



ORDAX TYPE FAMILY

Ordax is a condensed display sans-serif type family. Simple, clean and modern, it was designed to assert reliability and gravitas to the content. It is particularly suitable for projects that demand simplicity and space economy.

RELEASED

2018

DESIGNER

PABLO BALCELLS

8 STYLES

4 WEIGHTS + ITALICS

CLASSIFICATION

CONDENSED SANS-SERIF

FORMAT

OTF, TTF, WOFF, WOFF2, SVG, EOT

GLYPHS

445

OPENTYPE FEATURES

PROPORTIONAL LINING FIGURES
TABULAR LINING FIGURES
SUPERSCRIPT (SUPERIOR FIGURES)
NUMERATORS
DENOMINATORS
FRACTIONS
STANDARD LIGATURES
EXTENDED LATIN
NUMERO SIGN
SLASHED ZERO
ARROWS

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



ORDAX COMPLETE FAMILY

Ordax Light

Ordax Light Italic

Ordax Regular

Ordax Italic

Ordax Medium

Ordax Medium Italic

Ordax Bold

Ordax Bold Italic



ORDAX LIGHT 87

Northumberland

ORDAX REGULAR 87

Metamorphosis

ORDAX MEDIUM 87

Chronologically

ORDAX BOLD 87

Sammanvävda



ORDAX LIGHT ITALIC 87

Northumberland

ORDAX ITALIC 87

Metamorphosis

ORDAX MEDIUM ITALIC 87

Chronologically

ORDAX BOLD ITALIC 87

Sammanvävda



ORDAX LIGHT 75 ALL CAPS

QUINTESSENTIALLY

ORDAX REGULAR 75 ALL CAPS

PHOTOSYNTHESIS

ORDAX MEDIUM 75 ALL CAPS

NEUBERECHNUNG

ORDAX BOLD 75 ALL CAPS

ARCHITECTURALLY



ORDAX LIGHT ITALIC 75 ALL CAPS

QUINTESSENTIALLY

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PHOTOSYNTHESIS

ORDAX MEDIUM ITALIC 75 ALL CAPS

NEUBERECHNUNG

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ARCHITECTURALLY



ORDAX LIGHT 60/55 (-40)

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ORDAX LIGHT 45/40 (-40)

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ORDAX LIGHT 30/25 (-40)

APART FROM ITS INTRINSIC VALUE AS
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OF ART THE MANUSCRIPT DISPLAYS
A UNIQUE COMBINATION OF ARTISTIC
STYLES THAT REFLECTS A CRUCIAL PERIOD



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**ORDAX LIGHT 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 indígena ‘celta’ y la nueva iglesia ‘romana’ se resolvieron en el Sínodo de Whitby en 664. En el manuscrito, los elementos nativos celtas y anglosajones se mezclan con las tradiciones romanas, coptas y orientales para crear una unidad sublime. Visión artística del crisol cultural de Northumbria en los siglos séptimo y octavo. Los evangelios de Lindisfarne, y otros. Al igual que eso, ayudó a definir el sentido creciente de “Inglésidad”, un espíritu de consolidación del Venerable Bede, el monje historiador, en su “Historia de la Iglesia y la Gente inglesas”, completada en 731. Además de su valor intrínseco como una notable supervivencia de una obra de arte antigua

ORDAX LIGHT ITALIC 10/12
NORWEGIAN

Bortsett fra sin egenverdi som en bemerkelsesverdig 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 ikke-kristne 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 blander innfødte keltiske og angelsaksiske elementer med romerske, koptiske og østlige tradisjoner for å skape en sublimt forent kunstnerisk syn på den kulturelle smeltedigel av Northumbria i det syvende og åttende århundre. Lindisfarne evangelier, og andre likte det, bidro til å definere den voksende følelsen av “engelskhet”—en ånd av konsolidert av den ærverdige Bede, historikermonken, i sin ‘Historie om den engelske kirke og mennesker’, ferdigstilt i 731. Bortsett fra sin egenverdi som en bemerkelsesverdig overlevelse av et gammelt og forbløffende vakkert kunstverk, viser manuskriptet en unik kombinasjon av kunstneriske stilarter som reflekterer

ORDAX 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 doorniet-christelijke 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 en de nieuwe ‘Romeinse’ kerk werden geregeld in de synode van Whitby in 664. In het manuscript vermengen zich inheemse Keltische en Angelsaksische elementen met Romeinse, Koptische en Oosterse tradities om een subliem verenigde eenheid te creëren artistieke visie van de culturele smeltkroes van Northumbria in de zevende en achtste eeuw. De Lindisfarne evangeliën en anderen zoals het, hielp het groeiende gevoel van ‘Engelsheid’ definiëren –een geest van geconsolideerd door de Eerbiedwaardige Bede, de historiciamonnik, in zijn ‘Geschiedenis van de

