

Punto

Dots in perfect harmony
by Arne Freytag

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Entre les trous
de la mémoire



Dots in perfect harmony

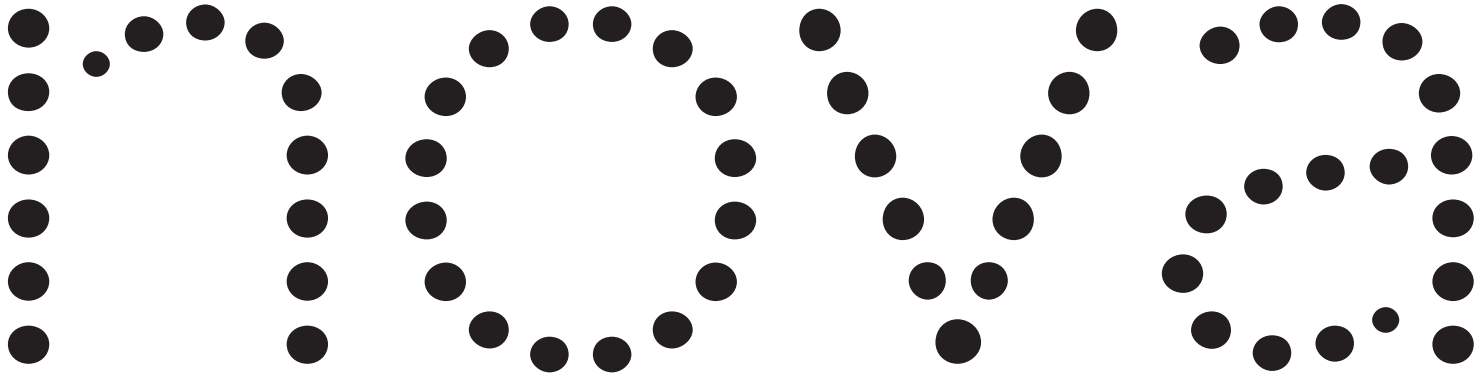
Punto is not made up of grid-based dots. They are optical corrected and there is always the same distance between the dots, with the aim to create more harmonic letterforms.

The dots also vary gradually in size to reflect the thickening and thinning of strokes, giving the letterforms a sophisticated overall look. Punto comes up with 3 weights and 3 italics and is perfectly suited for logos, brands, magazines and special for signage systems and mobile devices.

Thanks to its unique design, it maintains clarity and visual appeal across various mediums.

Whether used in print or on digital platforms, Punto retains its elegance and functionality.





entre les trous de la mémoire

Appointriment

komm endlich zum Punkt

little

dots

remind

that

us

that

we

live



LANGUAGE SUPPORT

SUPPORTS 34 LANGUAGES (PRO/OT CFF)

Afrikaans, Basque, Breton, Catalan, Croatian, Czech, Danish, Dutch, English, Estonian, Finnish, French, Gaelic (Irish, Scots), German, Hungarian, Icelandic, Indonesian, Irish, Italian, Latvian, Lithuanian, Norwegian, Polish, Portuguese, Romanian, Saami (Southern), Serbian, Slovak, Slovenian, Spanish, Swahili, Swedish, Turkish.



