Tome® Sans

An approachable typeface with a professional demeanor.

Designed by Delve Withrington

Initial Release · Version 1.00 · January 16, 2020

ASYNCHRONOUS

Self-Executing Anonymous Function

POLITIKA ĠDIDA GĦALL-KONFORMITÀ TAD-DEJTA

Kumulativní finanční pozice

Per-unit cost of goods or services

Mass 419,725 kg. Length 73.0 m. Width 109.0 m.

Giải pháp thay thế năng lượng sạch

INCONSPICUOUS

but not lacking in character.

24PT WEIGHT COMPARISON

BLACK	**Hamburgefontsiv**	BLACK ITALIC	*Hamburgefontsiv*
EXTRABOLD	**Hamburgefontsiv**	EXTRABOLD ITALIC	*Hamburgefontsiv*
BOLD	**Hamburgefontsiv**	BOLD ITALIC	*Hamburgefontsiv*
SEMIBOLD	**Hamburgefontsiv**	SEMIBOLD ITALIC	*Hamburgefontsiv*
MEDIUM	**Hamburgefontsiv**	MEDIUM ITALIC	*Hamburgefontsiv*
BOOK	Hamburgefontsiv	BOOK ITALIC	*Hamburgefontsiv*
LIGHT	Hamburgefontsiv	LIGHT ITALIC	*Hamburgefontsiv*
EXTRALIGHT	Hamburgefontsiv	EXTRALIGHT ITALIC	*Hamburgefontsiv*
THIN	Hamburgefontsiv	THIN ITALIC	*Hamburgefontsiv*
EXTRATHIN	Hamburgefontsiv	EXTRATHIN ITALIC	*Hamburgefontsiv*

Features

STYLISTIC ALTERNATES

Bagel → Bagel

SLASHED ZERO

1.000 → 1.000

LOCALIZED FORMS

71Z → 71Z

OLDSTYLE FIGURES

0123456789

TABULAR FIGURES

0123456789

ARROWS

↑ ↗ → ↘ ↓ ↙ ← ↖

Additional Features Include: Kerning, Subscript, Scientific Inferiors, Superscript, Numerators, Denominators, Fractions, Ordinals, Lining Figures, Proportional Figures, Case-Sensitive Forms, Historical Ligatures, Discretionary Ligatures, Standard Ligatures, Capital Spacing, and Contextual Alternates.

Story

Tome Sans was created to address the need for a sans serif design that combined the forms and features that type designer Delve Withrington found appealing and proved to perform best across many environments. Setting aside the larger discussion of aesthetic neutrality in a typeface, Tome Sans does not bring attention to itself. It is not a typeface that subscribes to trends; rather, it is a more timeless design.

Tome Sans has 10 weights ranging from ExtraThin to Black with companion italics and boasts a Latin Plus glyph repertoire of 875 glyphs. Among those glyphs are several sets of numerals (including Tabular and Oldstyle figures), arrows, and a trove of letters spanning several complete Unicode® ranges support-ing 224 languages (see the complete list on page 6).

In addition, a host of thoughtful but unobtrusive OpenType features are built in and ready to assist in setting your com-position. Give Tome Sans a spin; you'll agree this family is a valuable typographic toolset for everyone.

Designer: Delve Withrington

Production Assistance: Dave Bailey

Special thanks to: Dave Bailey, Leila Singleton, Doug Wilson, Jim Parkinson, and Stephen Coles for their encouragement.

20 Styles in Tome Sans: ExtraThin, ExtraThin Italic, Thin, Thin Italic, Light, Light Italic, Book, Book Italic, Medium, Medium Italic, SemiBold, SemiBold Italic, Bold, Bold Italic, ExtraBold, ExtraBold Italic, Black, Black Italic

Formats Available: OpenType (OTF), Truetype (TTF), and Web-fonts (EOT, TTF, WOFF, SVG)

Licenses for Desktop, Webfonts, and Mobile App Fonts are available for purchase at DelveFonts.com starting at $29 USD. Contact Delve Fonts for additional licensing options such as: ePub/eBooks, OEM, Broadcast, and Large Volume Printing.

12PT BLACK

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability

12PT EXTRABOLD

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability

12PT BOLD

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability

12PT BLACK ITALIC

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability

12PT EXTRABOLD ITALIC

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability

12PT BOLD ITALIC

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability

12PT SEMIBOLD

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability

12PT MEDIUM

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.

12PT BOOK

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.

12PT SEMIBOLD ITALIC

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability

12PT MEDIUM ITALIC

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12PT BOOK ITALIC

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.

12PT LIGHT

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.

12PT EXTRALIGHT

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12PT THIN

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.

12PT LIGHT ITALIC

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.

12PT EXTRALIGHT ITALIC

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.

12PT THIN ITALIC

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.

12PT EXTRATHIN

The goal in letter spacing is
to develop an ideal negative
(white) space for each class of
letter. When these letters are
then juxtaposed, the white space
between them balances with the
white within them to create an
optically even (balanced) tone
or flow. This produces optimum
readability and good legibility.

