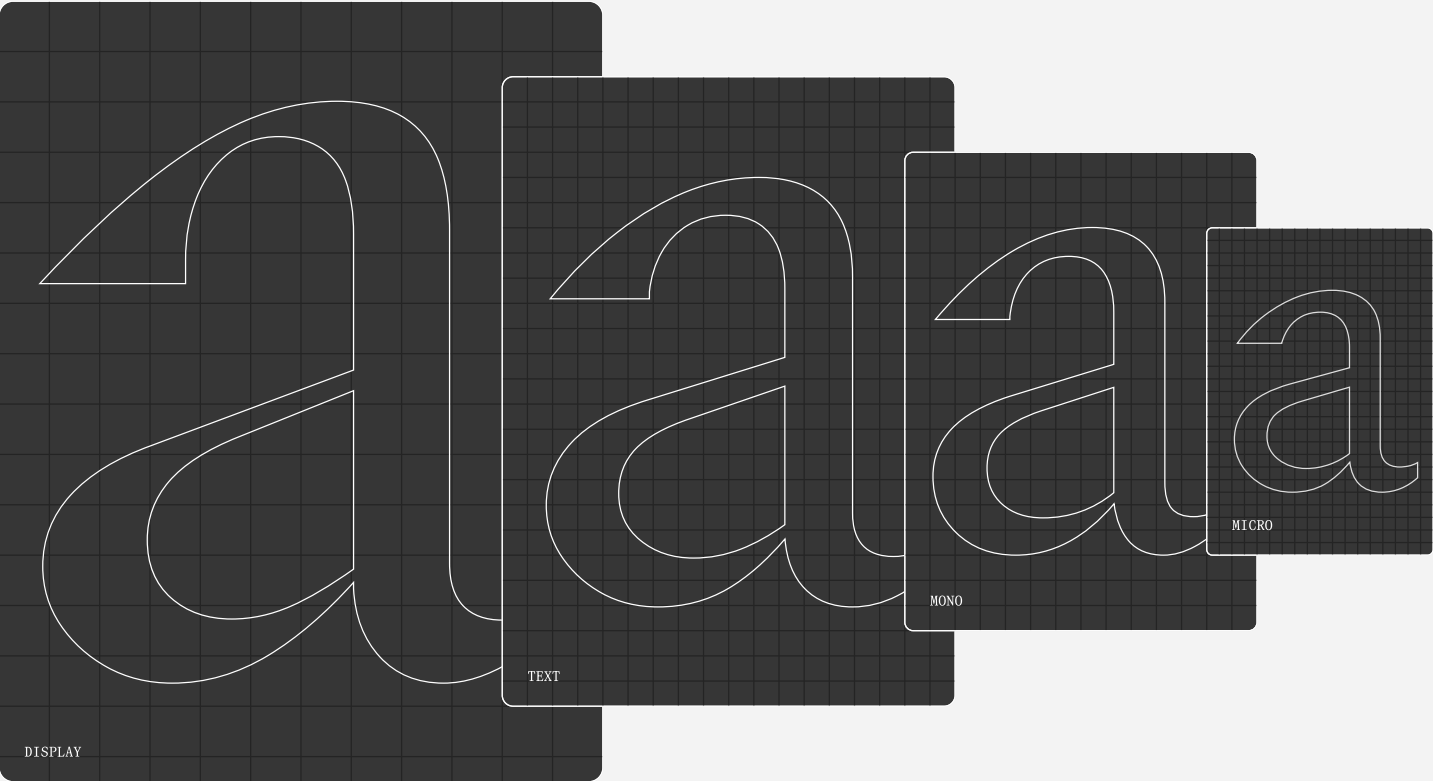

GT Canon Manual

Background Story

GT Canon is neither historical nor futuristic. The design is pragmatic but not static: movement and liveliness are embedded in the letterforms. It is our answer to what our digital times require of a serif today. It's what a contemporary serif should be in both form and function. Its extensive family allows the typeface to expand the traditional body copy role and venture into both display and micro typography. We didn't conceive the design through an elaborate or self-referential concept. Like its sans serif sibling, GT Standard, it aims for modern functionality rather than stylistic reinvention. It doesn't seek to redefine what a serif should be but distills the practical, adaptable qualities of functional type into a refined digital form.



