TipoType

Gazzetta specimen

fi 36 B ½ 1ª

GAZZETTA
16 STYLES

DESIGNED BY:
TIPOTYPE TEAM

Gazzetta is a condensed font family with a display character and neo-grotesque nature, friendly and energetic. It exhibits softened features and curves, very sharp joins between some strokes, and a slight reverse contrast in its thicker weight.

The family is made up of 8 weight variables and their respective slanted versions, with substitutions in some glyphs that seek to maintain an italic flavor.

★ **2022 Bronce Ladawards**

Gazzetta

TipoType

Gazzetta specimen

GAZZETTA
16 STYLES

DESIGNED BY:
TIPOTYPE TEAM

Extra! Extra! Read All About It

Edizione della sera

Condensed Energy, Daily

Die Brücke über den Fluss

Le café du coin à Paris

São Paulo, avenida Paulista

Smørrebrød i København

Þórsmörk & Jökulsárlón

Façade, naïve, rôle

Quartz, Jazz & Whiskey

Mañana en Montevideo

TipoType

Gazzetta specimen

GAZZETTA
16 STYLES

DESIGNED BY:
TIPOTYPE TEAM

Gazzetta® & {TipoType}
16# New [Styles]©Release!
OpenType »» Glyphs †353
107 Lang.+Latin Support!

ORIGINAL

Quartz Gallery

ALTERNATES

Quartz Gallery

ORIGINAL

His aunt Polly stood surprised a moment, and then broke into a gentle laugh. "Hang the boy, can't I never learn anything? Ain't he played me tricks enough like that for me to be looking out for him by this time? But old fools is the biggest fools there is. Can't learn an old dog new tricks, as the saying is. But my goodness, he never plays them alike, two days, and how is a body to know what's coming? He 'pears to know just how long he can torment me before I get my dander up, and he knows if he can make out to put me off for a minute or make me laugh, it's all down again and I can't hit him a lick. I ain't doing my duty by that.

ALTERNATES

His aunt Polly stood surprised a moment, and then broke into a gentle laugh. "Hang the boy, can't I never learn anything? Ain't he played me tricks enough like that for me to be looking out for him by this time? But old fools is the biggest fools there is. Can't learn an old dog new tricks, as the saying is. But my goodness, he never plays them alike, two days, and how is a body to know what's coming? He 'pears to know just how long he can torment me before I get my dander up, and he knows if he can make out to put me off for a minute or make me laugh, it's all down again and I can't hit him a lick. I ain't doing my duty by that.

Opentype features

GAZZETTA FAMILY
BY TIPOTYPE TEAM

AVAILABLE IN ALL VARIANTS

LIGATURES

afin ▸ afin

flaco ▸ flaco

CASE SENSITIVE FORMS

¿(H-O)? ▸ ¿(H-O)?

[«ÁRBOL»] ▸ [«ÁRBOL»]

OLD STYLE FIGURES

1234567890 ▸ 1234567890

SS01

agora ▸ agora

gamer ▸ gamer

Fuego ▸ Fuego

SS02

agora ▸ agora

gamer ▸ gamer

Fuego ▸ Fuego

ORDINALS

1a 2o Nº ▸ 1ª 2º Nº

SUPERIORS

x2 + y3 = z4 ▸ $x^2 + y^3 = z^4$

SCIENTIFIC INFERIORS

H2O CO2 ▸ H_2O CO_2

FRACTIONS

1/2 3/4 5/8 7/16 ▸ ½ ¾ 5/8 7/16

English sample text

GAZZETTA REGULAR
BY TIPOTYPE TEAM

ENGLISH
THE ADVENTURES OF TOM SAWYER
MARK TWAIN

20/21 His aunt Polly stood surprised a moment, and then broke into a gentle laugh. “Ha never learn anything? Ain’t he played me tricks enough like that for me to be look this time? But old fools is the biggest fools there is. Can’t learn an old dog new t is. But my goodness, he never plays them alike, two days, and how is a body to k

19/20 coming? He ’pears to know just how long he can torment me before I get my dander u he can make out to put me off for a minute or make me laugh, it’s all down again and I ain’t doing my duty by that boy, and that’s the Lord’s truth, goodness knows. Spare child, as the Good Book says. I’m a laying up sin and suffering for us both, I know. He

18/19 Scratch, but laws-a-me! he’s my own dead sister’s boy, poor thing, and I ain’t got the hea somehow. Every time I let him off, my conscience does hurt me so, and every time I hit hi breaks. Well-a-well, man that is born of woman is of few days and full of trouble, as the S reckon it’s so. He’ll play hookey this evening, and I’ll just be obleeged to make him work,

