

Reggola
Neue

FT Regola Neue is a Geo-Grotesque typeface, meaning it combines typical aspects of both geometric and grotesque typefaces. These features add warmth to the typeface, while the strong form and grotesque detail make it harmonious for both texts and headlines. FT Regola Neue is the result of a research that arose from geometric letterforms of the 1920s and 30s, arriving in contemporary flavor of Neo-Grotesque typefaces. The family consists of 6 weights (Light, Regular, Medium, Semibold, Bold, Heavy) with corresponding italics.

Name	FT Regola Neue
Version	1.001
Date	31.07.2021
Foundry	Formula Type
Designer	Piero Di Biase
Collaborator	Alberto Malossi
Production	Fontwerk (Berlin)
Encoding	Latin Extended
Formats	otf, woff, woff2
Copyright	Copyright ©2021 by Piero Di Biase. All rights reserved.
Website	www.formulatype.com
License	This is an agreement between the customer (hereinafter also "license owner"), the designer, and Formula Type di Piero di Biase (hereinafter "Formula Type"). By purchasing, downloading, installing, using, or otherwise handling Formula Type's digital font software (hereinafter "Fonts"), both the purchaser and the license owner accept this agreement and acknowledge that they understand and abide by its terms. If you are not the end user, but act as a payment intermediary or purchaser of the Fonts on behalf of the end user, it is your responsibility that the end user accepts and complies with this exact EULA. The acquisition of a license grants you the right to use the specified fonts as part of the content designed, produced, and published by you, on certain types of media. By obtaining a license, you do not acquire the copyright to the design or any other part of the fonts, except for the non-exclusive, non-transferable right to use the fonts for the use cases specified in this agreement, according to the specifications provided by Formula Type. All other use cases other than those specified require an additional license. Complete EULA available at www.formulatype.com/information
Unicode Ranges	Basic Latin, Latin-1 Supplement, Latin Extended A, Latin Extended B, Spacing Modifier Letters, Combining Diacritical Marks, Greek, General Punctuation, Superscripts and Subscripts, Currency Symbols, Combining Diacritical Marks for Symbols, Number Forms, Arrows, Mathematical Operators, Miscellaneous Symbols, Mathematical Alphanumeric Symbols.
Opentype	aalt (Access All Alternates) locl (Localized Forms) calt (Contextual Alternates) ccmp (Glyphs composition/Decomposition) subs (Subscript); sinf (Scientific Inferiors) numr (Numerators); dnom (Denominator) frac (Fractions); ordn (Ordinals) pnum (Proportional Figures); tnum (Tabular Figures) case (Case Sensitive Forms) dlig (Discretionary Ligatures); liga (Standard Ligatures) zero (Slashed Zero) ss01 (Alternate J); ss02 (Alternate Q) ss03 (Alternate a); ss04 (Alternate @)
Supported languages	Abenaki, Afar, Afrikaans, Albanian, Alsatian, Aragonese, Aranes, Arvanitic, Asturian, Atayal, Aymara, Azerbaijani, Bashkir, Basque, Belarusian, Bemba, Bosnian, Breton, Bulgarian Romanization, Cape Verdean, Catalan, Cebuano, Chavacano, Chichewa, Chickasaw, 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, 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, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinhpatha, Nagamese Creole, Nahuatl, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Old Icelandic, Old Norse, Oshiwambo, Osssetian, Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Qeqchi, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami Inari, Sami Lule, Sami Northern, 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, Volapuk, Voro, Wallisian, Walloon, Waraywaray, Warlpiri, Wayuu, Welsh, Wikmungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zarma, Zazaki, Zulu, Zuni.

