

# SILTA

*A humanist sans designed for interface typography and screen legibility.  
Sharp where it counts, flexible where you need it,  
and always a friendly tone.*

Silta is a modern humanist sans serif designed for our connected and global world of screen interfaces. Unmistakable letter shapes, open apertures, and a typographic repertoire to cover over 200 latin based languages make this typeface family an essential workhorse.

Seven weights provide differentiation even for the most complex typographic hierarchies. Intended for screen use, the bold weights are a strong differentiation from lighter weights, while the darkest weights are suitable to deliver strong imperatives.

In voice Silta is neutral with a friendly hint, reliably impartial and suitable to a wide range of topics. The roman aims to be readable on screens down to the smallest sizes, and its italic counter-parts provide a soft contrast in tone.

As partial outcome of a year-long research project into legibility in screen interface typefaces, this typeface combines the best aspects of the humanist sans into a highly legible face. Released in 2018, Silta is available directly from Underscore as well as selected retailers.

*underscore*

**Affirmation**

**HÖYRYLAIVA**

**Fænøldahl!**



**milliliter & minimum**

**Wölfflingen**

**👉 AVATAR**

**VRIJDAG**

Rag Rag  
Rag Rag  
Rag Rag  
Rag Rag  
Rag Rag  
Rag Rag  
Rag Rag

Ili1

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- ☞ Seven weights with matching italics
- ☞ Tabular and proportional number sets

- ☞ Low contrast and even color
- ☞ Legible glyph shapes

- ☞ Support for over 200 languages
- ☞ Localized glyph variants

Who packed five dozen old

Silta Thin

Victor jagt zwölf Boxer quer

Silta Light

Gojazni đaćić s biciklom drži

Silta Regular

Portez ce vieux whisky au

Silta Medium

Krđel' d'atl'ov učí koňa žrať

Silta Bold

El pingüino Wenceslao hizo

Silta Extrabold

Hyvän lorun sangen

Silta Heavy

Voilà les progrès que l'esprit humain avait faits pendant trente siècles. On remarque, pendant cette longue révolution de temps, cinq ou six hommes qui ont pensé, et créé des idées; et le reste du monde a travaillé sur ces pensées, comme l'artisan, dans sa forge, travaille sur les métaux que lui fournit la mine. Il y a eu plusieurs siècles de suite où l'on n'a point avancé d'un pas vers la vérité; il y a eu des nations qui n'ont pas contribué d'une idée à la masse des idées générales. Du siècle d'Aristote à celui de Descartes, j'aperçois un vide de deux mille ans. Là, la pensée originale se perd, comme un fleuve qui meurt dans les sables, ou qui s'ensevelit sous terre, et qui ne reparoît qu'à mille lieues de là, sous de nouveaux cieus et sur une terre nouvelle. Quoi donc! y a-t-il pour l'esprit humain des temps de sommeil et de mort, comme il y en a de vie et d'activité? ou le don de penser par soi-même est-il réservé à un si petit nombre d'hommes? Ou les grandes combinaisons d'idées sont-elles bornées par la nature, et s'épuisent-elles avec rapidité? Dans cet état de l'esprit humain, dans cet engourdissement général, il falloit un homme qui remontât l'espèce humaine, qui ajoutât de nouveaux ressorts à l'entendement, qui se ressaisît du don de penser, qui vît ce qui étoit fait, ce qui restoit à faire, et pourquoi les progrès avoient été suspendus tant de siècles; un homme qui eût assez d'audace pour renverser, assez de génie pour reconstruire, assez de sagesse pour poser des fondements sûrs, assez d'éclat pour éblouir son siècle et rompre l'enchantement des siècles passés; un homme qui étonnât par la grandeur de ses vues; un homme en état de rassembler tout ce que les sciences avoient imaginé ou découvert dans tous les siècles, et de réunir toutes ces forces dispersées pour en

