



Itoya

Type Family

Itoya is a contemporary sans-serif font influenced by Western and Japanese ideologies. A fusion of modern machine-like functions with a warmer, emotional and more spiritual ethic. The marriage of a western precision and eastern expression forms a sharp functional font with a modern edge ideally suited to graphic novels, fashion and product design.

RELEASED

2014

DESIGNER

JONATHAN HILL

14 STYLES

7 WEIGHTS + ITALICS

CLASSIFICATION

SANS-SERIF

FORMAT

OTF, TTF, WOFF, WOFF2, SVG, EOT

GLYPHS

657 PER FONT

OPENTYPE FEATURES

PROPORTIONAL LINING FIGURES
TABULAR LINING FIGURES
PROPORTIONAL OLDSTYLE FIGURES
TABULAR OLDSYTL E FIGURES
CASE-SENSITIVE FIGURES
NUMERATORS & DENOMINATORS
FRACTIONS
SUPERSCRIPT
STYLISTIC ALTERNATES
STANDARD LIGATURES
DISCRETIONARY LIGATURES
CASE-SENSITIVE FORMS
EXTENDED LATIN

SUPPORTED LANGUAGES

AFRIKAANS, ALBANIAN, ASTURIAN, ASU, BASQUE, BEMBA, BENA, BOSNIAN, CATALAN, CHIGA, COLOGNIAN, CORNISH, CROATIAN, CZECH, DANISH, DUTCH, EMBU, ENGLISH, ESTONIAN, FAROESE, FILIPINO, FINNISH, FRENCH, FRIULIAN, GALICIAN, GANDA, GERMAN, GERMAN (SWITZERLAND), GUSII, HUNGARIAN, ICELANDIC, IGBO, 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, VIETNAMESE, VUNJO, WALSER, WELSH, WESTERN FRISIAN, YORUBA, ZULU



ITOYA COMPLETE FAMILY

Itoya UltraLight

Itoya UltraLight Italic

Itoya Light

Itoya Light Italic

Itoya Regular

Itoya Italic

Itoya Medium

Itoya Medium Italic

Itoya Bold

Itoya Bold Italic

Itoya ExtraBold

Itoya ExtraBold Italic

Itoya Black

Itoya Black Italic



ITOYA ULTRALIGHT

Northumberland

ITOYA LIGHT

Quintessentially

ITOYA REGULAR

Fruментaceous

ITOYA MEDIUM

Photosynthesis

ITOYA BOLD

Extraterrestrial

ITOYA EXTRABOLD

Administration

ITOYA BLACK

Sammanvävda



IToya ULTRALIGHT ITALIC

Northumberland

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Sammanvävda



ITOYA ULTRALIGHT 25/27

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ITOYA BLACK ITALIC 18/20

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**ITOYA ULTRALIGHT 10/12****SPANISH**

Además de su valor intrínseco como una notable supervivencia de una obra de arte antigua y sorprenden temente 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

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ITOYA LIGHT 10/12**NORWEGIAN**

Bortsett fra sin egenverdi som en bmerkelse sverdig overlevelse av et gammelt og forbløffende vakkert kunstverk, viser manu-skriptet en unik kombinasjon av kunstneriske stilarter som reflekterer en viktig periode i Englands historie. Kristendommen kom først til Storbritannia under romerne, men etterfølgende invasionsbølger 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

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ITOYA REGULAR 10/12**DUTCH**

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ITTOYA MEDIUM 10/12
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ITTOYA 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, Anglii i Wikin-gowie 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

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ITTOYA EXTRABOLD 10/12
FINNISH

Muinaisen ja hämmästyttävän kauniin taide-teoksen merkittävän eloonjäämisen lisäksi sen käsikirjoituksella on ainutlaatuinen taitteellisten tyylien yhdistelmä, joka heijastaa ratkaisevaa ajanjaksoa Englannin historiassa. Kristinusko tuli ensin Ison Britannian roomalaisille, mutta alistumaton aallot hyökkäävät 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

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ITOYA 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, Angly 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

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JONATHAN HILL

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