17/18 him. It’s mighty hard to make him work Saturdays, when all the boys is having holiday, but he h he hates anything else, and I’ve got to do some of my duty by him, or I’ll be the ruination of the hookey, and he had a very good time. He got back home barely in season to help Jim, the small day’s wood and split the kindlings before supper—at least he was there in time to tell his adve

16/17 did three-fourths of the work. Tom’s younger brother (or rather half-brother) Sid was already through work (picking up chips), for he was a quiet boy, and had no adventurous, trouble-some ways. While supper, and stealing sugar as opportunity offered, Aunt Polly asked him questions that were full of g she wanted to trap him into damaging revealments.

15/16 His aunt Polly stood surprised a moment, and then broke into a gentle laugh. “Hang the boy, can’t I never lea played me tricks enough like that for me to be looking out for him by this time? But old fools is the biggest f an old dog new tricks, as the saying is. But my goodness, he never plays them alike, two days, and how is a coming? He ’pears to know just how long he can torment me before I get my dander up, and he knows if he

14/15 for a minute or make me laugh, it’s all down again and I can’t hit him a lick. I ain’t doing my duty by that boy, and th goodness knows. Spare the rod and spile the child, as the Good Book says. I’m a laying up sin and suffering for us b Old Scratch, but laws-a-me! he’s my own dead sister’s boy, poor thing, and I ain’t got the heart to lash him, someh my conscience does hurt me so, and every time I hit him my old heart most breaks. Well-a-well, man that is born of

13/14 full of trouble, as the Scripture says, and I reckon it’s so. He’ll play hookey this evening, and I’ll just be obleeged to make hi him. It’s mighty hard to make him work Saturdays, when all the boys is having holiday, but he hates work more than he hate do some of my duty by him, or I’ll be the ruination of the child.” Tom did play hookey, and he had a very good time. He got ba help Jim, the small colored boy, saw next-day’s wood and split the kindlings before supper—at least he was there in time to

Spanish sample text

GAZZETTA REGULAR
BY TIPOTYPE TEAM

SPANISH
DON QUIJOTE DE LA MANCHA
MIGUEL DE CERVANTES

20/21 En un lugar de la Mancha, de cuyo nombre no quiero acordarme, no ha mucho tie
hidalgo de los de lanza en astillero, adarga antigua, rocín flaco y galgo corredor.
más vaca que carnero, salpicón las más noches, duelos y quebrantos los sábado
viernes, algún palomino de añadidura los domingos, consumían las tres partes d

19/20 resto della concluían sayo de velarte, calzas de velludo para las fiestas, con sus pan
los días de entresemana se honraba con su vellorí de lo más fino. Tenía en su casa u
de los cuarenta, y una sobrina que no llegaba a los veinte, y un mozo de campo y plaz
el rocín como tomaba la podadera. Frisaba la edad de nuestro hidalgo con los cincue

18/19 complexión recia, seco de carnes, enjuto de rostro, gran madrugador y amigo de la caza.
tenía el sobrenombre de Quijada, o Quesada, que en esto hay alguna diferencia en los aut
escriben; aunque, por conjeturas verosímiles, se deja entender que se llamaba Quejana.
a nuestro cuento; basta que en la narración dél no se salga un punto de la verdad. Es, pue

17/18 sobredicho hidalgo, los ratos que estaba ocioso, que eran los más del año, se daba a leer libros
tanta afición y gusto, que olvidó casi de todo punto el ejercicio de la caza, y aun la administrac
llegó a tanto su curiosidad y desatino en esto, que vendió muchas hanegas de tierra de sembra
libros de caballerías en que leer, y así, llevó a su casa todos cuantos pudo haber dellos; y de to

16/17 parecían tan bien como los que compuso el famoso Feliciano de Silva, porque la claridad de su prosa
razones suyas le parecían de perlas.