L Condensed	L Narrow	L Standard	L Extended	L Expanded
L LightAa	L LightAa	L LightAa	L LightAa	L LightAa
L RegularBb	L RegularBb	L RegularBb	L RegularBb	L RegularBb
L MediumCc	L MediumCc	L MediumCc	L MediumCc	L MediumCc
L SemiboldDd	L SemiboldDd	L SemiboldDd	L SemiboldDd	L SemiboldDd
L BoldEe	L BoldEe	L BoldEe	L BoldEe	L BoldEe
L HeavyFf	L HeavyFf	L HeavyFf	L HeavyFf	L HeavyFf
L BlackGg	L BlackGg	L BlackGg	L BlackGg	L BlackGg

L Condensed Italic	L Narrow Italic	L Standard Italic	L Extended Italic	L Expanded Italic
L Light <i>Aa</i>	L Light <i>Aa</i>	L Light <i>Aa</i>	L Light <i>Aa</i>	L Light <i>Aa</i>
L Regular <i>Bb</i>	L Regular <i>Bb</i>	L Regular <i>Bb</i>	L Regular <i>Bb</i>	L Regular <i>Bb</i>
L Medium <i>Cc</i>	L Medium <i>Cc</i>	L Medium <i>Cc</i>	L Medium <i>Cc</i>	L Medium <i>Cc</i>
L Semibold <i>Dd</i>	L Semibold <i>Dd</i>	L Semibold <i>Dd</i>	L Semibold <i>Dd</i>	L Semibold <i>Dd</i>
L Bold <i>Ee</i>	L Bold <i>Ee</i>	L Bold <i>Ee</i>	L Bold <i>Ee</i>	L Bold <i>Ee</i>
L Heavy <i>Ff</i>	L Heavy <i>Ff</i>	L Heavy <i>Ff</i>	L Heavy <i>Ff</i>	L Heavy <i>Ff</i>
L Black <i>Gg</i>	L Black <i>Gg</i>	L Black <i>Gg</i>	L Black <i>Gg</i>	L Black <i>Gg</i>

M Condensed	M Narrow	M Standard	M Extended	M Expanded
M LightAa	M LightAa	M LightAa	M LightAa	M LightAa
M RegularBb	M RegularBb	M RegularBb	M RegularBb	M RegularBb
M MediumCc	M MediumCc	M MediumCc	M MediumCc	M MediumCc
M SemiboldDd	M SemiboldDd	M SemiboldDd	M SemiboldDd	M SemiboldDd
M BoldEe	M BoldEe	M BoldEe	M BoldEe	M BoldEe
M HeavyFf	M HeavyFf	M HeavyFf	M HeavyFf	M HeavyFf
M BlackGg	M BlackGg	M BlackGg	M BlackGg	M BlackGg

M Condensed Italic	M Narrow Italic	M Standard Italic	M Extended Italic	M Expanded Italic
M Light <i>Aa</i>	M Light <i>Aa</i>	M Light <i>Aa</i>	M Light <i>Aa</i>	M Light <i>Aa</i>
M Regular <i>Bb</i>	M Regular <i>Bb</i>	M Regular <i>Bb</i>	M Regular <i>Bb</i>	M Regular <i>Bb</i>
M Medium <i>Cc</i>	M Medium <i>Cc</i>	M Medium <i>Cc</i>	M Medium <i>Cc</i>	M Medium <i>Cc</i>
M Semibold <i>Dd</i>	M Semibold <i>Dd</i>	M Semibold <i>Dd</i>	M Semibold <i>Dd</i>	M Semibold <i>Dd</i>
M Bold <i>Ee</i>	M Bold <i>Ee</i>	M Bold <i>Ee</i>	M Bold <i>Ee</i>	M Bold <i>Ee</i>
M Heavy <i>Ff</i>	M Heavy <i>Ff</i>	M Heavy <i>Ff</i>	M Heavy <i>Ff</i>	M Heavy <i>Ff</i>
M Black <i>Gg</i>	M Black <i>Gg</i>	M Black <i>Gg</i>	M Black <i>Gg</i>	M Black <i>Gg</i>

S Condensed	S Narrow	S Standard	S Extended	S Expanded
S LightAa	S LightAa	S LightAa	S LightAa	S LightAa
S RegularBb	S RegularBb	S RegularBb	S RegularBb	S RegularBb
S MediumCc	S MediumCc	S MediumCc	S MediumCc	S MediumCc
S SemiboldDd	S SemiboldDd	S SemiboldDd	S SemiboldDd	S SemiboldDd
S BoldEe	S BoldEe	S BoldEe	S BoldEe	S BoldEe
S HeavyFf	S HeavyFf	S HeavyFf	S HeavyFf	S HeavyFf
S BlackGg	S BlackGg	S BlackGg	S BlackGg	S BlackGg

