

*Renotype*, designed by Radim Peško, began as a formal exercise seven years ago. The objective was to create a simple, low-contrast typeface that could serve as an archetype or mould for characters of the Latin alphabet. Based on proportions as they were developed, changed, and established over the centuries, it responds with letter shapes that are not connected to any specific epoch or tool but are instead aesthetically functional – like a bathroom.

The *Renotype* family includes a variety of styles, going from traditional (Regular, Italic), standardised (Mono), playful (Quasitalic) or speculative (Medieval). These styles do not expand *Renotype* through weights but rather through the flexibility of its construction and plain character. They are establishing the narration and, at the same time, indicate more possibilities and explorations.



R

240 PTS

Reno

120 PTS

*Renotype*

56 PTS

Renotype *Renotyp*

32 PTS

Renotype *Renotype Renotype* Reno

24 PTS

Renotype *Renotype Renotype Renotype* Reno

16 PTS

Renotype *Renotype Renotype Renotype Renotype Renotyp*

## INTRODUCTION

## OWNERSHIP AND LICENCE

A typeface is created by a designer whose art is to transform an original typographic artwork into a computer file or files. As a consequence a typeface is – as a work – protected by laws pertaining to intellectual property rights and – as software – can not be copied and/or installed without first acquiring a nominative licence.

In no way, shape or form may a typeface be transmitted to a third party or modified. The desired modifications in the context of the development of a visual identity, can only be effected by the designer himself and only after acquisition of a written authorisation from 205TF.

The user of a 205TF typeface must first acquire of a licence that is adapted to his needs (desktop, web, application/epub, TV/film/videos web).

A licence is nominative (a physical person or business) and is non-transferable. The licensee can not transmit the typeface files to other people or organisations, including but not limited to partners and/or subcontractors who must acquire a separate and distinct licence or licences. The full text of the licence and terms of use can be downloaded here: any person or entity found in breach of one or more terms of the licence may be prosecuted.

## THE OPENTYPE FORMAT

The OpenType format is compatible with both Macintosh and Windows platforms. Based on Unicode encoding it can contain up to 65,000 signs\* including a number of writing systems (Latin, Greek, Cyrillic, Hebrew, etc.) and numerous signs that allow users to create accurate and sleek typographic compositions

(small capitals, aligned and oldstyle numerals, proportionals and tabulars, ligatures, alternative letters, etc.). The OpenType format is supported by a wide range of software. The dynamic functions are accessed differently depending on the software used.

\*A Postscript or Truetype typeface can contain no more than 256 signs.

