

Dia

Designer

Lauri Toikka & Florian Schick

Released

2015

About

Arriving in the mid-1800s, the first Grotesks were generally ‘jobbing’ faces meant for advertising and other short-run commercial copy. Within a few decades they came in a variety of weights and widths, but proper families with coordinated members were not the norm until well into the next century. Printers mixed and matched sans serifs of varying shapes and sizes in the hodgepodge fashion of the day.

Dia is a family that captures the diverse spirit of those early Grots while distilling them into a concise and cohesive family that functions as well for text as it does for display copy. Unlike Modernist type systems, Dia’s four weights (with accompanying italics) don’t adhere to a uniform pattern. Instead, they each celebrate the distinctive formal aspects of various historical models, from light and narrow with curling terminals, to heavy and broad with ends that point outward. Despite this individualism, the eight fonts share the same warmth and mildly quirky personality. This, along with compatible vertical proportions, allows multiple styles to sit harmoniously within the same paragraph or line. The overall effect is unpretentious and workmanlike, but users can dial up the expressive quality by enabling the alternate hairline accents and punctuation.

Dia offers a break from the cold and calculated air of contemporary type without sacrificing its conveniences. The OpenType-savvy fonts include the expected figures and fractions, an extended latin character set, and a batch of circled numbers and arrows.

StylesLight, Light Italic, Regular, Regular Italic,
Bold, Bold Italic, Black, Black Italic

Supported languages

Albanien, Basque, Catalan, Cornish, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Galician, German, Hungarian, Icelandic, Indonesian, Irish, Italian, Kalaallisut, Latvian, Lithuanian, Malay, Maltese, Manx, Norwegien, Oromo, Polish, Portuguese, Romanien, Slovak, Slovenian, Somali, Spanish, Swahili, Swedish, Turkish and Welsh

Styles

Light

Light Italic

Regular

Regular Italic

Bold

Bold Italic

Black

Black Italic

Light
Light Italic
18 pt

THEATRICAL ANIMATED SHORTS went dormant until 1987, when new shorts were made to introduce *Looney Tunes* to a new generation of audiences. New *Looney Tunes* shorts have been produced and released sporadically for theaters since then, usually as promotional tie-ins with various family movies produced by *Warner Bros.* While

Regular
Regular Italic
18 pt

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Black
Black Italic
18 pt

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Regular
Regular Italic
Bold
14 pt

MONTEUX CONTINUED TO PLAY in the Concerts Colonne through the first decade of the century. In 1910 Colonne died and was succeeded as principal conductor by **Gabriel Pierné**.²⁶ As well as leading the violas, Monteux was assistant conductor, taking charge of early rehearsals and acting as chorus master for choral works. In 1910 the orchestra was engaged to play for a Paris season given by **Sergei Diaghilev's** ballet company, the Ballets Russes. Monteux played under Pierné in the world premiere of **Stravinsky's** *The Firebird*. In 1911 Diaghilev engaged **Nikolai Tcherepnin** to conduct the premiere of Stravinsky's *Petrushka*. Monteux conducted the preliminary rehearsals before Tcherepnin arrived; Stravinsky was so impressed that he insisted that Monteux conduct the premiere.²⁸

PETRUSHKA WAS PART OF A TRIPLE BILL, all conducted by Monteux. The other two pieces were *Le Spectre de la Rose* and *Scheherazade*, a balletic adaptation of **Rimsky-Korsakov's** symphonic suite of the same name. The three works were choreographed by **Fokine**.²⁹ In later years Monteux disapproved of the appropriation of symphonic music for ballets, but he made an exception for *Scheherazade*, and, as his biographer **John Canarina** observes, at that stage in his career his views on the matter carried little weight.²⁹ *Petrushka* was a success with the public and with all but the most diehard conservative critics.³⁰

FOLLOWING THE PARIS SEASON Diaghilev appointed Monteux principal conductor for a tour of Europe in late 1911 and early 1912. It began with a five-week season at the **Royal Opera House in London**.³¹ The press notices concentrated on the dancers, who included **Anna Pavlova** as well as the regular stars of the Ballets Russes,³² but Monteux received some words of praise. *The Times* commented on the excellent unanimity he secured from the players, apart from "*occasional uncertainty in the changes of tempo.*"

