Dash

Dash is a connected script typeface that comes in four writing speeds. This version is the fastest and most energetic style of Dash — challenging legibility, stripping down letters to their essential forms, and pushing expression to the extreme.

AVAILABLE IN

Latin

MORE

Rent

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Type Family Overview

STYLES

Dash comes in 72 styles, available as static font files or Variable Font families.

Dash Slow

Hairline Semiwide Wide
Thin Semiwide Wide
Extralight Semiwide Wide
Light Semiwide Wide
Regular Semiwide Wide
Bold Semiwide Wide

Dash Casual

Hairline Semiwide Wide
Thin Semiwide Wide
Extralight Semiwide Wide
Light Semiwide Wide
Regular Semiwide Wide
Bold Semiwide Wide

Dash Fast

Hairline Semiwide Wide
Thin Semiwide Wide
Extralight Semiwide Wide
Light Semiwide Wide
Regular Semiwide Wide
Bold Semiwide Wide

Dash Fastest

Hairline Semiwide Wide
Thin Semiwide Wide
Extralight Semiwide Wide
Light Semiwide Wide
Regular Semiwide Wide
Bold Semiwide Wide

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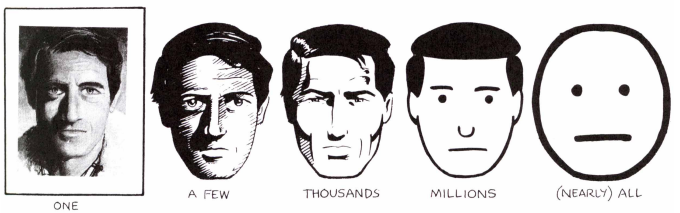
Design Information

Design concept

Based on science and research, but written with the mastery of a skilled hand, Dash is a handwriting typeface system that makes full use of variable expression. After carrying out research for over a year into educational handwriting models, and documenting the evolution of handwriting in the Western world, we have developed a typeface that not only uses the collective characteristics of handwriting as it is taught in schools, but also emulates how handwriting evolves over time into a personal expression of an individual.

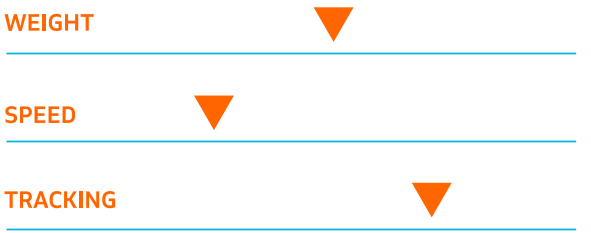


Four speeds of writing

While Dash is rooted in the accepted models of writing, it also deviates by degrees from the standard models — which is precisely what turns the concept of collective handwriting into real individual expression. Dash is a connected script typeface that comes in four writing speeds; it takes advantage of both the universality and personalisation of handwriting by enabling an increase in the speed of writing and testing the limits of legibility.

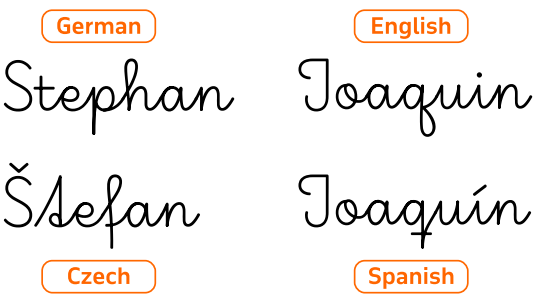
Variable expression

Dash not only comes with different writing speeds, but it also enables a gradual change of expression via sliders. For the user, this means that the speed of writing can gradually be increased, turning a generic model of writing into a highly distinct and expressive kind of handwriting, whereby the letters are stripped down to their essential forms. Dash also allows for variation in the intervals between letters, and this too can be changed by the user. Finally, as is expected from today's fonts, the weight of the type can be controlled, simulating different writing pens.



Natural in every language

To make this personalised writing even more specific, we have studied how forms of letters change based on local preferences. For example, a Spanish writer crosses the minuscule *q*, while an Italian writer prefers a simplified form. Czechs write the minuscule *t* without lifting the pen, while an English writer lifts the pen and crosses the *t*. Dash respects these differences, and the font is programmed to switch automatically to the forms of letters based on the language being used. This observation of local preferred forms of writing led to an in-depth study, *Familiarity Effect in the Perception of Handwriting*, researched by the Typotheque in-house cognitive psychologist Héctor Mangas Afonso.



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Aarhus

Hairline | 30pt

Bologna

Thin | 30pt

Cairo

Extralight | 30pt

Dhaka

Light | 30pt

Essen

Regular | 30pt

Foshan

Bold | 30pt

Die Einschätzung, was zu diesem Begriff im Einzelnen genau

Hairline | 24pt

Die Einschätzung, was zu diesem Begriff im Einzelnen genau

Thin | 24pt

Die Einschätzung, was zu diesem Begriff im Einzelnen genau

Extralight | 24pt

Die Einschätzung, was zu diesem Begriff im Einzelnen genau

Light | 24pt

Die Einschätzung, was zu diesem Begriff im Einzelnen genau

Regular | 24pt

Die Einschätzung, was zu diesem Begriff im Einzelnen genau

Bold | 24pt

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Aarhus

Semiwide Hairline | 30pt

Bologna

Semiwide Thin | 30pt

Cairo

Semiwide Extralight | 30pt

Dhaka

Semiwide Light | 30pt

Essen

Semiwide Regular | 30pt

Foshan

Semiwide Bold | 30pt

Die Einschätzung, was zu diesem Begriff im

Semiwide Hairline | 24pt

Die Einschätzung, was zu diesem Begriff im

Semiwide Thin | 24pt

Die Einschätzung, was zu diesem Begriff im

Semiwide Extralight | 24pt

Die Einschätzung, was zu diesem Begriff im

Semiwide Light | 24pt

Die Einschätzung, was zu diesem Begriff im

Semiwide Regular | 24pt

Die Einschätzung, was zu diesem Begriff im

Semiwide Bold | 24pt

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Wide Hairline | 30pt

Wide Thin | 30pt

Wide Extralight | 30pt

Wide Light | 30pt

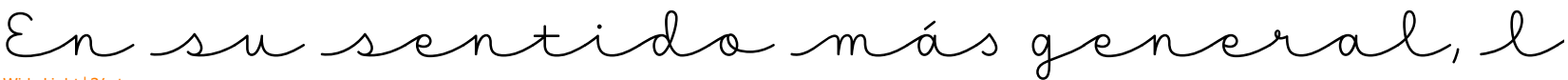
Wide Regular | 30pt

Wide Bold | 30pt

Wide Hairline | 24pt

Wide Thin | 24pt

Wide Extralight | 24pt



Wide Light | 24pt

Wide Regular | 24pt

Wide Bold | 24pt

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LE MONDE EST L'ESPACE HABITE ET CONNU PAR LES DIFFERENTES SOCIETES. LE MOT RENVOIE À L
collective d'un espace dédié par une société, sa représentation renvoie à l'évolution des techni
mesure. Le monde est le plus grand des espaces dans l'échelle des territoires connus. L'histoir

Hairline | 16/19pt

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Thin | 16/19pt

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Extralight | 16/19pt

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Light | 16/19pt

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Regular | 16/19pt

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Bold | 16/19pt

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CON IL SOSTANTIVO MONDO SI USA DESIGNARE LA TOTALITÀ DELLA DIMENSIONE IN CUI
cui vivono gli esseri umani, comprendente tutti i suoi abitanti ar
inanimati, inteso anche come il loro luogo primigenio in senso

