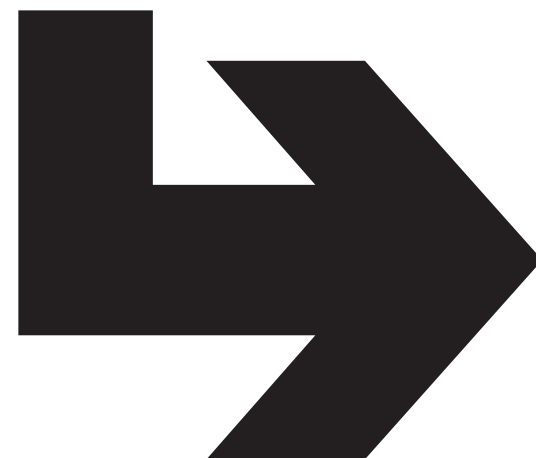


# Meso

8 Weights · 16 Styles · 848 Glyphs / Styles

The serif counterpart to humanist sans Ceno, Meso is based on the same 'Essential Form' of Edward Johnston's Underground lettering, but with added wedge-shaped serifs that dramatically ramp up in scale and expression in ascending weights. Inspired by Percy Delf Smith's serif update of Johnston's design, and experimental serifs of the 1970s, Meso's personality transitions from highly genteel in lighter weights, to a punchy and playful heavier end. With its uniquely low contrast, Meso excels as both a display and text face, aided by a wealth of of 16 styles, including italics at a dramatic angle of 18 degrees.

Aa Zz



Meso Thin  
*Meso Thin Italic*  
Meso Extralight  
*Meso Extralight Italic*  
Meso Light  
*Meso Light Italic*  
Meso Regular  
*Meso Regular Italic*  
Meso Book  
*Meso Book Italic*  
Meso Medium  
*Meso Medium Italic*  
Meso Bold  
*Meso Bold Italic*  
Meso Black  
*Meso Black Italic*

Related Type Families

Ceno

# Information

Team & Designer(s) Joe Leadbeater	Commercial Release V1.000 / 2025
Engineer(s) Arthur Schwarz Diana Ovezee	Glyphs / Style 848 Total Styles 016 Italic Angle 018°

OpenType Features  
Standard Ligatures, Discretionary Ligatures, Stylistic Sets 01 - 14, Full Circled Character Set, Old Style / Tabular Lining Figures, Tabular Old Style Figures, Fractions, Slashed Zeros, Ordinal Indicators, Contextual Alternates, Superscript / Superior + Subscript / Inferior

Language Coverage  
Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Asturian, Atayal, Aymara, Basque, Bemba, Bikol, Bislama, Bosnian, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Creek, Croatian, Czech, Danish, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Corsican, Fijian, Filipino, Finnish, French, Friulian, Galician, Ganda, Genoese, German, Gikuyu, Haitian, Creole, Hawaiian, Hiligaynon, Hopi, Hungarian, Icelandic, Ilocano, Indonesian, Interlingua, Irish, Italian, Jamaican, Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Ladin, Latin, Latvian, Lithuanian, Lombard, Luxembourgish, Maasai, Makhwa, Malay, Maltese, Manx, Marquesan, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh - Patha, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Romanian, Romansh, Samoan, Sango, Saramaccan, Sardinian, Seri, Shawnee, Shona, Sicilian, Silesian, Slovakian, Slovenian, Somali, Spanish, Sranan, Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tumbuka, Turkish, Venetian, Warlpiri, Wayuu, Wiradjuri, Wolof, Zapotec, Zulu and Zuni.

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shocked  
*mineraloid*

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZ ↪ 0123456789.,?&!\*  
.

*abcdefghijklmnopqrstuvwxyz*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*VWXYZ ↪ 0123456789.,?&!\*  
.*

# Lechatelierite

Meso · Thin · 75pt

meteorite  
impact

Meso · Thin · 45pt

First nuclear bomb  
explosion: White  
Sands, New Mexico.

