

# Clemens

Clemens ExtraLight	<i>Italic</i>
Clemens Light	<i>Italic</i>
Clemens Regular	<i>Italic</i>
Clemens Bold	<i>Italic</i>
Clemens ExtraBold	<i>Italic</i>

<b>Clemens Poster</b>	<b><i>Italic</i></b>
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Clemens is a Venetian post-gothic type family positioned between the Rotunda and early humanist letterforms.

The project draws from fifteenth-century Venice, when typographic models were still taking shape and their boundaries remained fluid, their formal logics intersecting before crystallising into distinct classifications, and Clemens operates within that spectrum of interaction and gradual differentiation. The family is structured around this unresolved condition. Vertical strokes retain the compact density and rhythmic compression associated with rotunda-based types, producing a dark and cohesive texture.

In contrast, the round forms expand into broader counters and more open proportions, aligning with emerging roman constructions. The tension between these two logics operates at a systemic level. It defines spacing, weight distribution, and the overall typographic colour of the text.

Conceived primarily for text sizes between 8 and 12 pt, Clemens prioritises structural balance and reading continuity. Proportions are calibrated to sustain compactness at small sizes while preserving internal differentiation. As scale or weight increases, the constructive contrast becomes more evident: junctions gain articulation, curves tighten, and the opposition between vertical compression and expanded roundness intensifies.

The design maintains coherence across contexts while allowing its internal duality to surface progressively.

Clemens Italic extends this investigation through controlled directionality. The slant introduces movement within the same structural framework, negotiating between gothic weight and roman clarity without resolving entirely into either. The Italic operates as a parallel system, reinforcing the family's position within a spectrum rather than at a categorical endpoint.

In the Poster and Poster Italic styles, intended for display use, the underlying dual structure becomes explicit. Contrast sharpens, forms grow more assertive, and the spatial tension between compact stems and open rounds defines a pronounced visual identity.

The family spans weights from ExtraLight to ExtraBold with corresponding Italics, complemented by dedicated Poster styles. This range enables application across editorial and institutional contexts in print and digital environments. Clemens engages a formative phase of typographic history in which models had not yet consolidated into stable categories.

The name refers to Clemente Patavino, among the earliest Italian printer active in Venice, situating the project within that early moment of standardisation. Positioned along the continuum between rotunda-derived and roman constructions, Clemens translates historical structural tension into a coherent contemporary system.

Aa

Clemens Text ExtraLight, 130 pt

Aa

Clemens Text Light, 130 pt

Aa

Clemens Text Regular, 130 pt

Aa

Clemens Text Bold, 130 pt

Aa

Clemens Text ExtraBold, 130 pt

Aa

Clemens Poster, 130 pt

*Aa*

Clemens Text ExtraLight Italic, 130 pt

*Aa*

Clemens Text Italic, 130 pt

*Aa*

Clemens Text Light Italic, 130 pt

*Aa*

Clemens Text Bold Italic, 130 pt

*Aa*

Clemens Text ExtraBold Italic, 130 pt

*Aa*

Clemens Poster Italic, 130 pt

Torresano  
 Manutius  
 Valdarfer  
 Feliciano  
 Patavino  
 Emerich

*Minuscule*  
*Lombardic*  
*Merchant*  
*Chancery*  
*Rotunda*  
*Antiqua*

a a a a a **A**

c c c c c **C**

h h h h h **H**

s s s s s **S**

t t t t t **T**

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f f f f f **F**

g g g g g **G**

n n n n n **N**

p p p p p **P**

x x x x x **X**

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Transition

Carolingia

Humanist

Veneziano

Goldsmith

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*Impressium*

*Newspaper*

*Manuscript*

*Horizontal*

*Accademia*

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ExtraLight 60 pt

# Early Venetian Printers

ExtraLight 40 pt

## The art of printing at Venice during the Italian Renaissance

ExtraLight 30 pt

Printing was introduced into Venice by John of Speyer, in the year 1469, and the first book which he printed was the *Epistolæ ad familiares* of Cicero: «*Primus in Adriaca formis*

