



Duran

Type Family

Duran is a strong, versatile geometric sans-serif with industrial quality. Inspired by technical style letterforms with simple construction, the typeface is useful in both large format and body text. Its compact lateral shape helps save space across layouts and is good to go across a wide range of modern applications.

RELEASED

2021

DESIGNER

JONATHAN HILL

14 STYLES

7 WEIGHTS + ITALICS

CLASSIFICATION

GEOMETRIC SANS-SERIF

FORMAT

OTF, TTF, WOFF, WOFF 2, SVG, EOT

GLYPHS

670 PER FONT

OPENTYPE FEATURES

PROPORTIONAL FIGURES
TABULAR FIGURES
NUMERATORS & DENOMINATORS
SUPERSCRIPT & SUBSCRIPT
FRACTIONS
SLASHED ZERO
CASE-SENSITIVE FIGURES
CASE-SENSITIVE FORMS
STYLISTIC ALTERNATES
STYLISTIC SETS
STANDARD LIGATURES
CIRCLED GLYPHS
GAME SYMBOLS
ARROWS
EXTENDED LATIN

SUPPORTED LANGUAGES

AFRIKAANS, ALBANIAN, ASU, BASQUE, BEMBA, BENA, BOSNIAN, CATALAN, CHIGA, COLOGNIAN, CORNISH, CROATIAN, CZECH, DANISH, DUTCH, EMBU, ENGLISH, ESPERANTO, ESTONIAN, FAROESE, FILIPINO, FINNISH, FRENCH, FRIULIAN, GALICIAN, GANDA, GERMAN, GERMAN (SWITZERLAND), GUSII, HUNGARIAN, ICELANDIC, INARI SAMI, INDONESIAN, IRISH, ITALIAN, JOLA-FONYI, KABUVERDIANU, KALENJIN, KAMBA, KIKUYU, KINYARWANDA, LATVIAN, LITHUANIAN, LOW GERMAN, LOWER SORBIAN, LUO, LUXEMBOURGISH, LUYIA, MACHAME, MAKHUWA-MEETTO, MAKONDE, MALAGASY, MALAY, MALTESE, MANX, MAORI, MERU, MORISYEN, NORTH NDEBELE, NORTHERN SAMI, NORWEGIAN BOKMÅL, NORWEGIAN NYNORSK, NYANKOLE, OROMO, POLISH, PORTUGUESE, ROMANIAN, ROMANSH, ROMBO, RUNDI, RWA, SAMBURU, SANGO, SANGU, SCOTTISH GAELIC, SENA, SERBIAN (LATIN), SHAMBALA, SHONA, SLOVAK, SLOVENIAN, SOGA, SOMALI, SPANISH, SWAHILI, SWAHILI (CONGO - KINSHASA), SWEDISH, SWISS GERMAN, TAITA, TESO, TURKISH, UPPER SORBIAN, VUNJO, WALSER, WELSH, WESTERN FRISIAN, ZULU



DURAN COMPLETE FAMILY

Duran Thin

Duran Thin Italic

Duran Light

Duran Light Italic

Duran Regular

Duran Regular Italic

Duran Medium

Duran Medium Italic

Duran Bold

Duran Bold Italic

Duran ExtraBold

Duran ExtraBold Italic

Duran Black

Duran Black Italic



DURAN THIN

Photosynthesis

DURAN LIGHT

Transformation

DURAN REGULAR

Representative

DURAN MEDIUM

Superstructure

DURAN BOLD

Communicator

DURAN EXTRABOLD

Administration

DURAN BLACK

Overprotective



DURAN THIN ITALIC

Photosynthesis

DURAN LIGHT ITALIC

Transformation

DURAN REGULAR ITALIC

Representative

DURAN MEDIUM ITALIC

Superstructure

DURAN BOLD ITALIC

Communicator

DURAN EXTRABOLD ITALIC

Administration

DURAN BLACK ITALIC

Overprotective



DURAN THIN 25/27

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to

DURAN THIN ITALIC 25/27

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to



DURAN LIGHT 25/27

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to

DURAN LIGHT ITALIC 25/27

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to



DURAN REGULAR 25/27

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to

DURAN REGULAR ITALIC 25/27

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to



DURAN MEDIUM 25/27

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to

DURAN MEDIUM ITALIC 25/27

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to



DURAN BOLD 25/27

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to

DURAN BOLD ITALIC 25/27

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to



DURAN EXTRABOLD 25/27

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to

DURAN EXTRABOLD ITALIC 25/27

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to



DURAN BLACK 25/27

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to

DURAN BLACK ITALIC 25/27

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to



DURAN THIN 18/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to con-

DURAN THIN 15/17

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript,

DURAN THIN 12/14

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the growing sense of 'Englishness' — a spirit of consolidated by the



