

# Tome<sup>TM</sup> Sans

*An approachable typeface with a professional demeanor.*

**Designed by Delve Withrington**

Initial Release · Version 1.00 · January 16, 2020

# ASYNCHRONOUS

Self-Executing Anonymous Function

**POLITIKA ĠDIDA GĦALL-KONFORMITÀ TAD-DEJTA**

*Kumulativní finanční pozice*

Per-unit cost of goods or services

*Mass 419,725 kg. Length 73.0 m. Width 109.0 m.*

**Giải pháp thay thế năng lượng sạch**

INCONSPICUOUS

*but not lacking in character.*

24PT WEIGHT COMPARISON

BLACK **Hamburgetfontsi**

EXTRABOLD **Hamburgetfontsi**

BOLD **Hamburgetfontsi**

SEMIBOLD **Hamburgetfontsi**

MEDIUM **Hamburgetfontsi**

BOOK **Hamburgetfontsi**

LIGHT **Hamburgetfontsi**

EXTRALIGHT **Hamburgetfontsi**

THIN **Hamburgetfontsi**

EXTRATHIN **Hamburgetfontsi**

BLACK ITALIC ***Hamburgetfontsi***

EXTRABOLD ITALIC ***Hamburgetfontsi***

BOLD ITALIC ***Hamburgetfontsi***

SEMIBOLD ITALIC ***Hamburgetfontsi***

MEDIUM ITALIC ***Hamburgetfontsi***

BOOK ITALIC ***Hamburgetfontsi***

LIGHT ITALIC ***Hamburgetfontsi***

EXTRALIGHT ITALIC ***Hamburgetfontsi***

THIN ITALIC ***Hamburgetfontsi***

EXTRATHIN ITALIC ***Hamburgetfontsi***

# Features

## STYLISTIC ALTERNATES

Bagel → Bagel

## SLASHED ZERO

1.000 → 1.000

## LOCALIZED FORMS

71Z → 71Z

**Additional Features Include:** Kerning, Subscript, Scientific Inferiors, Superscript, Numerators, Denominators, Fractions, Ordinals, Lining Figures, Proportional Figures, Case-Sensitive Forms, Historical Ligatures, Discretionary Ligatures, Standard Ligatures, Capital Spacing, and Contextual Alternates.

## OLDSTYLE FIGURES

0123456789

## TABULAR FIGURES

0123456789

## ARROWS

↑ ↗ → ↘ ↓ ↙ ← ↖

# Story

Tome Sans was created to address the need for a sans serif design that combined the forms and features that type designer Delve Withrington found appealing and proved to perform best across many environments. Setting aside the larger discussion of aesthetic neutrality in a typeface, Tome Sans does not bring attention to itself. It is not a typeface that subscribes to trends; rather, it is a more timeless design.

Tome Sans has 10 weights ranging from ExtraThin to Black with companion italics and boasts a Latin Plus glyph repertoire of 875 glyphs. Among those glyphs are several sets of numerals (including Tabular and Oldstyle figures), arrows, and a trove of letters spanning several complete Unicode® ranges supporting 224 languages (see the complete list on page 6).

In addition, a host of thoughtful but unobtrusive OpenType features are built in and ready to assist in setting your composition. Give Tome Sans a spin; you'll agree this family is a valuable typographic toolset for everyone.

Designer: Delve Withrington

Production Assistance: Dave Bailey

Special thanks to: Dave Bailey, Leila Singleton, Doug Wilson, Jim Parkinson, and Stephen Coles for their encouragement.

20 Styles in Tome Sans: ExtraThin, ExtraThin Italic, Thin, Thin Italic, Light, Light Italic, Book, Book Italic, Medium, Medium Italic, SemiBold, SemiBold Italic, Bold, Bold Italic, ExtraBold, ExtraBold Italic, Black, Black Italic

Formats Available: OpenType (OTF), Truetype (TTF), and Webfonts (EOT, TTF, WOFF, SVG)

Licenses for Desktop, Webfonts, and Mobile App Fonts are available for purchase at [DelveFonts.com](https://DelveFonts.com) starting at \$29 USD. Contact Delve Fonts for additional licensing options such as: ePub/eBooks, OEM, Broadcast, and Large Volume Printing.

## 12PT BLACK

**The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability**

## 12PT EXTRABOLD

**The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability**

## 12PT BOLD

**The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability**

## 12PT BLACK ITALIC

***The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability***

## 12PT EXTRABOLD ITALIC

***The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability***

## 12PT BOLD ITALIC

***The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability***

## 12PT SEMIBOLD

**The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability**

## 12PT MEDIUM

**The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.**

## 12PT BOOK

**The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.**

## 12PT SEMIBOLD ITALIC

***The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability***

## 12PT MEDIUM ITALIC

***The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.***

## 12PT BOOK ITALIC

***The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.***



12PT LIGHT

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.

12PT EXTRALIGHT

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.

12PT THIN

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.

12PT LIGHT ITALIC

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.*

12PT EXTRALIGHT ITALIC

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.*

12PT THIN ITALIC

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.*

**12PT EXTRATHIN**

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.

**12PT EXTRATHIN ITALIC**

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.*

# Language Support

Tome Sans has a Latin Plus character set, which supports the following 224 languages:

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic, Asturian, Atayal, Aymara, Azerbaijani, Bashkir, Basque, Belarusian, Bemba, Bikol, Bislama, Bosnian, Breton, Bulgarian Romanization, Cape Verdean, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Chinese Pinyin, Cimbrian, Cofan, Cornish, Corsican, Creek, Crimean Tatar, Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz, Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic, Greenlandic Old Orthography, Guadeloupean, Gwichin, Haitian Creole, Han, Hawaiian, Hiligaynon, Hopi, Hotcak, Hungarian, Icelandic, Ido, Igbo, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istroromanian, Italian, Jamaican, Javanese, Jerriais, Kaingang, Kala Lagaw Ya, Kapampangan, Kaqchikel, Karakalpak, Karelian, Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish, Ladin, Latin, Latino Sine, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay,

Maltese, Manx, Maori, Marquesan, Meglenoromanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinhpatha, Nagamese Creole, Nahuatl, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Old Icelandic, Old Norse, Oshiwambo, Ossetian, Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Qeqchi, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami Inari, Sami Lule, Sami Northern, Sami Skolt, Sami Southern, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian, Seri, Seychellois, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio, Somali, Sorbian Lower, Sorbian Upper, Sotho Northern, Sotho Southern, Spanish, Sranan, Sundanese, Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen, Tuvaluan, Tzotzil, Ukrainian, Uzbek, Venetian, Vepsian, Vietnamese, Volapuk, Voro, Wallisian, Walloon, Waraywaray, Warlpiri, Wayuu, Welsh, Wikmungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zarma, Zazaki, Zulu, Zuni













































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