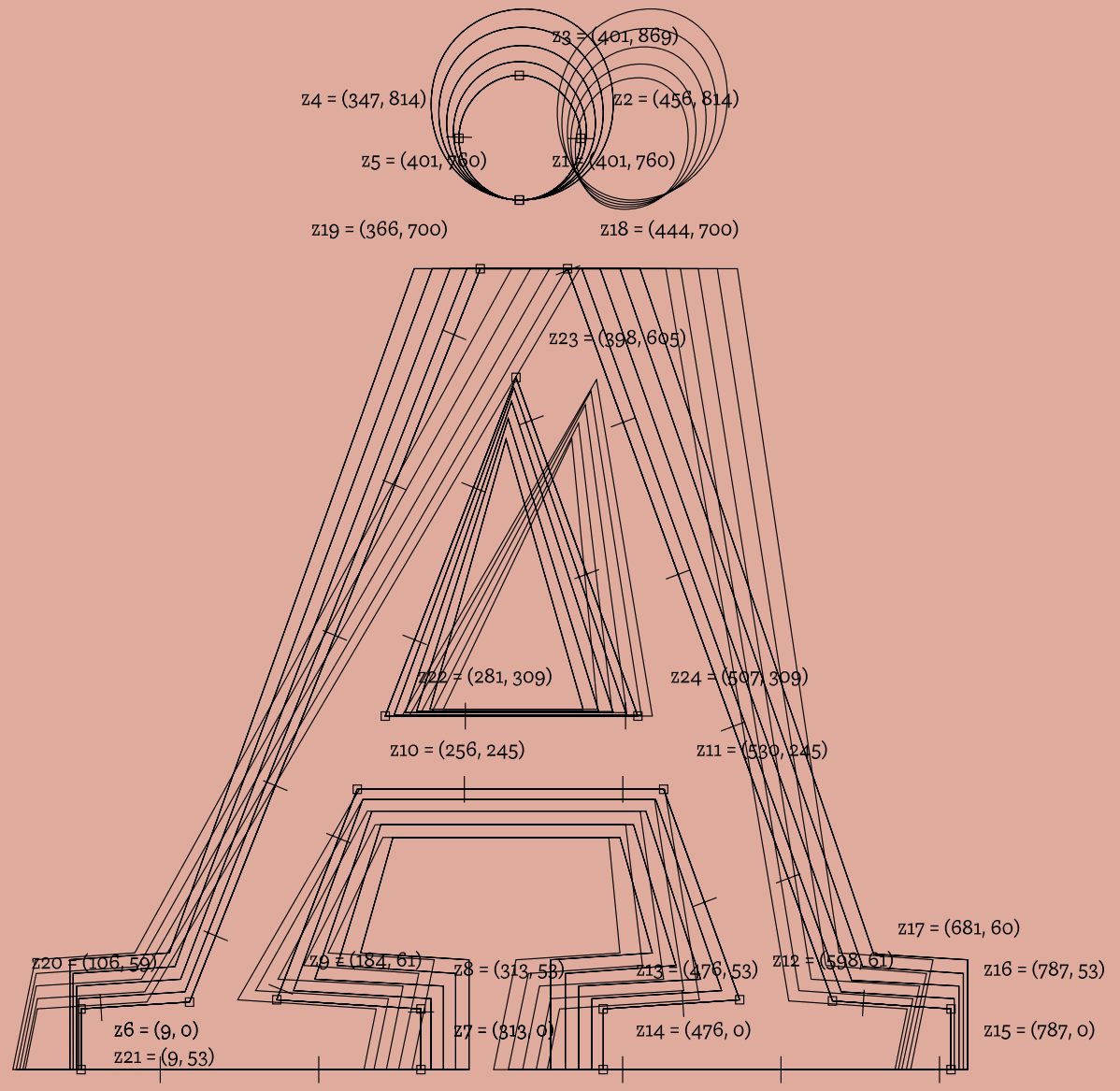
TYPOTHEQUE

Nara Slab

Measured by hand



BETWEEN **BETWEEN** BETWEEN
CATEGORIES **CATEGORIES** CATEGORIES
BETWEEN **BETWEEN** BETWEEN
CATEGORIES **CATEGORIES** CATEGORIES
BETWEEN **BETWEEN** **BETWEEN**
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BETWEEN CATEGORIES **BETWEEN**
CATEGORIES CATEGORIES **BETWEEN**

Nara Slab is a sturdy slab serif for editorial design, with heavy, flat-ended serifs that hold up at small sizes and in demanding conditions.

fi fl

ff ffi

ffl

rhythm
reading
repetition
rhythm
reading
repetition
rhythm
reading
repetition

‘single’ “double”
„quotation“ «quotation»