DURAN THIN ITALIC 18/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to con-

DURAN THIN ITALIC 15/17

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript,

DURAN THIN ITALIC 12/14

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the growing sense of 'Englishness' — a spirit of consolidated by the



DURAN LIGHT 18/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to con-

DURAN LIGHT 15/17

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript,

DURAN LIGHT 12/14

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the growing sense of 'Englishness' — a spirit of consolidated by the



DURAN LIGHT ITALIC 18/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to con-

DURAN LIGHT ITALIC 15/17

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript,

DURAN LIGHT ITALIC 12/14

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the growing sense of 'Englishness' — a spirit of consolidated by the



DURAN REGULAR 18/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to con-

DURAN REGULAR 15/17

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the

DURAN REGULAR 12/14

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the growing sense of 'Englishness' — a spirit of consolidated by the



DURAN REGULAR ITALIC 18/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to con-

DURAN REGULAR ITALIC 15/17

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the

DURAN REGULAR ITALIC 12/14

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the growing sense of 'Englishness' — a spirit of consolidated by the



DURAN MEDIUM 18/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to con-

DURAN MEDIUM 15/17

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664.

DURAN MEDIUM 12/14

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the growing sense of 'Englishness' — a spirit of consol-



DURAN MEDIUM ITALIC 18/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to con-

DURAN MEDIUM ITALIC 15/17

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664.

DURAN MEDIUM ITALIC 12/14

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the growing sense of 'Englishness' — a spirit of consol-



DURAN BOLD 18/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to con-

DURAN BOLD 15/17

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664.

DURAN BOLD 12/14

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the growing sense of 'Englishness' — a spirit



DURAN BOLD ITALIC 18/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to con-

DURAN BOLD ITALIC 15/17

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664.

DURAN BOLD ITALIC 12/14

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the growing sense of 'Englishness' — a spirit



DURAN EXTRABOLD 18/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to con-

DURAN EXTRABOLD 15/17

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby

DURAN EXTRABOLD 12/14

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the growing sense of 'Englishness'



DURAN EXTRABOLD ITALIC 18/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to con-

DURAN EXTRABOLD ITALIC 15/17

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby

DURAN EXTRABOLD ITALIC 12/14

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the growing sense of 'Englishness'



DURAN BLACK 18/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from

DURAN BLACK 15/17

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby

DURAN BLACK 12/14

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the growing sense of



DURAN BLACK ITALIC 18/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from

DURAN BLACK ITALIC 15/17

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod

DURAN BLACK ITALIC 12/14

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually re-converted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the

**DURAN THIN 10/12****SPANISH**

Además de su valor intrínseco como una notable supervivencia de una obra de arte antigua y sorprendentemente hermosa, el manuscrito muestra una combinación única de estilos artísticos que refleja un período crucial en la historia de Inglaterra. El cristianismo llegó por primera vez a Gran Bretaña bajo los romanos, pero subsiguientes oleadas de invasión de Los sajones, ángeles y vikingos no cristianos llevaron la fe a los límites de las islas británicas. El país fue reconvertido gradualmente desde 597, después de que San Agustín llegó de Roma para convertir los "ángulos en ángeles" paganos. Las diferencias religiosas entre la iglesia indíg-ena 'celta' y la nueva iglesia