Regular
 Regular Italic
 Bold
 10 pt

→

Regular
 Regular Italic
 Bold
 8 pt

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AFTER ITS SEASON IN LONDON the company performed in Vienna, Budapest, Prague and Berlin. The tour was successful, artistically and financially, but was not without untoward incident. A planned visit to St Petersburg had to be cancelled because **the Narodny Dom** theatre burned down,³⁴ and in Vienna the Philharmonic was unequal to the difficulties of the score of *Petrushka*.³⁵ The illustrious orchestra revolted at the rehearsal for the first performance, refusing to play for Monteux; only an intervention by Diaghilev restored the rehearsal, by the end of which Monteux was applauded and Stravinsky given an ovation.³⁶ In the middle of the tour Monteux was briefly summoned back to Paris by the Concerts Colonne, which had the contractual right to recall him, to deputise for Pierné; his own deputy, Désiré-Émile Inghelbrecht, took temporary musical charge of the Ballets Russes.³⁷

Regular

Bold

9 pt

English

Sirenia is an order of fully aquatic, herbivorous mammals that inhabit rivers, estuaries, coastal marine waters, swamps and marine wetlands. Sirenians, including manatees and dugongs, possess major aquatic adaptations: arms used for steering, a paddle used for propulsion, and remnants of hind limbs in the form of two small bones floating deep in the muscle. They look ponderous and clumsy

Deutsch

Ihre äußere Gestalt teilen die Meerjungfrauen mit den bereits genannten anderen weiblichen Wasserwesen. Ihre schönen jungen Körper sind nur in der oberen Hälfte menschlich, die untere Hälfte wird als mit Schuppen bedeckter Fischschwanz beschrieben. Auf den meisten Abbildungen ist die Schwanzflosse aber keine senkrechte Fischflosse, sondern eine waagerechte Fluke wie bei den Meeres-

Spanish

Ser capaz de respirar directamente aire es resultado de la adaptación para peces que habitan aguas poco profundas, donde sus niveles varían o donde la concentración de oxígeno en el agua puede disminuir en ciertas épocas del año. Los mecanismos para ello son variados. La delgada piel de las anguilas eléctricas les permiten cierto grado de absorción de oxígeno. También pueden respirar aire al

Swedish

Sjöjungfru eller havsfru är i folktron en råhare eller ett rå, ett kvinnligt naturväsen som tros råda över vattnets krafter. Hon tänktes som en vacker och erotisk tilltalande kvinna med fiskstjärt som förr lockade sjömän i fördärvet med sin vackra sång. Och hon lockade även ner männen i vattnet och dödade dem. Ursprungligen ansågs dessa väsen ha en kvinnas huvud och byst och en fågels kropp

Hungarian

A sellők avagy habléányok mitológiai lények. Olyan léányok, akiknek a teste halfarokban végződik. A félig ember, félig hal testű lény sok nép folklórjában fellelhető, a Közel-Kelet, Európa, Ázsia és Afrika népei között. Az első történet az ókori Asszír Birodalomból maradt fenn, melyben Asratum istennő sellővé változtatta magát szégyenében, amiért megölte szerelmét. Az ókori görögök sellői a

French

De nombreuses légendes européennes font état de sirènes, vivant non seulement dans la mer, mais aussi dans les rivières et les petits cours d'eau. Elles portent le nom de sirènes ou des noms vernaculaires (ondines, nixes dans le domaine germanique, dragas ou donas d'aiga — dames d'eau — en Occitanie, etc.), mais leur description est généralement conforme à l'imagerie traditionnelle :

Italian

Le sirene classiche dell'antichità mediterranea affondano il loro mito in epoche che non hanno tuttora potuto far giungere a noi documentazione originale scritta. Citate nell'Odissea e non descritte, si ricollegano a precedenti epiche, come il mito degli Argonauti e quindi alla civiltà egea. Sono comunque numerose le rappresentazioni coeve e precedenti di esseri alati con capo o con capo e busto femminili