(parentheses) [brackets]
{braces}

hyphen-minus -
en dash – em dash —

apostrophe ’ slash /
backslash \ vertical bar |

®

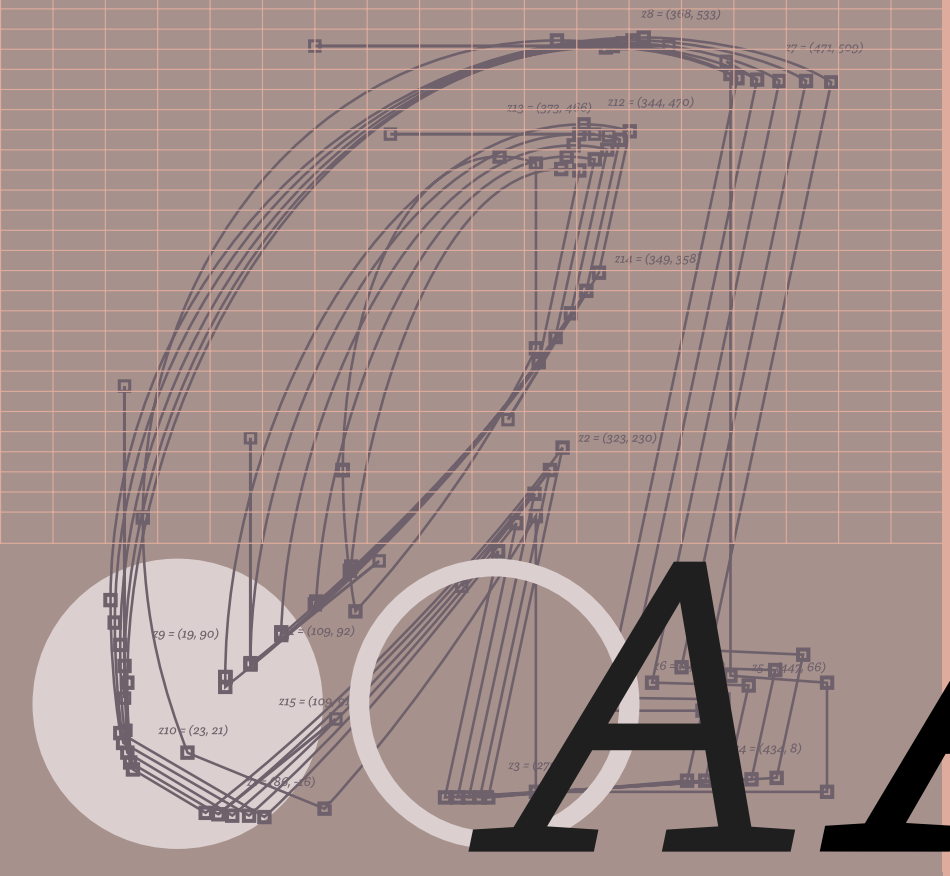
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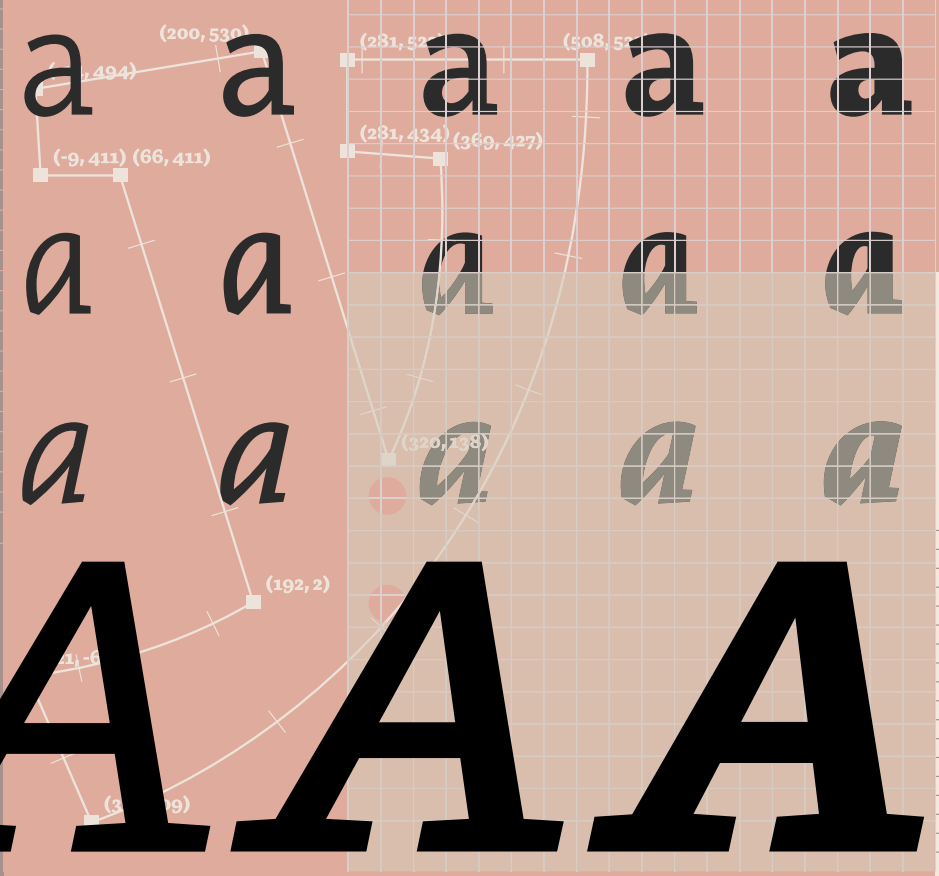
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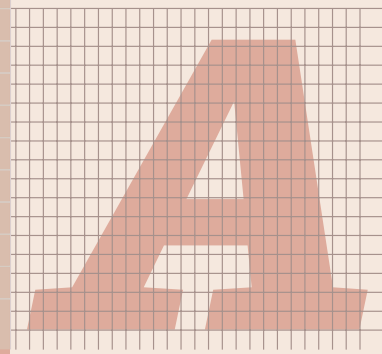
©