ExtraLight 18 pt

Clemens Patavinus represents a fundamental figure in the origins of movable type printing in Italy. His background remains shrouded in mystery: there is an absence of certain evidence regarding the date and place of his birth, but documents attest to him as a priest and man of letters active in the first half of the 15<sup>th</sup> century. His reputation was built

ExtraLight 12 pt

The historical importance of Clemens Patavinus lies in the fact that he is considered the first Italian printer to operate successfully in a printing press, demonstrating direct and thorough knowledge of typographic techniques that had just arrived from the Germanic area. Sources document his presence in Venice by the end of 1470, when he was already familiar with the processes of letterpress printing. It was precisely in the lagoon city that he completed what is today recog-

nized as his most significant contribution to the history of the book. In 1471, the *De medicinis universalibus*, an important medical treatise by Mesue the Elder, was published and printed by Clemens himself. Historical studies cite this volume as the *first work printed in Venice by an Italian*, thus marking a decisive turning point: until that moment, typographic activity in the lagoon city had been the exclusive domain of printers of Germanic origin.

ExtraLight 9.5 pt

The testimony of Niccolò Gupalatino, a physician and humanist of the time, further underscores the appreciation surrounding his work: in a letter, he defines Clemens patavinus sacerdos bonus as a *pioneer of Italian typographic art* and praises the technical and cultural value of his activity, particularly in relation to the dissemination of medical knowledge. Such recognition is not merely anecdotal; rather, it situates Clemens within a network of intellectuals who perceived printing not simply as a mechanical craft, but as a transformative cultural instrument. The esteem expressed by Gupalatino reveals how,

even at this early stage, typographic production was already understood as an essential vehicle for scholarly exchange and humanistic renewal. Following his Venetian experience, there is evidence of his petition to the Senate of Lucca, in which Clemens formally requested public employment as both *printer and teacher of the typographic art*. This episode is particularly significant, as it demonstrates his awareness of printing as a transferable and institutionalizable practice. By proposing himself not only as an artisan but also as an educator, Clemens implicitly framed typography as a

discipline that required *structured transmission, technical mastery, and intellectual responsibility*. His request suggests an ambition to root the new art within civic and academic frameworks, thereby contributing to its stabilization and long-term development in central Italy. Despite having obtained the requested consent, concrete proof of his actual transfer to Lucca is lacking. Archival silence leaves the final phase of his life partially obscured: it is probable that he died shortly thereafter, thus interrupting an activity that might have further consolidated typographic practice in Italy at a decisive moment of expan-

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Bookseller

Jensonian

Tintoretto

Maschera

Authority

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*Verticality*

*Mascaréta*

*Angularity*

*Handpress*

*Tagiapiera*

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Light 60 pt

# Punchcutter and Designer

Light 40 pt

## Architect of Roman and Italic Type in Renaissance Venice

Light 30 pt

Francesco Griffo was an Italian punchcutter active in Venice at the end of the fifteenth century. He designed some of the most influential typefaces of the

Light 18 pt

Francesco Griffo, often called Francesco da Bologna, was born in Bologna around 1450. He trained as a goldsmith, a profession grounded in precision metalwork and sensitive control of line and proportion. The skills required for engraving precious metals translated directly into the cutting of steel punches, the essential tools for

Light 12 pt

By the last decade of the fifteenth century, Griffo had moved to Venice, the leading center of printing in Europe. Venice offered economic strength, access to paper and trade routes, and a vibrant humanist culture. Printers in the city sought new typographic models that reflected the values of classical scholarship. Within this context, Griffo began his collaboration with Aldus Manutius, *one of the most ambitious publishers of the Renaissance*. At the Aldine Press,

Griffo cut roman types that departed from earlier Venetian models. Earlier roman types retained traces of Gothic structure, with heavier forms and less consistent proportions. *Griffo introduced a more harmonious system based on humanist minuscule*, the script cultivated by scholars who looked back to classical antiquity for inspiration. His letters display controlled contrast between thick and thin strokes, balanced serifs, and carefully modulated curves.