Typeface Overview

Uprights

Size 88 pt

Light
Regular
Medium
Semibold
Bold
Heavy

Italics

Size 88 pt

Light
Regular
Medium
Semibold
Bold
Heavy

Spring
Preface

Sculpture
*Gothic***
bas-relief
ROMAN
"Majestic"
#AGES

Saraceni
(FORM)
Carving
Vaults
Rhenish
Silver

Size 7 pt

Leading 8 pt

Roman use of the arch and vault and of rich marbles. Byzantine architecture employed many domes—a central dome surmounting a square space and surrounded by many smaller domes and semi-domes. The Byzantine dome differs from the Roman in being not a perfect hemisphere, but slightly flattened at the top. This new type of architecture was carried over the entire Roman world, and even to Rome itself, but the Western peoples still preferred the basilica type. Most of the early Christian architecture of Europe followed the latter style and that of the baptistery, which was derived from the old Roman domed baths. Making use of these Roman forms of building, there flourished for many hundreds of years in Europe a style of church architecture known as Romanesque, adding to the Roman pier and arch, characteristics peculiar to the part of the country where it was used, and showing the influence of the Northern people, the Barbarians, who during the Middle Ages swept down over the land. This influence is shown chiefly by a rude decoration, quaint but effective; by grotesque sculptures; and by towers. In different parts of the country the Romanesque style was known by various names—in Italy, as Tuscan or Lombard; in France, as Romano; in Germany, as Rhenish; in England and Scotland, as Norman. By the twelfth century, another style of architecture called Gothic began to spread over Europe. During the Crusades, Europeans had become acquainted with the pointed arch, as used by the Arabs and Saracens, in the airy, fragile, sometimes flimsy buildings which they constructed. The Gothic builders found that by use of the pointed arch in their plain and severe churches they could not only give greater stability to the vaulting, but they could perforate the great thick walls with arches until it was possible eventually to do away with most of the walls.

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Leading 10 pt

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Leading 13 pt

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By building a series of piers to support arches and vaults and roof, they were able to fill in the entire space between the piers with *windows*. These *windows* were filled with lovely stained glass, set in a tracery of geometric forms. On the exterior, the walls were strengthened by buttresses built against the piers. The upper walls of the nave were reinforced by flying buttresses, rising high above the aisles. Pinnacles surmounting the buttresses increased their weight and resistance, and emphasized their purpose and importance. The early *Christians of the West* made no outstanding contribution to the development of sculpture. What little was done by them took the form of relief carving, for the idea of sculpture in the round was repugnant to them because the idols in the heathen temples were statues. The *Byzantine, or Eastern Christians*, however, contributed a geometric system of ornament and a splendid technique, which manifested itself in bas-reliefs in ivory, gold, and silver. Italian monks during the *Middle Ages* carried on the tradition of Roman and Byzantine sculpture in the *Romanesque style* of bas-relief decoration which was often majestic and powerful, though abstract. The *Romanesque style* is never realistic. *Gothic*, like *Romanesque* sculpture, was entirely under the influence of the church.

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Artistic
Drafts

Interest!
Chapter
Teachers
CLASS
"Student"
ARTS

New Art
(BOOK)
Subjects
*Study**
Program
Viewer

Size 7 pt

Leading 8 pt

The socialized recitation prevails, and special talent in the various curriculum areas is more often discovered and nurtured. Pupils in the junior high school should be given a continuous opportunity to use their knowledge of art in school enterprises connected with the issuing of periodicals and other publications, in advertising social functions, in staging and participating in the giving of plays and pageants, and in other activities too numerous to mention in this brief review. All this can be accomplished through the organization of art clubs. Some of the clubs may give their major emphasis to photography, others to sculpture, painting, sketching, or craft; all will be engaged either in making closer contacts with the interests represented by other school subjects, through cooperating with other departments and clubs within the school, or they will connect more closely with life experiences outside, through trips to art galleries, to the art school, to buildings that are architecturally beautiful, to buildings in process of erection; to monuments and other works of sculpture in and near the community; to the studios of sculptors, painters, and craftsmen; to manufacturing plants where beautiful things are being produced, to printing offices which do artistic work, and to department stores where products of artistic merit are offered for sale. Art clubs help to raise the standard of taste within the school community by securing speakers on art subjects, as well as gifts and loans of works of art, and by purchasing framed pictures for school decoration, as well as illustrative material for use of the club and of the Art Department. Clubs should also be active in producing work for school publications, and in arranging exhibitions and social functions to which the faculty and student body are invited.

