

Chaco

CHACO
DESIGN BY RUBÉN FONTANA

COPYRIGHT 2024
TYPE SPECIMEN, VERSION 2.0
TYPE-TOGETHER.COM/CHACO-FONT

Identity meets bold performance:
a sans with a classic soul
and contemporary aesthetics.

STYLES

14 total styles
7 weights
7 matching italics
2 variable fonts

Styles

Thin *Italic*

Light *Italic*

Regular *Italic*

Medium *italic*

Bold *Italic*

Extrabold *Italic*

Black *Italic*

Variable

Thin to **Extrabold**

Thin Italic to **Extrabold Italic**

WEIGHT AXIS

Aa	Aa	Aa	Aa	Aa	Aa	Aa
<i>Aa</i>	<i>Aa</i>	<i>Aa</i>	<i>Aa</i>	<i>Aa</i>	<i>Aa</i>	<i>Aa</i>

About Chaco

Combining aesthetic needs for identities, international wayfinding research, and the extreme details needed for small text, Rubén Fontana's Chaco font family is an outrageously contemporary offering from classic roots. His solution is a pitch-perfect typeface for identity and branding work, wayfinding, and composing immersive reading texts.

Chaco began as a research project to solve specific wayfinding and roadway signage problems in Argentina, expanding to become a signage system based on the international standards of seven additional countries. Since differentiating between easily-confused signs at a long distance or in small sizes is such a major concern, many of its solutions account for this issue. Chaco was designed with the rare ability to maintain internal space in word composition, offer better performance, and avoid word shortenings that are naturally illegible on a sign, without using the crutch of faux condensation.

After solving for large-scale use, great consideration was given to headings and paragraph text to ensure Chaco met a bevy of common scenarios. These refinements include narrower proportions overall, spacious internal angles, and inktraps that are both functional and aesthetic to improve readability. Particular attention was paid to the shape and proportions of the numerals to differentiate them from small caps and capital letters, making alphanumeric strings foolproof.

In addition to the traditional ligatures, the 'ch' digraph was specially designed since it is a prominent sound in native South American languages. Furthermore, with the intention of optimizing Chaco's identity and distinction in the font world, some vertical strokes have their weight reversed, which reinforces its memorability.

The Chaco family features TypeTogether's standard Latin character set, with support for over 150 Latin-based languages, including Vietnamese. It has a repertoire of seven weights plus matching italics that increase its ability to compose headlines and texts for mass media, particularly newspapers and periodicals. For those perfectionistic designers and editors who sweat the details, we have included stylistic sets for regular caps and small caps numerals that add serifs to create classic Roman numeral forms. And all the arrows, symbols, icons, and geometric shapes match each of the typographic weights for flawless integration across all media types.

Chaco is a full-fledged, multipurpose font created to optimise legibility even in extremely poor reading conditions: distant road signage on foggy days, increased word length in small spaces, memorable branding and identity packages in crowded markets, and reversed-out color printing on imperfect substrates. The bold and contemporary Chaco family has been designed to convincingly succeed where so many other sans serifs flounder.

CAPITALS

Parque natural del Cabo de Gata-Níjar

Ruta de senderismo

Nature

→ **VARIABLE**

13 Av. du Président Wilson, 75116

58/66

EXTRABOLD **magazine**

THIN planillo

REGULAR editorial

LIGHT sumario

MEDIUM **grid 100%**

BOLD **e-book?**

BLACK **margin**

58/66

EXTRABOLD ***magazine***

THIN *planillo*

REGULAR ***editorial***

LIGHT *sumario*

MEDIUM ***grid 100%***

BOLD ***e-book?***

BLACK ***margin***

64/66

THIN

Where
are the
women in
the room?

THIN
ITALIC

*Where
are the
women in
the room?*

64/66

LIGHT

Where
are the
women in
the room?

LIGHT
ITALIC

*Where
are the
women in
the room?*

64/66

REGULAR

Where
are the
women in
the room?

REGULAR
ITALIC

*Where
are the
women in
the room?*

64/66

MEDIUM

**Where
are the
women in
the room?**

MEDIUM
ITALIC

***Where
are the
women in
the room?***

64/66

BOLD

**Where
are the
women in
the room?**

BOLD
ITALIC

***Where
are the
women in
the room?***

64/66

EXTRABOLD

**Where
are the
women in
the room?**

EXTRABOLD
ITALIC

***Where
are the
women in
the room?***

64/66

BLACK

**Where
are the
women in
the room?**

BLACK
ITALIC

***Where
are the
women in
the room?***

THIN Kitty bang!

LIGHT Kitty bang!

REGULAR Kitty bang!

MEDIUM Kitty bang!

BOLD Kitty bang!

EXTRABOLD Kitty bang!