Meso · Thin &amp; Thin Italic · 30pt

A silica glass, amorphous  
 $\text{SiO}_2$ , non-crystalline min-  
eraloid. It's named after  
*"Henry Louis Le Chatelier"*

Meso · Thin &amp; Thin Italic · 20pt · Old Style Numerals &amp; Slashed Zero

"Formation of Lechatelierite & Impact  
Melt Glasses in Experimentally Shocked  
Rocks, Lunar and Planetary Science"  
XXIX 1671 [retrieved August. 13th, 2014]  
Warr, L.N. (in 2025). "IMA–CNMNC  
Science approved mineral symbols".

oscillator  
*earthquake*

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZ ↪ 0123456789.,?&!\*

*abcdefghijklmnopqrstuvwxyz*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*VWXYZ ↪ 0123456789.,?&!\**



# Tectonic weapon

Meso · Extralight · 72pt

NIKOLA  
TESLA

Meso · Extralight · 45pt

pressure of 400psi  
(2.83mpa) & heat  
exceeding 200°C

Meso · Extralight &amp; Extralight Italic · 30pt · Old Style Numerals

Tesla claimed it caused  
an earthquake in NYC in  
1898, created by “*Tesla's  
earthquake machine*”.

Meso · Extralight · 20pt

“Tesla's oscillator” is a reciprocating  
generator. Steam would be forced into  
the oscillator — and exits through a  
series of ports, pushing a piston up and  
down, causing it to vibrate up & down  
at high speed, producing electricity.

Neolithic  
*Henge*

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZ ↪ 0123456789.,?&!\*

*abcdefghijklmnopqrstuvwxyz*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*VWXYZ ↪ 0123456789.,?&!\**

# Ring o' Brodgar

Meso · Light · 45pt

## Section of the UNESCO World Heritage Site

Meso · Light &amp; Light Italic · 20pt

A Neolithic henge and large stone circle in *Mainland, Orkney — Scotland*. It is the only major henge and stone circle in Great Britain which is almost perfectly round. Most henges don't contain stone circles; Brodgar's a striking exception.

Meso · Light &amp; Light Italic · 12pt

The ring of stones stands on a small “isthmus” between the Lochs of *Stenness & Harray*. These are the northern-most examples of circle henges in Britain. Unlike the fairly similar structures of Avebury, there are no obvious stones inside the circle<sup>2</sup>, but since the interior of the circle has never been excavated by archaeologists, the possibility remains that wooden structures, as an example, may have been present. Thought to have been erected around 2500 BC & 2000 BC, it is the last of the “Neolithic monuments” built on the Ness.

Meso · Light &amp; Light Italic · 07pt · Old Style Numerals

The stone circle is 104 metres (341ft) in diameter, and the third largest in the British Isles. The ring originally comprised up to 60 stones, of which only 27 remained standing at the end of the 20th century. The tallest stones stand at the south and west of the ring, including the “Comet Stone” to the south-east. The stones are set within a circular ditch up to 3 metres (9.8ft) deep, 9 metres (30ft) wide and 380 metres (1,250ft) in circumference that was carved out of the solid sandstone bedrock by the ancient residents. Technically, this ditch does not constitute a true henge as there is no sign of an encircling bank of earth and rock. Many archaeologists continue to refer to this structure as a henge; for example, Aubrey Burl classifies the ditch as a *Class II henge*; one that has two opposing entrances, in this case on the north-west and south-east sides.

The ditch appears to have been created in sections, possibly by workforces from different parts of Orkney. The stones may have even been a later addition, maybe erected over a long period of time.

Examination of the immediate environs reveals a concentration of ancient sites, making a significant ritual landscape. Within 2 sq miles (5.2 km<sup>2</sup>) there are the two circle-henges, four chambered tombs, groups of standing stones, single stones, barrows, cairns, and mounds<sup>9</sup>. The immediate area also yielded a number of flint arrowheads and broken stone mace-heads that seem to date from the Bronze Age. Although its exact purpose is not known, the proximity of the *Standing Stones of Stenness* and its *Maeshowe tomb* make the Ring of Brodgar a site of major importance. The site is a scheduled monument and has been recognized as part

# The Faces *of Bélméz*

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZ ↪ 0123456789.,?&!\*

*abcdefghijklmnopqrstuvwxyz*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*VWXYZ ↪ 0123456789.,?&!\**

# ENCANTADAS

Meso · Regular & Regular Italic · 45pt · Alternate Ampersand

## La Casa de las Caras (*House of the Faces*)

Meso · Regular & Regular Italic · 20pt

① **A** (SPANISH — *Caras de Bélmez*) is an alleged paranormal phenomenon in a private home in Spain. The occurrence began in 1971 when residents claimed faces began to appear to be seen in the concrete floor of the house<sup>28</sup>.

