
Originally commissioned for a national transportation agency as a fully accessible typeface for signage and timetables, Thalo is a six-style humanist sans that employs best design practices to support dyslexic and other reading-challenged populations. We kept the contrast low to increase visual cohesion within glyphs. Letterspacing and x-height are generous but not extreme. Counters and apertures are open. Letters like *b*, *d*, *p*, and *q* were carefully drawn to avoid dyslexic ‘mirror invariance;’ bowls are asymmetrical for the same reason. *I*, *l*, *1*, and *i* have been drawn for maximum distinguishability, with slab serifs for cap *I*, a tail for lowercase *l*, a wide flag for *1*, and a head semiserif for *i*. Round bowls in conjunction with angular arches promote glyph recognition as well. The clarity of form that makes Thalo a natural choice for signage, maps, interfaces, and timetables also lends it added impact in branding and editorial work. Named for phthalo blue, our favorite color back in art school. We never learned to spell it properly, and by now it’s probably too late.

Thalo Regular

Thalo Italic

Thalo Medium

Thalo Medium Italic

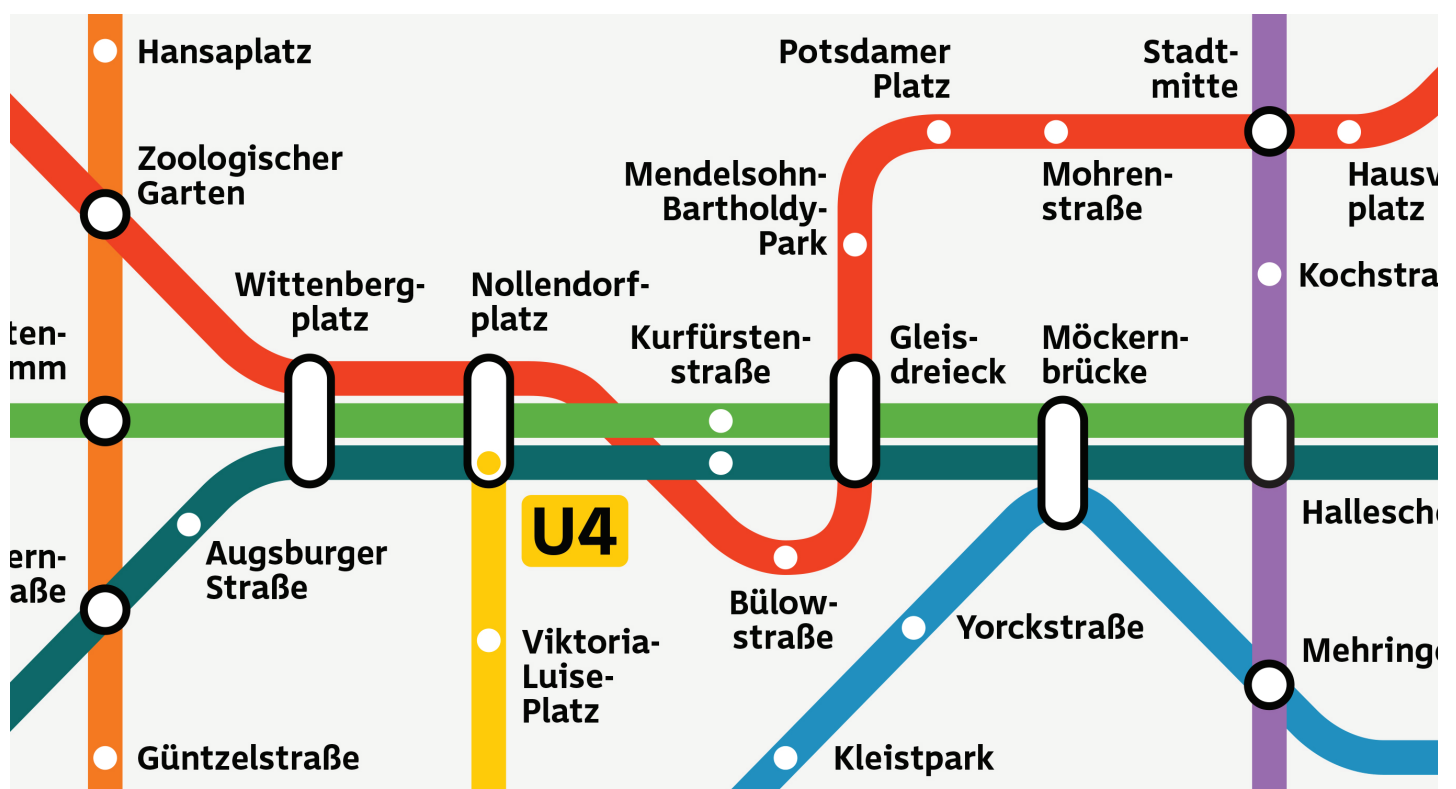
Thalo Bold

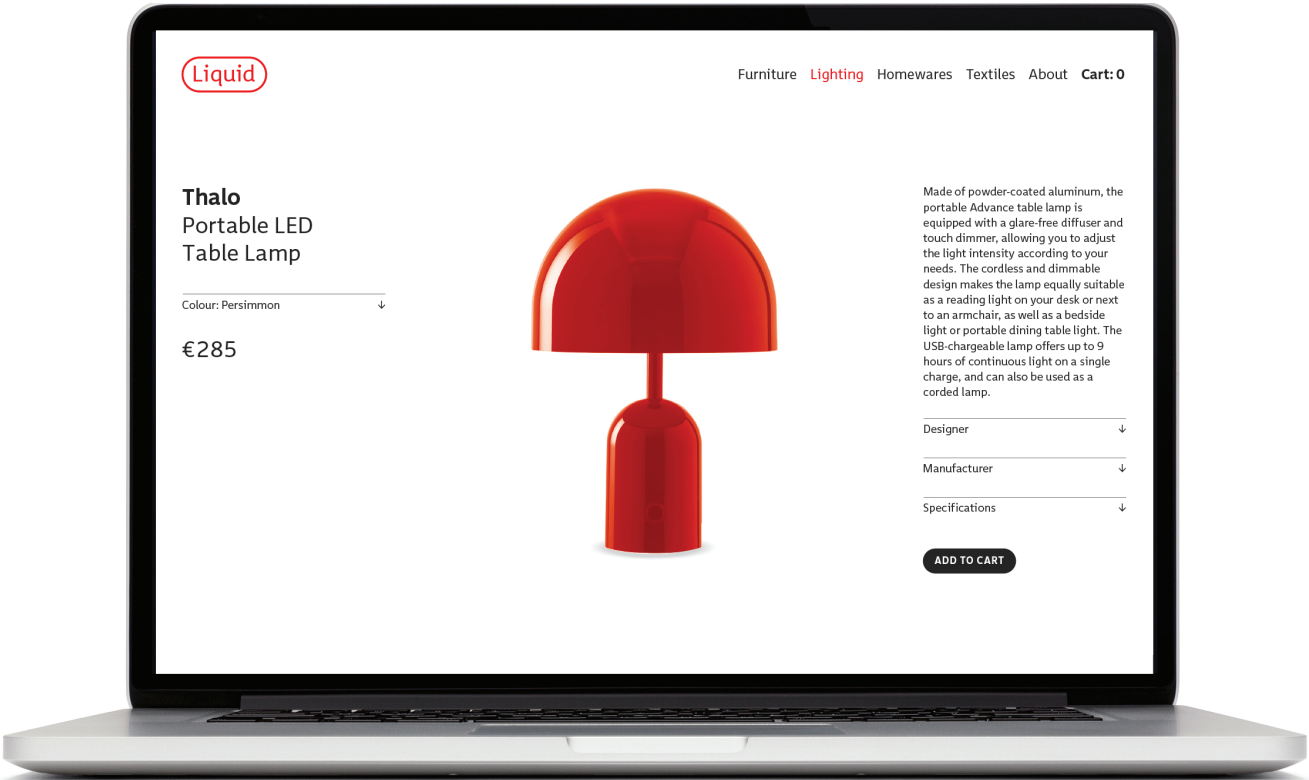
Thalo Bold Italic

asce → asce

bdpq → bdpq

llij1 → Ilij1





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OF ALL THE EXTERNAL SENSES, THE EYE IS GENERALLY SUPPOSED TO BE by far the best understood; yet so complicated and so diversified are its powers, that many of them have been hitherto uninvestigated; and on others, much laborious research has been spent in vain. It cannot indeed be denied, that we are capable of explaining the use and operation of its different parts, in a far more satisfactory and interesting manner than those of the