DURAN THIN ITALIC 10/12**SPANISH**

Además de su valor intrínseco como una notable supervivencia de una obra de arte antigua y sorprendentemente hermosa, el manuscrito muestra una combinación única de estilos artísticos que refleja un período crucial en la historia de Inglaterra. El cristianismo llegó por primera vez a Gran Bretaña bajo los romanos, pero subsiguientes oleadas de invasión de Los sajones, ángeles y vikingos no cristianos llevaron la fe a los límites de las islas británicas. El país fue reconvertido gradualmente desde 597, después de que San Agustín llegó de Roma para convertir los "ángulos en ángeles" paganos. Las diferencias religiosas entre la iglesia indíg-ena 'celta' y la nueva iglesia

DURAN LIGHT 10/12**NORWEGIAN**

Bortsett fra sin egenverdi som en bmerkelsesverdige overlevelse av et gammelt og forbløffende vakkert kunstverk, viser manuskriptet en unik kombinasjon av kunstneriske stilarter som reflekterer en viktig periode i Englands historie. Kristendommen kom først til Storbritannia under romerne, men etterfølgende invadasjonsbølger ikkekristne saksonger, vinkler og vikinger kjørte troen til kanten av de britiske øyer. Landet ble gradvis omregnet fra 597, etter at St. Augustine kom fra Roma for å konvertere de hedenske "vinkler til engler". Religiøse forskjeller mellom den innfødte keltiske kirken og den nye romerske kirken ble avgjort ved synod av Whitby i 664. I manuskriptet

DURAN LIGHT ITALIC 10/12**NORWEGIAN**

Bortsett fra sin egenverdi som en bmerkelsesverdige overlevelse av et gammelt og forbløffende vakkert kunstverk, viser manuskriptet en unik kombinasjon av kunstneriske stilarter som reflekterer en viktig periode i Englands historie. Kristendommen kom først til Storbritannia under romerne, men etterfølgende invadasjonsbølger ikkekristne saksonger, vinkler og vikinger kjørte troen til kanten av de britiske øyer. Landet ble gradvis omregnet fra 597, etter at St. Augustine kom fra Roma for å konvertere de hedenske "vinkler til engler". Religiøse forskjeller mellom den innfødte keltiske kirken og den nye romerske kirken ble avgjort ved synod av Whitby i 664. I manuskriptet

DURAN REGULAR 10/12**DUTCH**

Afgezien van de intrinsieke waarde als een opmerkelijke overleving van een oud en verbazingwekkend mooi kunstwerk, vertoont het manuscript een unieke combinatie van artistieke stijlen die een cruciale periode weerspiegelt in de geschiedenis van Engeland. Het christendom kwam voor het eerst naar Groot-Brittannië onder de Romeinen, maar de daaropvolgende golven van invasie doornietchristelijke Saksen, Angelen en Vikingen dreven het geloof naar de randen van de Britse eilanden. Het land werd geleidelijk opnieuw omgezet uit 597, nadat St. Augustinus uit Rome kwam om de heidense 'Hoeken in engelen' te bekeren. Religieuze verschillen tussen de inheemse 'Keltische' kerk

DURAN REGULAR ITALIC 10/12**DUTCH**

Afgezien van de intrinsieke waarde als een opmerkelijke overleving van een oud en verbazingwekkend mooi kunstwerk, vertoont het manuscript een unieke combinatie van artistieke stijlen die een cruciale periode weerspiegelt in de geschiedenis van Engeland. Het christendom kwam voor het eerst naar Groot-Brittannië onder de Romeinen, maar de daaropvolgende golven van invasie doornietchristelijke Saksen, Angelen en Vikingen dreven het geloof naar de randen van de Britse eilanden. Het land werd geleidelijk opnieuw omgezet uit 597, nadat St. Augustinus uit Rome kwam om de heidense 'Hoeken in engelen' te bekeren. Religieuze verschillen tussen de inheemse 'Keltische' kerk



DURAN MEDIUM 10/12
DANISH

Bortset fra dets egenværdi som en bemærkelsesværdig overlevelse af et gammelt og forbavsende smukke kunstværk, visermanuskriptet en unik kombination af kunstneriske stilarter, der afspejler en afgørende periode i Englands historie. Kristendommen kom først til Storbritannien under romerne, men efterfølgende invasion bølger af ikkekristne saxer, vinkler og vikinger kørte troen til de britiske øers kant. Landet var gradvis omdannet fra 597, efter at St. Augustine ankom fra Rom for at omdanne de hedenske 'Vinkler til engle'. Religiøse forskelle mellem den indfødte 'keltiske' kirke og den nye 'romerske kirke' blev afgjort ved synoden af Whitby i 664. I manuskriptet blander