Size 9 pt

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The purpose of the book, then, is not so much to furnish subject matter for the curriculum as to indicate how subject matter is to be made use of in learning; to provide a point of view in art education and a foundation in the techniques employed in carrying on units of teaching in art that bear a definite and positive relationship to the curriculum as a whole. The author desires to acknowledge special indebtedness to Mr. R. J. McKinney, Director, *Department of American Painting at the Golden Gate International Exposition*, for assisting in the selection of illustrations; to Dr. J.L. Wheeler, Director of the *Enoch Pratt Library* of Baltimore, for the annotated bibliographies at the ends of the chapters and in the chapter on *Books on the Arts*; to Mr. I. Rigby, Teacher of Design, *Forest Park High School*, Baltimore, for furnishing the design for the jacket and material relating to *The New Art*, included in the chapter on *The Senior High Schools*; and to the following persons for furnishing copy for the illustrations: Miss B. Boas, Professor of Art Education, *Teachers College*, Columbia University, New York; Mr. T. M. Dillaway, Director of *Art Education*, Philadelphia; Dr. R.B. Farnum, Executive Vice-president, *The Rhode Island School of Design*, Providence.

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School/
College

Theory
{Exhibits}
College
Senior
GOALS⁽¹⁾
Content

MAJOR
Junior
Worship
Values
Museum
[HIGH]

Size 7 pt

Leading 8 pt

What symmetry is to form, that is repetition in the art of ornament, Greek art and Gothic alike have series, with repetition or counterchange for their ruling motive. It is not necessary to draw the distinction between such motive and that of the Japanese. The Japanese motives may be defined as uniqueness and position. And these were not known as motives of decoration before the study of Japanese decoration. Repetition and counterchange, of course, have their place in Japanese ornament, as in the diaper patterns for which these people have so singular an invention, but here, too, uniqueness and position are the principal inspiration. And it is quite worth while, and much to the present purpose, to call attention to the chief peculiarity of the Japanese diaper patterns, which is interruption. Repetition there must necessarily be in these, but symmetry is avoided by an interruption which is, to the Western eye, at least, perpetually and freshly unexpected. The place of the interruptions of lines, the variation of the place, and the avoidance of correspondence, are precisely what makes Japanese design of this class inimitable. Thus, even in a repeating pattern, you have a curiously successful effect of impulse. It is as though a separate intention had been formed by the designer at every angle. Such renewed consciousness does not make for greatness. Greatness in design has more peace than is found in the gentle abruptness of Japanese lines, in their curious brevity. It is scarcely necessary to say that a line, in all other schools of art, is long or short according to its place and purpose; but only the Japanese designer so contrives his patterns that the line is always short; and many repeating designs are entirely composed of this various and variously-occurring brevity, this prankish avoidance of the goal.

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Leading 10 pt

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But as time, not silence, is the subject, or material, of contrast in musical pauses, so it is the measurement of space — that is, collocation — that makes the value of empty intervals. The space between this form and that, in a *Japanese* composition, is valuable because it is just so wide and no more. And this, again, is only another way of saying that position is the principle of this apparently wilful art. Moreover, the alien art of Japan, in its pictorial form, has helped to justify the more stenographic school of etching. Greatly transcending Japanese expression, the modern etcher has undoubtedly accepted moral support from the islands of the *Japanese*. The names of a few outstanding architects of the present and the past *Quotations* from literature that relate to architecture The beginnings and development of architecture. Thus the two artists work in ways dissimilar. Nevertheless the French etcher would never have written his signs so freely had not the Japanese so freely drawn his own. Furthermore still, the transitory and destructible material of *Japanese* art has done as much as the multiplication of newspapers, and the discovery of processes, to reconcile the Europe-an designer — the black and white artist — to working for the day, the day of publication.

