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**dootype**

*Delicatta*

Delicatta is a beautiful and expressive script font, you can use it in many areas such as packaging, invitations, magazines and posters.

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*Buvez de ce whisky que le patron juge fameux.*

regular . 54pt

*Democrat*

bold . 158pt

*Jerk gauws foxy Zum Blut. chintz.*

bold . 158pt

*Black Birds*

bold . 158pt

*Jeg begynte å fortære en sandwich mens jeg kjørte taxi på vei til quiz*

regular . 54pt

*Officially Missing You*

regular . 54pt

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Intervention

normal . 184pt

Chwyć małżonkę, strój bądź pleśń z fugi.

bold . 34pt

À noite, você Kowalsky vê o imã cair no pé do pingüim queixoso e você põe açúcar no chá de tâmaras do jabuti feliz.

bold . 34pt

philosophical

bold . 34pt

Flick dwarves jam blitzing foxy quip

bold . 34pt

Ecosystem

bold . 34pt

# Text Typography

*In traditional typography, text is composed to create a readable, coherent, and visually satisfying whole that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, is aimed at producing clarity and transparency. ¶ Choice of typeface(s) is the primary aspect of*

**regular e bold** . 14/16pt

*text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual and commercial writing all have differing characteristics and requirements of appropriate typefaces and fonts. For historic material established text typefaces are frequently chosen according to a scheme of historical genre acquired by a long process of*

**bold** . 14/16pt

*accretion, with considerable overlap between historical periods. ¶ Contemporary books are more likely to be set with state-of-the-art seriffed “text romans” or “book romans” with design values echoing present-day design arts, which are closely based on traditional models such as those of Nicolas Jenson, Francesco Griffo (a punchcutter who created*

**regular** . 14/16pt

*In traditional typography, text is composed to create a readable, coherent, and visually satisfying whole that works invisibly, without the awareness of the reader. Even distribution of typeset material, with a minimum of distractions and anomalies, is aimed at pro-*

**regular e bold** . 18/18pt

*ducing clarity and transparency. ¶ Choice of typeface(s) is the primary aspect of text typography—prose fiction, non-fiction, editorial, educational, religious, scientific, spiritual and commercial writing all have differing characteristics and requirements of*

**bold** . 18/18pt

*appropriate typefaces and fonts. For historic material established text typefaces are frequently chosen according to a scheme of historical genre acquired by a long process of accretion, with considerable overlap between historical periods. ¶ Contemporary books are more*

**regular** . 18/18pt

*In traditional typogra-  
phy, text is composed to create a readable, coherent, and visually satisfying whole that works invisibly, without the awareness of*

**regular e bold** . 24/24pt

*the reader. Even distribu-  
tion of typeset material, with a minimum of dis-  
tractions and anomalies, is aimed at producing clarity and transparency.*

**bold** . 24/24pt

*¶ Choice of typeface(s) is the primary aspect of text typography—prose fiction, non-fiction, edito-  
rial, educational, religious, scientific, spiritual and*

**regular** . 24/24pt

# Character Set

## Uppercase & Diacritics

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  
Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

## Lowercase & Diacritics

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  
á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

## Ligatures

Th ll fl ff ll fh fi fll fh fj fr ft lik ll lti of sssys th ti tit tl tta cel tto ve we

## Lining Numbers | Numerator | Denominator

0123456789 | <sup>0123456789</sup>/<sub>0123456789</sub>

## Fractions

1/2 1/4 3/4 1/8 3/8 5/8 7/8 > 1/2 1/4 3/4 1/8 3/8 5/8 7/8

01234/56789 > <sup>01234</sup>/<sub>56789</sub>

## Punctuation

\* \ • , … ! ; # . : ? ; / \_ { } [ ] ( ) - - - « » < > „ “ ” ‘ ’ ,

## Symbol

¢ \$ € £ ¥ ≈ ~ ÷ = > ≥ ∞ < ≤ ¬ - × ≠ % ‰ ± ∏ √ & @ | ! © † ‡ ° ◊ ¶ © § ¶ M 1

## Ornaments



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## Opentype Features

### Contextual Alternates

*breakout* > *breakout*

### Stylistic Alternates

*Angel* > *Angel*

### Ligatures

*Double* > *Double*

### Numerator | Denominator

0123456789 *X* 0123456789

### Fractions

1/4 1/2 3/4 3/8 1/8 7/8 5/8 > 1/4 1/2 3/4 3/8 1/8 7/8 5/8

01234|56789 > 01234/56789

\* Please, check if your software own support to Opentype Features and enjoy all the potential of this typeface.

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## About

**Release Year:** 2012

**Character Set:** 606 Glyphs

**Opentype Features:** Contextual Alternates, Stylistic Alternates, Ligatures, Numerator, Denominator, Fractions

**Languages Supported:** Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Bosnian (Latin Script), Catalan, Chiga, Congo Swahili, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Luo, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay (Latin Script), Maltese, Manx, Meru, Morisyen, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sena, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Vunjo, Welsh, Zulu



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