S Condensed Italic	S Narrow Italic	S Standard Italic	S Extended Italic	S Expanded Italic
S Light <i>Aa</i>	S Light <i>Aa</i>	S Light <i>Aa</i>	S Light <i>Aa</i>	S Light <i>Aa</i>
S Regular <i>Bb</i>	S Regular <i>Bb</i>	S Regular <i>Bb</i>	S Regular <i>Bb</i>	S Regular <i>Bb</i>
S Medium <i>Cc</i>	S Medium <i>Cc</i>	S Medium <i>Cc</i>	S Medium <i>Cc</i>	S Medium <i>Cc</i>
S Semibold <i>Dd</i>	S Semibold <i>Dd</i>	S Semibold <i>Dd</i>	S Semibold <i>Dd</i>	S Semibold <i>Dd</i>
S Bold <i>Ee</i>	S Bold <i>Ee</i>	S Bold <i>Ee</i>	S Bold <i>Ee</i>	S Bold <i>Ee</i>
S Heavy <i>Ff</i>	S Heavy <i>Ff</i>	S Heavy <i>Ff</i>	S Heavy <i>Ff</i>	S Heavy <i>Ff</i>
S Black <i>Gg</i>	S Black <i>Gg</i>	S Black <i>Gg</i>	S Black <i>Gg</i>	S Black <i>Gg</i>

Mono Standard

Light

Aa

Regular

Bb

Medium

Cc

Semibold

Dd

Bold

Ee

Heavy

Ff

Black

Gg

Mono Standard Italic

Light

Aa

Regular

Bb

Medium

Cc

Semibold

Dd

Bold

Ee

Heavy

Ff

Black

Gg

Uppercase ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ÆŒÐβΘ

Lowercase a b c d e f g h i j k l m n o p q r s t u v w x y z
æ đ œ þ ß ð ð

Uppercase
Accents

Á Â Ã Ä Å Æ Æ À Á Â Ã Ä Å Æ Ç È É Ê
Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ
ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò
ó ô õ ö ø ù ú û ü ý þ ß

Lowercase
Accents

á â ã ä å æ à ā ą ă ã ç ĉ ċ đ é ê ë è ē ė
ð ġ ĝ ğ ħ ĩ í î ï ì ij ī ļ j̄ k l̇ l̈ ł n̄ ñ ņ ñ ŋ
ó õ ô ö œ ò ó ō ø ő ã ř ŕ ś š ş ș ț t̃ t̄ t̅ t̆ ṫ ẗ t̉ t̊ t̋ ť t̍ t̎ t̏ t̐ t̑ t̒ t̓ t̔ t̕ t̖ t̗ t̘ t̙ t̚ t̛ t̜ t̝ t̞ t̟ t̠ t̡ t̢ ṭ t̤ t̥ ț ţ t̨ t̩ t̪ t̫ t̬ ṱ t̮ t̯ t̰ ṯ t̲ t̳ t̴ t̵ t̶ t̷ t̸ t̹ t̺ t̻ t̼ t̽ t̾ t̿^a
ü ù ú û ü ū ŭ ũ ŵ w̃ w̄ w̅ w̆ ẇ ẅ w̉ ẘ w̋ w̌ w̍ w̎ w̏ w̐ w̑ w̒ w̓ w̔ w̕ w̖ w̗ w̘ w̙ w̚ w̛ w̜ w̝ w̞ w̟ w̠ w̡ w̢ ẉ w̤ w̥ w̦ w̧ w̨ w̩ w̪ w̫ w̬ w̭ w̮ w̯ w̰ w̱ w̲ w̳ w̴ w̵ w̶ w̷ w̸ w̹ w̺ w̻ w̼ w̽ w̾ w̿^b


Numerals	0 1 2 3 4 5 6 7 8 9
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Fractions $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

Currency \$ ¢ £ ¥ € ₧ ₪

Math Symbols $+ < = > \mid \pm \times \div - \approx \neq \leq \geq$

Punctuation ([{}]), ; : ... - ' " , „ « < > » · — • ! ; ? ¿ / \ _
 Symbols ' & @ © ® ™ , § † ‡ * ~ ^ % ‰ #