BLACK Kitty bang!

THIN *Kitty bang!*

LIGHT *Kitty bang!*

REGULAR *Kitty bang!*

MEDIUM *Kitty bang!*

BOLD *Kitty bang!*

EXTRABOLD *Kitty bang!*

BLACK *Kitty bang!*

30/34

UPRIGHTS

THIN A new exhibition in
London examines the
irresistible power of
kawaii or cuteness

LIGHT A new exhibition in
London examines the
irresistible power of
kawaii or cuteness

REGULAR A new exhibition in
London examines the
irresistible power of
kawaii or cuteness

MEDIUM A new exhibition in
London examines the
irresistible power of
kawaii or cuteness

30/34

UPRIGHTS

BOLD A new exhibition in
London examines the
irresistible power of
kawaii or *cuteness*

EXTRABOLD A new exhibition in
London examines the
irresistible power of
kawaii or *cuteness*

BLACK A new exhibition in
London examines the
irresistible power of
kawaii or *cuteness*

18/22

UPRIGHTS

THIN Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell

LIGHT Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell

REGULAR Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell

MEDIUM Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell

BOLD Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

EXTRABOLD Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

BLACK Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she

THIN *Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell*

LIGHT *Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell*

REGULAR ***Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell***

MEDIUM ***Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell***

BOLD *Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell*

EXTRABOLD *Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell*

BLACK *Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she*

12/15

UPRIGHTS

THIN I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered.

LIGHT I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered.

REGULAR I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered.

MEDIUM I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered.

BOLD I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when

EXTRABOLD I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I

BLACK I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I

THIN *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered.*

LIGHT *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered. I was in a race.*

REGULAR *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered. I was in a race.*

MEDIUM ***I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered. I was***

BOLD *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes.*

EXTRABOLD *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes.*

BLACK *I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snooz-*

BASQUE	<p>Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsa. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntza-</p>	<p><i>Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsa. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntzalaritza da.</i></p>
CATALAN	<p>El llenguatge és la facultat de poder comunicar els propis pensaments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un</p>	<p><i>El llenguatge és la facultat de poder comunicar els propis pensaments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un aspecte</i></p>
CZECH	<p>Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící</p>	<p><i>Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící jako</i></p>
FINNISH	<p>Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset</p>	<p><i>Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on</i></p>
FRENCH	<p>Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses: lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une</p>	<p><i>Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses: lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut ef-</i></p>
GERMAN	<p>Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft</p>	<p><i>Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft</i></p>
ICELANDIC	<p>Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir</p>	<p><i>Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir</i></p>
ITALIAN	<p>Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di</p>	<p><i>Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie</i></p>

LATVIAN	Valoda ir artikulētu zīmju kopums, cilvēku sazināšanās līdzeklis.Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot valodu, mēs domājam un iegūstam informāciju (lasot grāmatas, skatoties kinofilmas, klausoties radio). Tā ir valodas domāšanas un	<i>Valoda ir artikulētu zīmju kopums, cilvēku sazināšanās līdzeklis.Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot valodu, mēs domājam un iegūstam informāciju (lasot grāmatas, skatoties kinofilmas, klausoties radio). Tā ir valodas domāšanas un</i>
NORWEGIAN	Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henviser til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige	<i>Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henviser til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkelt-</i>
PORTUGUESE	Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O	<i>Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O</i>
POLISH	Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy	<i>Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst,</i>
SWEDISH	Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt,	<i>Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig</i>
SPANISH	Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales	<i>Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como arti-</i>
TURKISH	İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra	<i>İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insan-</i>
VIETNAMESE	Ngôn ngữ là một hệ thống giao tiếp có cấu trúc được sử dụng bởi con người. Cấu trúc của ngôn ngữ được gọi là ngữ pháp, còn các thành phần tự do của nó được gọi là từ vựng. Ngôn	<i>Ngôn ngữ là một hệ thống giao tiếp có cấu trúc được sử dụng bởi con người. Cấu trúc của ngôn ngữ được gọi là ngữ pháp, còn các thành phần tự do của nó được gọi là từ vựng. Ngôn ngữ là</i>