Serif, Sans and now a Slab









Nara has been in development for 37 years, and ***Nara Slab*** completes the trilogy: ***Nara***, the high-contrast original published in 2009; ***Nara Sans***, the low-contrast companion from 2017; and now a humanist slab in 15 styles. Where Nara is drawn for distinction and Nara Sans for increased neutrality, Nara Slab is built for endurance — its heavy, flat-ended serifs give editorial text the robustness that editorial design, small sizes and difficult printing conditions demand, without losing the family's calligraphic structure. Together the three provide a full editorial palette, from expressive display settings to functional typography at text sizes.

he project began in 1988, when Andrej Krátky drew a type family as a school project at the Academy of Arts, Architecture and Design in Prague. With no access to professional digitising systems, he turned to Metafont, Donald Knuth's free programming language, and entered each letter as a mathematical description, deriving the coordinates by laying millimetre graph paper over his ink drawings. Read more about how Nara was manually digitised in Metafont.

Nara Slab Light Regular **Medium** **Bold** **Black**
Nara *Slab* *Light* *Regular* **Medium** **Bold** **Black**
Nara *Slab* *Light* *Regular* ***Medium*** ***Bold*** ***Black***

METAFONT differs from modern font editing software in several fundamental ways. METAFONT is a programming language where typefaces are described through code rather than visual manipulation. Users write text-based instructions to define outlines using mathematical equations and coordinates, rather than drawing curves directly on screen.

Modern font editing software like FontLab or Glyphs provides graphical interfaces where designers draw Bézier curves visually, manipulate points directly, and see immediate visual feedback. METAFONT, by contrast, requires compiling code to generate bitmap output, with no real-time visual preview during the creation process. As Andre experienced, any programming error would cause the outline to malfunction, requiring tedious debugging of text code rather than simple visual correction.

Nara Slab
by Andrej Krátky

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

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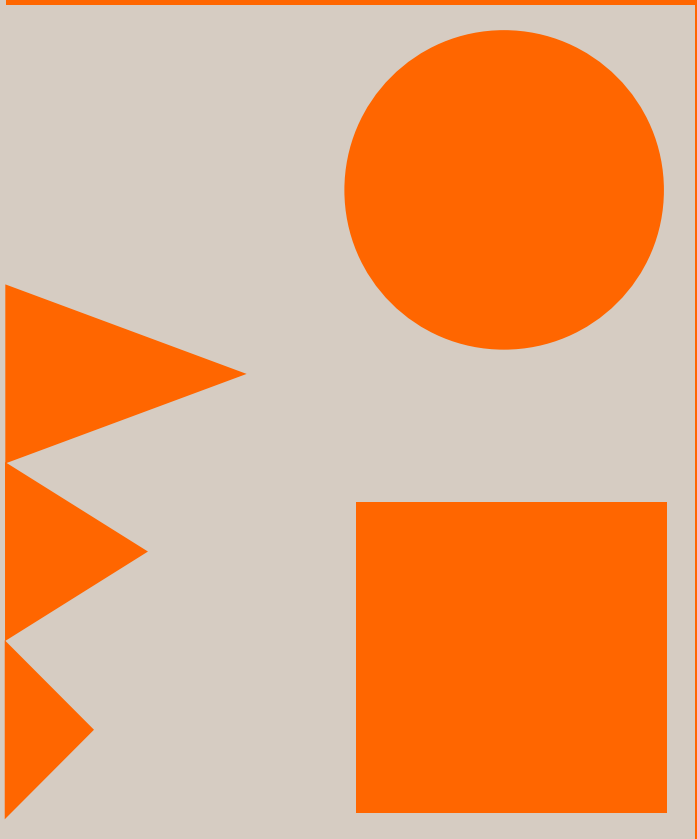
Roman	Cursive	*Italic*
n	n	*n*
Československo	Československo	*Československo*
Dynamic	Dynamic	*Dynamic*
Between categories	Between categories	*Between categories*
Metafont	Metafont	*Metafont*
Drawing	Drawing	*Drawing*
Hamburgefontsiv	Hamburgefontsiv	*Hamburgefontsiv*