Arrows 

Circular numerals



0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

	OFF	ON
Tabular Figures	140.15.2079 %	140.15.2079 %
Proportional Oldstyle	+3169257760	+3169257760
Tabular Oldstyle	€219,59	€219,59
Slashed Zero	(13.01.2026)	(13.01.2026)
Automatic Fractions	3/4 × 13/77	¾ × 13/77
Superscript Subscript Superior	Note1 H2O	Note ¹ H ₂ O
Ordinal Indicator	1o primo 1a prima	1 ^o primo 1 ^a prima
Small Capitals	BURTON	BURTON
Case Sensitive Forms	¿iQUE!?	¿iQUE!?

	OFF	ON
ss01 Alternate Oldstyle Figures	1901	I9OI

GT Canon L Condensed Black 460 pt

Ankle

GT Canon L Semibold 290 pt

Horse

GT Canon L Condensed Medium Italic 155 pt

An Unusual Case

GT Canon L Condensed Black 136 pt

PADDLING

GT Canon L Bold 60 pt

A horse that hits the elbow

GT Canon L Expanded Bold 35 pt

THE FRONT ACTION IS LOW, LONG

GT Canon L Heavy 24 pt

The horse Hunter Hill would begin doing this when going at a 2:40 gait or better, and would act bad and unsteady. He was

GT Canon M Semibold 18 pt

He was brought to me to shoe and I was told he could not carry any weight. As he had not enough

GT Canon M Standard Medium 14 pt

foot to change, I told the trainer he would have to carry weight to counteract the faulty winging in to the elbows. I made a pair of eighteen ounce heavy

GT Canon S Regular 7 pt

Just the reverse to winging in, a tiresome lost motion, a source of worry to horse and driver, especially if the horse has speed and is driven on sharp turns on half-mile tracks, but it is not as dangerous as the winging in hard to knees. *Paddling* is more easily controlled than winging in. Now to straighten the paddler, fix the foot on the leg that paddles, by cutting or rasping the inside

GT Canon S Regular 6 pt

Just the reverse to winging in, a tiresome lost motion, a source of worry to horse and driver, especially if the horse has speed and is driven on sharp turns on half-mile tracks, but it is not as dangerous as the winging in hard to knees. *Paddling* is more easily controlled than winging in. Now to straighten the paddler, fix the foot on the leg that paddles, by cutting or rasping the inside of the foot from the inside toe back to the inside heel as low as possible, leaving the outside toe the highest or longest to leave the

GT Canon S Regular 5 pt

Just the reverse to winging in, a tiresome lost motion, a source of worry to horse and driver, especially if the horse has speed and is driven on sharp turns on half-mile tracks, but it is not as dangerous as the winging in hard to knees. *Paddling* is more easily controlled than winging in. Now to straighten the paddler, fix the foot on the leg that paddles, by cutting or rasping the inside of the foot from the inside toe back to the inside heel as low as possible, leaving the outside toe the highest or longest to leave the ground from. Be sure and have the inside of foot the lowest, the outside toe the longest. To begin this an angle close to 50 degrees or less, say 49, will have wonderful effect. The long or high toe on the outside will

GT Canon Mono Black 320 pt

KNEE

GT Canon Mono Light 136 pt

A Bad One

GT Canon Mono Black 136 pt

FOAL

GT Canon Mono Heavy 60 pt

SENSITIVE BLISTERED

GT Canon Mono Light Italic 35 pt

*The first thing
to do is to get
the foot soft by*

GT Canon Mono Semibold 25 pt

If this shoe is fitted
so that the expander can
be placed in the foot so
after the shoe has been

GT Canon Mono Medium 12 pt

Nails should not be used
back towards the heels
of a contracted foot
that is to be expanded.
When the foot expands
wider than the shoe,
reset shoes and renew

GT Canon Mono Medium Italic 12 pt

*Nails should not be used
back towards the heels
of a contracted foot
that is to be expanded.
When the foot expands
wider than the shoe,
reset shoes and renew*

GT Canon Mono Regular 7 pt

The softer you keep the
feet the faster they will
spread, do not let them get
dry and hard. The expansion
you get in the foot of a
yearling or a two or three-
year-old can be kept after
the expander has been dis-
carded by not allowing the
heels to be kept too high
for too long a time. But in