Mountain View

PUNTO LIGHT

Childhood's End

PUNTO LIGHT ITALIC

Hot Enterprise

PUNTO REGULAR

Characteristical

PUNTO ITALIC

Hot Enterprise

PUNTO BOLD

Superhighways

PUNTO BOLD ITALIC

Mountain View

PUNTO LIGHT

Childhood's End

PUNTO LIGHT ITALIC

Hot Enterprise

PUNTO REGULAR

Characteristical

PUNTO ITALIC

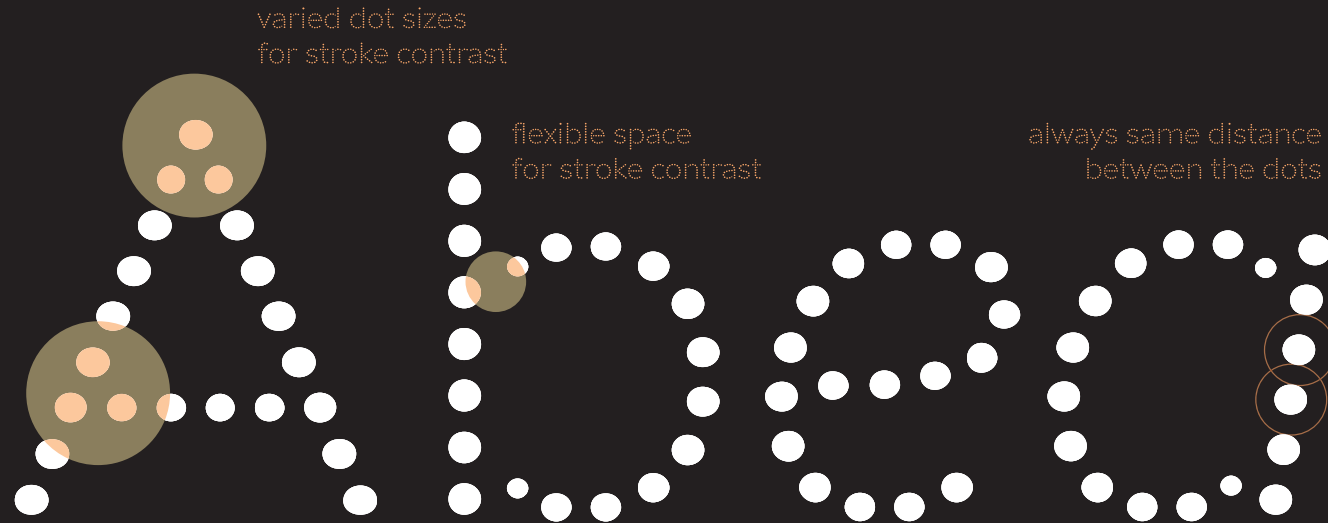
Hot Enterprise

PUNTO BOLD

Superhighways

PUNTO BOLD ITALIC

DESIGN CONCEPT



The problem with the design of dot lettering lies in the even distribution of the distances between the dots. Regardless of the shape and length of a line, the spacing between the dots should be precise and even in order to end exactly on the dot. In the Punto Poly font, the spacing between the dots and the dot sizes are varied minimally to compensate for this negative effect. In addition, a flexible space is used for dipping curves, such as the letters a, d, b, q, p and g. Minimal stroke width contrast and the optical equalisation of thickening contribute to a harmonious overall appearance of the font.

Character set

CAPITALS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

PUNCTUATION

*\•:;...!|.#.?¿“”://_(){}[]—-«»<>„”””’

LEGAL & REFERENCE

© ® ™ * † ‡ § ¶

MATH & CURRENCY

·/^-+ - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ∞ [Ω Δ Π Σ √ μ ∂ ‰ ‰ ‰ ° ‰ \$ ¢ £
¥ € ¤

LINING FIGURES (PROPORTIONAL & TABULAR)

0123456789 0123456789

INFERIOR, DENOMINATOR, NUMERATOR, SUPERIOR

0123456789 0123456789 0123456789
0¹²³456789

FRACTIONS

½ ¼ ¾

ARROWS & POINTERS

↑ ↗ → ↘ ↓ ↙ ← ↖

ADDITIONAL CAPITALS

Æ Ð Ð Ĥ Ĭ Ĵ Ņ Ø € Þ ß TK

ACCENTED CAPITALS

Á Â Ã Ä Å Æ Ā Ą Ċ ċ Ć ċ Ď ě Ě ě Ę ě Ğ ğ Ğ ğ Ĥ ĥ Ħ ħ Ĩ ĩ Ĵ ĵ Ķ ĳ Ĺ ĺ Ľ ĺ Ń ń Ņ ń Ō ō Ŏ ŏ Ő ő Œ œ Ŕ ŕ Ŗ ŗ Ś ś Š š Ţ ţ Ť ť Ů ů Ű ű Ų ų Ŵ ŵ Ŷ ŷ Ÿ Ź ź Ż ż Ž ž

ADDITIONAL LOWERCASE

æ đ ð ĥ ĩ ĵ ø œ þ ß tk

ACCENTED LOWERCASE

á â ã ä å æ ā ą ċ ċ Ć ċ Ď ě Ě ě Ę ě Ğ ğ Ğ ğ Ĥ ĥ Ħ ħ Ĩ ĩ Ĵ ĵ Ķ ĳ Ĺ ĺ Ľ ĺ Ń ń Ņ ń Ō ō Ŏ ŏ Ő ő Œ œ Ŕ ŕ Ŗ ŗ Ś ś Š š Ţ ţ Ť ť Ů ů Ű ű Ų ų Ŵ ŵ Ŷ ŷ Ÿ Ź ź Ż ż Ž ž

STANDARD LIGATURES

fi fl ff ff ff



Fragments of days gone by are hidden in the holes of memory, like dusty books in a forgotten library. Every dot that once seemed so insignificant becomes a portal to another time. A small dot on an old photograph opens the door to a moment of laughter; a note in the corner of a letter unfurls the scent of a summer night long gone. What we thought was lost lingers in these holes: the sound of familiar voices, the flicker of a sunbeam on our skin, the soft whisper of a melody long gone. They are the anchors that connect us to our own history, the little dots that remind us that we have lived, loved and that we still carry what once was.