Light 9.5 pt

In 1499 the Aldine Press issued the *Hypnerotomachia Poliphili*, set in a roman type cut by Griffo. The book stands among the most celebrated achievements of Renaissance printing. Its page design, integration of text and image, and typographic color demonstrate a mature synthesis of scholarship and craftsmanship. Griffo's type contributed decisively to this harmony, offering a texture that appears both light and structurally sound. Griffo's most groundbreaking achievement came in 1501 with the *creation of the first italic type used in print*. Designed for Aldus's new series of compact classi-

cal texts, the italic type drew inspiration from *contemporary chancery cursive*. It presented a narrower, more slanted form that enabled economical use of space while maintaining legibility. The italic type introduced a dynamic rhythm to the printed page and established a model for portable books aimed at scholars and educated readers. This innovation shaped reading habits and expanded access to classical literature. The collaboration between Griffo and Aldus eventually ended, likely due to professional and financial tensions. Griffo continued to cut type for other printers, includ-

ing those in Venice and elsewhere in northern Italy. His later work maintained the structural discipline and elegance that characterized his Aldine types. Over time, his roman models became foundational references for later typographic revivals. In the twentieth century, designers and historians rediscovered Griffo's achievement. Typefaces such as *Bembo* and *Poliphilus* drew directly from his roman designs. These revivals confirmed the lasting relevance of his approach to proportion, spacing, and formal balance. Griffo's work demonstrates how technical skill and humanist ideals converged

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Fivizzano  
Gondolier  
Johannes  
Pupparin  
Canaletto

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*Stabilized*  
*Benedictis*  
*Octaviano*  
*Ambergau*  
*Dorsoduro*

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Regular 60 pt

# A Venetian nobleman

Regular 40 pt

## Pietro Bembo: Shaper of the Italian Literary Language

Regular 30 pt

Pietro Bembo stands as one of the towering intellectual figures of the Italian Renaissance. A Venetian nobleman turned papal secretary, poet and cardinal

Regular 18 pt

Pietro Bembo was born in Venice in 1470 into one of the city's most distinguished patrician families. His father, Bernardo Bembo, was a diplomat and humanist of considerable reputation, and it was under his guidance that Pietro received an education of exceptional breadth and rigour. He studied Greek

Regular 12 pt

His first major work, *Gli Asolani* (1505), was a refined prose dialogue on the nature of love, set against the elegant backdrop of the court of Caterina Cornaro in Asolo. Written in the tradition of *Platonic dialogue* and dedicated to Lucrezia Borgia, with whom Bembo maintained a celebrated and passionate correspondence, the work established him as a leading voice of his generation. Love, in Bembo's vision, was not merely a sentiment but

a philosophical ascent toward beauty and the divine, an idea drawn directly from Plato and filtered through the sensibility of Petrarch. It was Petrarch, above all, who became the guiding star of Bembo's literary universe. In his monumental treatise *Prose della volgar lingua* (1525), Bembo made a bold and systematic argument: the Italian literary language should be modelled exclusively on the great Tuscan writers of the fourteenth century.

Regular 9.5 pt

In an age when the vernacular was still struggling to assert its dignity alongside Latin, this was a declaration of enormous cultural significance. Latin remained the *language of scholarship, theology, and institutional authority*; to elevate the volgare to a comparable level of refinement meant challenging a deeply rooted hierarchy of languages. Bembo's intervention was therefore not merely stylistic but ideological. By identifying models, codifying usage, and advocating for linguistic purity grounded in Trecento precedents, he offered Italian