*Zvlášť zákeřný učeň s d'blíčky*

**Silta Thin Italic**

*See väike mölder jõuab rongile*

**Silta Light Italic**

*Muzicologă în bej vând whisky*

**Silta Regular Italic**

*Voix ambiguë d'un cœur qui*

**Silta Medium Italic**

*Franz jagt im komplett*

**Silta Bold Italic**

*Benjamín pidió una*

**Silta Extrabold Italic**

*Hišničín bratec vzgaja*

**Silta Heavy Italic**

The specimens given have been selected with the purpose of showing the sculpture of the Old Empire at its best. The all-important fact to notice is the realism of these portraits. We shall see that Greek sculpture throughout its great period tends toward the typical and the ideal in the human face and figure. Not so in Egypt. Here the task of the artist was to make a counterfeit presentment of his subject and he has achieved his task at times with marvelous skill. **Especially the heads of the best statues have an individuality and lifelikeness which have hardly been surpassed in any age. But let not our admiration blind us to the limitations of Egyptian art. The sculptor never attains to freedom in the posing of his figures. Whether the subject sits, stands, kneels, or squats, the body and head always face directly forward. And we look in vain for any appreciation on the sculptor's part of the beauty of the athletic body or of the artistic possibilities of drapery. There is more variety of pose in the painted bas-reliefs with which the walls of the mastaba chapels are covered. Here are scenes of agriculture, cattle-tending, fishing, bread-making, and so on, represented with admirable vivacity, though with certain fixed conventionalities of style. There are endless entertainment and instruction for us in these pictures of old Egyptian life. Yet no more here than in the portrait statues do we find a feeling for beauty of form or a poetic, idealizing touch. As from the Old Empire, so from the Middle Empire, almost the only works of man surviving to us are tombs and their contents. These tombs have no longer the simple mastaba form, but are either built up of sun-dried brick in the form of a block capped by a pyramid or are excavated in the rock. The former**

Meanwhile, President Moore asked for a meeting of the San Francisco Chapter of the American Institute of Architects, with more than 250 members. He explained that his purpose was to have them, select twelve representatives from whom he should himself appoint five to act as an architectural board. When the board was formed with Willis Polk at its head, it included John Galen Howard, Albert Pissis, William Curlett, and Clarence R. Ward. This board was dissolved and an executive council composed of Polk, Ward and W. B. Faville was put in charge. Later it gave way to a commission consisting of W. B. Faville, Arthur Brown, George W. Kelham, Louis Christian Mullgardt, and Clarence R. Ward, of San Francisco; Robert Farquhar, of Los Angeles; Carrere & Hastings, McKim, Mead & White, and Henry Bacon, of New York, When it had completed the preliminary plans the board discontinued its meetings and G. W. Kelham was appointed Chief of Architecture. At the first meeting President Moore explained that, at the St. Louis Exposition, *according to wide-expressed opinions, the buildings had been*

Silta Regular — 8 / 10pt — ragged

On le voit, le trait original de cet âge est la soumission absolue de la conscience personnelle à une discipline inflexible. L'individu disparaît dans le cadre politique que l'église et le dogme de la monarchie œcuménique ont établi pour le repos du monde et l'exaltation du royaume de Dieu. Il disparaît dans l'ordre féodal, où le suzerain est vassal d'un seigneur plus grand, où le sujet est serf, attaché de sa personne à la terre de son maître. L'œuvre collective de la croisade appartient bien au temps où l'intérêt des particuliers, comme celui des plus grands royaumes, s'effaçait devant l'intérêt supérieur de la chrétienté. *La révolution sociale des cités fut aussi une œuvre collective où l'individu acceptait le joug parfois très lourd de la*

Silta Regular — 10 / 12pt — ragged

A gravura é uma das artes em que mais abunda o elemento estrangeiro, como facilmente se póde verificar, percorrendo o Índice de gravadores do Catalogo dos retratos collegidos por Diogo Barbosa Machado, coordenado pelo sr. dr. José Zephyrino de Meneses Brum e publicado primitivamente nos Annaes da Bibliotheca Nacional do Rio de Janeiro, de que se fez uma tiragem em separado, em oito tomos ou fasciculos, *o primeiro dos quaes impresso em 1893 e o ultimo em 1905.*