## SUPPORTED LANGUAGES

Abenaki	Folkspraak	Luxembourgish	Shona
Afaan Oromo	French	Maasai	Sicilian
Afar	Frisian	Makhuwa	Silesian
Afrikaans	Friulian	Malay	Slovak
Albanian	Galician	Maltese	Slovenian
Alsatian	Ganda	Manx	Slovio
Amis	Genoese	Maori	Somali
Anuta	German	Marquesan	Sorbian Lower
Aragonese	Gikuyu	Meglenoromanian	Sorbian Upper
Aranese	Gooniyandi	Meriam Mir	Sotho Northern
Aromanian	Greenlandic	Mirandese	Sotho Southern
Arrernte	Greenlandic Old	Mohawk	Spanish
Arvanitic	Orthography	Moldovan	Sranan
Asturian	Guadeloupean	Montagnais	Sundanese
Atayal	Gwichin	Montenegrin	Swahili
Aymara	Haitian Creole	Murrinhpatha	Swazi
Basque	Han	Nagamese Creole	Swedish
Belarusian	Hawaiian	Nahuatl	Tagalog
Bemba	Hiligaynon	Ndebele	Tahitian
Bikol	Hopi	Neapolitan	Tetum
Bislama	Hotcak	Ngiyambaa	Tok Pisin
Bosnian	Hungarian	Niuean	Tokelauan
Breton	Icelandic	Noongar	Tongan
Bulgarian	Ido	Norwegian	Tshiluba
Romanization	Ilocano	Novial	Tsonga
Cape Verdean	Indonesian	Occidental	Tswana
Catalan	Interglossa	Occitan	Tumbuka
Cebuano	Interlingua	Oshiwambo	Turkmen
Chamorro	Irish	Ossetian	Tuvaluan
Chavacano	Istroromanian	Palauan	Tzotzil
Chichewa	Italian	Papiamento	Ukrainian
Chickasaw	Jamaican	Piedmontese	Uzbek
Chinese Pinyin	Javanese	Polish	Venetian
Cimbrian	Jerriais	Portuguese	Vepsian
Cofan	Kaingang	Potawatomi	Volapuk
Cornish	Kala Lagaw Ya	Qeqchi	Voro
Corsican	Kapampangan	Quechua	Wallisian
Creek	Kaqchikel	Rarotongan	Walloon
Crimean Tatar	Karelian	Romanian	Waraywaray
Croatian	Kashubian	Romansh	Warlpiri
Czech	Kikongo	Rotokas	Wayuu
Danish	Kinyarwanda	Sami Inari	Welsh
Dawan	Kiribati	Sami Lule	Wikmungkan
Delaware	Kirundi	Sami Northern	Wiradjuri
Dholuo	Klingon	Sami Southern	Wolof
Drehu	Kurdish	Samoan	Xavante
Dutch	Ladin	Sango	Xhosa
English	Latin	Saramaccan	Yapese
Esperanto	Latino Sine	Sardinian	Yindjibarndi
Estonian	Latvian	Scottish Gaelic	Zapotec
Faroese	Lithuanian	Serbian	Zulu
Fijian	Lojban	Seri	Zuni
Filipino	Lombard	Seychellois	
Finnish	Low Saxon	Shawnee	

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ELEMENTARY PRINCIPLES OF USE

**To buy or...** By buying a typeface you support typeface designers who can dedicate the time necessary for the development of new typefaces (and you are of course enthusiastic at the idea of discovering and using them!)

**Copy?** By copying and illegally using typefaces, you jeopardise designers and kill their art. In the long term the result will be that you will only have Arial available to use in your compositions (and it would be well deserved!)

**Test!** 205TF makes test typefaces available. Before downloading them from [www.205.tf](http://www.205.tf) you must first register. These test versions are not complete and can only be used in models/mock ups. Their use in a commercial context is strictly prohibited.

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RESPONSIBILITY

205TF and the typeface designers represented by 205TF pay particular attention to the quality of the typographic design and the technical development of typefaces.

Each typeface has been tested on Macintosh and Windows, the most popular browsers (for webfonts) and on Adobe applications (InDesign, Illustrator, Photoshop) and Office (Word, Excel, Power point).

205TF can not guarantee their correct functioning when used with other operating system or software. 205TF can not be considered responsible for an eventual "crash" following the installation of a typeface obtained through the [www.205.tf](http://www.205.tf) website.