literature a canon, a standard, and a conscious sense of its own classical past. Through this gesture, the vernacular ceased to be a fluctuating medium of regional expression and began to assume the contours of a cultivated, literary language worthy of emulation. The theory that emerged from his reflections, known as *Petrarchism*, spread rapidly across Europe and influenced generations of poets in Italy, France, Spain, and England. It was not simply a matter of imitating Petrarch's themes of love and melancholy, but of adopting a disciplined approach to language,

sound, and poetic decorum. The Petrarchan lyric became a *vehicle for rhetorical precision and emotional restraint*, a carefully constructed space in which passion was filtered through form. In this sense, Bembo's contribution lay not only in recovering Petrarch as an authority but in transforming him into a *normative model for poetic practice* across linguistic borders. Courts and academies embraced this aesthetic, and its echoes can be traced in the refined sonnet sequences of the sixteenth century throughout Europe. His own poetry, collected in the *Rime*, demon-

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Culturale

Spectrum

Frezzaria

Hamman

Darkness

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*Repetition*

*Uncertain*

*Medievale*

*Bombergo*

*Squerariol*

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Bold 60 pt

# The Lion of Saint Mark

Bold 40 pt

## The Winged Lion of Venice: symbol of power and maritime dominion

Bold 30 pt

The Lion of Saint Mark is the most recognisable emblem of Venice and one of the most enduring symbols of the entire Mediterranean world.

Bold 18 pt

The story of the Lion of Saint Mark begins with a theft — or, as the Venetians preferred to call it, a translation. In 828 AD, two Venetian merchants named *Buono da Malamocco* and *Rustico da Torcello* smuggled the relics of Saint Mark the Evangelist out of Alexandria, concealing them beneath layers of pork and cabbage

Bold 12 pt

With the saint came his symbol: the winged lion, drawn from the visionary imagery of the *Book of Ezekiel* and the *Book of Revelation*, where four living creatures (a man, an eagle, an ox, and a lion) surround the throne of God. To Saint Mark, tradition assigned the lion, and Venice made it its own with a thoroughness that bordered on the absolute. The most celebrated incarnation of the symbol stands at the top

of a granite column in the *Piazzetta di San Marco*, the small square that opens onto the lagoon between the Doge's Palace and the library. The bronze lion that crowns the column is an ancient figure of disputed origin; some scholars believe it to be a Hellenistic or Eastern work, later adapted and fitted with wings by the Venetians to serve their symbolic purposes. Regardless of its origins, the statue became one of the

Bold 9.5 pt

Throughout the centuries of the Serenissima Republic, the *Lion of Saint Mark* appeared everywhere: on coins and seals, on the façades of public buildings, on the prows of warships, and above the gates of every city, fortress, and territory under *Venetian dominion*. From Crete to Cyprus, from Bergamo to Corfu, the winged lion signaled the reach of an empire that, at its height, commanded the trade routes of the eastern Mediterranean through naval strength, diplomatic skill, and commercial ingenuity. The image functioned as both emblem and

proclamation, asserting Venice's authority across land and sea. The lion assumed two principal forms. When shown with its front paws resting on an open book inscribed with the words *Pax tibi Marce, Evangelista meus*, it represented peace and civil governance. When the book appeared closed and the lion stood framed by weapons, the image indicated a territory secured through military conquest. In each variation, the symbol communicated a precise political message, transforming iconography into a language

of power that could be read instantly across the Republic's vast domains. The fall of the Republic in 1797, when Napoleon Bonaparte dissolved the Serenissima, marked a dramatic rupture in this long history. French troops removed the bronze lion from its column in the Piazzetta and transported it to Paris as a trophy of victory, where it suffered damage and alteration. After the *Congress of Vienna* in 1815, the sculpture returned to Venice in a condition that demanded extensive restoration. This episode, though painful,

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**Dialogue**

**Epistolae**

**Marciana**

**Standard**

**Nizioleto**

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***Mocenigo***

***Vaporetto***

***Casanova***

***Prototype***

***Sallustius***

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ExtraBold 60 pt

# Tipoteca Foundation

ExtraBold 40 pt

To collect, preserve,  
and transmit Italy's  
*typographic heritage*

ExtraBold 30 pt

Museum, archive, library, print  
shop, gallery and auditorium:  
Tipoteca is a *dynamic and  
functional space, open to the  
world of typography and type*

ExtraBold 18 pt

Tipoteca is in the restored buildings of the *Canapificio Veneto Antonini-Ceresa*, an old hemp mill. The museum stands in the former Santa Teresa church (1886) and in the nearby guesthouse (1901). Built in the late Nineteenth century, the *Canapificio* is an interesting example of the industrial heritage in Veneto.