Silta Regular — 12 / 14pt — ragged

Silta — Paragraph samples

Este retrato em lugar de estatua fez esculpir em bronze Manuel de Sousa Coutinho, em honra e memoria de Fr. Luis de Sotto-Mayor, da Ordem dos Pregadores, lente jubilado das sagradas escripturas na Universidade de Coimbra em idade de 76 anno e o mais celebre Doutor n'ellas de todos os do seu tempo, que juntando com a nobresa do sangue, doutrina, piedade religião e todos os mais arreyos de virtudes, faz duvidar em qual seja mais insigne; e foy o fim assí pera que o amigo, a quem se acha obrigado e que por meio dos seus divinos escriptos, como com asas vòa por todas as terras da Europa e Asia, chegue por conhecimento do rosto aonde por fama teem chegado; como tambem para alegrar a vista com o mesmo objecto que traz dentro n'alma e desejoso de o faser competir com a eternidade. Fez a obra Pedro Pereto, esculptor de El-rei no anno de 1602. Bermudes cita muitas das obras, que elle executou em Hespanha, sendo a primeira o retrato de Santo Ignacio de Loyola. *Acrescenta que são muito estimadas as estampas que fizera antes de vir para Madrid e de que cita algumas. Não se refere, porém, a*

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Silta Thin — 8 / 10pt

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Silta Light — 8 / 10pt

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Silta Book — 8 / 10pt

Diese Schilderung des Eros ist selbstverständlich Allegorie. Was ist Eros in Wirklichkeit? Ein Streben des Menschen. Es wohnt diesem also ein Streben inne, das weder schön und gut noch schlecht und häßlich ist, ein Streben, das zwischen göttlich und sterblich in der Mitte steht. Demgemäß ist unter Eros' Elternpaar die menschliche Natur zu verstehen, aus der jenes Streben hervorgeht. Zwei Prinzipie enthält diese Natur: ein göttliches, das ist Poros, der Sohn der Metis; ein irdisches, das ist Penia, die Armut und der Mangel. Das Streben, welches aus der Verbindung dieser Prinzipie entspringt, ist der Eros, dessen Begriff sonach gewöhnlich zu eng gefaßt ist. Er ist eigentlich das jedem Menschen in Folge der Zusam-

Silta Medium — 8 / 10pt

Silta — Paragraph samples

**Ma di ciò a suo luogo. Posto che un senso sicuro, sulla fede del quale si possano apprezzare e verificare le sensazioni e godere della loro armonia, è necessario all'artista, questa condizione essenziale non è ancora, secondo l'autore, sufficiente: basterebbe a fare solo il dilettante. Se non che, fra tutte le combinazioni di sensazioni che un artista apprezza in virtù della finezza del suo senso—qualità che ha comune con tutti gli altri artisti—ve ne sono alcune a lui particolarmente gradite e care, perchè confacenti a ciò che si chiama il suo temperamento; cioè alla sua natura fisica e morale. Poichè dunque il temperamento è il principio della scelta, esso determina l'ideale, cioè il termine**

Silta Bold — 8 / 10pt

**Dans le domaine rationnel, l'Italien du moyen âge n'est pas moins maître de soi-même. Il pense librement et d'une façon très saine. C'est un fait grave que la scolastique ne s'est jamais implantée solidement dans la Péninsule. L'Italie a donné à l'école de Paris plusieurs de ses plus grands docteurs, Pierre Lombard, saint Thomas, saint Bonaventure, Gilles de Rome, Jacques de Viterbe; ceux d'entre eux qui ont repassé les Alpes étonnèrent plutôt qu'ils ne séduisirent leurs 25 compatriotes. Saint Thomas professa devant Urbain IV ses doctrines «par une méthode singulière et nouvelle», écrit Tolomeo de Lucques. La scolastique ne fut**