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FRENCH

En plus de sa valeur intrinsèque en tant que survie remarquable d'une œuvre d'art ancienne et étonnamment belle, le manuscrit présente une combinaison unique de styles artistiques qui reflète une période cruciale de l'histoire de l'Angleterre. Le christianisme est d'abord venu en Grande-Bretagne sous les Romains, mais des vagues d'invasion par la suite Les Saxons, les Angles et les Vikings non chrétiens ont conduit la foi aux confins des îles Britanniques. Le pays a été progressivement reconverti à partir de 597, après l'arrivée de Saint Augustin de Rome pour convertir les ‘païens Angles en anges’. Les différences religieuses entre l'église «celtique» autochtone et la nouvelle église «romaine» ont été réglées au Synode de Whitby en 664. Dans le manuscrit, des éléments autochtones celtes et anglo-saxons se fondent dans les traditions romaine, copte et orientale pour créer un vision artistique du métissage culturel de la Northumbrie aux VIIe et VIIIe siècles. Les évangiles de Lindisfarne et d'autres comme cela, a contribué à définir le sens croissant de “l'anglais”—un esprit de consolidation du vénérable Bede, moine historien, dans son “Histoire de l'Église et du peuple anglais”, achevée en 731. En plus de sa valeur intrinsèque en tant que survie remarquable d'une œuvre d'art ancienne et

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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, Anglicy 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" kościołem zostały ustalone na synodzie w Whitby w roku 664. W rękopisie rodzime elementy celtyckie i anglosaskie mieszają się z tradycjami rzymskimi, koptyjskimi i wschodnimi, tworząc zunifikowaną jednolitość artystyczna wizja kulturowego tygłowania Northumbrii w siódmym i ósmym wieku. Ewangelie Lindisfarne i inne w ten sposób pomogły zdefiniować rosnące poczucie "angielskości" – ducha skonsolidowanego przez Czcigodnego Beda, historyka mnicha, w jego "Historii Angielskiego Kościoła i Ludzi", ukończonej w 731 r. Oprócz swojej nieodłącznej

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ITALIAN

Oltre al suo valore intrinseco come notevole sopravvivenza di un'opera d'arte antica e sorprendentemente bella, il manoscritto mostra una combinazione unica di stili artistici che riflette un periodo cruciale nella storia dell'Inghilterra. Il cristianesimo venne per la prima volta in Gran Bretagna sotto i Romani, ma in seguito le successive ondate di invasione sassoni, angoli e vichinghi non cristiani guidarono la fede ai margini delle isole britanniche. Il paese fu gradualmente riconvertito dal 597, dopo che Sant'Agostino arrivò da Roma per convertire gli "Angeli in angeli" pagani. Le divergenze religiose tra la Chiesa celtica indigena e la nuova chiesa "romana" furono stabilite nel Sinodo di Whitby nel 664. Nel manoscritto, elementi nativi del Celtico e anglosassone si fondono con le tradizioni romana, copta e orientale per creare un sublimemente unificato visione artistica del melting pot culturale della Northumbria nel settimo e ottavo secolo. I vangeli di Lindisfarne e altri come questo, ha contribuito a definire il crescente senso di "inglese"—uno spirito consolidato dal Venerabile Beda, il monaco storico, nella sua "Storia della Chiesa e del popolo inglese", completata nel 731. Oltre al suo valore intrinseco come

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FINNISH

Muinaisen ja hämmästyttävän kauniin taideteoksen 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 hyökkäävät ei-kristilliset 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. Käsikirjoituksessa syntyvät kelttiläiset ja anglosaksiset elementit yhdistyvät roomalaisten, koptis- ja itäperinteiden kanssa luomaan sublimatealisti yhtenäinen taiteellinen visio Northumbriin kulttuurista sulatusastiaa seitsemän ja kahdeksannen vuosisadan ajan. Lindisfarne- evankeliumit ja muut kuten se, auttoi määrittämään "englantilaisuuden" kasvavan tunteen—henki, jonka kirkollinen munkki, jonka historiohjaaja asui vuonna 731 valmistuneessa "Englantilaisen kirkon ja ihmisten historian" yhdistämässä hengessä. Muinaisen ja

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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 následně vlny invaze nekřesťanští sasové, Angly a Vikingové vedli víru k okraji Britských ostrovů. Země byla postupně přeměněna z 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 a anglosaské elementy mísí s římskými, koptickými a východními tradicemi a vytvářejí tak vznešené sjednocení uměleckou vizi kulturního tavícího hrnce Northumbria v sedmém a osmém století. Lindisfarne evangelia a další pomohl definovat rostoucí smysl pro "anglickost"—ducha upevněného ctihodným Bedem, historickým mnichem, v jeho "historii anglické církve a lidu", dokončeném v roce 731. Kromě své skutečné hodnoty jako pozoruhodného přežití starobylého a úžasně krásného uměleckého díla, rukopis zobrazuje jedinečnou kombinaci uměleckých stylů, které

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