ExtraBold 12 pt

Almost 3.000 square meters are devoted to the museum to preserve and display the heritage of *Italian typefaces and letterpress printing*. The exhibition rooms guide visitors through the birth and evolution of movable type and printing, a transformation that has shaped communication for over five centuries. Two buildings host the collections and visitors: the former church and guesthouse of the "Canapificio".

The machines and the equipment on permanent exposition explain all the steps of making type and printing during the 5 centuries' history of letterpress, *from Gutenberg to the '70s*. The visit starts from the first room, 'The Type Factory', then continues to the first floor's room dedicated to 'Type Projects' and 'Alphabets of Wood'. The buildings are connected by a catwalk, which brings visitors

ExtraBold 9.5 pt

It was the second time I arrived in this bright city in the gulf of Naples, famous for its archaeological sites, antique thermal baths, boatyards and for a factory that produced navigation ropes. It reminds me of my "Canapificio Venero", the factory that in 1883 had made my native village rise. I visited Castellammare di Stabia one year ago, hosted by Sandro Fedeli, the heir of an historic, prestigious, out of business printing shop, which answered my questionnaire. He gave me a warm welcome in his little laboratory

and he showed me the impressive photos of his ancestors standing out on a wall. After lunch, we went upstairs to the attic, where Sandro had organized, item per item, *an entire batch of antique wood typefaces*. I was concerned about the cost of all these items because the collection was big and precious, so I timidly asked him for the price. He was surprised about my question and he told me he wanted to give that heritage to me as a donation: for him selling the collection would have meant to betray his ancestors'

memory. During my previous travels I have rarely experienced this kind of sensitivity. From the 1980's, the worldwide technological evolution in the field of communication and printing overwhelmed the world of traditional typography. *What has been preserved for five hundred years, has been abandoned and put aside in a few decades*. A category of cultured artisans have been extinguished, dragging with themselves the tools of an art that had passed down knowledge for many years. What survives about the histo-

**Eclipsed**

**Fondaco**

**Register**

**Gregoris**

**heritage**

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***Arsenale***

***Capitello***

***Between***

***Privilege***

***Cornuda***

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Poster 120 pt

**BURANO**

Poster 110 pt

**FORTUNY**

Poster 100 pt

**Biennale**

Poster 90 pt

**historical**

Poster 80 pt

**Workshop**

Poster 72 pt

**Casal Family  
of Venice**

Poster 36 pt

**The Golden age of the  
gondola craftsmen  
dynasty and the Art of  
Venetian Boatbuilding**

Poster 24 pt

**The Casal family arrived in Venice  
from the *Val di Zoldo* in the mid eigh-  
teenth century and became the *most  
celebrated boatbuilders in the lagoon.*  
Their squero in *Cannaregio* was a  
place of extraordinary craftsman-  
ship, producing vessels that won**

Spira 110R

{+80 cm}

436 *bridges*

**415 + 257**

{ 197650 }

(118+150)

*150 canals*

**5562 6828**

98.6÷1250

**84€ 130€**

Ca' D'oro!