Meso · Regular & Regular Italic · 12pt · Old Style Numerals

Located at the *Pereira* family home at Calle Real 5, Bélmez de la Moraleda, Jaén, Andalusia, Spain, the *Bélmez faces* have been responsible for bringing crowds of sightseers over to Bélmez. Various faces have supposedly appeared and disappeared at irregular intervals since 1971, frequently photographed by the local newspapers and curious visitors. Many Bélmez residents believe that the faces were not made by a human's hand. Some paranormal investigators believe that it's a thoughtographic phenomenon, produced by the deceased owner: María Cámara.

Meso · Regular & Regular Italic · 07pt · Old Style Numerals

The ICV analysis doesn't demonstrate the non-existence of paint. On the other hand, Ruiz-Noguez also points to several objections to the hypothesis of utilization of paint on the ICV samples: alkydalic type enamels don't withstand abrasion; paint leaves a film that is easily differentiated from the substratum; and alkydals' chemical tolerances to acids, alkalis and detergents is low. Martín Serrano, a sociologist at the Complutense University of Madrid, wrote a laborious study, *Sociología del Milagro (Sociology of miracles)*: the first book that a skeptic has written about this case. Throughout his book Serrano interviews dozens of Bélmez inhabitants but he never mentions anyone by name. However, Serrano's study is a contribution to explain the social dynamics of what he believes was a hoax perpetrated exclusively for 'financial gains'.

Although José Luis Jordán was vice-president of the Spanish Society of Parapsychology, he was also rather skeptical. In Jordán's *Casas Encantadas, Poltergeist* he analyzes cases of supposed haunted houses in Spain, including the Bélmez case.

In 1971, a department of the *Spanish Ministry of the Interior* asked Jordán to head a commission that appointed diverse technicians specializing in concrete chemistry was to carry out an exhaustive study of the strange occurrences in Bélmez and present a report on such to the authorities. In the report Jordán deals with several possibilities of fraud: "pigmentation with a dark, brownish substance", "a fine mixture of soot and vinegar" and "the aggressive action from a chemical compound". With regard to the enigma of the chemical procedure, I solved it by discovering that this compound

# The Devil's *Triangle*



abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
VWXYZ ↪ 0123456789.,?&!\*

*abcdefghijklmnopqrstuvwxyz*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*VWXYZ ↪ 0123456789.,?&!\**

# Douglas DC-3

Meso · Book · 45p · Alternate lowercase a

## Atlantic hurricanes between 1851 and 2019

Meso · Book & Book Italic · 20pt

On December 28th, 1948, a Douglas DC-3 aircraft, N° NC162, disappeared while on a flight from San Juan - Puerto Rico, to Miami. No traces of the aircraft, or the 32 people on board, was ever found.

— *The Civil Aeronautics Board* —

Meso · Book & Book Italic · 12pt

The Bermuda Triangle, also known as *the Devil's Triangle*, is an “urban legend” focused on the broadly defined region in the western part of the North Atlantic Ocean where large numbers aircraft / ships are said to have disappeared under mysterious circumstances. Ideas that this area of sea is uniquely subject to disappearances arose in the 20th century, but most reputable sources dismiss the idea that there is any mystery. The earliest suggestions of these unusual disappearances in the Bermuda area appeared in the articles written by Edward Winklejones<sup>34</sup>

Meso · Book & Book Italic · 07pt · Old Style Numerals

LARRY KUSCHE, the author of *The Bermuda Triangle Mystery: Solved* (1975), argued that many claims of Gaddis and subsequent writers were exaggerated, dubious or unverifiable. Kusche's research revealed a number of inaccuracies as well as inconsistencies between Berlitz's accounts and the statements from eyewitnesses, participants, and others involved in the initial incidents. Kusche noted cases where pertinent information went unreported, such as the disappearance of round-the-world yachtsman Donald Crowhurst, which Berlitz had presented as a mystery, despite clear evidence to the contrary. Another example was the ore-carrier recounted by Berlitz as lost without trace three days out of an Atlantic port when it had been lost three days out of a port with the same name in the Pacific Ocean. Kusche also argued that a large

percentage of the incidents that sparked allegations of the Triangle's mysterious influence actually occurred well outside it. Often his research was simple: he would review period newspapers of the dates of reported incidents and find reports on possibly relevant events like unusual weather, that were never mentioned in the disappearance stories.