Finnish

Merenneito eli vedenneito on taruolento, meren valtijat, jonka tunnistaa jalkojen sijaan lantiosta alkavasta pyrstöstä ja pitkistä hiuksista. Merenneito on kaunis, siro, pitkähiuksinen nainen, joka elää vedessä ja hengittää sen alla yhtä hyvin kuin ilmassa. Merenneito muistuttaa suuresti kreikkalaisen mytologian seireenejä, laulullaan lumoavia naisen yläruumiin ja linnun alaruumiin omaavia lumotta-

Turkish

Dünya üzerinde birçok kültürde deniz kızları farklı, ama birbirine çok yakın şekillerde betimlenmiştir. Sirenler gibi bazı deniz kızları denizcilere şarkılar söyleyip onları büyülerler, işlerinden alıkojarlar ve güverteden denize yuvarlanmalarına ya da daha kötüsü geminin batmasına neden olurlar. Diğer hikâyelerde ise deniz kızları boğulma tehlikesi geçiren erkekleri kurtaran iyi kalpli deniz canlıları olarak

Czech

Popisy těchto bytostí se různí, nicméně mají společnou blízkost k pramenům, řekám a mořím. Ženy tohoto národa byla údajně půvabná, nádherná stvoření, která lákala námořníky svou krásou do moře, kde je utopily nebo sežraly, aby získaly duši, kterou ony samy neměly. Jejich horní část těla byla lidská, ale místo nohou měly rybí ocas. Všechny mořské panny ale nebyly zlé, vystupovaly spíše jako

Stylistic Set 01
 Light
 Light Italic
 Black
 26 pt

Questions (both with an interrogative pronoun and yes/no questions) have the same structure as affirmative sentences, but with intonation rising at the end. In the formal register, the question particle **-ka** is added. For example, **īi desu** "It is OK" becomes **īi desu-ka** "Is it OK?". In a more informal tone sometimes the particle **-no** is added instead to show a personal interest of the speaker: **Dōshite konai-no?** "Why aren't (you) coming?". Some simple queries are formed simply by mentioning the topic with an interrogative intonation to call for the hearer's attention: **Kore wa?** "(What about) this?"; **O-namae wa?** "(What's your) name?". Negatives are formed by inflecting the verb. For example, **Pan o taberu** "I will eat bread" or "I eat bread" becomes **Pan o tabenai** "I will not eat bread" or "I do not eat bread". Plain negative forms are actually i-adjectives (see below) and inflect as such, e.g. **Pan o tabenakatta** "I did not eat bread".

Uppercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Lowercase

abcdefghijklmnopqrstuvwxyz

Standard punctuation

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Arrows

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Prebuilt fractions

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Numerators, Denominators
Superscript & Subscript

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Accented uppercase

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Alternates

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Standard punctuation

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Arrows

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Prebuilt fractions

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Numerators, Denominators
Superscript & Subscript

H¹²³⁴⁵⁶⁷⁸⁹/₁₂₃₄₅₆₇₈₉ H⁽⁰¹²³⁴⁵⁶⁷⁸⁹⁾(₀₁₂₃₄₅₆₇₈₉)

Accented uppercase

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Accented lowercase

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Alternates

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 Proportional oldstyle

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 Tabular lining

\$56,400 12,899€ → \$56,400 12,899€

 Circled Numbers

1 2 3 4 5 6 7 8 → ① ② ③ ④ ⑤ ⑥ ⑦ ⑧

 Superscript/superior

x²³ + y⁴⁵ = z⁶⁷ → x²³ + y⁴⁵ = z⁶⁷

 Subscript/inferior

x₂₃ + y₄₅ = z₆₇ → X₂₃ + y₄₅ = Z₆₇

 Fractions

123456/123456 → 1234567/1234567

 Stylistic Set 01

Å å † } ? ! # \$ & € → Å å † } ? ! # \$ & €

 Stylistic Set 02

fuge → fuge

 Ligatures

www IJS → www JS