dog@do.it

Barovier ®

Murano ↗

Torcello 

WALDINE

Clemens

{Jenson}

† Soardi

RIALTO 

caffè florían  
caffè florían

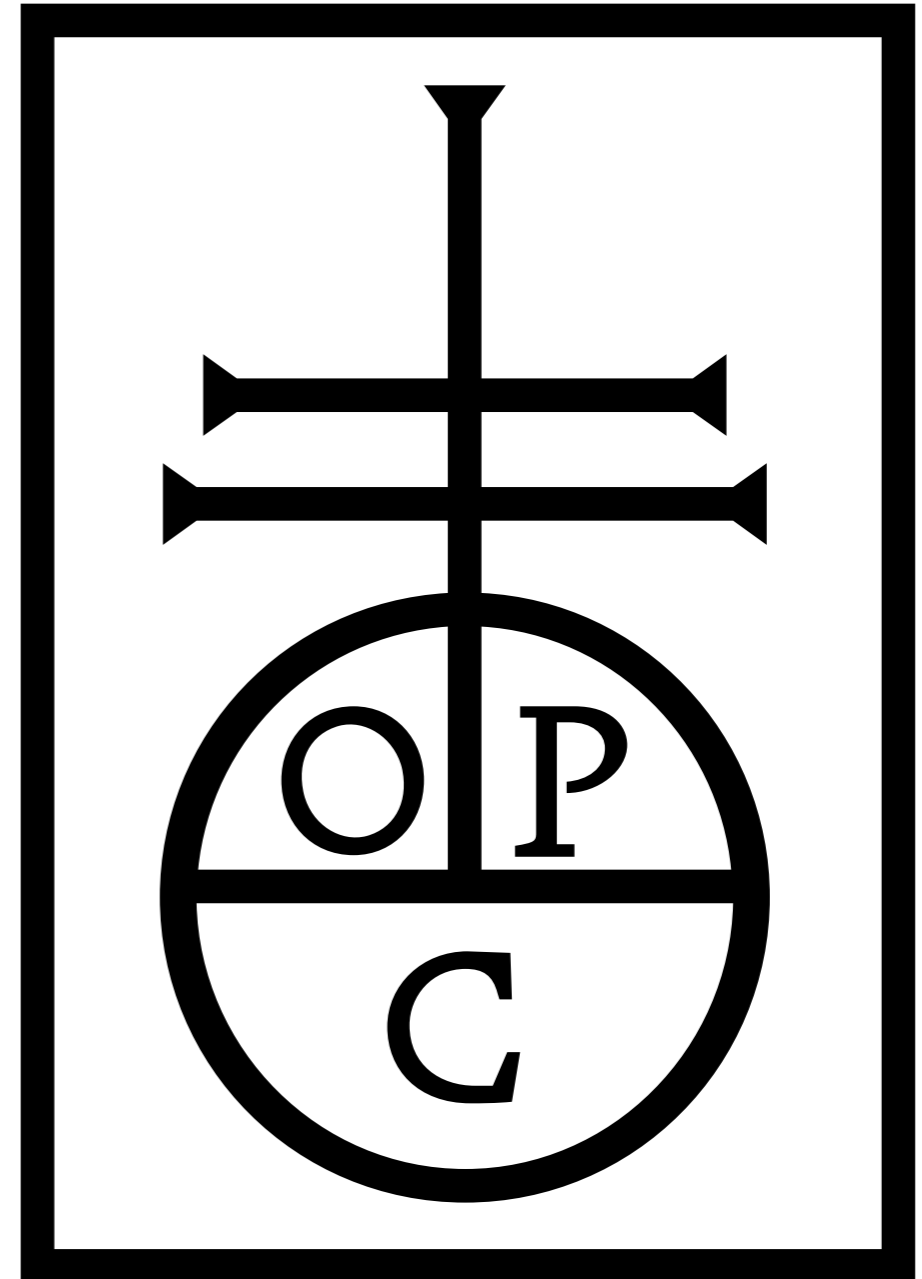
craftsmen  
craftsmen

Ca' Dolfin  
Ca' Dolfin

VAPORETTO  
VAPORÆTTO

CATHEDRAL  
CATÆDRAL

CORRER  
CORÆR



Poster 85 pt

**Sanvito**

ExtraBold 30 pt

**BEHIND TYPOGRAPHY**

Bold 18 pt

**It was in 15<sup>th</sup> century Italy, at the height of humanist culture and artistic refinement, that one man raised the act of writing to something extraordinary. His name was Bartolomeo Sanvito.**

