Catalpa

Primed for headlines, Catalpa is designed to give words bulk and width and gravity itself.

DESIGNED BY

Veronika Burian
José Scaglione
Azza Alameddine

YEAR

2019

The Catalpa font family is José Scaglione and Veronika Burian's wood type-inspired design for an overwhelming headline presence. It has no regular weights, only four slender and four hulking weights. Catalpa wasn't made to be normal; it was made to overwhelm, to stand out, to bellow.

Catalpa is the first font family within a trilogy that will be released throughout 2020. Each of the three have a distinct purpose and their own look, but they serve a common goal: to act as a complete family covering an editorial's wide array of needs. As the first of the three, Catalpa is the bookend font family with a headlining purpose.

What requirements are there for a great headline typeface? Distinction, weight, and cohesiveness are a good start. Its distinctiveness must catch attention, it must have a range of weights applicable to its purpose, and its internal consistency and external look must create a cohesive family. Catalpa is a distinct and unified family whose weights are attuned to its single-minded purpose — headlines and large text.

Catalpa has only eight styles that are divided into two ranges of weights — four very light weights (Hairline, Thin, Extralight, and Light) and four very bold ones (Extrabold, Heavy, Black, and Extrablack). The thin and heavy ends of the spectrum also have their own variable fonts, each with one axis of weight so designers can fine-tune their work. The geometric influence of the design is more obvious in the light range, with their line thickness increasing in the classical manner. The bold weights increase more in width and substance to serve well in websites, mobile apps, posters, advertisements, and magazines that aim for impact more than spreading information.

As a family, Catalpa gels in big headlines, short sentences, and isolated words. The family has many recognizable features, in the bolder weights especially, like the reversed contrast 'S, s' or the angular design of 'Q, M, W, w, a, f, 2, 3'. Catalpa's headlining mixture of geometry and quirkiness leaves a wide wake that is so characteristic of wood type but designed for substrates and screens.
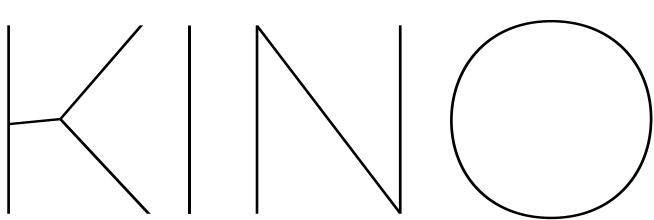
STYLES

Hairline
Thin
Extralight
Light
Extrabold
Heavy
Black
Ultrablack

35mm

Celluloïd

Videozáznam

Cinemascope

the movies

filmaře

Motion

Silver Screen

The Keystone Film Company 1912–1935

Bonnie & Clyde

KINO

CINEMATOGRAPHY

And the AWARD goes to...

Lumière

Best Director: only one woman awarded, ever

BLOCKBUSTER

Spaghetti Western

HAIRLINE   60PT + SS01 + SS02

Murciélago

THIN   60PT+ SS01 + SS02

Murciélago

EXTRALIGHT   60PT + SS01 + SS02

Murciélago

LIGHT   60PT + SS01 + SS02

Murciélago

EXTRABOLD   60PT + SS01 + SS02

Murciélago

HEAVY   60PT + SS01 + SS02

Murciélago

BLACK   60PT + SS01 + SS02

Murciélago

ULTRABLACK   60PT + SS01 + SS02

Murciélago

HAIRLINE 45PT

Rhythm & Reaction

THIN 45PT

Rhythm & Reaction

EXTRALIGHT 45PT

Rhythm & Reaction

LIGHT 45PT

Rhythm & Reaction

EXTRABOLD 60PT

Rhythm & Reaction

HEAVY 60PT

Rhythm & Reaction

BLACK 60PTT

Rhythm & Reaction

ULTRABLACK 60PT

Rhythm & Reacti-

HAIRLINE   25/30PT

And now I was on my journey, in a pair of thick boots and with a

THIN   25/30PT

And now I was on my journey, in a pair of thick boots and with a

EXTRALIGHT   25/30PT

And now I was on my journey, in a pair of thick boots and with a

LIGHT   25/30PT

And now I was on my journey, in a pair of thick boots and with a

EXTRABOLD   25/30PT

And now I was on my journey, in a pair of thick boots and with a

HEAVY   25/30PT

And now I was on my journey, in a pair of thick boots and with a

BLACK   25/30PT

And now I was on my journey, in a pair of thick boots and

ULTRABLACK   25/30PT

And now I was on my journey, in a pair of thick boots and

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that she

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that she

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Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the

BLACK   18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out

ULTRABLACK   18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take them-

ALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

LIGATURES

Affiliate, final, attend, offkey

Affiliate, final, attend, offkey

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789$€¢£¥₤%‰

0123456789$€¢£¥₤%‰

TABULAR LINING

0123456789$€¢£¥₤

0123456789$€¢£¥₤

FRACTIONS

1/2 3/4 1/4

½ ¾ ¼

SUPERIOR/INFERIOR

A1 B2 C3 D4

A¹ B² C³ D⁴

ORDINALS

Ma 2o No.