Semiwide Hairline | 16/19pt

CON IL SOSTANTIVO MONDO SI USA DESIGNARE LA TOTALITÀ DELLA DIMENSIONE IN CUI
cui vivono gli esseri umani, comprendente tutti i suoi abitanti ar
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Semiwide Thin | 16/19pt

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Semiwide Extralight | 16/19pt

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Semiwide Light | 16/19pt

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Semiwide Regular | 16/19pt

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Semiwide Bold | 16/19pt

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CON IL SOSTANTIVO MONDO SI USA DESIGNARE LA TOTALITÀ DELLA DIMEN
totalità della dimensione in cui vivono gl
esseri umani, comprendente tutti i suoi abi

Wide Hairline | 16/19pt

CON IL SOSTANTIVO MONDO SI USA DESIGNARE LA TOTALITÀ DELLA DIMEN
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Wide Thin | 16/19pt

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Wide Extralight | 16/19pt

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Wide Bold | 16/19pt

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Aarhus

Hairline | 30pt

Bologna

Thin | 30pt

Cairo

Extralight | 30pt

Dhaka

Light | 30pt

Essen

Regular | 30pt

Foshan

Bold | 30pt

Die Einschätzung, was zu diesem Begriff im Einzelnen genau ge

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Thin | 24pt

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Bold | 24pt

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Semiwide Extralight | 30pt

Dhaka

Semiwide Light | 30pt

Essen

Semiwide Regular | 30pt

Foshan

Semiwide Bold | 30pt

En su sentido más general, la palabra 'mundo

Semiwide Hairline | 24pt

En su sentido más general, la palabra 'mundo

Semiwide Thin | 24pt

En su sentido más general, la palabra 'mundo

Semiwide Extralight | 24pt

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En su sentido más general, la palabra 'mundo

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Cairo

Wide Extralight | 30pt

Dhaka

Wide Light | 30pt

Essen

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Con il sostantivo mondo si u

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DIE EINSCHÄTZUNG, WAS ZU DIESEM BEGRIFF IM EINZELNEN GENAU GEHÖRT, IST ABHÄNGIG kulturellen Vorstellungen. Deshalb bestehen je nach individuellem Wissensumfang und besonde jeweiligen Kulturarealunterschiedliche Ansichten darüber, was unter Welt genau zu verstehen se

Hairline | 16/20pt

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Thin | 16/20pt

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Extralight | 16/20pt

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Light | 16/20pt

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Regular | 16/20pt

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Bold | 16/20pt

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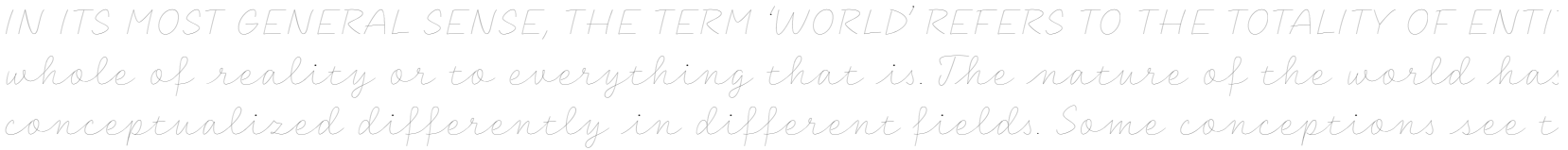
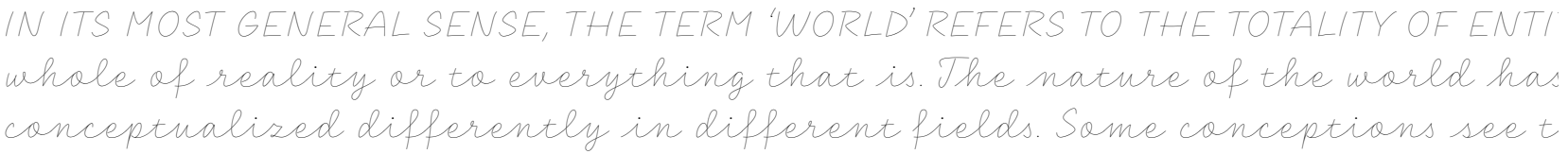
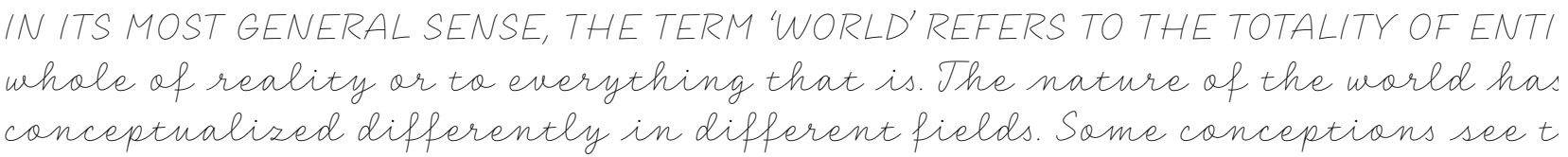


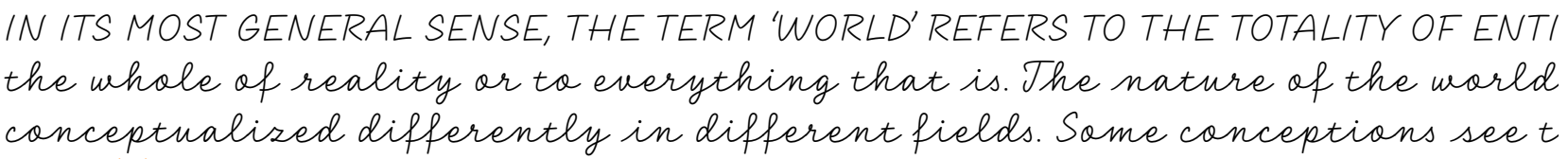
Semiwide Hairline | 16/20pt



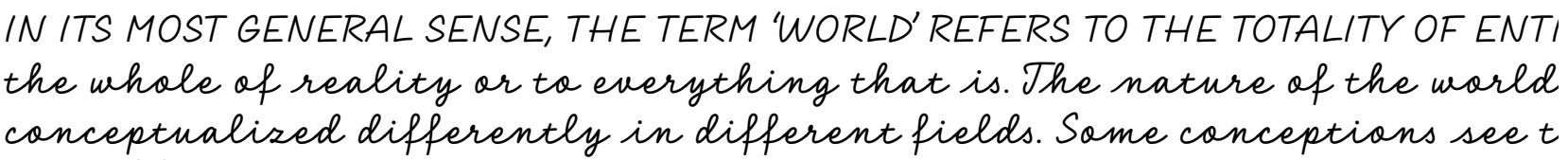
Semiwide Thin | 16/20pt



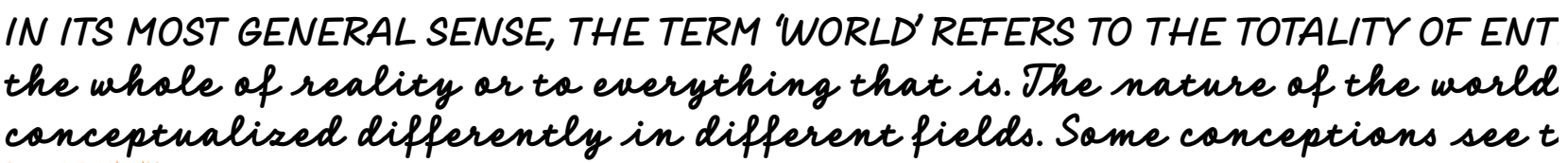
Semiwide Extralight | 16/20pt



Semiwide Light | 16/20pt



Semiwide Regular | 16/20pt



Semiwide Bold | 16/20pt

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Buy Dash Casual

EN SU SENTIDO MAS GENERAL, LA PALABRA 'MUNDO' SE REFIERE A L
refiere a la totalidad de entidades, al conjunto
realidad o a todo lo que fue, es y será. La natur