Regular  
& Italic 12 pt

Bartolomeo Sanvito was born in Padua around 1435, and from an early age he moved within the rich intellectual circles that defined northern Italian humanism. Trained as a notary, he possessed a deep familiarity with written documents and legal script, yet his true calling lay far beyond the functional. Sanvito became one of the most accomplished calligraphers of his era, a scribe whose work was sought by cardinals, popes, and wealthy patrons across the Italian peninsula. What set Sanvito apart was his extraordinary mastery of the *littera antiqua*, the humanist script inspired by ancient Roman inscriptions and the manuscripts of classical antiquity. He brought to this tradition a personal touch of great elegance: *his letterforms were fluid yet precise, balanced yet full of quiet energy*. He was among the first scribes to develop a cursive version of the humanist hand, a style that would later influence the italic typefaces we still use today. Sanvito spent much of his career in Rome, where he worked in close connection with the papal court. *His manuscripts were not simply written, they were conceived as complete artistic objects*. He collaborated with illuminators, designed page layouts with a sophisticated eye, and often incorporated epigraphic capitals drawn directly from ancient Roman stonework. Each page he produced reflected a man who understood writing as a visual art, not merely a means

**VENETIIS, IN  
AEDIBUS ALDI  
ROMANI, 1495**

**IMPRESSUM  
VENETIIS,  
PER CLEMENS  
PATAVINUS**

## ALBANIAN

Shqipëria, zyrtarisht Republika e Shqipërisë, është një shtet në Europën Juglindore. Shtrihet në pjesën jugperëndimore të Gadishullit Ballkanik dhe kufizohet në veriperëndim me Malin e Zi, në verilindje me Kosovën, në lindje me Maqedoninë e Veriut dhe në jug me Greqinë. Në perëndim laget me detet Adriatik dhe Jon, dhe ndodhet vetëm 78 km larg Italisë përgjatë ngushtesës së Otrantos, 72 km i gjerë. Shqipëria ka një

## CROATIAN

Hrvatska europska je država smještena na razmeđu srednje, južne i jugoistočne Europe. Na sjeverozapadu graniči sa Slovenijom, Mađarskom na sjeveroistoku, Srbijom na istoku, Bosnom i Hercegovinom i Crnom Gorom na istoku i jugoistoku, a na zapadu s Italijom ima morsku granicu. Kopnena površina iznosi 56 561 km<sup>2</sup>, a površina obalnoga mora 31 067 km<sup>2</sup>, što Hrvatsku svrstava među srednje velike europske zemlje.

## ENGLISH

The United Kingdom of Great Britain and Northern Ireland, commonly known as the United Kingdom (UK) or Britain, is a country in northwestern Europe, off the coast of the continental mainland. It comprises England, Scotland, Wales and Northern Ireland, with a population of over 69 million in 2024. The UK includes the island of Great Britain, the north-eastern part of the island of Ireland, and most of the smaller islands

## FRENCH

La France, en forme longue la République française, est un État souverain transcontinental dont le territoire métropolitain s'étend en Europe de l'Ouest et dont le territoire ultramarin s'étend dans les océans Indien, Atlantique et Pacifique, ainsi qu'en Antarctique et en Amérique du Sud. Le pays a des frontières terrestres avec la Belgique, le Luxembourg, l'Allemagne, la Suisse, l'Italie, l'Espagne, Monaco et l'Andorre en Europe, auxquelles

## PORTUGUESE

Portugal, oficialmente República Portuguesa, é um país soberano unitário localizado no sudoeste da Europa, cujo território se situa na zona ocidental da Península Ibérica e em arquipélagos no Atlântico Norte. O território português tem uma área total de 92 090 km<sup>2</sup>, sendo delimitado a norte e leste pela Espanha e a sul e oeste pelo oceano Atlântico, compreendendo uma parte continental e duas regiões autónomas: os arquipé-

