova	Bold, Italic
Innova Heavy	Innova Medium	Bold
Innova Heavy Italic	Innova Medium	Bold, Italic
Innova Black Italic	Innova Black	Italic

Another way to represent the style linking system of this font family, is as follows:

Style in font menu	Use this (these) style link(s)	To produce this style
Thin	Italic	Thin Italic
Light	Italic Bold Bold, Italic	Light Italic Demi Demi Italic
[Regular] *	Italic Bold Bold, Italic	Italic Bold Bold Italic
Medium	Italic Bold Bold, Italic	Medium Italic Heavy Heavy Italic
Black	Italic	Black Italic

\* In a style linking environment, the word 'Regular' is usually omitted from the font menu (so only the family name is being displayed).

Note that the Thin and Black styles are not style-linked to a heavier style, so the Bold style button should not be used with the Thin and Black styles. (Using the Bold style button with these styles, will either have no effect, or will result in artificial bolding, which usually produces inferior screen and print results.)

## UltraPrecision

All Durotype fonts are UltraPrecision™ fonts. UltraPrecision fonts are 11.11 times more precise than PostScript (Type 1) fonts and most PostScript flavored OpenType fonts. UltraPrecision fonts are 2.65 times more precise than most TrueType fonts and most TrueType flavored OpenType fonts. The extra precision which is provided by UltraPrecision fonts, is advantageous when a font is printed or displayed in a large size.

## Supported Languages

Afrikaans, Albanian, Azeri, Basque, Bosnian, Breton, Croatian, Czech, Danish, Dutch, English, Estonian, Faroese, Filipino, Finnish, French, Frisian, German, Hungarian, Icelandic, Indonesian, Italian, Malagasy, Moldovan (Latin), Norwegian, Polish, Portuguese, Romanian, Serbian (Latin), Slovak, Slovene, Spanish, Swedish, Turkish, Turkmen (Latin).

## Use

This font family is suitable for both text and display use.

## Notes

- All fonts of this font family contain the same glyphs and the same OpenType features.
- The availability of OpenType features is dependent on application support.
- The access to some glyphs may be dependent on application support for OpenType features.

## Nine Numerical Styles

Lining Numerals (Default)

**234567890101**

Tabular Lining Numerals

**234567890101**

Oldstyle Numerals

**234567890101**

Tabular Oldstyle Numerals

**234567890101**

Superior Numerals

**234567890101**

Inferior Numerals

**234567890101**

Numerators

**234567890101**

Denominators

**234567890101**

Small Cap Numerals

**234567890101**

## Other Durotype Fonts

Animo	Hamburgetypes with personality
Aspira	Hamburgetypes with personality
Cigar	<b>Hamburgetypes with personality</b>
Classic Round	Hamburgetypes with personality
Classic XtraRound	Hamburgetypes with personality
Flexo	Hamburgetypes with personality
Neutro	Hamburgetypes with personality
Seconda	Hamburgetypes with personality
Seconda Soft	Hamburgetypes with personality
Seconda XtraSoft	Hamburgetypes with personality
Seconda Round	Hamburgetypes with personality
Simplo	Hamburgetypes with personality
Simplo Soft	Hamburgetypes with personality

Innova is a trademark of Durotype. UltraPrecision is a trademark of Durotype. "Passion for Fonts" is a trademark of Durotype. Durotype and the Durotype logo are trademarks of Durotype. OpenType is a trademark of Microsoft Corporation. TrueType is a trademark of Apple Computer, Inc. PostScript is a trademark of Adobe Systems Incorporated. All other trademarks are the property of their respective owners.

This PDF document may be used for evaluation purposes only. You may reproduce it on a personal printer, and you may distribute it to others, provided that you do not alter it.

Copyright © 2016 Durotype. All rights reserved.

[www.durotype.com](http://www.durotype.com)

12/16 v1.0