## STYLES

RENOTYPE REGULAR

Renotype Regular

RENOTYPE QUASITALIC

*Renotype Quasitalic*

RENOTYPE ITALIC

*Renotype Italic*

RENOTYPE MONO

Renotype Mono

RENOTYPE MEDIEVAL

Renotype Medieval



## CHARACTER MAP

LATIN UPPERCASES	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
LATIN LOWERCASES	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
ACCENTED UPPERCASES	Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß
ACCENTED LOWERCASES	á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß
STANDARD PUNCTUATION	.,:;...!¡?¿·•*#/\-—_(){}[]„“”‘’«»<>”
CAPS PUNCTUATION	H.:@
PROPORTIONAL LINING FIGURES (DEFAULT)	00123456789
TABULAR LINING FIGURES	00123456789
SYMBOLS & MATHEMATICAL SIGNS	µ π ϑ @ & ¶ § © ® ¢ ™ °   ! † ‡ © ¢ ¤ \$ € £ ¥ + − × ÷ = ≠ > < ≥ ≤ ± ≈ ¬ ~ ^ ∞ ∅ ∫ Ω Δ Π Σ √ μ ∂ % ‰
STANDARD LIGATURES	fi fl
DISCRETIONARY LIGATURES	ff
PREBUILD & AUTOMATIC FRACTIONS	/ 1/2 1/4 3/4 1/8 3/8 5/8 7/8
SUPERIORS/INFERIORS	H a d e g l m n o r s t 0 1 2 3 4 5 6 7 8 9 H 0 1 2 3 4 5 6 7 8 9
NOMINATORS/DENOMINATORS	H 0 1 2 3 4 5 6 7 8 9 H 0 1 2 3 4 5 6 7 8 9
ORDINALS	1 <sup>a</sup> 0 <sup>o</sup> N <sup>o</sup> N <sup>os</sup> N <sup>o</sup> N <sup>os</sup>
ARROWS (SS01)	↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕
ALTERNATES (SS02)	℄ &
ORNAMENTS	♥ ♦ ◆ ◇ ■ ▲ ► ▼ ◀

OPENTYPE FEATURES

1. Automatically spaced capitals.

2. Punctuation is optically repositionning

3, 4. Specific small capitals whereas optically reduced capitals.

5. Specific glyphs in several languages.

6, 7, 8, 9. Specific superior and inferior glyphs.

10, 11. Proportional figures.
- 12, 13. Tabular figures, practical when the user needs alignment in columns.

14. Slashed zero to distinguish with letter O.

15. Standard ligatures automatically correct collision between two characters.

16. Smart ligatures.

	FEATURE OFF	FEATURE ON
1. FULL CAPS	Lacassagne	LACASSAGNE
2. CASE SENSITIVE FORMS	(Hôtel-Dieu)	(HÔTEL-DIEU)
3. SMALL CAPS	×	×
4. CAPS TO SMALL CAPS	×	×
5. LOCALIZED FORMS		
ROMANIAN	Chişinău Galaţi	Chişinău Galaţi
CATALAN	Paral·lel	Paral·lel
FRENCH	Il dit : « Vous fîtes »	Il dit : « Vous fîtes »
TURKISH	Diyarbakır DIYARBAKIR	Diyarbakır DİYARBAKIR
DUTCH	Míjn	Míjn
6. ORDINALS	No Nos no nos 1 <sup>A</sup> 1 <sup>0</sup>	Nº N <sup>o</sup> s N <sup>o</sup> N <sup>o</sup> s 1 <sup>a</sup> 1 <sup>o</sup>
7. FRACTIONS	1/4 1/2 3/4	¼ ½ ¾
8. SUPERIORS	Mr Mme 1 <sup>er</sup>	M <sup>r</sup> M <sup>me</sup> 1 <sup>er</sup>
9. INFERIORS	H <sub>2</sub> O Fe <sub>3</sub> O <sub>4</sub>	H <sub>2</sub> O Fe <sub>3</sub> O <sub>4</sub>
10. PROPORTIONAL LINING FIGURES	0123456789	0123456789
11. PROPORTIONAL OLD STYLE FIG.	×	×
12. TABULAR LINING FIGURES	0123456789	0123456789
13. TABULAR OLD STYLE FIG.	×	×
14. SLASHED ZERO	0	0
15. LIGATURES	Bonif <sup>ie</sup>	Bonifie
16. DISCRETIONARY LIGATURES	Aff <sup>ec</sup> t <sup>er</sup>	Affecter

OPENTYPE FEATURES

The stylistic set function allows to access to specific signs which replace glyphs in the standard set.  
A typeface can contain 20 stylistic sets.