Wide Hairline | 16/20pt

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Wide Extralight | 16/20pt

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Semiwide Hairline | 24pt

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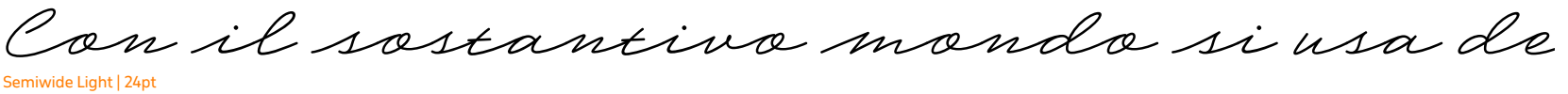

Semiwide Light | 24pt

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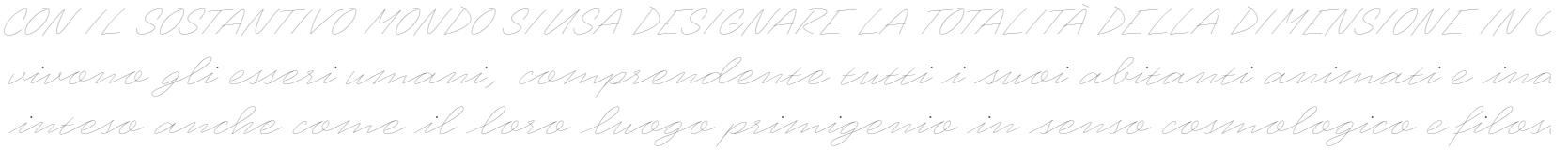
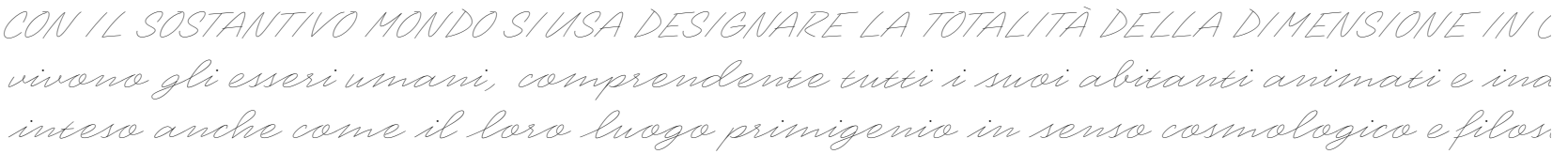
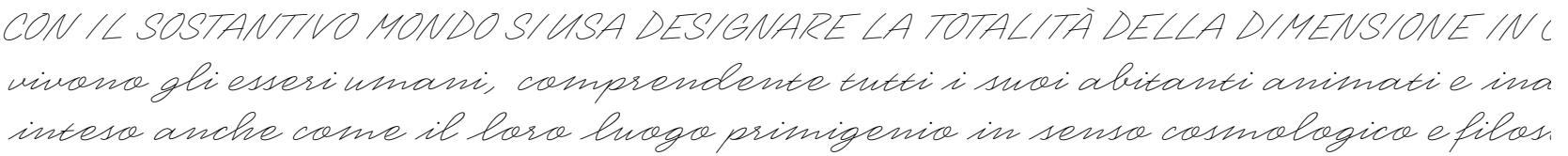


Hairline | 16/20pt



Thin | 16/20pt



Extralight | 16/20pt

Light | 16/20pt

Regular | 16/20pt

Bold | 16/20pt

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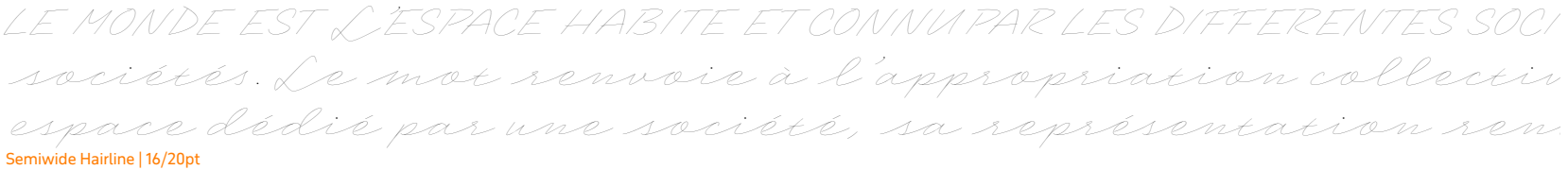

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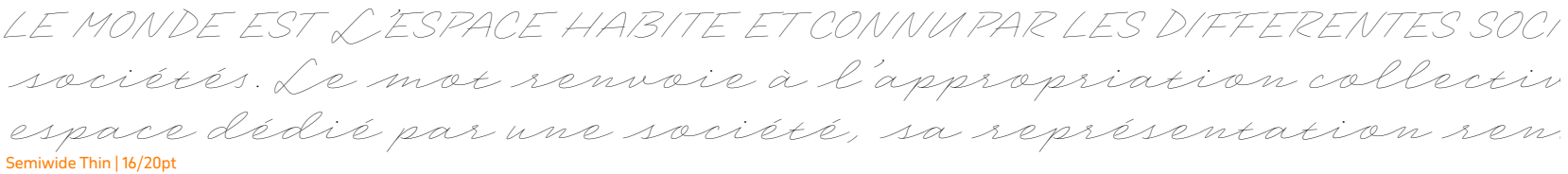

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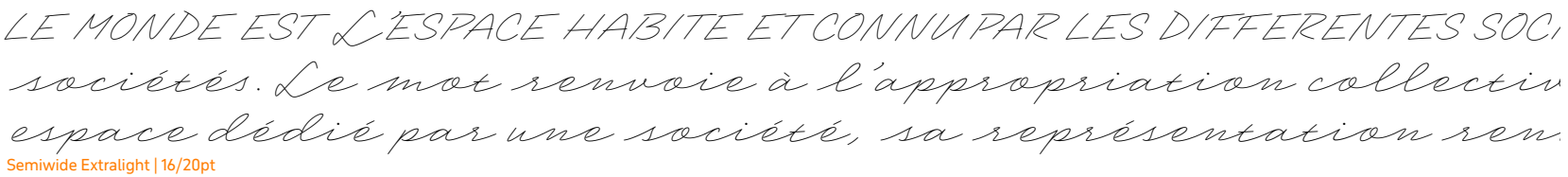