Silta Extrabold — 8 / 10pt

**But, whilst diligence is thus recommended to the students, the visitors will take care that their diligence be effectual; that it be well directed and employed on the proper object. A student is not always advancing because he is employed; he must apply his strength to that part of the art where the real difficulties lie; to that part which distinguishes it as a liberal art, and not by mistaken industry lose his time in that which is merely ornamental. The students, instead of vying with each other which shall have the readiest hand, should be taught to contend who shall have the purest and most correct**

Silta Heavy — 8 / 10pt

**underscore**

Care should be observed to keep the patch wet with the alcoholic solution forming a paste on the surface of the plate; the motion of the hand should be brisk and free, not hurried, and the pressure about equal to that of a pound weight. When the cotton is disposed to adhere to the plate, and slip from under the finger, spread the fore and middle fingers a little apart, then pressing down, bring them together in such a manner as to form a fold in the cloth between them, by which means you will hold it perfectly secure. Avoid wetting the fingers, and should they perspire, wipe them often, as the moisture penetrating the cotton and coming in contact with the plate, would cause streaks it would be difficult to remove. I will here remark that many operators use much more cotton flannel than there is need of. I have found in my experience that a single patch, about one and half inch square, will be better for cleaning a number of plates than a new piece for every plate. This is the case for the wet, and for the dryrubbing two or three pieces will be found to answer. Thus with four or five cloths a dozen plates may be prepared. Some operators use prepared cotton, and think it more convenient than the flannel. This may be had prepared free from seeds and in a very perfect state, if wished. In going over the plate, great care should be observed, in touching its surface as equally as possible. The greatest care should be taken neither to touch the plate with the fingers, nor that part of the cotton flannel which is to come in contact with its surface; take a clean piece of flannel by one corner, snap it smartly to free it from dust and loose fibres, lay it face-side upward, dust on a little fine rotten stone; with this, polish around, or across, or in circles, lightly and briskly, passing

#### Silta Light — 8 / 10pt

Persistia entre os Gregos, n'estes e n'outros mysterios, como culto secreto, a religião dos Pelasgos. Celebravam-se as pequenas Eleusinas na primavera; as grandes, que duravam nove dias, no outono. N'ellas se dava culto aos mythos de Deméter e de Perséphone, como forças de concepção, ao de Dionysos, como força de producção. A iniciação era feita pelo hierophante; além d'este, havia gran-sacerdotes, simples sacerdotes e sacrificadores, os quaes todos, nos dias de festividade, se vestiam de purpura e coroavam de myrto. Pertencem, tambem, ao cyclo legendario do primitivo povo pelasgico os mythos de Inacho em Argos, de Egialeu em Sicyonia, de Pelasgo na Arcadia, de Oxiges na Attica, etc. Perante a critica historica são insustentaveis as lendas do egypcio Cécrops, fundador da cidadella (Cecropia) de Athenas; do phenicio Cadmo, fundador de Thebas, introductor da arte da escripta e da arte de fundir o bronze; do phrygio Pelops que deu o seu nome ao Peloponeso; do estabelecimento de Danao e das Danaides na Argolida, etc. Perante as investigações da moderna sciencia historica tem certo fundamento a opinião que admite a originalidade e o caracter aborigene da organização grega, bem como a que ingeita o parecer de ter sido introduzida a civilização na Grecia pelos seus colonizadores do Egypto, da Phenicia e da Asia Menor. Mas, apezar d'estas asserções, é incontestavel que cedo existiu uma corrente civilizadora entre a Grecia e o Oriente, exercendo este sobre aquella uma influencia indelevel tanto nas instituições da vida civil como nas do systema religioso. Nada se sabe emquanto á origem e ao apparecimento historico dos Hellenos. Sabe-se que constituiram tribus militares, e que venceram, afugentaram, ou escravizaram, as tribus industriosas dos