DEACTIVATED

ACTIVATED

OpenType features

SMALL CAPS	¿Para texto? 1708 A–b [Ende] H@I	¿PARA TEXTO? 1708 A–B [ENDE] H@I
ALL SMALL CAPS	¿Para texto? 1708 A–b [Ende] H@I	¿PARA TEXTO? 1708 A–B [ENDE] H@I
ALL CAPS	¿Para texto? 1708 A–b [Ende] H@I	¿PARA TEXTO? 1708 A–B [ENDE] H@I
LIGATURES	Affiliate, bonfire, affluent, ...	Affiliate, bonfire, affluent, ...
DISCRETIONARY LIGATURES	Offkey, fjord, físico, bottle, ...	Offkey, fjord, físico, bottle, ...
PROPORTIONAL OLDSTYLE FIGURES	0123456789\$€¢¥ƒ£¤%‰	0123456789\$€¢¥ƒ£¤%‰
PROPORTIONAL LINING FIGURES (DEFAULT)	0123456789\$€¢¥ƒ£¤%‰	0123456789\$€¢¥ƒ£¤%‰
TABULAR OLDSTYLE FIGURES	0123456789\$€¢¥ƒ£¤	0123456789\$€¢¥ƒ£¤
TABULAR LINING FIGURES	0123456789\$€¢¥ƒ£¤	0123456789\$€¢¥ƒ£¤
NUMERATOR/DENOMINATOR	345/678 89/120	³⁴⁵ / ₆₇₈ ⁸⁹ / ₁₂₀
FRACTIONS	1/2 3/4 1/46 5/7 2/98	$\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{46}$ $\frac{5}{7}$ $\frac{2}{98}$
SUPERIOR/INFERIOR	H ₂ O x _b 8 y ³⁺⁵ aIndex	H ₂ O x _b 8 y ³⁺⁵ aIndex
ORDINALS	1 st 2 nd 3 rd M ^{lle} 2 ^e 85 th M ^a N ^o	1 st 2 nd 3 rd M ^{lle} 2 ^e 85 th M ^a N ^o
HISTORICAL FORMS	That is the question	That if the queftion

Character set

SUPERSCRIPTS	H 0 1 2 3 4 5 6 7 8 9 + - = () - , . H 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
SUBSCRIPTS	H 0 1 2 3 4 5 6 7 8 9 + - = () - , . H 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
NUMERATOR/ DENOMINATOR	H 0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9
FRACTIONS	½ ⅓ ⅔ ¼ ¾ ⅛ ⅝ ⅞
ORDINALS	H a o N ^o 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
ORDINALS (SMALL CAPS)	N ^o A ^o
MATHEMATICAL OPERATORS	/ - / · ≈ ≠ ≤ ≥ < = > ¬ ± ÷ × ∂ Δ Π Σ √ ∞ ∫ Ω μ π
PUNCTUATION	“ ” ‘ ’ „ - . : ; ¿ ? ! ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾
PUNCTUATION (SMALL CAPS)	“ ” ‘ ’ „ ¿ ? ! ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾
SYMBOLS	! § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ○ □ ×
SYMBOLS (SMALL CAPS)	© € @ *
DIACRITICAL MARKS	ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿
ARROWS & GEOMETRIC SHAPES	■ □ ◀ ▶ ▼ ◁ ▷ ◆ ● ○ ◎ ◻ ◼ ◆ ← ↑ → ↓ ↖ ↗ ↘ ↙ ↻ ↺ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻ ↻

Character set

SUPERSCRIPTS *H 0 1 2 3 4 5 6 7 8 9 + - = () - , .*
H 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

SUBSCRIPTS *H 0 1 2 3 4 5 6 7 8 9 + - = () - , .*
H 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

NUMERATOR/
DENOMINATOR *H 0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9*

FRACTIONS *½ ⅓ ⅔ ¼ ¾ ⅙ ⅚ ⅛ ⅞*

ORDINALS *H a o N^o 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*

ORDINALS
(SMALL CAPS) *N^o a o*

MATHEMATICAL
OPERATORS */ - / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ Π Σ √ ∞ ∫ Ω μ π*

PUNCTUATION *“ ” ‘ ’ „ - , . : ; ? ! [] () { } \ | _ « » ‹ › • … † ‡ — — — ‘ ’*

PUNCTUATION
(SMALL CAPS) *“ ” ‘ ’ „ ? ! [] () { } \ | _ — — —*

SYMBOLS *! | \$ % & @ # * + = ^ ° ~ ∘ α γ*

SYMBOLS
(SMALL CAPS) *@ E T @ **

DIACRITICAL
MARKS *ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿*

ARROWS &
GEOMETRIC SHAPES *■ □ ◀ ▶ ▼ ◁ ▷ ◆ ● ○ ◎ ◻ ◼ ◆
 ← ↑ → ↓ ↖ ↗ ↘ ↙ ↠ ↡ ↢ ↣ ↤ ↥ ↦ ↧ ↨ ↩ ↪ ↫ ↬ ↭ ↮*

Supported Latin languages

Abenaki, Afaan Oromo, Afar, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hân, Hawaiian, Hiligaynon, Hopi, Hotcağ (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami (Inari Sami), Sami (Lule Sami), Sami (Northern Sami), Sami (Southern Sami), Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian (Lower Sorbian), Sorbian (Upper Sorbian), Sotho (Northern), Sotho (Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Vietnamese, Volapük, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

Extended typographic features (Latin)

All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, discretionary ligatures, denominators & numerators, fractions, arbitrary fractions, historical forms, 5 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures and small caps), localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SS01, SS02, SS03, ...) superiors & inferiors, slashed zero, ...