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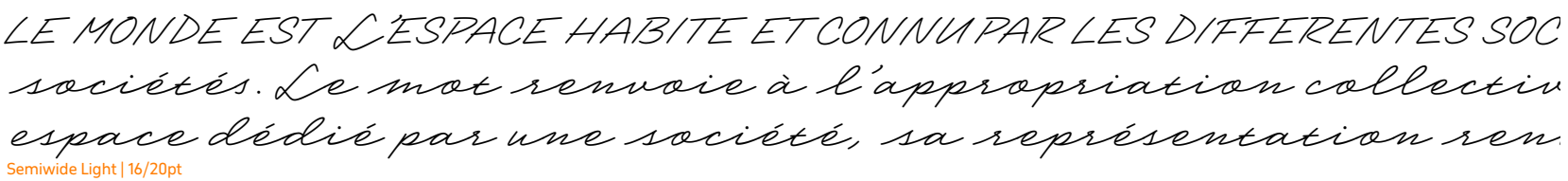

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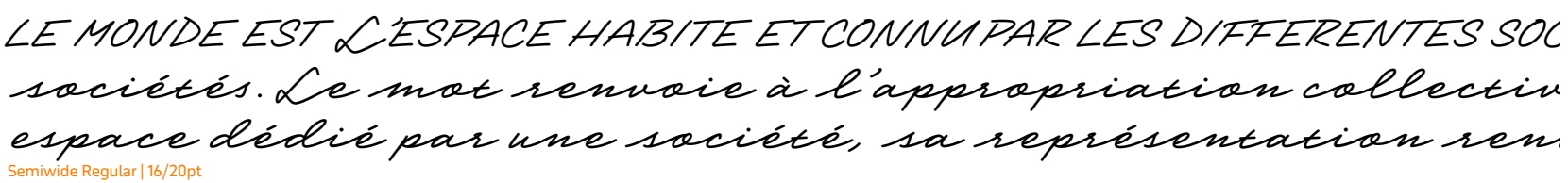
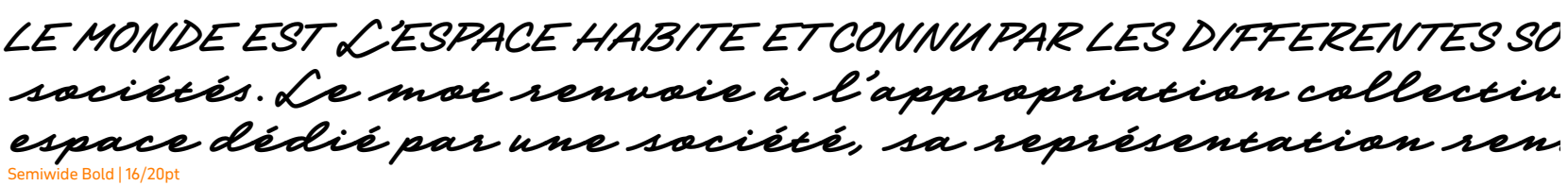


Semiwide Regular | 16/20pt



Semiwide Bold | 16/20pt

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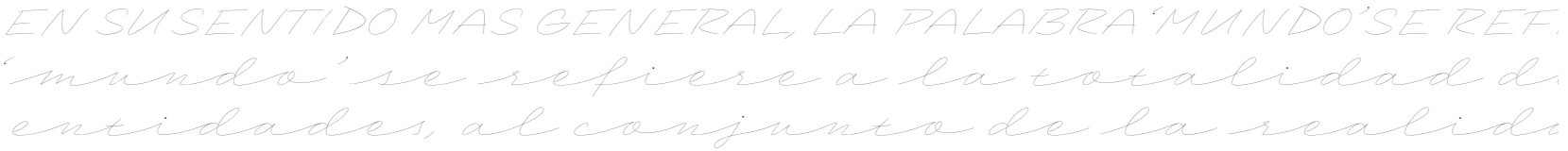
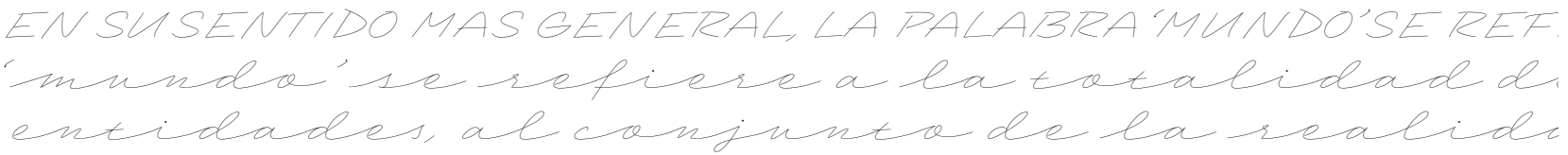
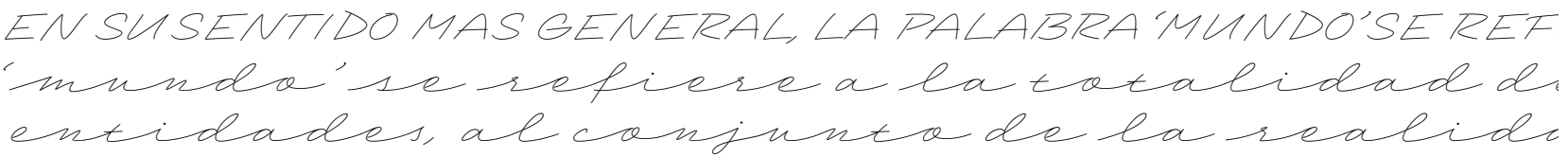