15/16 En un lugar de la Mancha, de cuyo nombre no quiero acordarme, no ha mucho tiempo que vivía un hidalgo d
adarga antigua, rocín flaco y galgo corredor. Una olla de algo más vaca que carnero, salpicón las más noch
los sábados, lantejas los viernes, algún palomino de añadidura los domingos, consumían las tres partes de
concluían sayo de velarte, calzas de velludo para las fiestas, con sus pantuflos de lo mesmo, y los días de e

14/15 con su vellorí de lo más fino. Tenía en su casa una ama que pasaba de los cuarenta, y una sobrina que no llegaba a
campo y plaza, que así ensillaba el rocín como tomaba la podadera. Frisaba la edad de nuestro hidalgo con los cinc
complexión recia, seco de carnes, enjuto de rostro, gran madrugador y amigo de la caza. Quieren decir que tenía el
Quesada, que en esto hay alguna diferencia en los autores que deste caso escriben; aunque, por conjeturas verosí

13/14 se llamaba Quejana. Pero esto importa poco a nuestro cuento; basta que en la narración dél no se salga un punto de la verda
sobredicho hidalgo, los ratos que estaba ocioso, que eran los más del año, se daba a leer libros de caballerías, con tanta afi
de todo punto el ejercicio de la caza, y aun la administración de su hacienda. Y llegó a tanto su curiosidad y desatino en est
de tierra de sembradura para comprar libros de caballerías en que leer, y así, llevó a su casa todos cuantos pudo haber dell

German sample text

GAZZETTA REGULAR
BY TIPOTYPE TEAM

GERMAN
BUDDENBROOKS
THOMAS MANN

20/21 Alle hatten in sein Lachen eingestimmt, hauptsächlich aus Ehrerbietung gegen da
Familienoberhaupt. Mme. Antoinette Buddenbrook, geborene Duchamps, kicherte
Weise wie ihr Gatte. Sie war eine korpulente Dame mit dicken, weißen Locken üb
schwarz und hellgrau gestreiften Kleide ohne Schmuck, das Einfachheit und Bes

19/20 und mit noch immer schönen und weißen Händen, in denen sie einen kleinen, samme
dem Schoße hielt. Ihre Gesichtszüge waren im Laufe der Jahre auf wunderliche Weis
Gatten ähnlich geworden. Nur der Schnitt und die lebhafte Dunkelheit ihrer Augen red
ihrer halb romanischen Herkunft; sie stammte großväterlicherseits aus einer

18/19 französisch-schweizerischen Familie und war eine geborene Hamburgerin. Ihre Schwieg
Elisabeth Buddenbrook, eine geborene Kröger, lachte das Krögersche Lachen, das mit eine
Lippenlaut begann, und bei dem sie das Kinn auf die Brust drückte. Sie war, wie alle Krög
elegante Erscheinung, und war sie auch keine Schönheit zu nennen, so gab sie doch mit i

17/18 besonnenen Stimme, ihren ruhigen, sicheren und sanften Bewegungen aller Welt ein Gefühl vo
Vertrauen. Ihrem rötlichen Haar, das auf der Höhe des Kopfes zu einer kleinen Krone gewunden
künstlichen Locken über die Ohren frisiert war, entsprach ein außerordentlich zartweißer Teint
kleinen Sommersprossen. Das Charakteristische an ihrem Gesicht mit der etwas zu langen Nas

16/17 Munde war, daß zwischen Unterlippe und Kinn sich durchaus keine Vertiefung befand. Ihr kurzes Mie
Ärmeln, an das sich ein enger Rock aus duftiger, hellgeblümter Seide schloß, ließ einen Hals von voll
geschmückt mit einem Atlasband.

15/16 Alle hatten in sein Lachen eingestimmt, hauptsächlich aus Ehrerbietung gegen das Familienoberhaupt. Mme
geborene Duchamps, kicherte in genau derselben Weise wie ihr Gatte. Sie war eine korpulente Dame mit dic
den Ohren, einem schwarz und hellgrau gestreiften Kleide ohne Schmuck, das Einfachheit und Bescheidenh
immer schönen und weißen Händen, in denen sie einen kleinen, sammetnen Pompadour auf dem Schoße hie

14/15 waren im Laufe der Jahre auf wunderliche Weise denjenigen ihres Gatten ähnlich geworden. Nur der Schnitt und die
Augen redeten ein wenig von ihrer halb romanischen Herkunft; sie stammte großväterlicherseits aus einer französi
Familie und war eine geborene Hamburgerin. Ihre Schwiegertochter, die Konsulin Elisabeth Buddenbrook, eine gebo
Krögersche Lachen, das mit einem pruschenden Lippenlaut begann, und bei dem sie das Kinn auf die Brust drückte.