When the British Channel 4 television program *The Bermuda Triangle* (1992) was being produced by John Simmons of Geofilms for the Equinox series, the marine insurance market Lloyd's of London was asked if an unusually large number of ships had sunk in the Bermuda Triangle area. Lloyd's determined that large numbers of ships had not sunk there. Lloyd's does not charge higher rates for passing through this area. United States Coast Guard records confirm their conclusion. In fact, the

Parallax  
*Denigrate*

**abcdefghijklmnopqrstuvwxyz**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**VWXYZ ↪ 0123456789.,?&!\***

***abcdefghijklmnopqrstuvwxyz***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***VWXYZ ↪ 0123456789.,?&!\****

# Susan Lindauer

Meso · Medium · 45pt

## Markovian Parallax Denigrate

Meso · Medium &amp; Medium Italic · 20pt

**Markovian Parallax Denigrate is a series of hundreds of messages posted to *Usenet* in 1996. The messages, appearing to be gibberish, were all posted with subject line: "Markovian parallax denigrate"**

Meso · Medium &amp; Medium Italic · 12pt

In April 2016, Susan was mistakenly identified as a possible source of these posts; when contacted, she denied being the author. *The Daily Dot* article covering the event states that an account, belonging to a University of Wisconsin student coincidentally named Susan Lindauer was a spoof to mask the identity of the poster. Proposed explanations for the texts include an early experimental chat bot or text generator, an 'internet troll' or prankster posting forum spam ...or a programmer experiment with 'Markov chains'.

Meso · Medium &amp; Medium Italic · 07pt · Old Style Numerals

Around August 5, 1996 (the date that belongs to one of the only surviving examples of the strange posts), hundreds of odd messages began sliding into discussions across *Usenet*. They consisted of blocks of seemingly nonsensical strings of words that read like terrible slam poetry. The only thing they shared was an equally meaningless subject line: *Markovian parallax denigrate*. Since many people at the time assumed that the messages were gibberish, most of the original posts have since been lost. Kevin Morris, the author of the Daily Dot article, proposes in his piece that the messages were the work of a controversial alleged spy, Susan Lindauer, whose name appears in the "From" line of the remaining archived message. While Morris's article goes into great depth about Lindauer's possible connections to the Markovian Parallax Denigrate, he also

notes that when contacted for the piece, she denied any involvement in the creation of the messages.

Finally there is what may be the simplest answer, that the mystery messages were simply the work of a troll. Just as Usenet has evolved into the vastly more complicated and advanced internet we have today, sending out a bunch of gibberish to strangers could easily be seen as a silly, early version of the pointed and hateful "jokes" of today's *online trolls*. Again, though, no one has ever stepped up to claim responsibility for the messages.

It's been over two decades since the Markovian Parallax Denigrate posts hit Usenet, and despite all the theories and paranoid guesswork, the mystery is no closer to being solved now than it was in the mid-1990s. At this point it seems unlikely that anyone is going to

# **Animalia**

# ***Paradoxa***

**abcdefghijklmnopqrstuvwxyz**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**VWXYZ ↪ 0123456789.,?&!\***

***abcdefghijklmnopqrstuvwxyz***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***VWXYZ ↪ 0123456789.,?&!\****

# A MUGWUMP

Meso · Bold · 45pt

**Bearded, with  
a manlike body  
& a hairy tail**

Meso · Bold &amp; Bold Italic · 20pt

**Two fins only on all the body, those  
on the chest. No finned tail. Head,  
neck & chest to the umbilicus have  
a human appearance. Bartholin's  
Siren was found (and captured) in  
the sea near *Massilia* in America.**

Meso · Bold &amp; Bold Italic · 12pt

**Animalia Paradoxa** (Latin meaning: contradictory animals; cf. paradox) are the mythical, magical / otherwise suspect animals mentioned in the first five editions of Carl Linnaeus' seminal work *Systema Naturae* under the header *Paradoxa*. It lists fantastic creatures found in medieval bestiaries and some animals reported by explorers abroad and it explains why they are excluded from *Systema Naturae*. According to Swedish historian *Gunnar Broberg*, it was to offer a natural explanation and demystify the world of superstition. Later,