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Quote
Things

Obvious
Balance
Music
Modern
Phase
"Porträt"

Unique
[HAND]
Marks
Figures
Greatly
Aspect

Size 7 pt

Leading 8 pt

Nor is it pictorial art, or decorative art only, that has been touched by Japanese example of Incident and the Unique. Music had attained the noblest form of symmetry in the eighteenth century, but in music, too, symmetry had since grown dull; and momentary music, the music of phase and of fragment, succeeded. The sense of symmetry is strong in a complete melody of symmetry in its most delicate and lively and least stationary form—balance; whereas the leitmotif is isolated. In domestic architecture Symmetry and Incident make a familiar antithesis—the very common place of rival methods of art. But the same antithesis exists in less obvious forms. The poets have sought “irregular ” metres. Incident hovers, in the very act of choosing its right place, in the most modern of modern portraits. In these we have, if not the Japanese suppression of minor emphasis, certainly the Japanese exaggeration of major emphasis; and with this a quickness and buoyancy. The smile, the figure, the drapery—not yet settled from the arranging touch of a hand, and showing its mark—the restless and unstationary foot, and the unity of impulse that has passed everywhere like a single breeze, all these have a life that greatly transcends the life of Japanese art, yet has the nimble touch of Japanese incident. In passing, a charming comparison may be made between such portraiture and the aspect of an aspen or other tree of light and liberal leaf; whether still or in motion the aspen and the free-leaved poplar have the alertness and expectancy of fight in all their flocks of leaves, while the oaks and elms are gathered in their station. All this is not Japanese, but from such accident is Japanese art inspired, with its good luck of perceptiveness.

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Review
Trails

Program
Scientist
GENIUS
Attempts
Report
Ratings

Talented
GIFTS
Methods
Record
Aptitude
NOTE⁽¹²⁾

Size 7 pt

Leading 8 pt

In his report on "Human Resources," Watson⁹ states that "among the crowning achievements of a civilization are the triumphs of its scientists, organizers, artists, musicians, physicians, teachers, writers and others with exceptional genius. 'Talent' should not be limited to academic or artistic abilities, but should include all great social contributions. Productive genius in any field is dependent upon both native capacity and adequate opportunity for the development of these gifts. No comprehensive effort has thus far been made to discover among the children and young people of this country, those equipped with unusual promise. Only a few attempts have been made to set up special classes appropriate to the most talented. "The program should include: (a) An appraisal of tests, ratings, early achievement records and other bases for predicting unusual aptitude; encouragement of research on new techniques. (b) A review of methods now in use for developing and training each type of superior ability, (c) A study of handicaps and obstacles which now prevent the realization of full possibilities of superior talent, with a view to the kind of social planning which will remove these hindrances to development, (d) A follow-up study of persons with exceptional aptitude and training to discover any measures which might insure the better integration of special talents in the activities of society. "In addition to those who can expect to center their vocation in the exercise of their gifts, it should prove possible for many more to enlarge personal satisfactions and to give a high type of service to society in a vocational activities. The program for the superior children should, so far as possible, function as a part of the general provision for better adjustment to individual differences, increased opportunity for schooling...

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Crafts
Majior

Efforts
Tradition
{CULT}
Reality
Ordering
Furnish

House
Market
Patterns
Change
Interest
KIND

Size 7 pt

Leading 8 pt

"At times the schools have thought," says Haggerty,² "that they should make children, at least some children, artists in the creative sense. They have tried to teach them to make with their own hands beautiful things that could be placed in a school exhibit. For the most part the effort has gone awry. In the first place, the schools can scarcely afford an amount of time adequate for the making of a competent artist. Secondly, only a few pupils could participate in a genuinely creative program which would thus leave all other pupils untouched. Thirdly, the attempt at a productive program for the few tends to set art apart as an interest that most persons can neglect and creates of its devotees a kind of separatist cult. This effort at a creative program too often envisages art in a very restricted way, entirely out of keeping with our assumption, and it would limit school instruction to a narrow field of activities. "Art as the province of a sophisticated few lies outside the pattern of our thinking here. Art as a cult may be a hindrance rather than an aid to art as a way of life, and it clearly seems to be so in many cases. The teacher's art must be that of the broad and crowded avenues of life, the home, the factory, and the market place. It is this conception that must be clarified and dramatized in concrete ways, if art is to take its place in the schools as a major and vital instrument of cultural education." Realizing that neither extreme change nor extreme stability can be expected to furnish a solution of the problem, we have at last come to recognize in the existing unbalance a challenge to our efforts at planning; to realize that in order to secure and adequate solution, reason will need to be tempered with tradition, and fancy with the restraining force of reality.

