RL·¶⌐−Un{N}oe

About

The Unno typeface's versatility is evident in its ability to look great in various media formats such as magazines from Los Angeles to South Korea. Its perfect contrast of curves and strokes and clean lines are critical elements that make it a must-have font in any world-class font format. Unno typeface has a unique quality that makes it suitable for any design project that demands elegance, style, and sophistication. In conclusion, Unno typeface is a highly sophisticated and elegant typographic design that is perfect for any project that requires a touch of luxury and sophistication. Its clean lines, perfect contrast of curves and strokes, and versatility make it a must-have font for any world-class format. Unno typeface is a true testament to the art of typography, and its attention to detail and commitment to quality is evident in every character.

Design Jozef Ondrík & Matej Vojtuš

Styles Light, Regular, Bold, Black

Characterset Latin Extended + Cyrilic (Iliya Bazhanov)

Licensing Desktop/Web/App, please see regularlines.com for pricing (student discount available upon request)

File formats otf, woff, woff2

Trials Free trials available via regularlines.com

Language support Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Catalan, Chiga, Colognian, Cornish, Croatian, Czech, Danish, Dutch, English, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Gusii, Hungarian, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalenjin, Kinyarwanda, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Maltese, Manx, Morisyen, Northern Sami, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Quechua, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Upper Sorbian, Uzbek (Latin), Volapük, Vunjo, Welsh, Western Frisian, Zulu

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284 Points

Aaeiro
Aaeiro

Key glyphs

Key alternates

Ma+iDe
f£ſßtT·%
S©c®21
n¶č«g¬

CafKr
Geg
Cafk
Gegr

Glyphs Overview

Uppercase

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

Lowercase

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

Figures

0 1 2 3 4 5 6 7 8 9

Extended Character Set

À Á Â Ã Ä Å Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß
ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ñ ò ó ô õ ö ÷ ø ù ù ú ú û
û ü ü ý ý þ ÿ ÿ Ā ā Ă ă Ą ą Ć ć Ĉ ĉ Ċ ċ Č č Ď ď Đ đ Ē ē Ĕ ĕ
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ŋ Ō ō Ŏ ŏ Ő ő Œ œ Ŕ ŕ Ŗ ŗ Ř ř Ś ś Ŝ ŝ Ş ş Š š Ţ ţ ţ Ť ť
ť Ŧ ŧ Ũ ũ ũ Ū ū Ŭ ŭ ŭ Ů ů ů Ű ű ű Ų ų ų Ŵ ŵ Ŷ ŷ ŷ Ÿ Ź ź Ż ż Ž
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Δ Ω È Ë Ђ Ѓ Є Ѕ І Ї Ј Љ Њ Ћ Ќ Ѝ Ў Џ А Б В Г Д Д Е Ж Ж
З И Й К К Л Л М Н О П Р С Т У Ф Х Ц Ц Ч Ш Щ Щ
g д е е ж ж з з и и й й к к л л м н о п р с т у ф ф х
ц ц ц ч ч ш ш щ щ щ ъ ъ ы ы ь ь э ю ю я è ё ё ђ ѓ є s і ï ј љ
њ ћ ќ ѝ ѝ ў џ ґ ғ ғ ж ж к к н н ү γ ү γ х х ч ч h h i l l ә ә
Ё ё Ỳ ỳ Ỹ ỹ

Ligatures

ff ffb ffi ffk ffl Æ œ Œ

Currency, Mathematical Operators

€ $ £ ¥ ¢ ¤ % ‰ + − × ÷ = ≠ ≈ < > ≤ ≥ ± ~ ¬ ◊ ∂ Δ
∏ Ω ϖ ʃ ∫ ∞ √ ∕ ^ | ¦ ¹ º ⁄

Punctuation

(. , : ; ? ! ¿ ¡ …) [& @ #] { - – — } « » ‹ › „ " " ' ' _
⁄ \ ' " † ‡ * • ¶ § © ® ™

Arrows

← → ↑ ↓

Stylistic Set

Cc Gggg Kk
aa ee ff gg rrr

429 Points

Cellia

187 Points

Even W.g† if,¬ by 1967

98 Points

Fig. 4 «Met©hing»

127 Points

33#ΔgÞ/Aa
.(7)Atlenta×SoNSI

70 Points

↕A†létic (Maður)·Aclᵒric
62ŒΔ™⊓риве, A£ternate

29 Points

The bathing gown in figure One 1 is from 1767 and belonged to Martha Washington, the wife of (Wife) then——Continental Army commander, and later the first US president, George Washington. The blue and white checked gown is made from linen and is in an unfitted shift style.

Fig. 3 Designer unknown (American). Bathing suit, 1870s. Wool.—New York ^Metropolitan Museum of Art, 1979.346.18a, b. Gift of The «New York Historical Society, 1979.» [Source]: The Met. Museum Of @rt

14 Points

Swimwear is loosely defined as a category of garment often worn when participating in aquatic activities, such as swimming or bathing. Swimwear is expected to fulfil varying requirements. For competitive swimmers, a streamlined and tight-fitting garment which reduces friction and drag in the water is favoured to enhance propulsion and buoyancy. For recreational use, swimwear needs to be fashionable whilst also maintaining its functionality, for example protecting the wearer's modesty and withstanding the effects of elements such as water and sunlight. Exploring the history of female swimwear, tracing how it has evolved through time and across continents, not only gives an insight into fashion trends and technological advancements in materials and design, but also an exploration of female liberation.

In 18th century, sea bathing became a popular recreational activity. It was believed that there were considerable health benefits to bathing in the sea, thus it was encouraged for both women and men (Kidwell). However, immersing oneself completely was discouraged. This was deemed particularly important for women as activity in water was not seen as sufficiently feminine. For bathing, women would wear loose, open gowns, that were similar to the chemise (Kidwell). These bathing gowns were more comfortable to wear in the water, especially when compared to more restrictive day clothes.

The bathing gown in figure 1 is from 1767 and belonged to Martha Washington, the wife of then-Continental Army commander, and later the first US president, George Washington. The blue and white checked gown is made from linen and is in an unfitted shift style.

Small lead weights are sewn into each quarter of the dress, just above the hem. This was to ensure the dress did not float up in the water, helping women to maintain their modesty. It is known that Martha Washington travelled in the summers of 1767 and 1769 to the famed mineral springs in Berkeley Springs, West Virginia, to absorb the apparent health benefits.

84 Points

Sillic AT©
The A Group
Hiliec

253 Points

A&c

132 Points

Moe£a|

81 Points

J@cques
Derrida, 1967
Everything