13/14 eine äußerst elegante Erscheinung, und war sie auch keine Schönheit zu nennen, so gab sie doch mit ihrer hellen und beson
sicheren und sanften Bewegungen aller Welt ein Gefühl von Klarheit und Vertrauen. Ihrem rötlichen Haar, das auf der Höhe d
Krone gewunden und in breiten künstlichen Locken über die Ohren frisiert war, entsprach ein außerordentlich zartweißer Te
Sommersprossen. Das Charakteristische an ihrem Gesicht mit der etwas zu langen Nase und dem kleinen Munde war, daß z

French sample text

GAZZETTA REGULAR
BY TIPOTYPE TEAM

FRENCH
LA MAISON DU CHAT-QUI-PELOTE
HONORÉ DE BALZAC

20/21 Au milieu de la rue Saint-Denis, presque au coin de la rue du Petit-Lion, existait
maisons précieuses qui donnent aux historiens la facilité de reconstruire par an
Paris. Les murs menaçants de cette bicoque semblaient avoir été bariolés d'hiér
nom le flâneur pouvait-il donner aux X et aux V que traçaient sur la façade les pi

19/20 transversales ou diagonales dessinées dans le badigeon par de petites lézardes para
au passage de toutes les voitures, chacune de ces solives s'agitait dans sa mortaise
édifice était surmonté d'un toit triangulaire dont aucun modèle ne se verra bientôt pl
couverture, tordue par les intempéries du climat parisien, s'avançait de trois pieds s

18/19 garantir des eaux pluviales le seuil de la porte, que pour abriter le mur d'un grenier et sa
dernier étage était construit en planches clouées l'une sur l'autre comme des ardoises, a
pas charger cette frêle maison. Par une matinée pluvieuse, au mois de mars, un jeune ho
enveloppé dans son manteau, se tenait sous l'auvent de la boutique qui se trouvait en fac

17/18 paraissait l'examiner avec un enthousiasme d'archéologue. A la vérité, ce débris de la bourgeo
pouvait offrir à l'observateur plus d'un problème à résoudre. Chaque étage avait sa singularité.
fenêtres longues, étroites, rapprochées l'une de l'autre, avaient des carreaux de bois dans leu
de produire ce jour douteux, à la faveur duquel un habile marchand prête aux étoffes la couleu

16/17 chalands. Le jeune homme semblait plein de dédain pour cette partie essentielle de la maison, ses y
encore arrêtés.

15/16 Au milieu de la rue Saint-Denis, presque au coin de la rue du Petit-Lion, existait naguère une de ces maison
aux historiens la facilité de reconstruire par analogie l'ancien Paris. Les murs menaçants de cette bicoque
bariolés d'hiéroglyphes. Quel autre nom le flâneur pouvait-il donner aux X et aux V que traçaient sur la faça
transversales ou diagonales dessinées dans le badigeon par de petites lézardes parallèles ? Evidemment, a

14/15 voitures, chacune de ces solives s'agitait dans sa mortaise. Ce vénérable édifice était surmonté d'un toit triangula
verra bientôt plus à Paris. Cette couverture, tordue par les intempéries du climat parisien, s'avançait de trois pieds
garantir des eaux pluviales le seuil de la porte, que pour abriter le mur d'un grenier et sa lucarne sans appui. Ce de
planches clouées l'une sur l'autre comme des ardoises, afin sans doute de ne pas charger cette frêle maison. Par u

13/14 mois de mars, un jeune homme, soigneusement enveloppé dans son manteau, se tenait sous l'auvent de la boutique qui se t
logis, et paraissait l'examiner avec un enthousiasme d'archéologue. A la vérité, ce débris de la bourgeoisie du seizième siè
l'observateur plus d'un problème à résoudre. Chaque étage avait sa singularité. Au premier, quatre fenêtres longues, étroite
avaient des carreaux de bois dans leur partie inférieure, afin de produire ce jour douteux, à la faveur duquel un habile marc

English sample family text

GAZZETTA FAMILY
BY TIPOTYPE TEAM

ENGLISH
THE ADVENTURES OF TOM SAWYER
MARK TWAIN

20/21 His aunt Polly stood surprised a moment, and then broke into a gentle laugh. “Ha
never learn anything? Ain’t he played me tricks enough like that for me to be look
this time? But old fools is the biggest fools there is. Can’t learn an old dog new t
is. But my goodness, he never plays them alike, two days, and how is a body to k

19/20 *coming? He ’pears to know just how long he can torment me before I get my dander u
he can make out to put me off for a minute or make me laugh, it’s all down again and
I ain’t doing my duty by that boy, and that’s the Lord’s truth, goodness knows. Spare
child, as the Good Book says. I’m a laying up sin and suffering for us both, I know. H*