Mª 2º Nº

HISTORICAL FORMS

That is the question

That iſ the queſtion

STYLISTIC SET 01 (A ALTERNATE)

a á ă â ä à ā ą å ã

a á ă â ä à ā ą å ã

STYLISTIC SET 02 (G ALTERNATE)

g ğ ĝ ġ ǧ

g ğ ĝ ġ ǧ

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE

Kırtasiye, KIRTASİYE

ROMANIAN/MOLDAVIAN

Timiş, MULŢUMESC

Timiş, MULȚUMESC

CATALAN

Il·lusió, CAL·LIGRAFIA

Il·lusió, CAL·LIGRAFIA

DUTCH

Bíjna, BÍJNA

Bíjna, BÍJNA,

UPPERCASE

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 Æ Ð IJ Ŋ Œ Þ ẞ Á Ă Â Ä Æ À Ā Ą Å Ã Ć Č Ç Ĉ
Ċ Ď Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ï Î Ì Ī Į Ĩ Ĵ
Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Õ Ŕ Ř Ŗ Ś
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LOWERCASE

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 æ
ð ij ŋ œ þ ß á ă â ä à ā ą å ã ć č ç ĉ ċ ď đ é ĕ
ě ê ë ė è ē ę ğ ĝ ģ ġ ħ ĥ í ĭ ï î ì ī į ĩ ĵ ķ ĺ ľ ļ ŀ ł ń ň ņ
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ű ū ų ů ũ ŵ ŵ ẅ ẁ ý ŷ ÿ ỳ ź ž ż

LIGATURES

ff fi fl ffi ffl tt

HISTORICAL FORMS

ſ

PUNCTUATION

' " " ' ' , " " „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · – — -

SYMBOLS

¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ∧ ° ~ ¤

ALTERNATES (SS 01 & 02)

ɑ g á ă â ä à ā ą å ã ğ ĝ ġ ġ

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ % ‰

TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺

SUPERSCRIPTS

H [1] [2] [3] [4]

FRACTIONS

½ ¼ ¾

ORDINALS

H ª º №

MATHEMATICAL OPERATORS

/ − / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ ∆ ∏ ∑ √ ∞ ∫ Ω µ π

DIACRITICAL MARKS

` ´ ˘ ˜ ^ ¨ ~ ˉ ˝ ˘ ˇ ¸ · ˙ ° ˚ ˛ ˏ
˟ ˇ ˜ ˒ ˒ ‘ ‘ , ,

CASE SENSITIVE

- @ ¡ ¿

SUPPORTED LATIN LANGUAGES

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

EXTENDED TYPOGRAPHIC FEATURES:

Basic ligatures, case-sensitive forms, class kerning, fractions, historical forms, 2 sets of figures (lining figures, proportional figures), localised forms, ordinals, stylistic sets (SS01, SS02), superiors, …

THE DESIGNERS

Veronika Burian studied Industrial Design in Munich and worked in that capacity in Vienna and Milan over a few years. Discovering her true passion for type, she graduated in 2003 with distinction from the MA in Typeface Design course in Reading, UK. Veronika then worked as a type designer at DaltonMaag in London for a few years, spent some time in Boulder, USA, and then her hometown, Prague, and is now enjoying life in sunny Cataluña, Spain.

Veronika is a type designer and the co-founder of the independent type foundry TypeTogether with José Scaglione, publishing award-winning typefaces and collaborating on tailored typefaces for a variety of clients. She is also involved with Alphabettes.org, a showcase for work and research on lettering, typography, and type design by women, and she continues to give lectures and workshops at international conferences and universities.

José Scaglione is a graphic designer, typeface designer, and co-founder of the independent type foundry TypeTogether with Veronika Burian, where they have published numerous award-winning type families. He teaches typography at the University of Buenos Aires, Argentina, and is frequently invited to lecture about typography and to lead workshops on typeface design at international conferences and academic institutions. José co-authored the book *Cómo Crear Tipografías: Del Boceto a la Pantalla*, and collaborated with Jorge de Buen Unna on his book *Introducción al Estudio de la Tipografía.*

In 2012 José acted as chairman of the Letter.2 type design competition and conference, and he was appointed president of the Association Typographique Internationale (ATypI) from 2013 to 2017.

CREDITS

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CATALPA

Design: Veronika Burian, José Scaglione
www.type-together.com/catalpa-font
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TEXT CREDITS

As I walked out one midsummer morning, by Laurie Lee (London, 1969).
Wilt, by Tom Sharpe (1976).
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog.

ABOUT THIS SPECIMEN

This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.