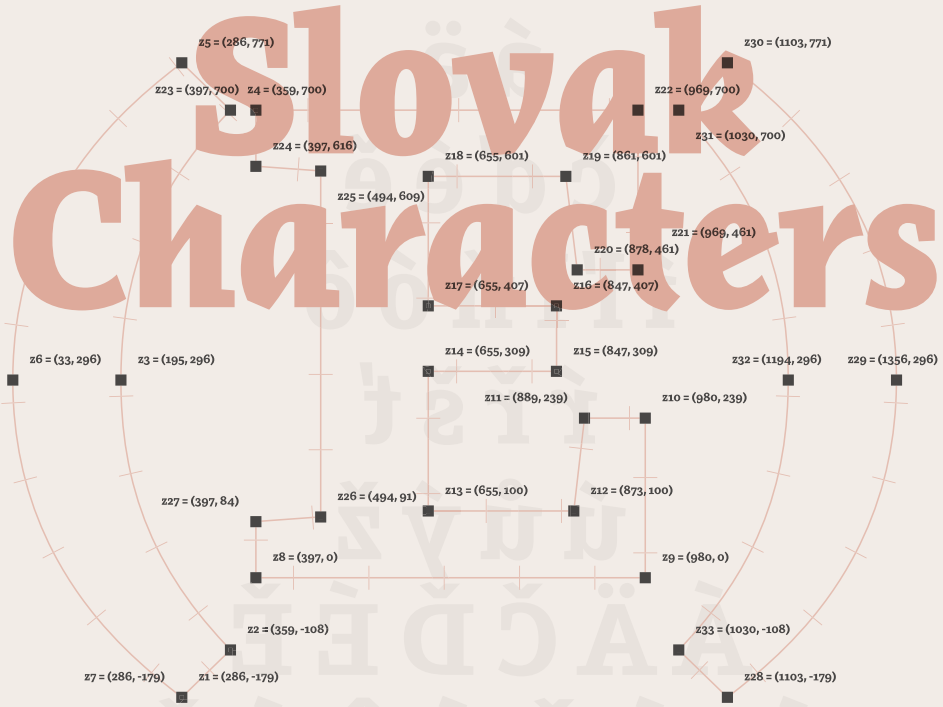
Nara is an unusual typeface in offering one primary style, the **Roman**, and two secondary styles, a **Cursive** and an **Italic**. In practice this means that text already set in Cursive can be italicised again — useful for complex hierarchies, information design, and expressive typography that needs to carry more semantic information inside a single block of text.

The Cursive is inspired by formalised handwriting written with a minimal number of strokes. This is closer to historical practice than it may appear: early printed humanist cursives were only slightly inclined and were set alongside upright capitals, because a cursive is defined not by its angle but by its fast, connected, handwritten construction. The third style slants that cursive into a conventional angled italic.

Dynamic
Letters
Dynamic
Letters
Dynamic
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Dynamic
Letters

From paper to coordinates





Slovak Characters

á ä
č ď é ě
í ľ Í ň ó ô
ŕ ř š ť
ú ů ý ž
Á Ä Č Ď É Ě
Í Ľ Ĺ Ň Ó Ô Ŕ Ř
Š Ť
Ú Ů
Ý Ž

❷ ← → ⅙

25	21	13	39	47	57	53	45
48	32	29	43	55	63	61	56
40	30	35	51	59	62	60	52
36	14	22	26	46	54	58	44
16	6	10	18	38	42	50	24
8	0	2	7	15	31	34	20
4	1	3	11	23	33	28	12
17	9	5	19	27	49	41	37

U+2777

Table 3. A single-baron arrangement.

U+2159

```
begin  d' := d;  j' := j;
    end;
  end;
end.
```

```
begin  d' := d;  j' := j;
    end;
  end;
end.
```

```
begin  d' := d;  j' := j;
    end;
  end;
end.
```



```
   cpen; fill ddraw
i + 100 {x1 - xi+ 100, y1 - yi+ 100)
        . . 101 {xj +100 - xi+100, y; +100 - yi+100}
        . . j + 100 {xj+100 - x1, yj+100 - y1},
i + 200 {x1 - xi+ 200, y1 - yi+200 }
        . . 201 {xj+200 - xi+200, yj+200 - yi+200}
        . . j + 200 {xj +200 - x1, y+200 - y1}.
```

```
"The letter A";
call charbegin (A, 13, 1.1phh, 0);
y1 = 0; x101 = .5u;
y4 = 0; x204 = r - . 5u;
y2 = 1.1hh; x2 = .5r;
y3 = hh; new aa; y3 = aa [y2, y4]; x3 = aa|x2, x4);
call penpos (1, - cut - 45, thin);
call penpos (2, cut + 25 thick);
call penpos(3, cut + 15, ⅔ (thin, thick]);
call penpos (4, cut + 15, thick);
y205 = y206 = ⅜ hh;
call penpos 5, 45, aspect · thin);
call penpos 6, 135, aspect · thin);
new aa; ys - aa[y1, y3]; x5 + gap · u+.5thin = aa[x1, x3];
new aa; y6 = aa[y2, y4]; x6 + gap · u + .5thin = aa[x1, x4];
```



```
X 1 = empty box for indentation      W1 = 18
x2 = box for 'I'                     W2 = 6
X3 = box for 'n'                     W2= 10
X4 = glue for interword space        W4 = 6, Y4 = 3,  Z4 = 2
X5 = box for 'o'                     W5 = 9

X309 = box for 'l'                   W309 = 5
X310 = box for 'i'                   W310 = 5
X311 = box for 'm'                   W311 = 15
X312 = box for 'e'                   W312 = 8
X313 = box for '-'                   W313 = 6
X314 = penalty for explicit hyphen   W314 = 0,  P314 = 50,  f314 = 1

X590 = box for 'a'                   W590 = 9
X591 = box for 'y'                   W591 = 10
X592 = penalty for explicit hyphen   W592 = 6,  P592 = 50,  f592 = 1
X593 = box for 't'                   W593 = 7
X594 = box for 'h'                   W594 = 10
X595 = penalty for explicit hyphen   W595 = 0,  P314 = 50,  f592 = 1
X596 = box for 'i'                   W596 = 9
X597 = disallowed break              W597 = 5
X595 = penalty for explicit hyphen   W598 = 0,  P959 = ∞,  f599 =0
```