DURAN MEDIUM ITALIC 10/12
DANISH

Bortset fra dets egenværdi som en bemærkelsesværdig overlevelse af et gammelt og forbavsende smukke kunstværk, visermanuskriptet en unik kombination af kunstneriske stilarter, der afspejler en afgørende periode i Englands historie. Kristendommen kom først til Storbritannien under romerne, men efterfølgende invasion bølger af ikkekristne saxer, vinkler og vikinger kørte troen til de britiske øers kant. Landet var gradvis omdannet fra 597, efter at St. Augustine ankom fra Rom for at omdanne de hedenske 'Vinkler til engle'. Religiøse forskelle mellem den indfødte 'keltiske' kirke og den nye 'romerske kirke' blev afgjort ved synoden af Whitby i 664. I manuskriptet

DURAN BOLD 10/12
POLISH

Oprócz swojej nieodłącznej wartości jako niezwykłego przetrwania starożytnego i zadziwiająco pięknego dzieła sztuki, rękopis przedstawia unikalne połączenie stylów artystycznych, które odzwierciedlają kluczowy okres w historii Anglii. Chrześcijaństwo po raz pierwszy przybyło do Wielkiej Brytanii pod rządami Rzymian, ale kolejne fale inwazji w niechrześcijańscy Saksoni, Angliacy i Wikingowie doprowadzili wiarę do granic Wysp Brytyjskich. Kraj został stopniowo przebudowany z 597 roku, po tym jak św. Augustyn przybył z Rzymu, by nawrócić pogańskie "kąty na anioły". Różnice religijne między rdzennym "celtyckim" kościołem i nowym "rzymskim"

DURAN BOLD ITALIC 10/12
POLISH

Oprócz swojej nieodłącznej wartości jako niezwykłego przetrwania starożytnego i zadziwiająco pięknego dzieła sztuki, rękopis przedstawia unikalne połączenie stylów artystycznych, które odzwierciedlają kluczowy okres w historii Anglii. Chrześcijaństwo po raz pierwszy przybyło do Wielkiej Brytanii pod rządami Rzymian, ale kolejne fale inwazji w niechrześcijańscy Saksoni, Angliacy i Wikingowie doprowadzili wiarę do granic Wysp Brytyjskich. Kraj został stopniowo przebudowany z 597 roku, po tym jak św. Augustyn przybył z Rzymu, by nawrócić pogańskie "kąty na anioły". Różnice religijne między rdzennym "celtyckim" kościołem i nowym "rzymskim"

DURAN EXTRABOLD 10/12
FINNISH

Muinaisen ja hämmästyttävän kauniin taide-teoksen merkittävän eloonjäämisen lisäksi sen käsikirjoituksella on ainutlaatuinen taiteellisten tyylien yhdistelmä, joka heijastaa ratkaisevaa ajanjaksoa Englannin historiassa. Kristinusko tuli ensin Ison Britannian roomalaisille, mutta alistumaton aallot hyökkäivät eikristilliset saksit, kulmat ja viikingit ajoivat uskontoa British Islesin reunaviivoihin. Maa muuttui asteittain 597: stä sen jälkeen, kun St Augustine saapui Roomasta muuttamaan pakanalliset "kulmat enkeliksi". Alkuperäiskansojen "keltti" kirkon ja uuden "roomalaisen" kirkon väliset uskonnolliset erot ratkaistiin Whitbyin synodissa 664. Käsikirjo-

DURAN EXTRABOLD ITALIC 10/12
FINNISH

Muinaisen ja hämmästyttävän kauniin taide-teoksen merkittävän eloonjäämisen lisäksi sen käsikirjoituksella on ainutlaatuinen taiteellisten tyylien yhdistelmä, joka heijastaa ratkaisevaa ajanjaksoa Englannin historiassa. Kristinusko tuli ensin Ison Britannian roomalaisille, mutta alistumaton aallot hyökkäivät eikristilliset saksit, kulmat ja viikingit ajoivat uskontoa British Islesin reunaviivoihin. Maa muuttui asteittain 597: stä sen jälkeen, kun St Augustine saapui Roomasta muuttamaan pakanalliset "kulmat enkeliksi". Alkuperäiskansojen "keltti" kirkon ja uuden "roomalaisen" kirkon väliset uskonnolliset erot ratkaistiin Whitbyin synodissa 664. Käsikirjo-