18/19 **Scratch, but laws-a-me! he’s my own dead sister’s boy, poor thing, and I ain’t got the
somehow. Every time I let him off, my conscience does hurt me so, and every time I hi
most breaks. Well-a-well, man that is born of woman is of few days and full of troubl
says, and I reckon it’s so. He’ll play hookey this evening, and I’ll just be obleeged to m**

17/18 ***tomorrow, to punish him. It’s mighty hard to make him work Saturdays, when all the boys
he hates work more than he hates 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 a very good time. He got back hom
help Jim, the small colored boy, saw next-day’s wood and split the kindlings before suppe***

16/17 there in time to tell his adventures to Jim while Jim did three-fourths of the work. Tom’s younger brothe
Sid was already through with his part of the work (picking up chips), for he was a quiet boy, and had no
some ways. While Tom was eating his supper, and stealing sugar as opportunity offered, Aunt Polly aske
were full of guile, and very deep—for she wanted to trap him into damaging revealments.

15/16 **His aunt Polly stood surprised a moment, and then broke into a gentle laugh. “Hang the boy, can’t I n
Ain’t he played me tricks enough like that for me to be looking out for him by this time? But old fools
there is. Can’t learn an old dog new tricks, as the saying is. But my goodness, he never plays them a
is a body to know what’s coming? He ’pears to know just how long he can torment me before I get m**

14/15 *knows if he can make out to put me off for a minute or make me laugh, it’s all down again and I can’t hit him a lic
that boy, and that’s the Lord’s truth, goodness knows. Spare the rod and spile the child, as the Good Book says. I’
suffering for us both, I know. He’s full of the Old Scratch, but laws-a-me! he’s my own dead sister’s boy, poor thi
to lash him, somehow. Every time I let him off, my conscience does hurt me so, and every time I hit him my old he*

13/14 Well-a-well, man that is born of woman is of few days and full of trouble, as the Scripture says, and I reckon it’s so. He’ll
I’ll just be obleeged to make him work, tomorrow, to punish him. It’s mighty hard to make him work Saturdays, when all th
he hates work more than he hates anything else, and I’ve got to do some of my duty by him, or I’ll be the ruination of the ch
and he had a very good time. He got back home barely in season to help Jim, the small colored boy, saw next-day’s wood a

Hamburgefontsiv·123

GAZZETTA THIN
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ¶ ½ ¼ ¾ 1/3 2/3 5/8

DIACRITICS ÀÁÂÃÄÅĀĄÇĊĒĔĖĪĨĬĮĐÑŌŎŐØǾŪŬŰŶÞŁŒŠŸŽΩ ¶ µßàáâãäåāąæçċēĕėīĩĭįđñōŏőøǿūŭűŷþÿłœšžƒπ‹fifl

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

MATH SIGNS +<=>|~¬±×÷/◂◂▲▸▸▼∂ΔΠ∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷/◂◂▲▸▸▼∂ΔΠ∑−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥₣

OTHER SIGNS ¦©@ª°№™℮▾▴▾▴◂▸◊/\

STANDARD LIGATURES fi fl

ALTERNATES BDGIPQRZaefgtuz

Hamburgefontsiv·123

GAZZETTA THIN SLANTED
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ¶ ½ ¼ ¾ 1/3 2/3 5/8

DIACRITICS ÀÁÂÃÄÅĀĄÇĖÉĚËĒÌÍÎÏĪÑŃÒÓÔÕÖØŌÙÚÛÜŪÝÞŁŒŠŸŽΩ ¶ µßàáâãäåāąçèéêëēìíîïīñńòóôõöøōùúûüūýþÿłœšžƒπεfifl

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

MATH SIGNS +<=>|~¬±×÷/◂▴▸▾∂ΔΠ∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷/◂▴▸▾∂ΔΠ∑−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥€

OTHER SIGNS ¦@ª°№℗™℮✒✐✎✍✏/❛❜❝❞

STANDARD LIGATURES fi fl

ALTERNATES BDGIPQRZaafgtyz

Hamburgefontsiv·123

GAZZETTA EXTRALIGHT
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ¶ ½ ¼ ¾ 1/3 2/3 5/8

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞŁŒŠŸŽΩ ¶ µßàáâãäåæçèéêëìíîïðñòóôõøùúûüýþÿłœšžƒπ℮fifl

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

MATH SIGNS +<=>|~¬±×÷/◂▪▲▸▸▼∂∆∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷/◂▪▲▸▸▼∂∆∏∑−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥₹

OTHER SIGNS ¦©ª°ºN№™℮↖↗↘↙◊❛❝❞

STANDARD LIGATURES fi fl

ALTERNATES BDGIPQRZaefgtyz

Hamburgefontsiv·123

GAZZETTA EXTRALIGHT SLANTED
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ¶ ½ ¼ ¾ 1/3 2/3 5/8