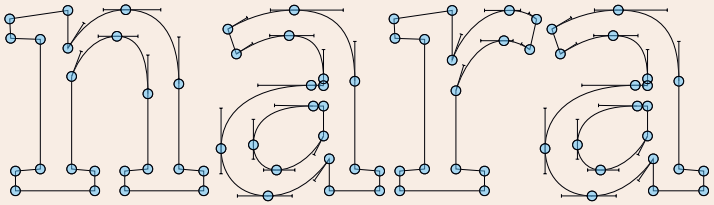
```
(output {\botmark}
\def \af\error}
\marki leveryboxt
  \everypart
    \everydisplayt \e
      \(everymathf n
      $\relax}
        \(hbox bgrou
$$\relax}
    \noindent \relax
      \vbox\bgroup \relax}
\hbox{}\vfill\penalty-10000
```

AA**AA**A BB**BB**B CC**CC**C DD**DD**D EE**EE**E
aa**aa**a bb**bb**b cc**cc**c dd**dd**d ee**ee**e
FF**FF**F GG**GG**G HH**HH**H II**II**I JJ**JJ**J
ff**ff**f gg**gg**g hh**hh**h ii**ii**i jj**jj**j
KK**KK**K LL**LL**L MM**MM**M NN**NN**N OO**OO**O
kk**kk**k ll**ll**l mm**mm**m nn**nn**n oo**oo**o
PP**PP**P QQ**QQ**Q RR**RR**R SS**SS**S TT**TT**T
pp**pp**p qq**qq**q rr**rr**r ss**ss**s tt**tt**t
UU**UU**U VV**VV**V WW**WW**W
uu**uu**u vv**vv**v ww**ww**w
XX**XX**X YY**YY**Y
xx**xx**x yy**yy**y
ZZ**ZZ**Z
zz**zz**z
00**00**0 11**11**1 22**22**2 33**33**3 44**44**4
55**55**5 66**66**6 77**77**7 88**88**8 99**99**9
@@**@@**@ ==**==**= &&**&&**& ##**##**# %%**%%**%
[[**[[**[{{**{{**{ ((**((**(:: **:: **:)) **)) **) }} **}} **}]] **]] **]

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Design Information

Design Concept
Nara began as a search for a gap in type classification, where a typeface that was dynamic in structure yet carried the formal details of modern types has no place. Nara occupies that gap. It shows the oblique axis of contrast characteristic of humanist typefaces, as in Renaissance types, together with the high contrast, uniform letter widths and flat, unbracketed serifs of modern faces such as Bodoni and Didot. The result is a lively typeface that produces surprisingly contemporary letterforms. In Nara Slab, the cursive details give text a distinctive voice in saturated visual environments, while the slab structure supplies the stability that sustained reading requires.



Two Italics
Nara Slab comes with two secondary styles, an upright cursive with calligraphic details, and an angled Italic resembling a traditional typeface style designed to complement a Roman typeface. As with the original Nara, Nara Slab Cursive uses the exact same set of uppercase letters as the upright Nara Slab to accompany a much narrower lowercase. The two secondary styles enable the setting of even the most complex text hierarchies, giving this spirited family sufficient versatility for any job.



Numeral Styles
Each weight of Nara Slab includes nine different kinds of numerals. Proportional old-style figures come as default figures in Nara Slab. It also, however, includes lining figures, tabular numerals (both lining and old-style), small caps numerals, superior, inferior, circled and circled inverted numerals. For running text, old-style figures work best; for use in capital setting, use lining figures, and with the small caps, choose the specially designed Small Caps numerals applicable via OpenType layout features. When you take a licence for this font, you can choose your own default numeral variant.

CAPITALS 1234567890

lower case 1234567890

SMALL CAPS 1234567890

Serif, Sans and Slab
Nara has been in development for 37 years. Nara, the high-contrast original started in 1989, and was published in 2009; Nara Sans, the low-contrast companion from 2017; and Nara Slab completes the trilogy. Where Nara is drawn for distinction and Nara Sans for increased neutrality, Nara Slab is built for endurance in demanding conditions. Together the three provide a full editorial palette, from expressive display settings to functional typography at text sizes.