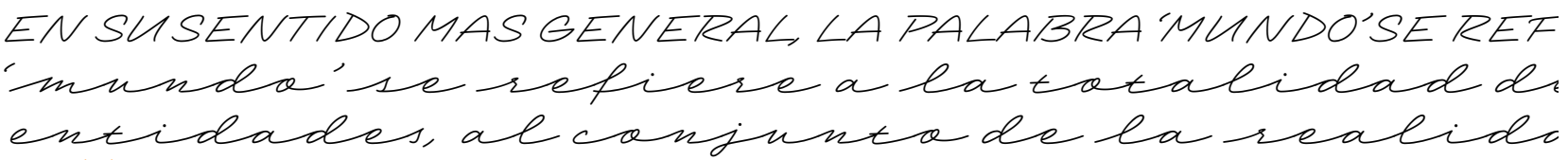
Wide Hairline | 16/20pt



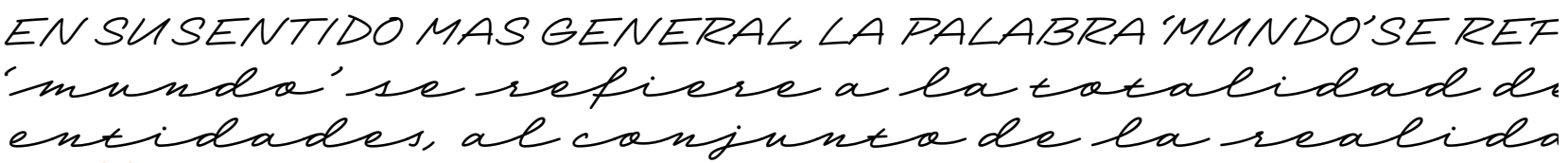
Wide Thin | 16/20pt



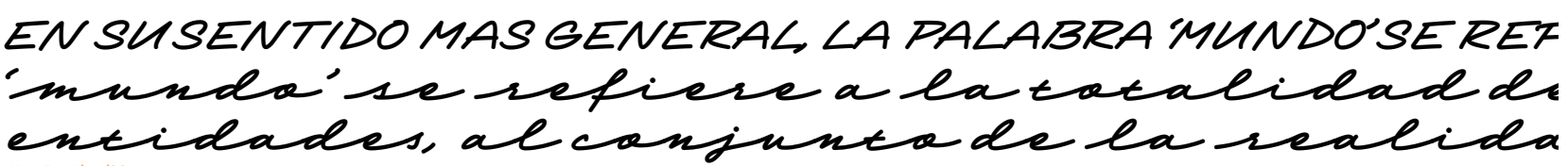
Wide Extralight | 16/20pt



Wide Light | 16/20pt



Wide Regular | 16/20pt



Wide Bold | 16/20pt

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Aarhus

Hairline | 30pt

Bologna

Thin | 30pt

Cairo

Extralight | 30pt

Dhaka

Light | 30pt

Essen

Regular | 30pt

Foshan

Bold | 30pt

Die Einschätzung, was zu diesen

Hairline | 24pt

Die Einschätzung, was zu diesen

Thin | 24pt

Die Einschätzung, was zu diesen

Extralight | 24pt

Die Einschätzung, was zu diesen

Light | 24pt

Die Einschätzung, was zu diesen

Regular | 24pt

Die Einschätzung, was zu diesen

Bold | 24pt

Semiwide Hairline | 30pt

Semiwide Thin | 30pt

Semiwide Extralight | 30pt

Semiwide Light | 30pt

Semiwide Regular | 30pt

Semiwide Bold | 30pt

Semiwide Hairline | 24pt

Semiwide Thin | 24pt

Semiwide Extralight | 24pt

Semiwide Light | 24pt

Semiwide Regular | 24pt

Semiwide Bold | 24pt

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Wide Hairline | 30pt

Wide Thin | 30pt

Wide Extralight | 30pt

Wide Light | 30pt

Wide Regular | 30pt

Wide Bold | 30pt

Wide Hairline | 24pt

Wide Thin | 24pt

Wide Extralight | 24pt

Wide Light | 24pt

Wide Regular | 24pt

Wide Bold | 24pt

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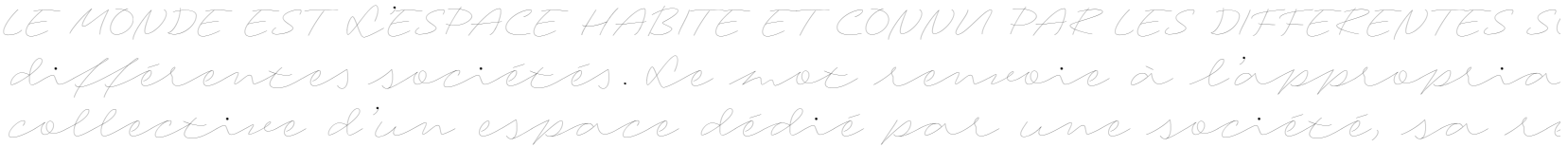
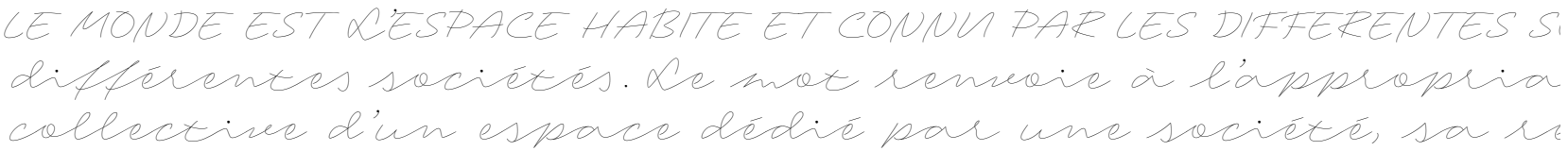
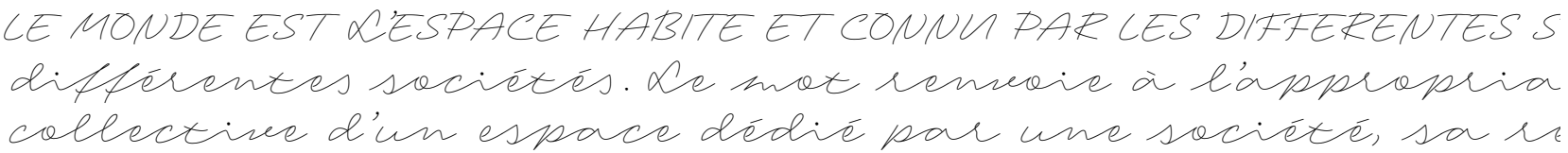


Hairline | 16/20pt



Thin | 16/20pt



Extralight | 16/20pt

Light | 16/20pt

Regular | 16/20pt

Bold | 16/20pt

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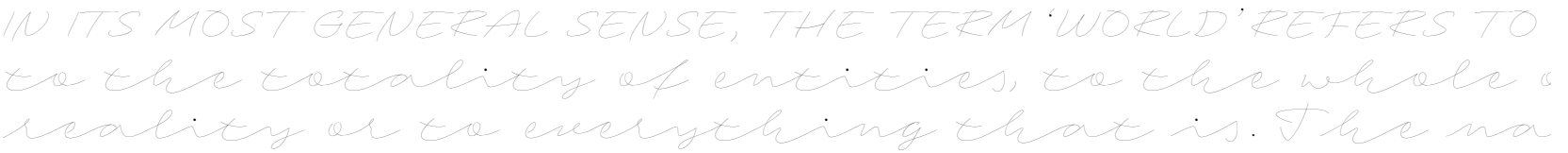
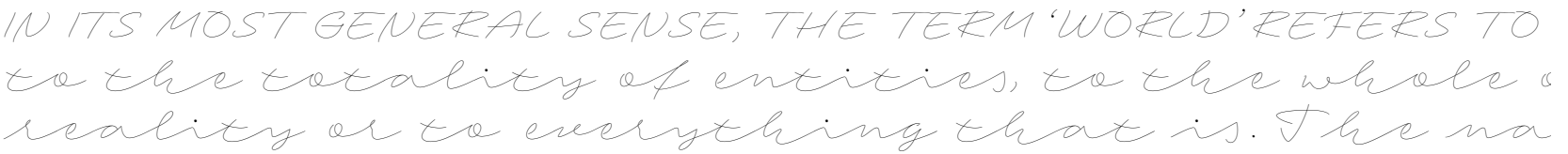


Semiwide Hairline | 16/20pt



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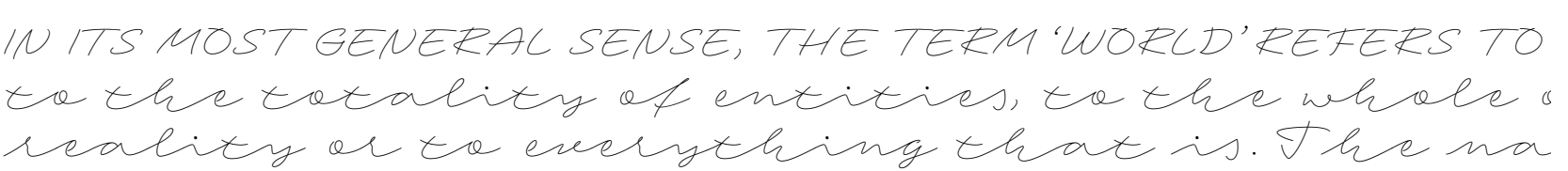