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÑÒÓÔÕÖØÙÚÛÜÝÞŁŒŠŸŽΩ ¶ µßàáâãäåæçèéêëìíîïñòóôõöøùúûüýþÿłœšžƒπ€fifl

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

MATH SIGNS +<=>|~¬±×÷/◂▴▸▾∂∆∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷/◂▴▸▾∂∆∏∑−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥€

OTHER SIGNS ¦@ª°ºN℠℮↖↗↘↙◊❛❜❝❞

STANDARD LIGATURES fi fl

ALTERNATES BDGIPQRZaefgtyz

Hamburgefontsiv·123

GAZZETTA LIGHT
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ¶ ½ ¼ ¾ 1/3 2/3 5/8

DIACRITICS ÀÁÂÃÄÅĀĂĄÇĆĒÉÊËĒĔĖĘĚĨĪĬĮĐÑŌÓÔÕÖØŪÚÛÜŮŸÞŁŒŠŸŽΩ ¶ µßàáâãäåāăąæçćèéêëēĕėęěìīĭįñōóôõöøùúûüůýþÿıłœšžƒπ℮fifl

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

MATH SIGNS +<=>|~¬±×÷/«»⇞⇟∂∆∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷/«»⇞⇟∂∆∏∑−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥₤

OTHER SIGNS ¦©ª®º№™℮↖↗↘↙◊❛❜❝❞

STANDARD LIGATURES fi fl

ALTERNATES BDGIPQRZaefgtyz

Hamburgefontsiv·123

GAZZETTA LIGHT SLANTED
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ¶ ½ ¼ ¾ 1/3 2/3 5/8

DIACRITICS ÀÁÂÃÄÅĀĂĄÇĆĈĊČĎĐÈÉÊËĒĔĖĘĚĜĞĠĢĤĦÌÍÎÏĨĪĬĮİĴĶĹĻĽĿÑŃŅŇÒÓÔÕÖØŌŎŐŔŖŘŚŜŞŠŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂŶŸŹŻŽΩ ¶ µßàáâãäåāăąæçćĉċčďđèéêëēĕėęěĝğġģĥħìíîïĩīĭįıĵķĺļľŀñńņňòóôõöøōŏőŕŗřśŝşšţťŧùúûüũūŭůűųŵẁẃỳŷÿźżžŒœŠŽƒπεfifl

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

MATH SIGNS +<=>|~¬±×÷/<<˄>>∀∂ΔΠ∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷/<<˄>>∀∂ΔΠ∑−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥₹₿

OTHER SIGNS ¦@ª°ºNº™℮↖↗↘↙♣()❛❜❝❞

STANDARD LIGATURES fi fl

ALTERNATES BDGIPQRZaefgtyz

Hamburgefontsiv·123

GAZZETTA REGULAR
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ¶ ½ ¼ ¾ 1/3 2/3 5/8

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞŁŒŠŸŽΩ ¶ µßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿıłœšžƒπεfifl

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

MATH SIGNS +<=>|~¬±×÷/«»▲»»▼∂ΔΠ∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷/«»▲»»▼∂ΔΠ∑−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥₹₿

OTHER SIGNS ¦©ª®º№™℮ ()‘’“”

STANDARD LIGATURES fi fl

ALTERNATES BDGIPQRZaefgtyz

Hamburgefontsiv·123

GAZZETTA SLANTED
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ¶ ½ ¼ ¾ 1/3 2/3 5/8

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞŁŒŠŸŽΩ ¶ µßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿłœšžƒπ€fifl

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

MATH SIGNS +<=>|~¬±×÷/«»∂∆∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷/«»∂∆∏∑−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥₹€

OTHER SIGNS ¦@ªº№™℮ ()❝❞❝❞

STANDARD LIGATURES fi fl

ALTERNATES BDGIPQRZaefgtyz

Hamburgefontsiv·123

GAZZETTA MEDIUM
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ¶ ½ ¼ ¾ 1/3 2/3 5/8

DIACRITICS ÀÁÂÃÄÅĀĂĄÆÇĆĈĊČĎĐÈÉÊËĒĔĖĘĚĜĞĠĢĤĦÌÍÎÏĨĪĬĮİĴĶĹĻĽĿÑŃŅŇÒÓÔÕÖØŌŎŐŔŖŘŚŜŞŠŢŤŦÙÚÛÜŨŪŬŮŰŲŴẀẂŶŸŹŻŽ ¶ µßàáâãäåāăąæçćĉċčďđèéêëēĕėęěĝğġģĥħìíîïĩīĭįıĵķĸĺļľŀñńņňŉòóôõöøōŏőŕŗřśŝşšţťŧùúûüũūŭůűųŵẁẃŷÿźżžƒπεfifl