Meso · Bold &amp; Bold Italic · 08pt · Old Style Numerals

**RANA-PISCIS** ▶ A South American frog which is significantly smaller than its tadpole stage; it was thus (incorrectly) reported to Linnaeus that the metamorphosis in this species went from 'frog to fish'. In the *Paradoxa* in the 1st edition of *Systema Naturae*, Linnaeus also wrote "Frog-Fish or Frog Changing into Fish: is much against teaching. Frogs, like all Amphibia, delight in lungs and spiny bones. Spiny fish, instead of lungs, are equipped with gills. Therefore the laws of Nature will be against this change. If indeed a fish is equipped with gills, it will be separate from the Frog and Amphibia. If truly it has lungs, it will be a Lizard: under all the sky it differs from Chondropterygii. Linnaeus named the species *Rana paradoxa*, although its genus was changed in 1830 to *Pseudis*, a South American frog.

**SCYTHIAN LAMB** ▶ Reckoned with plants, and is similar to a lamb; whose stalk coming out of the ground enters an umbilicus; and the same is said to be provided with blood from by chance devouring wild animals. But it is put together artificially from roots of American ferns. But naturally it is an allegorical description of an embryo of a sheep, as has all attributed data.". This source says: "*Linnaeus [...] had seen a faked vegetable lamb taken from China to Sweden by a traveler.*"

**AUTOMA MORTIS** ▶ Death-watch: It produces the sound of a very small clock in walls, is named *Pediculus pulsatorius*, which perforates wood and lives in it. Linnaeus wrote merely: "Face of a man, breasts of a virgin, body of a four-footed animal [but] scaled, forefeet of a "wild animal", hind[feet]



**Phantom**  
***Island***

**abcdefghijklmnopqrstuvwxyz**  
**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**VWXYZ ↪ 0123456789.,?&!\***

***abcdefghijklmnopqrstuvwxyz***  
***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***VWXYZ ↪ 0123456789.,?&!\****

# ***Legouve Reef***

Meso · Black · 72pt

## **ISLE OF DEMONS**

Meso · Black &amp; Black Italic · 45pt

**Location given as  
21°10'S, 138°52'W,  
in the *Tuamotus*.**

Meso · Black · 30pt

**The hypothetical land of  
a mythical people  
living in the far north  
of the known world.**

Meso · Black &amp; Black Italic · 20pt

***A phantom island* is a purported  
island which was included on maps  
for a period of time, later found  
not to exist. They are commonly the  
result of mistaken observations,  
or even from deliberate fabrication.**



[illegible]

ALL CAPS [.case]	These shift various punctuation marks and brackets to a position that works better with all-capital sequences.
OLD STYLE FIGURES [.osf]	Most suited within body copy text, old style figures increase legibility at small scale and reduce emphasis.
TABULAR LINING FIGURES [.tnum]	These allow numerals to align when they are vertically stacked.
TABULAR OLD STYLE FIGURES [.tosf]	When you need figures with varying heights but also the numbers to line up in columns such as in tables, charts, or numbered lists.
FRACTIONS [.numr] / [.dnom]	Endless possibilities for fractions. (More freedom than pre-built fractions)
SLASHED ZERO [.zero]	Slashed zero. This ensures no confusion can be made with the letter o.
CONTEXTUAL ALTERNATES [.calt]	Set (ON) as default, these have been used to speed up usage for some common symbols.
SUPERSCRIPT / SUPERIOR + SUBSCRIPT / INFERIOR [.sup] + [.sub]	Most often used in formulas, mathematical expressions, and specifications of chemical compounds. The same feature for superior and inferior numerals.  Within Meso this also activates a full lower-case which can be used for custom ordinals.
ORDINAL INDICATOR [.ordn]	Indicators that represent position or rank in a sequential order.

Feature OFF	Feature ON
«{[(Cap@st)]}»	«{[(CAP@ST)]}»
0123456789	o123456789
0123456789	0123456789
0123456789	o123456789
1/2 + 34/56789	<sup>1</sup> / <sub>2</sub> + <sup>34</sup> / <sub>56789</sub>
2025 / 2025 <sup>o</sup>	2025 / 2025 <sup>º</sup>
9x87x65 -> Point <-	9x87x65 → Point ←
x <sup>7</sup> +y <sup>12</sup> ≠ H <sub>5</sub> O <sub>61</sub> 1 <sup>st</sup> 2 <sup>nd</sup> 3 <sup>rd</sup> 4 <sup>th</sup>	x <sup>7</sup> +y <sup>12</sup> ≠ H <sub>5</sub> O <sub>61</sub> 1 <sup>st</sup> 2 <sup>nd</sup> 3 <sup>rd</sup> 4 <sup>th</sup>
1o 2a No	1º 2ª Nº

