- Nara
- Nara Sans
- Nara Slab

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Rent | Buy Nara Slab

Amsterdam
Light | 40pt

Copenhagen
Light Italic | 40pt

Edinburgh
Regular Cursive | 40pt

Guangzhou
Medium | 40pt

Istanbul
Medium Italic | 40pt

Kathmandu
Bold Cursive | 40pt

Montevideo
Black | 40pt

Ouagadougou
Black Italic | 40pt

Bengaluru
Light Cursive | 40pt

Damascus
Regular | 40pt

Fortaleza
Regular Italic | 40pt

Hong Kong
Medium Cursive | 40pt

Jerusalem
Bold | 40pt

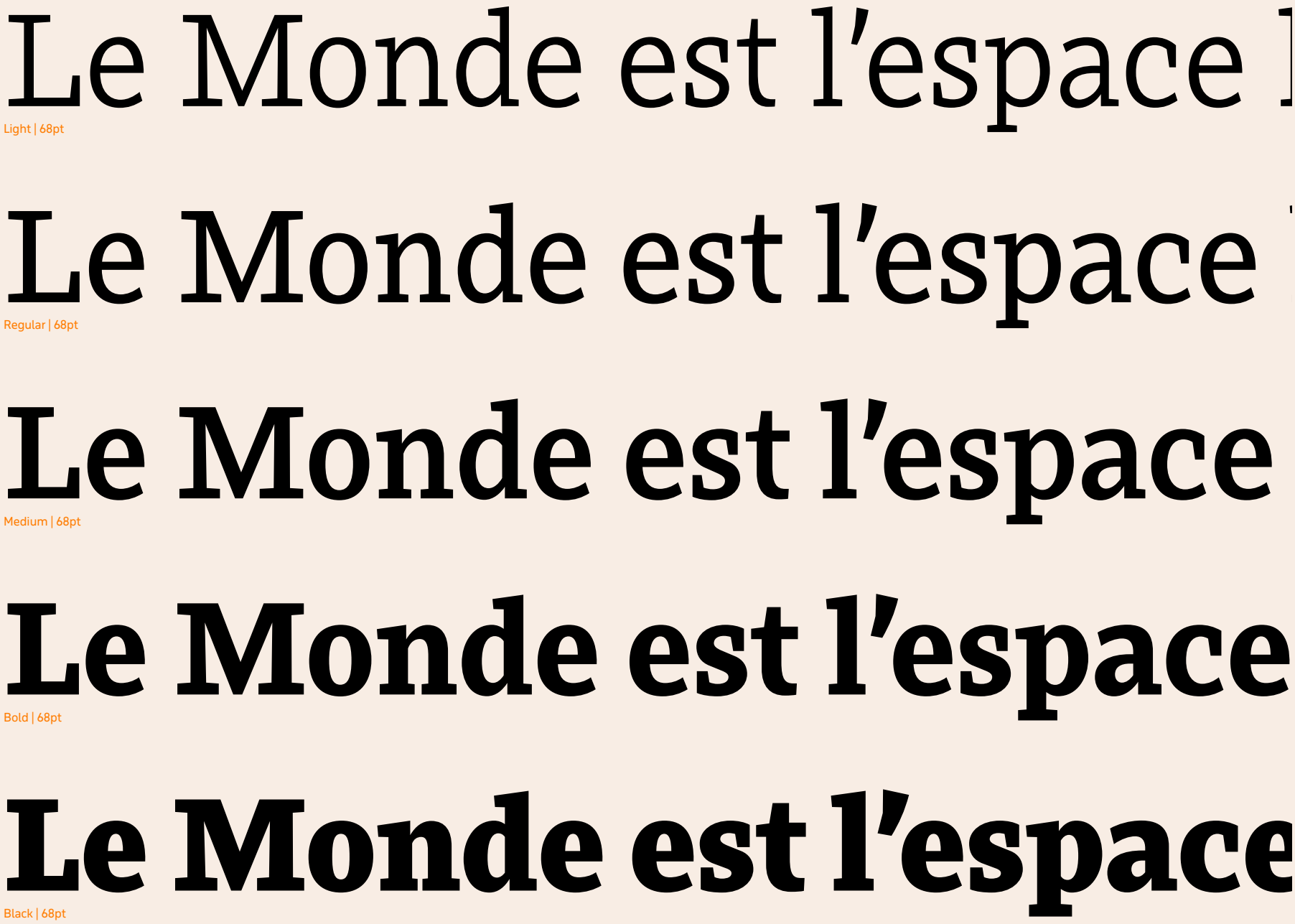
Luxembourg
Bold Italic | 40pt

New Delhi
Black Cursive | 40pt

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Light Cursive | 68pt



Regular Cursive | 68pt



Medium Cursive | 68pt



Bold Cursive | 68pt



Black Cursive | 68pt

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Light Italic | 68pt



Regular Italic | 68pt



Medium Italic | 68pt



Bold Italic | 68pt



Black Italic | 68pt

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DIE EINSCHÄTZUNG, WAS ZU
Einzelnen genau gehört, ist abh
subjektiven und kulturellen Vo
Deshalb bestehen je nach indiv
Light | 16/21pt

DIE EINSCHÄTZUNG, WAS ZU
Einzelnen genau gehört, ist abhän
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Deshalb bestehen je nach individu
Light Cursive | 16/21pt

DIE EINSCHÄTZUNG, WAS ZU
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Light Italic | 16/21pt

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Deshalb bestehen je nach individ
Regular Cursive | 16/21pt

DIE EINSCHÄTZUNG, WAS ZU
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subjektiven und kulturellen Vorst
Deshalb bestehen je nach individ
Regular Italic | 16/21pt

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DIE EINSCHÄTZUNG, WAS Z
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subjektiven und kulturellen Vors
Deshalb bestehen je nach individ
Medium Italic | 16/21pt

DIE EINSCHÄTZUNG, WAS Z
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von subjektiven und kulturell
Vorstellungen. Deshalb bestel
Bold | 16/21pt

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Deshalb bestehen je nach indivi
Bold Cursive | 16/21pt

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Einzelnen genau gehört, ist abh
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Bold Italic | 16/21pt

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im Einzelnen genau gehört, is
von subjektiven und kulturel
Vorstellungen. Deshalb beste
Black | 16/21pt

DIE EINSCHÄTZUNG, WAS Z
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Black Cursive | 16/21pt

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Einzelnen genau gehört, ist abh
subjektiven und kulturellen Vo
Deshalb bestehen je nach indivi
Black Italic | 16/21pt

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In its most general sense, the term 'w
refers to the totality of entities, to the
of reality or to everything that is. Th
ture of the world has been concep
ized differently in different fields.
conceptions see the world as unic
while others talk of a 'plurality of
Some treat the world as one simp
while others analyze the world as
plex made up of many parts. In sc
cosmology the world or universe
monly defined as 'the totality of a
and time; all that is, has been, and