DESKTOP

WEB

Formats

OpenType (OTF)
Variable (OTF)
TrueType (TTF)

Web OpenFont (WOFF)
Web OpenFont 2 (WOFF2)
Variable (WOFF2)

Chaco

Rubén Fontana

www.type-together.com/chaco-font

© FontanaDiseño 2008, @Typetogether 2024

All rights reserved.

Full credits

LEAD DESIGN AND CONCEPT

Rubén Fontana

ASSISTANT DESIGNER

Yorlmar Campos

ENGINEERING

Joancarles Casasín

QUALITY ASSURANCE

Yorlmar Campos

GRAPHIC DESIGN

Elena Veguillas

Rabab Charafeddine

Felicia Priscillya

MOTION DESIGN

Cecilia Brarda

COPYWRITING

Joshua Farmer

SOCIAL MEDIA MANAGER

Doug Arellanes

The designers

Rubén Fontana is an Argentine graphic designer, typographer, and educator, and has been working professionally at FontanaDiseño for over 40 years. He directed the Master's Degree in Typography at the University of Buenos Aires (UBA), and was part of the founding faculty of the Graphic Design programme at UBA, incorporating the teaching of typography and editorial design.

He designed, among others, the font families Andralis, Chaco, Distéfano, Fontana, Palestine, and Estela, and founded and directed the long-running and respected magazine "tipoGráfica".

Rubén has received multiple awards: the Konex Platinum Award in Design and Visual Communication; the National Design Award of Cuba; the Spanish Designers Association Award in the Corporate Identity and Typography category; and the medal from the Type Directors Club of New York for his contributions to the field of typography. Two universities have conferred on Rubén the academic status of Doctor Honoris Causa.

Yorlmar Campos is an architect who graduated from Universidad Central de Venezuela. He currently teaches typographic design in the Maestría en Tipografía (typography and type design MA) at the University of Buenos Aires, Argentina, where he previously studied type design. Yorlmar worked with Rubén Fontana and Zalma Jalluf at Fontana Diseño studio, where he acquired great knowledge about design and typography in brands and identity projects.

He has also been involved in various typographic projects focusing on technical development for Google Fonts. Some of Yorlmar's typefaces have been selected in the Tipos Latinos biennial (7th and 8th editions), and his work has been published in various books on design and typography.

Yorlmar published Atlante with TypeTogether in 2022, which immediately garnered three top awards: Clap Platinum, Gold at ED-Awards, and the TDC Certificate of Excellence.

Licensing at TypeTogether

Family upgrades

Bundles are always less expensive than purchasing a few styles at a time. If you buy a single style (or more) now, you will never be charged more than the bundle price when upgrading at a later date. This is a great way to explore a new typeface without full commitment. To take advantage of the upgrade, please email info@type-together.com.

Custom work

We offer custom font solutions tailored to your needs. This includes developing new typefaces from scratch, modifying existing typefaces, extending language support, and creating logotypes. Please contact us for details at info@type-together.com.

Licensing

Our complete font catalogue, along with the presented type family here, are available for print, self-hosted web applications, and app embedding from TypeTogether's online store.

For other types of licences and more information, please contact us at info@type-together.com.

Testing our fonts

TypeTogether actively seeks ongoing dialogue with all type users and therefore offers free temporary licences to test any of our typefaces. The test fonts are fully functional and include the entire character set and OpenType features. To request test fonts, please contact us at info@type-together.com.

Premier

TypeTogether Premier is our free service that makes it easy for creatives to access and test our entire font library with a one-click trial licence. You'll find over 100 high-quality, award-winning font families, 900+ styles, and support for 13 unique writing systems, with more on the way. And only TypeTogether Premier partners are the first to test beta fonts and use them in commercial work before anyone else.

To apply now for TypeTogether Premier, go to www.type-together.com/premier and select Sign Up.

Educational & charity discount

TypeTogether offers an educational discount on all typeface purchases for students and those in education (schools, departments, etc.). This discount also extends to NGOs and charities in general. Please contact us for details at info@type-together.com. For further information, samples, and ordering, visit www.type-together.com.

About this specimen

This specimen has been set using Adelle Sans Light, Adelle Sans Bold, and Adelle Mono Flex Regular using texts from *An equal music*, by Vikram Seth, *Where there's a will*, by Emily Chappell, *The fraud*, by Zadie Smith, *Eye Magazine* blog, and Wikipedia.org.