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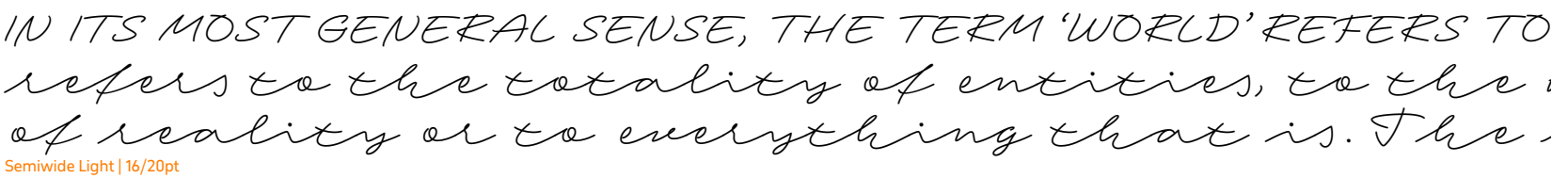

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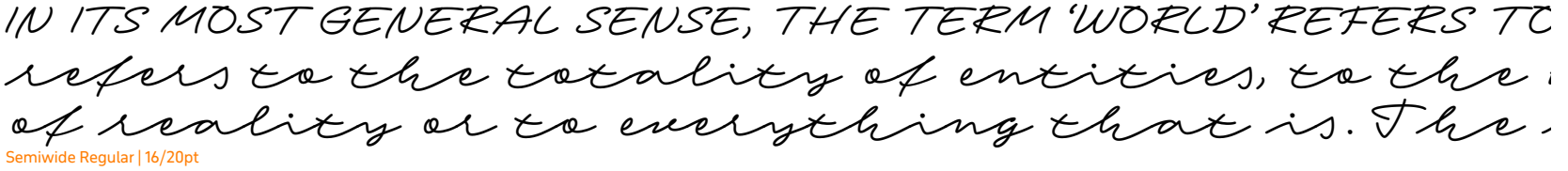
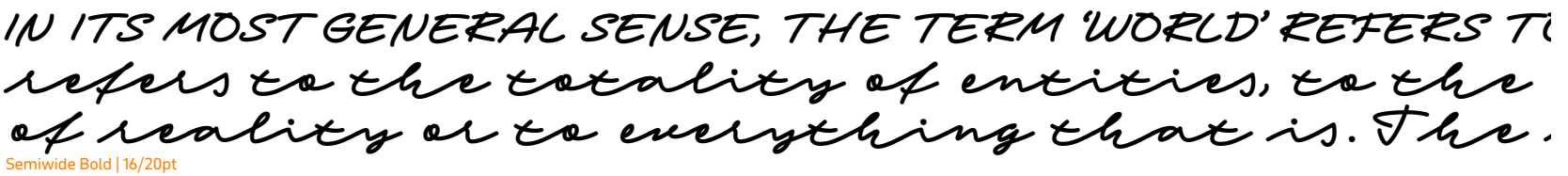


Semiwide Regular | 16/20pt



Semiwide Bold | 16/20pt

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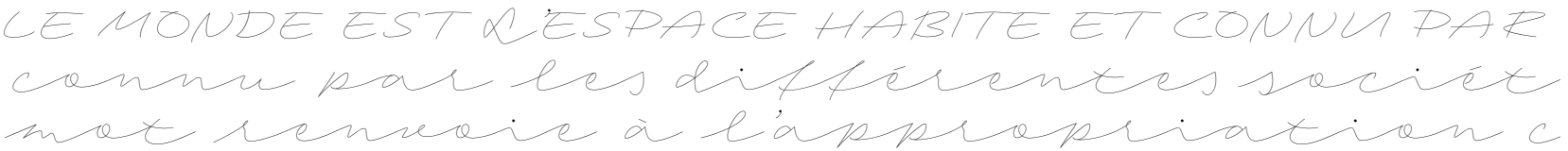

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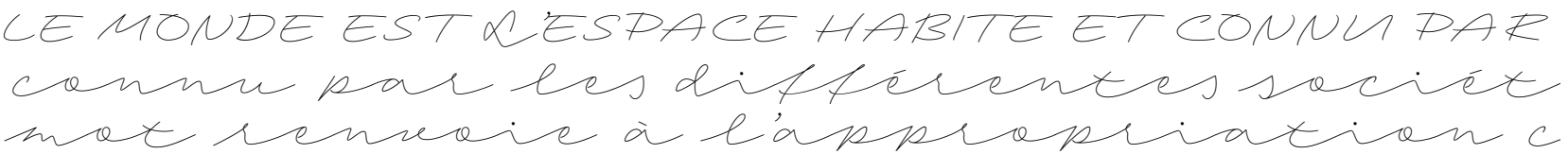
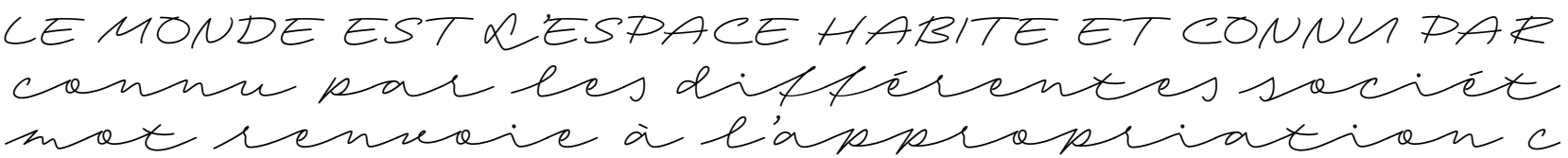
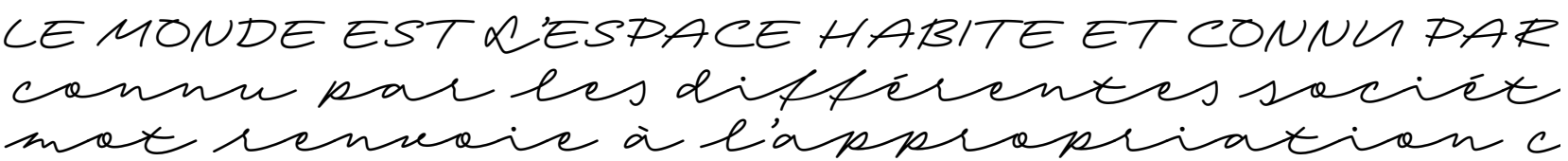