Light & Light Italic | 15/20pt

In its most general sense, the term 'v
refers to the totality of entities, to th
of reality or to everything that is. Th
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conceptions see the world as unic
while others talk of a 'plurality of
worlds'. Some treat the world as c
ple object while others analyze th
as a complex made up of many pa
scientific cosmology the world or
verse is commonly defined as 'the
ty of all space and time; all that is

Regular & Regular Italic | 15/20pt

In its most general sense, the term '
refers to the totality of entities, to th
***of reality or to everything that is.* T**
ture of the world has been conce
ized differently in different field
conceptions see the world as uni
while others talk of a 'plurality o
worlds'. Some treat the world as
simple object while others analy
world as a complex made up of n
parts. In scientific cosmology th
or universe is commonly define
totality of all space and time; all

Medium & Medium Italic | 15/20pt

In its most general sense, the term
refers to the totality of entities, to t
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as unique while others talk of a '
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one simple object while others a
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many parts. In scientific cosmol
world or universe is commonly
as 'the totality of all space and ti

Bold & Bold Italic | 15/20pt

In its most general sense, the term
refers to the totality of entities, to
whole of reality or to everything t
The nature of the world has bee
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as unique while others talk of a
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as one simple object while othe
lyze the world as a complex ma
many parts. In scientific cosmo
the world or universe is commo
fined as 'the totality of all space

Black & Black Italic | 15/20pt

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In its most general sense, the term *world* refer tality of entities, to the whole of reality or to e that is. The nature of the world has been conc differently in different fields. Some conceptio world as unique while others talk of a *plurality* Some treat the world as one simple object whi analyze the world as a complex made up of m In scientific cosmology the world or universe monly defined as 'the totality of all space and that is, has been, and will be'. Theories of mod the other hand, talk of possible worlds as com consistent ways how things could have been. nology, starting from the horizon of co-given present in the periphery of every experience, the world as the biggest horizon or the *horizo zons*. In philosophy of mind, the world is comr trasted with the mind as that which is repres the mind. Theology conceptualizes the world to God, for example, as God's creation, as ident or as the two being interdependent. In religio often a tendency to downgrade the material o world in favor of a spiritual world to be sough religious practice. A comprehensive represen the world and our place in it, as is commonly religions, is known as a worldview. Cosmogon field that studies the origin or creation of the while eschatology refers to the science or doc last things or of the end of the world.

11/14pt | Light & Light Italic

In its most general sense, the term *world* refe totality of entities, to the whole of reality or t thing that is. The nature of the world has bee tualized differently in different fields. Some c tions see the world as unique while others tal *rality of worlds*. Some treat the world as one si ject while others analyze the world as a comp up of many parts. In scientific cosmology the universe is commonly defined as 'the totality space and time; all that is, has been, and will ries of modality, on the other hand, talk of po worlds as complete and consistent ways how could have been. Phenomenology, starting fr horizon of co-given objects present in the pe every experience, defines the world as the bi zon or the *horizon of all horizons*. In philosoph the world is commonly contrasted with the m that which is represented by the mind. Theol ceptualizes the world in relation to God, for e God's creation, as identical to God or as the tw interdependent. In religions, there is often a to downgrade the material or sensory world i a spiritual world to be sought through religio tice. A comprehensive representation of the our place in it, as is commonly found in relig known as a worldview. Cosmogony is the fiel ies the origin or creation of the world while e refers to the science or doctrine of the last th the end of the world.

11/14pt | Regular & Regular Italic

In its most general sense, the term *world* ref totality of entities, to the whole of reality or thing that is. The nature of the world has be ceptualized differently in different fields. S ceptions see the world as unique while othe *plurality of worlds*. Some treat the world as o object while others analyze the world as a c made up of many parts. In scientific cosmol world or universe is commonly defined as 't of all space and time; all that is, has been, a Theories of modality, on the other hand, tal ble worlds as complete and consistent ways things could have been. Phenomenology, st from the horizon of co-given objects presen periphery of every experience, defines the the biggest horizon or the *horizon of all hori* philosophy of mind, the world is commonly ed with the mind as that which is represent mind. Theology conceptualizes the world in to God, for example, as God's creation, as ide God or as the two being interdependent. In there is often a tendency to downgrade the or sensory world in favor of a spiritual worl sought through religious practice. A compr representation of the world and our place i commonly found in religions, is known as a view. Cosmogony is the field that studies th creation of the world while eschatology refe science or doctrine of the last things or of t the world.