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

MATH SIGNS +<=>|~¬±×÷/«»∂∆∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷/«»∂∆∏∑−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥₹€

OTHER SIGNS ¦©ª®º№™℮↖↗↘↙↚↛()❛❜❝❞

STANDARD LIGATURES fi fl

ALTERNATES BDGIPQRZaefgtyz

Hamburgefontsiv·123

GAZZETTA MEDIUM SLANTED
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 0123456789

FRACTIONS
¼ ½ ¾ ¶ ½ ¼ ¾ 1/3 2/3 5/8

DIACRITICS
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞŁŒŠŸŽΩ ¶ µßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿłœšžƒπ€fifl

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

MATH SIGNS
+<=>|~¬±×÷/«»¥∂Δ∏∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷/«»¥∂Δ∏∑−√∞∫≈≠≤≥

MONETARY SIGNS
$¢£¤¥€

OTHER SIGNS
¡@ª°ºNº™℮ ()❝❞❝❞

STANDARD LIGATURES
fi fl

ALTERNATES
BDGIPQRZaefgtyz

Hamburgefontsiv·123

GAZZETTA BOLD
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ¶ ½ ¼ ¾ 1/3 2/3 5/8

DIACRITICS ÀÁÂÃÄÅĀĄÆÇĆÈÉÊËĒĖĮÌÍÎÏĪÐÑŃÒÓÔÕÖØŌŐŒÙÚÛÜŪŲÝÞŁŒŠŸŽΩ ¶ µßàáâãäåāąæçćèéêëēėįìíîïīðñńòóôõöøōőœùúûüūųýþÿłœšžƒπɛfiifl

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

MATH SIGNS +<=>|~¬±×÷/«»¥∂ΔΠ∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷/«»¥∂ΔΠ∑−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥€

OTHER SIGNS ¦©ª®º№™℮↖↗↘↙↱↲◊❛❜❝❞

STANDARD LIGATURES fi fl

ALTERNATES BDGIPQRZaefgtyz

Hamburgefontsiv·123

GAZZETTA BOLD SLANTED
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 0123456789

FRACTIONS
¼ ½ ¾ ¶ ½ ¼ ¾ 1/3 2/3 5/8

DIACRITICS
ÀÁÂÃÄÅĀĂĄÆÇĆĈĊČĎĒĔĖĘĚĜĞĠĢĤĪĬĮĴĶĹĻĽĿŁŃŅŇÒÓÔÕÖØŌŎŐŒŔŖŘŚŜŞŠŢŤŨŪŬŮŰŲŴŶŸÞŁŒŠŸŽΩ ¶ µßàáâãäåāăąæçćĉċčďēĕėęěĝğġģĥīĭįĵķĺļľŀłńņňòóôõöøōŏőœŕŗřśŝşšţťũūŭůűųŵŷþÿłœšžƒπεfifl

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

MATH SIGNS
+<=>|~¬±×÷/«»¥∂ΔΠ∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷/«»¥∂ΔΠ∑−√∞∫≈≠≤≥

MONETARY SIGNS
$¢£¤¥€

OTHER SIGNS
¦©ª®º№™℮ 0 6 9 66 99

STANDARD LIGATURES
fi fl

ALTERNATES
BDGIPQRZaefgtyz

Hamburgefontsiv·123

GAZZETTA EXTRABOLD
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ¶ ½ ¼ ¾ 1/3 2/3 5/8

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÑÒÓÔÕÖØÙÚÛÜÝÞŁŒŠŸŽΩ ¶ µßàáâãäåæçèéêëìíîïñòóôõöøùúûüýþÿłœšžƒπ€fifl

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

MATH SIGNS +<=>|~¬±×÷/«»¥∂ΔΠΣ−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷/«»¥∂ΔΠΣ−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥€

OTHER SIGNS ¦©ª®º№℗™℮ ◊‘’“”

STANDARD LIGATURES fi fl

ALTERNATES BDGIPQRZaefgtyz

Hamburgefontsiv·123

GAZZETTA EXTRABOLD SLANTED
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ¶ ½ ¼ ¾ 1/3 2/3 5/8