	FEATURE OFF	FEATURE ON
ARROWS + CIRCLED (SS01)	--W --E --S --N --NW --NE --SE --SW --NS --WE	← → ↓ ↑ ↖ ↗ ↘ ↙ ↕ ↔
ALTERNATES (SS02)	¶ Start here Lorem & Ipsum	¶ Start here Lorem & Ipsum



REGULAR

120 PTS

Recently

120 PTS

Indeed

120 PTS

Upwards

120 PTS

Across

120 PTS

Basically

108 PTS

In the  
realm of

82 PTS

In the realm  
of nothing  
ness, where

68 PTS

In the realm  
of nothingness,  
where the

56 PTS

In the realm of  
nothingness, where  
the absence of

32 PTS

In the realm of nothingness,  
where the absence of substance  
reigns supreme, a vast expanse  
of emptiness is devoid of purpose

24 PTS

In the realm of nothingness, where the absence  
of substance reigns supreme, a vast expanse  
of emptiness is devoid of purpose or meaning.  
Herein lies a landscape of tranquil stillness,  
where time appears motionless, suspended in  
an eternal void. Quietly, serenely, and without  
fanfare, this realm unfolds before the senses,

16 PTS

In the realm of nothingness, where the absence of substance reigns  
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contemplation and introspection. In this realm, the absence of sound  
is not merely the lack of noise but rather a profound absence of  
vibration, where even the faintest whisper of existence is swallowed

REGULAR

12 PTS

In the realm of nothingness, where the absence of substance reigns supreme, a vast expanse of emptiness is devoid of purpose or meaning. Herein lies a landscape of tranquil stillness, where time appears motionless, suspended in an eternal void. Quietly, serenely, and without fanfare, this realm unfolds before the senses, inviting contemplation and introspection. In this realm, the absence of sound is not merely the lack of noise but rather a profound absence of vibration, where even the faintest whisper of existence is swallowed by the vastness of the void. In this space of nothingness, where the absence of colour blankets the horizon in a cloak of grayscale monotony, there exists a sense of tranquillity that transcends the limitations of perception. Here, the boundaries between what is and what is not blur into a seamless continuum of non-being, where distinctions lose their significance and merge into the fabric of the void. Softly, gently, the emptiness unfolds, revealing layers of nothingness stretching into infinity. Each moment is a fleeting echo in the vast expanse of eternity, a mere ripple in the

10 PTS

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8 PTS

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6 PTS

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ITALIC

120 PTS

*Someday*

120 PTS

*Again*

120 PTS

*Together*

120 PTS

*Extra*

120 PTS

*Outward*

ITALIC

108 PTS

*In the  
realm of*

82 PTS

*In the realm  
of nothing  
ness, where*

68 PTS

*In the realm  
of nothingness,  
where the*

56 PTS

*In the realm of  
nothingness, where  
the absence of*

32 PTS

*In the realm of nothingness,  
where the absence of substance  
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24 PTS

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16 PTS

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ITALIC

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QUASITALIC

120PTS

Likewise

120PTS

Under

120PTS

Generally

120PTS

Little

120PTS

Someday

108 PTS

*In the  
realm of*

82 PTS

*In the realm  
of nothing  
ness, where*

68 PTS

*In the realm  
of nothingness,  
where the*

56 PTS

*In the realm of  
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32 PTS

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24 PTS

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16 PTS

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and without fanfare, this realm unfolds before the senses, inviting  
contemplation and introspection. In this realm, the absence of sound  
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vibration, where even the faintest whisper of existence is*

12 PTS

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10 PTS

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8 PTS

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6 PTS

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MONO

120PTS

On time

120PTS

Tight

120PTS

Clearly

120PTS

Quite

120PTS

Perhaps

MONO

108 PTS

In the  
realm

82 PTS

In the  
realm of  
nothing

68 PTS

In the realm  
of nothing  
ness, where

MONO

56 PTS

In the realm  
of nothing  
ness, where

32 PTS

In the realm of  
nothingness, where the  
absence of substance  
reigns supreme, a vast

24 PTS

In the realm of nothingness, where  
the absence of substance reigns  
supreme, a vast expanse of  
emptiness is devoid of purpose or  
meaning. Herein lies a landscape  
of tranquil stillness, where time  
appears motionless, suspended in

16 PTS

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MONO

12 PTS

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120PTS

Normally

120PTS

Right

120PTS

Precisely

120PTS

Much

120PTS

Upwards

108 PTS

In the  
realm of

82 PTS

In the realm  
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68 PTS

In the realm  
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56 PTS

In the realm of  
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32 PTS

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24 PTS

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16 PTS

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