#### Silta Thin — 8 / 10pt

Silta — Paragraph samples

Die Phantasie, als das schöpferische Grundprinzip des gesamten geistigen Lebens, ist für alle Künste dieselbe, aber in den verschiedenen Künsten kommt sie auf verschiedene Weise zum Ausdruck. Obgleich nur die bildende Kunst, als einzig räumliche unter den Künsten, imstande ist, die Ausdehnung aus der Wirklichkeit mit zu übernehmen, ist sie doch deshalb nicht materieller als Poesie oder Musik. Allerdings sind die Werke der bildenden Kunst gleichsam faß- und tastbar und – wie Gregor der Große im Kampfe gegen die Bilderstürmer meinte: »Bilder sind die Bücher derer, die nicht lesen können« – daher werden sie für leichter verständlich gehalten. Im Grunde jedoch ist die Kunst an einem Bilde genau ebenso nur dem inneren Auge wahrnehmbar, wie die an einem Musikstücke nur dem inneren Ohr. Denn was anders als die Phantasie des Künstlers unterscheidet ein Werk des Phidias von einem Abguß über Natur? Daher ist es für den Wert eines Werkes der bildenden Kunst ganz gleichgültig, was es darstellt, nur die Erfindung und die Ausdrucksfähigkeit ihrer Form macht seinen Wert aus. Der Satz, daß die gutgemalte Rübe besser sei als die schlechtgemalte Madonna, gehört bereits zum eisernen Bestand der modernen Ästhetik. Aber der Satz ist falsch; er müßte lauten: die gutgemalte Rübe ist ebenso gut wie die gutgemalte Madonna. Wohlgermerkt als rein malerisches Produkt, denn, zur Beruhigung frommer Gemüter sei's gesagt, es fällt mir beileibe nicht ein, zwei ästhetisch so ungleichwertige Gegenstände miteinander vergleichen zu wollen. Auch weiß ich wohl, daß die Darstellung einer Madonna noch andere als rein malerische Ansprüche an den Künstler stellt, und daß sie als künstlerische Aufgabe schwerer

#### Silta Regular — 8 / 10pt

Et d'abord j'aperçois dans l'univers une espèce de fermentation générale. La nature semble être dans un de ces moments où elle fait les plus grands efforts: tout s'agite; on veut partout remuer les anciennes bornes, on veut étendre la sphère humaine. Vasco de Gama découvre les Indes, Colomb découvre l'Amérique, Cortès et Pizarro subjuguent des contrées immenses et nouvelles, Magellan cherche les terres australes, Drake fait le tour du monde. L'esprit des découvertes anime toutes les nations. De grands changements dans la politique et les religions ébranlent l'Europe, l'Asie et l'Afrique. Cette secousse se communique aux sciences. L'astronomie renaît dès le quinzième siècle. Copernic rétablit le système de Pythagore et le mouvement de la terre; pas immense fait dans la nature! Tycho-Brahé ajoute aux observations de tous les siècles; il corrige et perfectionne la théorie des planètes, détermine le lieu d'un grand nombre d'étoiles fixes, démontre la région que les comètes occupent dans l'espace. Le nombre des phénomènes connus s'augmente. Le législateur des deux paroît; Kepler confirme ce qui a été trouvé avant lui, et ouvre la route à des vérités nouvelles. Mais il falloit de plus grands secours. Les verres concaves et convexes, inventés par hasard au treizième siècle, sont réunis trois cents ans après, et forment le premier télescope. L'homme touche aux extrémités de la création. Galilée fait dans les cieux ce que les grands navigateurs faisoient sur les mers; il aborde à de nouveaux mondes. Les satellites de Jupiter sont connus. Le mouvement de la terre est confirmé par les phases de Vénus. La géométrie est appliquée à la doctrine du

#### Silta Medium — 8 / 10pt

**underscore**

# THE TRIAL

Franz Kafka

One morning, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked.

"What's happened to me?" he thought. It wasn't a dream. His room, a proper human room although a little too small, lay peacefully between its four familiar walls. A collection of textile samples lay spread out on the table — Samsa was a travelling salesman — and above it there hung a picture that he had recently cut out of an illustrated magazine and housed in a nice, gilded frame. It showed a lady fitted out with a fur hat and fur boa who sat upright, raising a heavy fur muff that covered the whole of her lower arm towards the viewer.