DURAN BLACK 10/12
CZECH

Kromě své skutečné hodnoty jako pozoruhodného přežití starobylého a úžasně krásného uměleckého díla, rukopis zobrazuje jedinečnou kombinaci uměleckých stylů, které odrážejí rozhodující období historie Anglie. Křesťanství nejprve přišlo do Británie pod Římany, ale následné vlny invaze nekřesťanští sasové, Angli a Vikingové vedli víru k okraji Britských ostrovů. Země byla postupně přeměněna roku 597, po příjezdu svatého Augustína z Říma, aby převedli pohanské Angely do andělů. Náboženské rozdíly mezi domorodou “keltskou” církví a novou “římskou” církví byly řešeny na synodu Whitby v roce 664. V rukopisu se rodné keltské

DURAN BLACK ITALIC 10/12
CZECH

Kromě své skutečné hodnoty jako pozoruhodného přežití starobylého a úžasně krásného uměleckého díla, rukopis zobrazuje jedinečnou kombinaci uměleckých stylů, které odrážejí rozhodující období historie Anglie. Křesťanství nejprve přišlo do Británie pod Římany, ale následné vlny invaze nekřesťanští sasové, Angli a Vikingové vedli víru k okraji Britských ostrovů. Země byla postupně přeměněna roku 597, po příjezdu svatého Augustína z Říma, aby převedli pohanské Angely do andělů. Náboženské rozdíly mezi domorodou “keltskou” církví a novou “římskou” církví byly řešeny na synodu Whitby v roce 664. V rukopisu se rodné keltské



FULL GLYPH SET AND OPENTYPE FEATURES

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

ACCENTED UPPERCASE

Á Ā Â Ã Ä Å Æ Ç Ç̣ Ĉ Ċ Đ Ę Ě Ê Ë Ì Í Î Ï Ĵ Ķ Ĺ Ł Ł̣ Ł̧ Ñ Ṇ̃ Ņ̃ Ó Ő Ô Õ Ö Ø Õ Æ Þ Ŕ Ŗ Ŗ̣ Ŗ̧ Ś ŝ Ş ş ß ƒ Ƨ Ƨ̣ Ƨ̧ Ú Û Ü Ü̇ Ũ Ū Ū̇ Ū̧ Ŵ ŵ Ŵ̇ Ŵ̧ Ŷ ŷ Ŷ̇ Ŷ̧ Ź Ẑ ẑ Ẓ ẓ Ẕ ẕ ẖ ẗ ẘ ẙ ẚ ẛ ẜ ẝ ẞ ẟ

ACCENTED LOWERCASE

á ă â ä à ā ą å æ ç ̇ ĉ ċ đ ę ę̇ ê ë ì í î ï ĵ ķ ĺ ł ł̣ ł̧ ñ ṇ̃ ņ̃ ó ő ô õ ö ø Õ Æ þ ŕ ť ṭ̌ ţ̌ ś ṣ́ ş́ ş ş̣ ş̧ ş̧ ß ƒ Ƨ Ƨ̣ Ƨ̧ ú û ü ü̇ ũ ū ū̇ ū̧ ŵ Ŷ ŷ Ŷ̇ Ŷ̧ Ź Ẑ ẑ Ẓ ẓ Ẕ ẕ ẖ ẗ ẘ ẙ ẚ ẛ ẜ ẝ ẞ ẟ