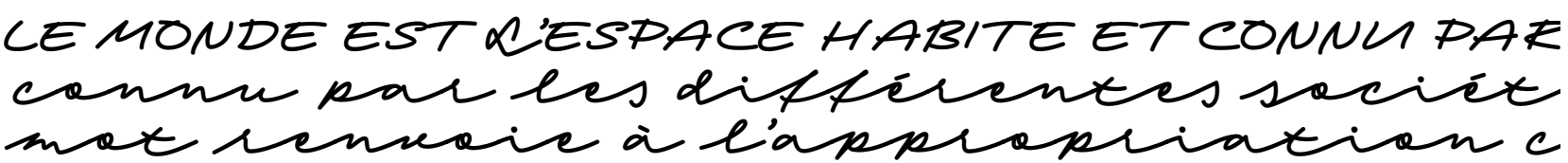
Wide Extralight | 16/20pt



Wide Light | 16/20pt



Wide Regular | 16/20pt



Wide Bold | 16/20pt

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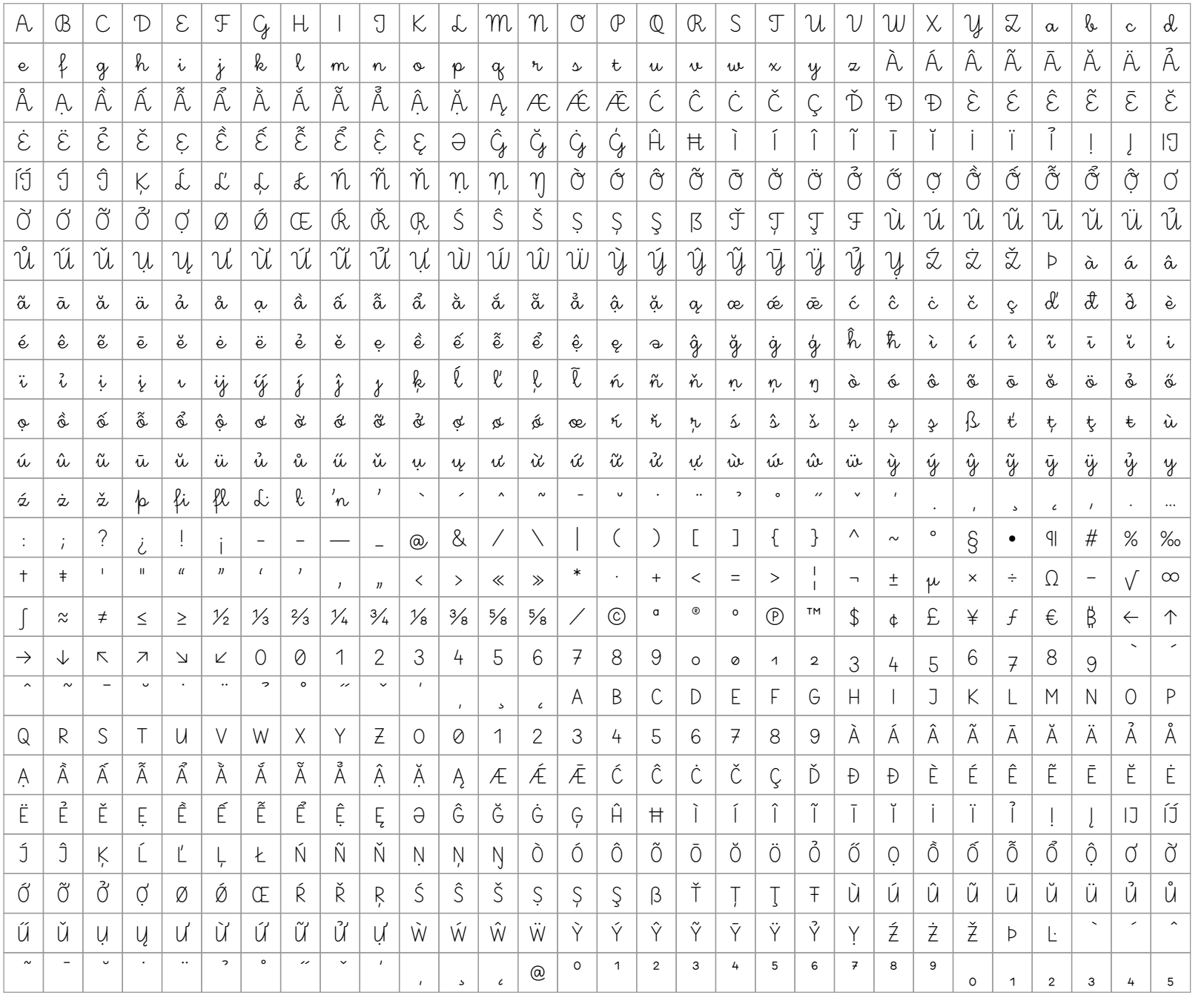

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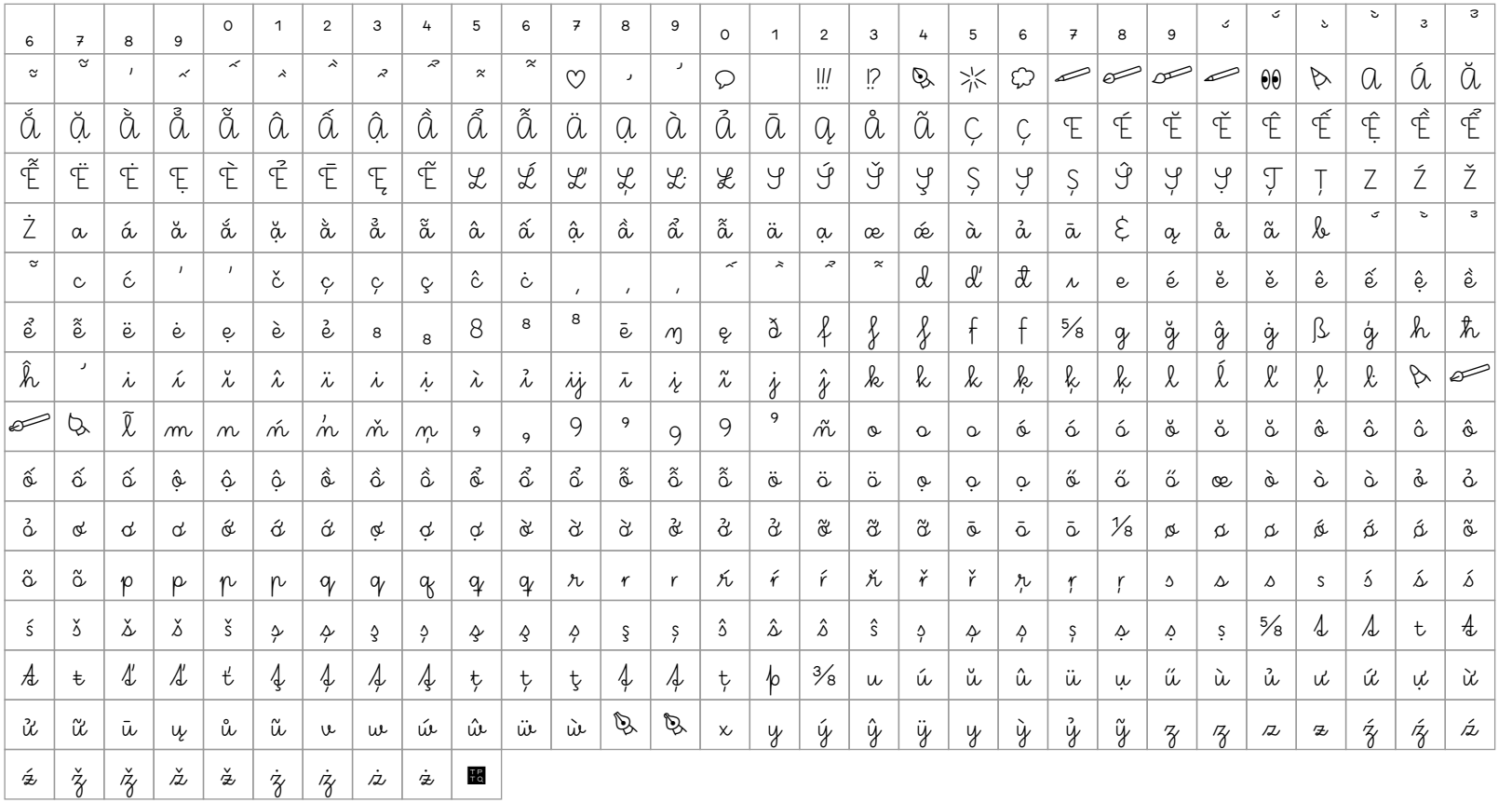

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OpenType Features

OPENTYPE LAYOUT FEATURES

Latin

Keep Turkish dot on İ/i
Turkic languages make a distinction between İ/i with dot and an I/ı without a dot, which needs to be preserved even when text is converted to small caps. This

DIYARBAKIR ▶ DİYARBAKIR

Latin

Spanish preferred 'q'
Spanish readers prefer to write the minuscules 'q' and 'z' with a cross bar, use flowing letter 'f'. When the text is language tagged, the correct forms of letters will be used.