12PT EXTRATHIN ITALIC

*The goal in letter spacing is
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then juxtaposed, the white space
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or flow. This produces optimum
readability and good legibility.*

Language Support

Tome Sans has a Latin Plus character set, which supports the following 224 languages:

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

Glyphs

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Glyphs

*Đ ð Ł ł Š š Ý ý Þ þ Ž ž ½ ¼ ¹ ¾ ³ ² ¦ – × ! " # $ % & ' ( ) * + , - . / 0 1 2 3 4 5 6 7 8 9 : ; < = > ? @ 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 [\ ] ^ _ ` 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 { | } ~ Ä Å Ç É Ñ Ö Ü á à â ä ã å ç é è ê ë í ì î ï ñ ó ò ô ö õ ú ù û ü † ° ¢ £ § • ƒ ß ® © ™ ´ ¨ ≠ Æ Ø ∞ ± ≤ ≥ ¥ µ ∂ Σ ∏ π ∫ ª º Ω æ ø ¿ ¡ ¬ √ ƒ ≈ Δ « » … À Ã Õ Œ œ – — " " ' ' ÷ ◊ ÿ Ÿ / € ‹ › fi fl ‡ · , „ ‰ Â Ê Á Ë È Í Î Ï Ì Ó Ô Ò Ú Û Ù ı ˆ ˜ ¯ ˘ · ˚ ¸ ˝ ˛ ˇ ¤ - Ă Ą Ă Ä Å Ã Ă Ą Â Å Å Ã Ā Ą Å Ā Ą Å À Â Æ Ḅ Ć Č Ĉ Ċ Đ Ď Ḑ Ḏ Ḍ Ḏ DŽ Dž Ĕ Ě Ę Ě Ê Ê Ệ Ễ Ė Ể Ē Ę Ẽ È Ê Ǝ Ğ Ğ Ĝ Ģ Ġ Ǥ Ħ Ĥ Ḥ Ч Ĭ İ Í Į İ Ī İ Ĩ Ï Ì Î IJ Í Ĵ Ĵ Ķ Ǩ Ĺ Ľ Ḷ Ļ Ḽ · Ŀ LJ Lj Ḿ Ń Ň Ņ Ṇ Ṅ Ṇ Ŋ ŊJ Nj Ŏ Ŏ Ő Ô Ồ Ổ Ỗ Ō Ợ Ở Ơ Ớ Ợ Ò Ở Õ Ő Ō Ố Ọ Ǫ Ø Ő Ò Ō Ô Ơ Ŕ Ř Ŗ Ṙ Ŕ Ś ' Ş Ŝ Ș Ṣ Ə ẞ Ŧ Ť Ţ Ț Ṭ Ṱ Ṯ Ŭ Ŭ Ú Ű Ủ Ù Ū Ụ Ü Ů Ư Ứ Ự Ù Ủ Ữ Ű Ū Ụ Ʊ Ů Ũ Ù Û Λ Ŵ Ŵ Ẅ Ẁ Ŷ Y Ỳ Ỷ Ÿ Ȳ Ỹ Ź Ż Ẓ Ẕ ƺ З ʒ ă ắ ặ ặ å ã ǎ ắ â â â ã ã ạ å ā ą å à â æ ḅ ć č ĉ ċ ď ḑ đ ḏ ḍ ḏ dž ĕ ě ę ế ệ ễ ė è è é ę ē ę ē è ê ə ə ğ ğ ĝ ǵ ġ ǥ ħ ĥ ḥ ǐ ĭ í ı ı î î î ij ı́ ı̃ ī ı̃ ĵ ĵ ĵ ķ ǩ κ ĺ ľ ' ḷ ļ ḽ · ŀ · lj ḿ ń ′ ń ň ņ ṇ ṅ ṇ ŋ ŋ nj ŏ ŏ ő ô ồ ổ ỗ ō ợ ở ơ ớ ợ ò ở õ ő ō ố ọ ǫ ø ő ò ō ô ơ ŕ ř ŗ ṙ ŕ ś ' ş ŝ ș ṣ ſ ŧ ť ţ ț ṭ ṱ ṯ ŭ ŭ ú ű ủ ù ū ụ ü ů ư ứ ự ù ủ ữ ű ū ụ ʊ ů ũ ù û λ ŵ ŵ ẅ ẁ ŷ y̨ ỳ ỷ ÿ ȳ ỹ ź ż ẓ ẕ з ǯ ğ ğ ğ ĝ ǵ ġ ǥ l ĺ ľ ' ḷ ļ ḽ · ł fb ff ffb ffh ffi ffk ffl ffl fh fi fi fj fk fl fl fïb fh fk fit tt 1 7 0 0 0 1 2 3 4 5 6 7 8 9 ¢ $ đ € ƒ £ ¥ 0 0 1 2 3 4 5 6 7 8 9 ₀ 0 1 2 3 4 5 6 7 8 9 ₀ 0 1 2 3 4 5 6 7 8 9 ₀ 0 1 2 3 4 5 6 7 8 9 ₀ 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 ⅓ ⅔ ⅛ ⅜ ⅝ ⅞ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚ đ ₵ Ȼ Ƒ Ǥ Ҟ Ł ₺ ₥ ₦ Pts ₱ ₽ ₹ ₩ ‹ › ⁄ . / µ Ø ? ! ¡ ¿ « » ‹ › ↑ ↗ → ↘ ↓ ↙ ← ↖ ◇ ° № ⁴ ′ " "*

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