	Feature OFF	Feature ON
STANDARD LIGATURES On as default [.liga]	Fluffier fins	Fluffier fins
DISCRETIONARY LIGATURES [.dlig]	Offtrack lifts	Offtrack lifts
STYLISTIC SET 01 Single storey a [.ss01]	Chubacabra	Chubacabra
STYLISTIC SET 02 Double storey g [.ss02]	Close Sighting	Close Sighting
STYLISTIC SET 03 Humanist t [.ss03]	Patom crator	Patom crator
STYLISTIC SET 04 Curled y [.ss04]	Space Odyssey	Space Odyssey
STYLISTIC SET 05 Flat M [.ss05]	SLIME MOLDS	SLIME MOLDS
STYLISTIC SET 06 Titling dieresis [.ss06] + [.titl]	ÜBER SCHÖNE LÄNDER	ÜBER SCHÖNE LÄNDER

	Feature OFF	Feature ON
STYLISTIC SET 07 Alternate Ampersand 1 <small>[.ss07]</small>	Art & Culture	Art & Culture
STYLISTIC SET 08 Alternate Ampersand 2 <small>[.ss08]</small>	Art & Culture	Art & Culture
STYLISTIC SET 09 Alternate Question Mark <small>[.ss09]</small>	¿Cómo llego?	¿Cómo llego?
STYLISTIC SET 10 Alternate @ <small>[.ss02]</small>	joe@sociotype	joe@sociotype
STYLISTIC SET 11 Slashed Zero <small>[.ss04]</small>	2025 / 202500	2025 / 2025 <sup>0</sup> %
STYLISTIC SET 12 Circled Characters (White) <small>[.ss05]</small>	A B C D 1 2 3 4	Ⓐ Ⓑ Ⓒ Ⓓ ① ② ③ ④
STYLISTIC SET 13 Circled Characters (Black) <small>[.ss06]</small>	W X Y Z 5 6 7 8	Ⓜ Ⓧ Ⓨ Ⓩ ⑤ ⑥ ⑦ ⑧
STYLISTIC SET 14 Solid Arrow Heads <small>[.ss06] + [.titl]</small>	↵ ↗ ↘ ↙ ↚ ↛ ↜ ↝	↵ ↗ ↘ ↙ ↚ ↛ ↜ ↝



















Ceno — Family



 Thin	 Extralight	 Light	 Regular	 Book	 Medium	 Bold	 Black
 Thin Italic	 Extralight Italic	 Light Italic	 Regular Italic	 Book Italic	 Medium Italic	 Bold Italic	 Black Italic

Meso — Family



 Thin	 Extralight	 Light	 Regular	 Book	 Medium	 Bold	 Black
 Thin Italic	 Extralight Italic	 Light Italic	 Regular Italic	 Book Italic	 Medium Italic	 Bold Italic	 Black Italic

Ceno & Meso — Full Collection

For the first time in our catalog, the purchase of a full collection will allow you to use a variable font that transitions between Sans & Serif families.

The “Full Collection” Variable will also allow you to pick any italic angle via the same variable font.



**Variable Fonts**  
Variable fonts allow the user to create custom weights and widths from a single file.

Due to ongoing and rapid changes to desktop publishing software, we are currently unable to offer variable fonts for sale, however we are offering free beta versions to users who purchase certain full subfamily packages.

Users purchasing a full family of Meso, will also receive a free beta version of the variable fonts for Meso, allowing both the variable adjustment of weight and italic angle. Users that purchase both full families for Ceno and Meso will receive a variable font with three axes, which gives the opportunity to pick a custom weight, italic angle and even serif size.

At the time of this release, variable fonts are currently best supported by Adobe Illustrator. Sociotype is not responsible for functionality of variable fonts within third-party software.

**Custom Versions**  
A custom typeface is one of the most powerful ways for a brand to distinguish its voice from competitors. Even the most subtle variations in style and form can significantly affect how we perceive messages and tone of voice, so custom type is always an investment worth considering.

Unlike most foundries, we offer an integrated approach to typographic and brand identity, in partnership with our sister creative studio, SOCIO. Get in touch to find out more.