STYLISTIC ALTERNATES

İ Ì Í Î Ï Ĵ Ķ Ĺ Ł Ł̣ Ł̧ Ñ Ṇ̃ Ņ̃ Ó Ő Ô Õ Ö Ø Õ Æ Þ Ŕ Ŗ Ŗ̣ Ŗ̧ Ś ŝ Ş ş ß ƒ Ƨ Ƨ̣ Ƨ̧ Ú Û Ü Ü̇ Ũ Ū Ū̇ Ū̧ Ŵ ŵ Ŵ̇ Ŵ̧ Ŷ ŷ Ŷ̇ Ŷ̧ Ź Ẑ ẑ Ẓ ẓ Ẕ ẕ ẖ ẗ ẘ ẙ ẚ ẛ ẜ ẝ ẞ ẟ

CIRCLED CAPITALS & FIGURES

Ⓐ Ⓑ Ⓒ Ⓓ Ⓔ Ⓕ Ⓖ Ⓗ Ⓘ Ⓜ Ⓝ Ⓟ Ⓠ Ⓡ Ⓢ Ⓣ Ⓤ Ⓥ Ⓦ Ⓧ Ⓨ Ⓩ Ⓟ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ Ⓐ Ⓑ Ⓒ Ⓓ Ⓔ Ⓕ Ⓖ Ⓗ Ⓘ Ⓜ Ⓝ Ⓟ Ⓠ Ⓡ Ⓢ Ⓣ Ⓤ Ⓥ Ⓦ Ⓧ Ⓨ Ⓩ Ⓟ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

PUNCTUATION

., ; : ... ! ; ? ; ˆ ˙ ˘ ˚ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿

CURRENCY, MATH & SYMBOLS

ƒ € £ ¥ \$ ¢ + - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ # / % ‰ © ® ™ ° a o × □ ○ △ ✕ ■ ● ▲ × ⊖ ⊙ ⊕ ⊗ ⊘ ⊙ ⊕ ⊗ ⊘ ⊙ ⊕ ⊗ ⊘

PROPORTIONAL LINING FIGURES

0123456789

TABULAR LINING FIGURES

0123456789

PROPORTIONAL OLDSTYLE FIGURES

0123456789

TABULAR OLDSTYLE FIGURES

0123456789

CASE-SENSITIVE FIGURES

0123456789

SLASHED ZERO

0̇0̇0̇0̇ 0̈0̈0̈0̈

NUMERATORS & DENOMINATORS

N⁰123456789 N₀123456789

SUPERSCRIPT & SUBSCRIPT

N⁰123456789 N₀123456789

CASE-SENSITIVE FORMS

() {} [] - - -

ARROWS

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕

FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/7 2/7 3/7 4/7 5/7 6/7 1/8 3/8 5/8 7/8 1/9 2/9 4/9 5/9 7/9 8/9 1/10 3/10 7/10 9/10 1/100 1/11 2/11 3/11 4/11 5/11 6/11 7/11 8/11 9/11 1/12 5/12 7/12



OPENTYPE FEATURES DEACTIVATED

PROPORTIONAL LINING FIGURES

Artwork dated: 1861–1875

PROPORTIONAL OLDSTYLE FIGURES

Artwork dated: 1861–1875

TABULAR LINING FIGURES

£12.65 \$30.78 €49.00

TABULAR OLDSTYLE FIGURES

£12.65 \$30.78 €49.00

CASE-SENSITIVE FIGURES

12345CAPITAL67890

NUMERATORS

 $X_{987} \times Y_{654} + Z_{321} = A_0$

DENOMINATORS

 $X_{987} \times Y_{654} + Z_{321} = A_0$

SUPERSCRIPIT & SUBSCRIPT

H₂O Reference Article 1²³

FRACTIONS

1/2 Cup • 1/4 Mile

SLASHED ZERO

€978.00 £120.60

CIRCLED FIGURES

Grand Central St (1)(2)(3)(4)