Joaquín Sanchez ▶ Joaquín Sanchez

Latin

Czech and Slovak preferred 'L', 't'
Czech and Slovak readers have a strong preference for a taller minuscule 't' written without lifting the pen. When the text is language tagged, the correct forms of letters will be used.

Štefan Libor ▶ Štefan Libor

Latin

Numeral '9' with straight leg
Portuguese and Norwegian readers have a strong preference for writing the number '9' with a straight leg. When you language tag the text, this feature will use the correct form.

1234567890 ▶ 1234567890

Latin

Swedish preferred 'f'
Swedish readers prefer simple form of 'f', that resembles printed letter. When the text is language tagged, the correct forms of letters will be used.

Gustaf ▶ Gustaf

Latin

French preferred 'Z' small cap
French readers prefer not to cross their 'Z'. When the text is language tagged, the correct forms of letters will be used.

ʒ ź ž ż ▶ Z Ź Ž Ż

Latin

Dutch preferred forms '8'
Dutch schools teach writing a disconnected number '8'. When the text is language tagged, the correct forms of letters will be used.

q8 ▶ q8

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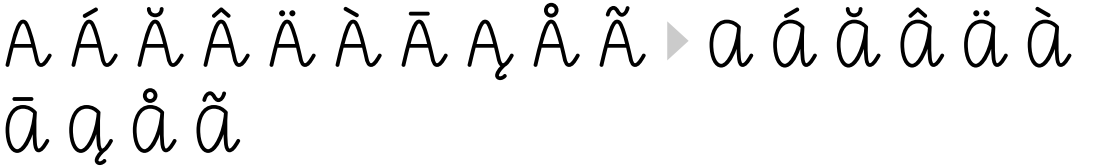
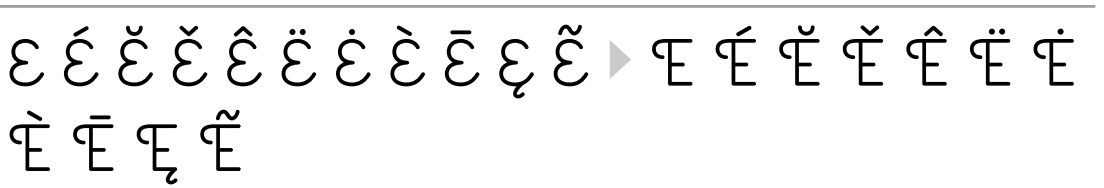
OPENTYPE LAYOUT FEATURES

Cursive 'A' (ss01)
Some languages, most notably Italian and Spanish commonly use cursive form of capital 'A'. This stylistic sets replaces the default form by a cursive variant.

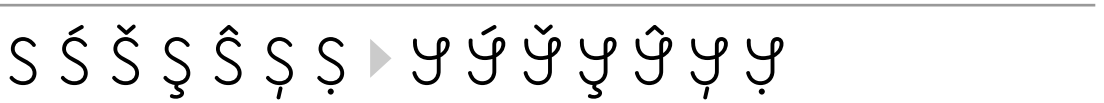


Constructed 'E' (ss02)
There are two writing traditions of writing capital 'E', writing it without interuption, which is the default option in Dash, or in a separated constructed way, as it is common in France, and Central Europe.



Printed 'r' (ss03)
Default minuscule 'r' in Dash is written in a cursive fashion, as it is typical in most languages. There are some exceptions, for example German and British school teach children this constructed 'r' which is activated by this Stylistic Set.

Cursive 'S' (ss04)
Nowadays, simple capital 'S' is almost universaly preferred, with exception of older writing models in North America.



Descending 'z' (ss05)
In earlies part of the 20th century, the descending minuscule 'z' was a norm, and can be activated by this Stylistic Set.

Loopless 'k' (ss06)
Looped minuscule 'k' is common across most languages, and simplified version is being used by some new writing manuals. This Stylistic Set will replace the default version.

Loopless 'o' (ss07)
Unlike most letters, minuscule 'o' has high connection to the following letters, resulting in an extra loop. This Stylistic Set will replace the default version with a alternative without a loop, with low connections.

OpenType Features

OPENTYPE LAYOUT FEATURES

Disconnected 's' (ss08)
Unambiguous minuscule 's' that replaces to the connected version.

Open 'p' (ss09)
While this version of 'p' is prevelant in most languages, it is also harder to read. Use this Stylistic set to activate the open version.

Alternative '&' symbol (ss10)
A stylistic variation of the ampersand, replacing the default cursive ampersand by this one, which is more common in North America.

Improved connections (calt)
Contextual alternates that improve connections between capitals and lower case letters.

Non-joining caps (calt)
Contextual alternates that switch all caps typesetting to smallcap non-joining alternates

Small caps (smcp)
Most Typotheque fonts implement the Small Caps feature. In Adobe applications you can replace lower case letters with small caps using the keyboard shortcut (⌘ + ⇧ + H), or the OpenType menu.

All small capitals (smcp, c2sc)
There are two methods of applying small capitals. The first one replaces only lower case letters with small caps. The second method, All Small Caps, also replaces capital letters with small caps. It also replaces regular quotation marks, exclamation points, question marks, slashes and usually also numerals with small caps variants.

OpenType Features

OPENTYPE LAYOUT FEATURES

Proportional old-style figures (onum, pnum)
Typotheque fonts contain various styles of numerals within one font. Proportional Lining Figures come standard in all our headline and newspaper fonts. Their proportions are specifically designed to work well with capital letters (for example, in headlines). The proportional Old-style Figures feature changes standard figures to Old-style Figures which work well in running text, as they have the same proportions as lower case letters with their ascenders and descenders.

Slashed zero (zero)
To avoid confusion between a zero and a capital O, a slashed zero glyph is available in most Typotheque fonts. It is activated by an OpenType feature.

Arbitrary fractions (frac)
Typotheque OpenType fonts already include a number of pre-designed diagonal fractions. The fraction feature allows you to create other fractions quickly and easily.

Superiors (sups)
Replaces all styles of figures (old style, tabular, lining) and letters with their superior alternates, which can be used for footnotes, formulas, etc. Superior characters are more legible than mathematically scaled characters, have a similar stroke weight, are spaced more generously, and better complement the rest of the text.

Inferiors (subs) or (sinf)
Replaces all styles of figures (old style, tabular, lining) and letters with their inferior alternates, used primarily for mathematical or chemical notation. Inferior characters are more legible than mathematically scaled characters, have a similar stroke weight, are spaced more generously, and better complement the rest of the text

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DESIGNERS

Petra Dočekalová (Latin)

CONTRIBUTORS

Peter Biľak (Latin) Héctor Mangas Afonso (Latin) Sébastien Morlighem (Latin)

ENGINEERING

Roberto Arista (Latin)

CURRENT VERSION

1.005 – 2023

FIRST RELEASED

2023

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2518 JE The Hague
Netherlands
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