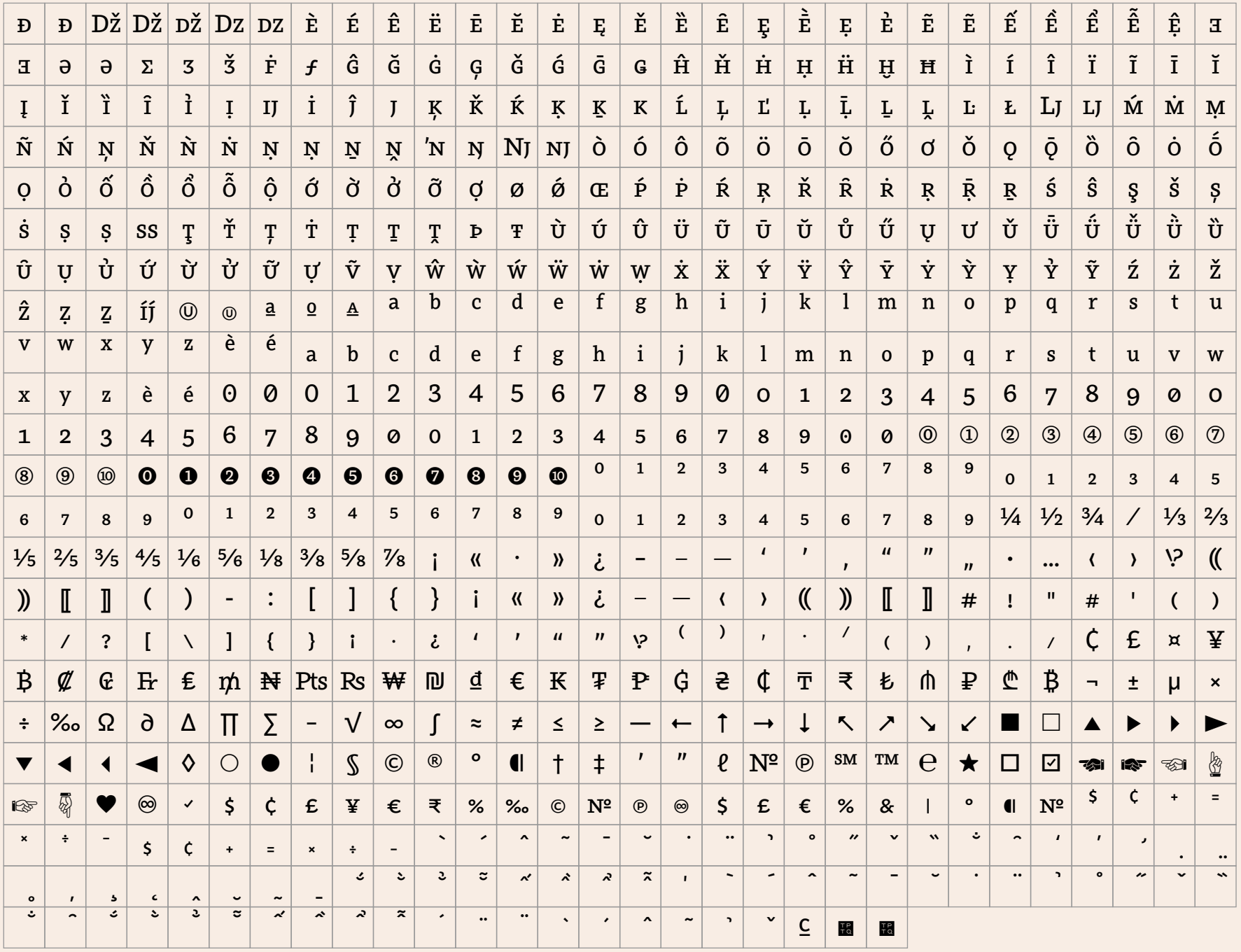
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Character Set

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OpenType Features

OPENTYPE LAYOUT FEATURES

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.

Small Caps ▸ Small Caps

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.

All Small Caps ▸ All Small Caps

Case-sensitive forms (case)
When the 'change to caps' function is applied from within an application (not when text is typed in caps) appropriate case-sensitive forms are automatically applied. Regular brackets, parenthesis, dashes and hyphens are replaced with their capital forms.

¡¿AB?! (C-D) ▸ ¡¿AB?! (C-D)

Circled numerals and arrows (dlig)
The discretionary ligature feature creates real arrows when you type the combination -> (right arrow), <- (left arrow), -^ (up arrow) or ^- (down arrow). It also creates enclosed numerals when you type numerals inside parenthesis, and inverse enclosed numerals when you type numerals inside brackets. Discretionary ligatures are off by default in Adobe applications.

(1) (2) [3] -> -^ ^- ▸ ❶ ❷ ③ → ↑ ↓
(C) (R) (U) (P) ▸ Ⓒ ® Ⓤ Ⓟ

Standard ligatures (liga)
Standard ligatures are those which are designed to improve the readability of certain letter pairs. For example, when this feature is activated, typing 'f' and 'i' will automatically produce the 'fi' ligature. Using ligatures does not affect the spelling and hyphenation of your text in any way.

final ▸ final

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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.

012345$€ ▸ 012345$€

Tabular lining figures (lnum, tnum)
Tabular figures are for use in tables where numerals need to be aligned vertically. Tabular figures are available as a OpenType feature and have a fixed width in all weights. Typotheque fonts include both Lining and Old-style Tabular figures.

012345$€ ▸ 012345$€

Tabular old-style figures (onum, tnum)
Tabular figures are for use in tables where numerals need to be aligned vertically. Tabular figures are available as a OpenType feature and have a fixed width in all weights. Typotheque fonts include both Lining and Old-style Tabular figures.

012345$€ ▸ 012345$€

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.

012345 ▸ 012345

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.

2 1/2 3 1/10 4 12/50 ▸ 2½ 3⁄10 4¹²⁄₅₀

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OPENTYPE LAYOUT FEATURES

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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FIRST RELEASED

2026

AVAILABLE FORMATS

OpenType CFF (OTF)
Web Open Font Format (WOFF)
Web Open Font Format 2.0 (WOFF2)
Variable Font (TTF)

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