CIRCLED CAPITALS

RALLY RACING

STANDARD LIGATURES

fluffiest fields flourishing

STYLISTIC ALTERNATES

International Qualifying

ARROWS

East → West ←

CASE-SENSITIVE FORMS

[A–Z] 1–2–3

OPENTYPE FEATURES ACTIVATED

PROPORTIONAL LINING FIGURES

Artwork dated: 1861–1875

PROPORTIONAL OLDSTYLE FIGURES

Artwork dated: 1861–1875

TABULAR LINING FIGURES

£12.65 \$30.78 €49.00

TABULAR OLDSTYLE FIGURES

£12.65 \$30.78 €49.00

CASE-SENSITIVE FIGURES

12345CAPITAL67890

NUMERATORS

 $X_{987} \times Y_{654} + Z_{321} = A^0$

DENOMINATORS

 $X_{987} \times Y_{654} + Z_{321} = A_0$

SUPERSCRIPIT & SUBSCRIPT

H₂O Reference Article ¹²³

FRACTIONS

½ Cup • ¼ Mile

SLASHED ZERO

€978.00 £120.60

CIRCLED FIGURES

Grand Central St ①②③④

CIRCLED CAPITALS

®(A)(L)(L)(Y)®(R)(A)(C)(I)(N)(G)

STANDARD LIGATURES

fluffiest fields flourishing

STYLISTIC ALTERNATES

International Qualifying

ARROWS

North ↑ East → South ↓ West ←

CASE-SENSITIVE FORMS

[A–Z] 1–2–3

**CONTACT**

THE NORTHERN BLOCK
2 DILSTON WEST
CORBRIDGE
NORTHUMBERLAND
NE45 5RL
UNITED KINGDOM

EMAIL

INFO@THENORTHERNBLOCK.CO.UK

WEB

WWW.THENORTHERNBLOCK.CO.UK

LICENSING

WWW.THENORTHERNBLOCK.CO.UK/LICENSING

FULL EULA LICENSE

WWW.THENORTHERNBLOCK.CO.UK/STANDARD-LICENSE-AGREEMENT

RELEASED

2021

DESIGNER

JONATHAN HILL

FOUNDRY

THE NORTHERN BLOCK LTD

FORMATS

OTF, TTF, WOFF, WOFF2, SVG, EOT

COMPLETE FAMILY

DURAN THIN
DURAN THIN ITALIC
DURAN LIGHT
DURAN LIGHT ITALIC
DURAN REGULAR
DURAN REGULAR ITALIC
DURAN MEDIUM
DURAN MEDIUM ITALIC
DURAN BOLD
DURAN BOLD ITALIC
DURAN EXTRABOLD
DURAN EXTRABOLD ITALIC
DURAN BLACK
DURAN BLACK ITALIC

SUPPORTED LANGUAGES

AFRIKAANS, ALBANIAN, ASU, BASQUE, BEMBA, BENA, BOSNIAN, CATALAN, CHIGA, COLOGNIAN, CORNISH, CROATIAN, CZECH, DANISH, DUTCH, EMBU, ENGLISH, ESPERANTO, ESTONIAN, FAROESE, FILIPINO, FINNISH, FRENCH, FRIULIAN, GALICIAN, GANDA, GERMAN, GERMAN (SWITZERLAND), GUSII, HUNGARIAN, ICELANDIC, INARI SAMI, INDONESIAN, IRISH, ITALIAN, JOLA-FONYI, KABUVERDIANU, KALENJIN, KAMBA, KIKUYU, KINYARWANDA, LATVIAN, LITHUANIAN, LOW GERMAN, LOWER SORBIAN, LUO, LUXEMBOURGISH, LUYIA, MACHAME, MAKHUWA-MEETTO, MAKONDE, MALAGASY, MALAY, MALTESE, MANX, MAORI, MERU, MORISYEN, NORTH NDEBELE, NORTHERN SAMI, NORWEGIAN BOKMÅL, NORWEGIAN NYNORSK, NYANKOLE, OROMO, POLISH, PORTUGUESE, ROMANIAN, ROMANSH, ROMBO, RUNDI, RWA, SAMBURU, SANGO, SANGU, SCOTTISH GAELIC, SENA, SERBIAN (LATIN), SHAMBALA, SHONA, SLOVAK, SLOVENIAN, SOGA, SOMALI, SPANISH, SWAHILI, SWAHILI (CONGO - KINSHASA), SWEDISH, SWISS GERMAN, TAITA, TESO, TURKISH, UPPER SORBIAN, VUNJO, WALSER, WELSH, WESTERN FRISIAN, ZULU

© THE NORTHERN BLOCK 2021

DURAN™ IS A TRADEMARK OF THE NORTHERN BLOCK LTD.
COMPANY REG NUMBER 08170670.