ear, which is the only organ that can be strictly compared with it; since, in smelling, tasting, and feeling, the objects to be examined come almost unprepared into immediate contact with the extremities of the nerves; and the only difficulty is, in conceiving the nature of the effect produced by them, and its communication to the sensorium. But the eye and the ear are merely preparatory organs, calculated for transmitting the impressions of light and sound to the retina, and to the termination of the soft auditory nerve. In the eye, light is conveyed to the retina, without any change of the nature of its propagation: in the ear, it is very probable, that instead of the successive motion of different parts

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Tabular Figures

1234567890 → 1234567890

Arbitrary Fractions

1/9 3/5 5/8 → 1⁄9 ⅔ ⅝

Superiors & Inferiors

Estuarial3 H2O → Estuarial³ H₂O

Ordinals

23a 65o → 23^a 65^o

Ligatures

Define flee office afflict ruff → Define flee office afflict ruff

Stylistic Set 1

Nightbirds → Nightbirds

Uppercase	ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÞÐŊ ÁǺĀĂÀĄȦÃÄÉĆČĆĎĐĚĚĚĚĚĚĚĚĞĠĢĤĥİİİİİİı ĨĴŁŁŁŁŃÑŇÓŐÔÕÖÏÕÕŒŔŖŚŜŞȘȚȚÚŬŪÜÙÚŰŮŰ ŲŲŴŵŶŷŸŹŻż
Lowercase	abcdefghijklmnopqrstuvwxyzæœþðŋ áǻăääāąȧãäéćčćďđěěěěěěěěğğġģĥĥıïîĩiıjłłłłł ńňñóőôõöòõõøŗŗśŝşșțțúûüùúűűŵŵŵŵŷŷŷŷžžž
Ligatures	fbffffiffllfhfifjfkfl
Figures & Currency	0123456789 \$€£ 0123456789 \$€£
Punctuation & Delimiters	. , ... : ; ? Ę ! & * ” „ “ ” ‘ ’ ‹ › « » () [] { } / \ - - - - - _
Math	+ − × ÷ = < > # % °
Symbols	↑ ↗ → ↘ ↓ ↙ ← ↞ @ © ® ™

Designed by Max Phillips.

Thanks to Sebastian Carewe for
font engineering and design support.

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On the Mechanism of the Eye
by Thomas Young M.D. F.R.S.
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