## ROMANIAN

România este un stat situat în sud-estul Europei Centrale, pe cursul inferior al Dunării, la nord de peninsula Balcanică și la țărmul nord-vestic al Mării Negre. Numele României derivă din cuvântul latin Romanus, care înseamnă „cetățean al Romei”; regiunea a fost un avanpost al Imperiului Roman în secolul al II-lea d.Hr. Acest nume a fost adoptat în 1861, la doi ani după Unirea Principatelor Române, alegerea sa având și rolul

## DANISH

Danmark, officielt Kongeriget Danmark, er et land i Skandinavien i Nordeuropa. Det er den sydligste af de skandinaviske nationer; sydvest for Sverige og syd for Norge, og med landegrænse til Tyskland mod syd. Danmark udgør sammen med Grønland og Færøerne Kongeriget Danmark, hvor Danmark, Grønland og Færøerne er rigsdele. Grønland har selvstyre og Færøerne har hjemmestyre. Rigsdelenes indbyrdes relation kaldes Rigsfælles-

## DUTCH

Nederland is een van de vier landen binnen het Koninkrijk der Nederlanden. Voor het overgrote deel ligt het in het noordwesten van Europa. Drie bijzondere gemeenten liggen in het werelddeel Amerika, in de Caribische Zee. Europees Nederland wordt in het zuiden begrensd door het in 1830 afgescheiden België, langs de oostgrens door Duitsland en aan de west- en noordzijde door de Noordzee. De hoofdstad van Nederland, waar de

## GERMAN

Deutschland ist ein Bundesstaat in Mitteleuropa. Es besteht aus 16 Ländern und ist als freiheitlich-demokratischer und sozialer Rechtsstaat verfasst. Die 1949 gegründete Bundesrepublik Deutschland stellt die jüngste Ausprägung des 1871 erstmals gegründeten deutschen Nationalstaats dar. Im Rahmen der Wiedervereinigung Deutschlands wurde Berlin 1990 Bundeshauptstadt und 1991 zum Parlaments- und Regierungssitz bestimmt.

## ITALIAN

L'Italia, ufficialmente Repubblica italiana, è una repubblica parlamentare unitaria dell'Europa meridionale e occidentale, il cui territorio coincide in gran parte con l'omonima regione geografica; Stato membro dell'Unione europea, l'Italia conta una popolazione di circa 59 milioni di abitanti, che ne fanno il terzo Stato dell'Unione per numero di abitanti dopo Germania e Francia. Delimitata dall'arco alpino, l'Italia confina a nord, da ovest a

## SLOVENIAN

Slovenija, uradno Republika Slovenija, je evropska država z zemljepisno lego na skrajnem severu Sredozemlja in na skrajnem jugu Srednje Evrope. Slovenija meji na zahodu z Italijo, na severu z Avstrijo, na severovzhodu z Madžarsko in na vzhodu ter jugu s Hrvaško. Leži na stičišču alpskega, sredozemskega, panonskega in dinarskega sveta. Površina 20.271 km<sup>2</sup> uvršča Slovenijo med manjše do srednje velike evropske države. Dolžina državne

## SPANISH

España, formalmente Reino de España, es un país soberano transcontinental, constituido en Estado social y democrático de derecho y cuya forma de gobierno es la monarquía parlamentaria. Es uno de los veintisiete Estados soberanos que forman la Unión Europea. Su territorio, con capital en Madrid, está organizado en diecisiete comunidades autónomas, formadas a su vez por cincuenta provincias, dos ciudades autónomas y distintas



Patrick Ometto

[info.patrickometto@gmail.com](mailto:info.patrickometto@gmail.com)

[@patrickometto](#)

Clemens Type Family

EsadType 2024-2026