Gregor then turned to look out the window at the dull weather. Drops of rain could be heard hitting the pane, which made him feel quite sad. "How about if I sleep a little bit longer and forget all this nonsense", he thought, but that was something he was unable to do because he was used to sleeping on his right, and in his present state couldn't get into that position. However hard he threw himself onto his right, he always rolled back to where he was. He must have tried it a hundred times, shut his eyes so that he wouldn't have to look at the floundering legs, and only stopped when he began to feel a mild, dull pain there that he had never felt before.

"Oh, God", he thought, "what a strenuous career it is that I've chosen! Travelling day in and day out. Doing business like this takes much more effort than doing your own business at home, and on top of that there's the curse of travelling, worries about making train connections, bad and irregular food, contact with different people all the time so that you can never get to know anyone or become friendly with them. It can all go to Hell!" He felt a slight itch up on his belly; pushed himself slowly up on his back towards the headboard so that he could lift his head better; found where the itch was, and saw that it was covered with lots of little white spots which he didn't know what to make of; and when he tried to feel the place with one of his legs he drew it quickly back because as soon as he touched it he was overcome by a cold shudder.

He slid back into his former position. "Getting up early all the time", he thought, "it makes you stupid. You've got to get enough sleep. Other travelling salesmen live a life of luxury. For instance, whenever I go back to the guest house during the morning to copy out the contract, these gentlemen are always still sitting there eating their breakfasts. I ought to just try that with my boss; I'd get kicked out on the spot. But who knows, maybe that would be the best thing for me. If I didn't have my parents to think about I'd have given in my notice a long time ago, I'd have gone up to the boss and told him just what I think, tell him everything I would,

Silta Regular — 8 / 10pt — ragged

Silta — Text samples

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Gregor then turned to look out the window at the dull weather. Drops of rain could be heard hitting the pane, which made him feel quite sad. "How about if I sleep a little bit longer and forget all this nonsense", he thought, but that was something he was unable to do because he was used to sleeping on his right, and in his present state couldn't get into that position. However hard he threw himself onto his right, he always rolled back to where he was. He must have tried it a hundred times, shut his eyes so that he wouldn't have to look at the floundering legs, and only stopped when he began to feel a mild, dull pain there that he had never felt before.

"Oh, God", he thought, "what a strenuous career it is that I've chosen! Travelling day in and day out. Doing business like this takes much more effort than doing your own business at home, and on top of that there's the curse of travelling, worries about making train connections, bad and irregular food, contact with different people all the time so that you can never get to know anyone or become friendly with them. It can all go to Hell!" He felt a slight itch up on his belly; pushed himself slowly up on his back towards the headboard so that he could lift his head better; found where the itch was, and saw that it was covered with lots of little white spots which he didn't know what to make of; and when he tried to feel the place with one of his legs he drew it quickly back because as soon as he touched it he was overcome by a cold shudder.

He slid back into his former position. "Getting up early all the time", he thought, "it makes you stupid. You've got to get enough sleep. Other travelling salesmen live a life of luxury. For instance, whenever I go back to the guest house during the morning to copy out the contract, these gentlemen are always still sitting there eating their breakfasts. I ought to just try that with my boss; I'd get kicked out on the spot. But who knows, maybe that would be the best thing for me. If I didn't have my parents to think about I'd have given in my notice a long time ago, I'd have gone up to the boss and told him just what I think, tell him everything I would,

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Punctuation

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Quotes

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Typographic marks

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Typographic marks

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Currencies

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Ligatures and Alternates

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Default figure set (proportional)

0123456789

Tabular lining figures (equal width)

1.2-3,0=+0

Tabular arithmetic signs

100 100

Alternate zero

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Tabular width across weights

9876543210

Tabular width across weights

1234567890

Tabular width across styles

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% % 1/2 1/4 3/4 1/8 3/8 5/8 7/8

Denominators and numerators, and precomposed fractions

0123456789<sup>Superior</sup>0123456789  
0123456789<sub>Inferior</sub>0123456789

Scientific superiors and inferiors

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Circled numbers

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Mathematic operators

∫ ∏ ∑ Ω Δ ∂ μ π

Mathematic marks

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Symbols

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Arrows