GT Canon Mono Regular 6 pt

The softer you keep the feet
the faster they will spread, do
not let them get dry and hard.
The expansion you get in the
foot of a yearling or a two
or three-year-old can be kept
after the expander has been
discarded by not allowing the
heels to be kept too high for
too long a time. But in aged
horses that have had contracted
feet or quarters for years and

GT Canon Mono Regular 5 pt

The softer you keep the feet the
faster they will spread, do not let
them get dry and hard. The expansion
you get in the foot of a yearling or
a two or three-year-old can be kept
after the expander has been discarded
by not allowing the heels to be kept
too high for too long a time. But in
aged horses that have had contracted
feet or quarters for years and have
become set, you can expand the feet
or quarters, and when you stop using
the expanders the heels and quarters
will contract right back to where

Latin-Alphabet Languages

Afaan Oromo	Frisian	Manx	Sicilian
Afar	Friulian	Māori	Silesian
Albanian	Galician	Marquesan	Slovak
Alsatian	Ganda	Megleno-Romanian	Slovenian
Amis	Genoese	nian	Somali
Anuta	German	Meriam Mir	Upper and
Aragonese	Gikuyu	Mirandese	Lower Sorbian
Aranese	Gooniyandi	Mohawk	Northern and
Aromanian	Guadeloupean	Moldovan	Southern Sotho
Arrernte	Creole	Montagnais	Spanish
Asturian	Gwich'in	Montenegrin	Sranan
Atayal	Haitian Creole	Murrinh-Patha	Sundanese
Aymara	Hawaiian	Nagamese Creole	Swahili
Azerbaijani	Hiligaynon	Nahuatl	Swazi
Basque	Hopi	Ndebele	Swedish
Belarusian	Hungarian	Neapolitan	Tagalog
Bemba	Icelandic	Niuean	Tahitian
Bikol	Ido	Noongar	Tetum
Bislama	Igbo	Norwegian	Tok Pisin
Bosnian	Ilocano	Occitan	Tokelauan
Breton	Indonesian	Old Icelandic	Tongan
Cape Verdean	Irish	Old Norse	Tshiluba
Creole	Istro-Romanian	Oshiwambo	Tsonga
Catalan	Italian	Palauan	Tswana
Cebuano	Jamaican	Papiamentu	Tumbuka
Chamorro	Javanese	Piedmontese	Turkish
Chavacano	Jèrriais	Polish	Tuvaluan
Chichewa	Kaingang	Portuguese	Tzotzil
Chickasaw	Kala Lagaw Ya	Q'eqchi'	Venetian
Cimbrian	Kapampangan	Quechua	Vepsian
Cofán	Kaqchikel	Rarotongan	Võro
Cornish	Kashubian	Romanian	Wallisian
Corsican	Kikongo	Romansh	Walloon
Creek	Kinyarwanda	Rotokas	Waray-Waray
Croatian	Kiribati	Inari Sami	Warlpiri
Czech	Kirundi	Lule Sami	Wayuu
Danish	Kurdish	Northern Sami	Welsh
Dawan	Ladin	Southern Sami	Wik-Mungkan
Dholuo	Latin	Samoan	Wolof
Drehu	Latvian	Sango	Xavante
Dutch	Lithuanian	Saramaccan	Xhosa
English	Lombard	Sardinian	Yapese
Estonian	Low Saxon	Scottish Gaelic	Yindjibarndi
Faroese	Luxembourgish	Seri	Zapotec
Fijian	Maasai	Seychellois	Zarma
Filipino	Makhuwa	Creole	Zazaki
Finnish	Malay	Shawnee	Zulu
French	Maltese	Shona	Zuni

Typeface Info	GT Canon's design is pragmatic but not static: movement and liveliness are embedded in the letterforms. It is our answer to what our digital times require of a serif today. It's what a contemporary serif should be in both form and function. Like its sans serif sibling, GT Standard, it aims for modern functionality rather than stylistic reinvention.
Credits	GT Canon is designed by Grilli Type, and exclusively distributed by Grilli Type foundry.
File Formats	<p>Available in 224 styles across seven weights, five widths, three optical sizes, plus a mono version—offered as static and variable fonts.</p> <p>For more information, please visit www.grillitype.com/information</p>
Free Trials	<p>Download our trial font library to try them out before buying. You will receive an email containing all trial font files once you've submitted the form.</p> <p>Access the trial fonts here: www.grillitype.com/free-trial-fonts</p>
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