DIACRITICS ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÐÑÒÓÔÕÖØÙÚÛÜÝÞŁŒŠŸŽΩ ¶ ßàáâãäåæçèéêëìíîïðñòóôõöøùúûüýþÿłœšžƒπℓfifl

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

MATH SIGNS +<=>|~¬±×÷/«▲»¥∂ΔΠ∑−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷/«▲»¥∂ΔΠ∑−√∞∫≈≠≤≥

MONETARY SIGNS $¢£¤¥€

OTHER SIGNS ¦©ª°ºNº™℮ 0❛❜❝❞

STANDARD LIGATURES fi fl

ALTERNATES BUGIPQRZaefgtyz

Hamburgefontsiv·123

GAZZETTA BLACK
BY TIPOTYPE TEAM

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

NUMBERS 0123456789 ¶ 0123456789

FRACTIONS ¼ ½ ¾ ¶ ½ ¼ ¾ 1/3 2/3 5/8

DIACRITICS ÀÁÂÃÄÅĀĄÆÇĘÈÉÊËĒĖÌÍÎÏĪĮÑŃÒÓÔÕÖØŌŐŒÙÚÛÜŪŲÝÞŁŒŠŸŽΩ ¶ µßàáâãäåāąæçęèéêëēėìíîïīįñńòóôõöøōőœùúûüūųýþÿłœšžƒπεfifl

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

MATH SIGNS +<=>|~¬±×÷/«▲»¥∂ΔΠΣ−√∞∫¤≠≤≥ ¶ +<=>|~¬±×÷/«▲»¥∂ΔΠΣ−√∞∫¤≠≤≥

MONETARY SIGNS $¢£¤¥€

OTHER SIGNS ¦©ª°ºNº™℮ ❛❜❝❞0 ❛❛❝❝

STANDARD LIGATURES fi fl

ALTERNATES BUGIPQRZnefgtyz

Hamburgefontsiv·123

GAZZETTA BLACK SLANTED
BY TIPOTYPE TEAM

UPPERCASE
ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE
abcdefghijklmnopqrstuvwxyz

NUMBERS
0123456789 ¶ 0123456789

FRACTIONS
¼ ½ ¾ ¶ ½ ¼ ¾ 1/3 2/3 5/8

DIACRITICS
ÀÁÂÃÄÅÆÇÈÉÊËÌÍÎÏÑÒÓÔÕÖØÙÚÛÜÝÞŁŒŠŸŽΩ ¶ µßàáâãäåæçèéêëìíîïñòóôõöøùúûüýþÿłœšžƒπεfifl

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

MATH SIGNS
+<=>|~¬±×÷/«≠≈»∂ΔΠΣ−√∞∫≈≠≤≥ ¶ +<=>|~¬±×÷/«≠≈»∂ΔΠΣ−√∞∫≈≠≤≥

MONETARY SIGNS
$¢£¤¥€

OTHER SIGNS
¦©ª°ºNº™℮↖↗↘↙0❛❛❜❜

STANDARD LIGATURES
fi fl

ALTERNATES
BUGLPQRZaefgtyz

Language Support

Afar
Afrikaans
Albanian
Aragonese
Asu
Baluchi
Basque
Bemba
Bena
Catalan
Cebuano
Chiga
Cornish
Corsican
Danish
Dutch
English
Estonian
Faroese
Filipino
Finnish
French
Friulian
Galician
German
Gusii
Haitian Creole
Hindi (Latin)
Icelandic
Ido
Indonesian
Interlingua
Interlingue
Inuktitut
Irish
Italian
Javanese
Kabuverdianu
Kalaallisut
Kalenjin
Kinyarwanda
Ligurian
Lojban
Lombard
Low German
Luo
Luxembourgish
Luyia
Machame
Makhuwa
Makhuwa-Meetto
Makonde
Malay
Manx
Morisyen
Mòcheno
North Ndebele
Northern Sotho
Norwegian
Norwegian Bokmål
Norwegian Nynorsk
Nyankole
Occitan
Oromo
Papiamento
Piedmontese
Pijin
Portuguese
Romansh
Rombo
Rundi
Rwa
Saho
Samburu
Sango
Sangu
Sardinian
Scottish Gaelic
Sena
Shambala
Shona
Soga
Somali
South Ndebele
Southern Sami
Southern Sotho
Spanish
Sundanese
Swahili
Swati
Swedish
Swiss German
Taita
Teso
Tok Pisin
Toki Pona
Tsonga
Tswana
Venetian
Volapük
Vunjo
Walloon
Warlpiri
Western Frisian
Xhosa
Zhuang
Zulu