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Size 12 pt

Leading 13 pt

"At times the schools have thought," says Haggerty,² "that they should make children, at least some children, artists in the creative sense. They have tried to teach them to make with their own hands beautiful things that could be placed in a school exhibit. For the most part the effort has gone awry. In the first place, the schools can scarcely afford an amount of time adequate for the making of a competent artist. Secondly, only a few pupils could participate in a genuinely creative program which would thus leave all other pupils untouched. Thirdly, the attempt at a productive program for the few tends to set art apart as an interest that most persons can neglect and creates of its devotees a kind of separatist cult. This effort at a creative program too often envisages art in a very restricted way, entirely out of keeping with our assumption, and it would limit school instruction to a narrow field of activities.

"At times the schools have thought," says Haggerty,² "that they should make children, at least some children, artists in the creative sense. They have tried to teach them to make with their own hands beautiful things that could be placed in a school exhibit. For the most part the effort has gone awry. In the first place, the schools can scarcely afford an amount of time adequate for the making of a competent artist. Secondly, only a few pupils could participate in a genuinely creative program which would thus leave all other pupils untouched. Thirdly, the attempt at a productive program for the few tends to set art apart as an interest that most persons can neglect and creates of its devotees a kind of separatist cult. This effort at a creative program too often envisages art in a very restricted way, entirely out of keeping with our assumption, and it would limit school instruction to a narrow field of activities.

Chief among the claims for the junior high school organization are that it keeps children in school longer, that it gives them an enriched *educational offering*, that it enables them to explore a greater number of fields of human endeavor, offering them more in the way of educational and *vocational guidance* than was possible under the old order, that it is more flexible in its curriculum schedule, that it places pupils in a more desirable atmosphere in which school subjects may be taught under better conditions by teachers who have been more highly trained in the subjects that they offer, that the organization is more economical of the *pupil's time*, and that it promotes socialization, at the same time throwing more responsibility on the individual pupil. *Junior high schools* sometimes make provision for election of studies by the pupils, and in some junior high schools promotion is by subject. In most of them today pupils are generally grouped according to ability. *Pupils* in the junior high school should be given a continuous opportunity to use their knowledge of art in school enterprises connected with the issuing of periodicals and other publications, in advertising social functions, in staging and participating in the giving of *plays and pageants*.

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Technical specification

A	Á	Ă	Ǻ	Â	Ä	Ạ	À	Ā	Ą	Å	Á	Ã	Æ	É	B	
A	Acute	Abreve	Acaron	Acircumflex	Aleresis	Adotbelow	Agrave	Amacron	Aogonek	Aring	Aringacute	Alilde	AE	AEacute	B	
Ĕ	Ċ	Ć	Č	Ç	Ĉ	Ċ	D	Ð	Ǿ	Ḑ	Đ	Ḍ	Ḑ	Ḍ	E	
Bdotaccent	C	Cacute	Caron	Ccedilla	Ccircumflex	Cdotaccent	D	Eth	Dcaron	Dcedilla	Dcroat	Ddotaccent	Ddotbelow	Dlinebelow	E	
É	Ě	Ě	Ê	Ë	È	Ě	È	Ē	Ę	Ě	F	Ĥ	G	Ǧ	Ǧ	
Eacute	Ebreve	Ecaron	Ecircumflex	Eleresis	Edotaccent	Edotbelow	Egrave	Emacron	Eogonek	Elilde	F	Fdotaccent	G	Gbreve	Gcircumflex	
Ĝ	Ǧ	Ḡ	Ḡ	H	ẞ	Ḥ	Ǻ	Ĥ	Ḥ	Ḥ	I	IJ	Í	Ĭ	Ĭ	
Garon	Gcommaaccent	Gdotaccent	Gmacron	H	Hbar	Hbrevebelow	Hcaron	Hcircumflex	Hdotaccent	Hdotbelow	I	IJ	Iacute	Ibreve	Icaron	
Î	İ	İ	İ	Ì	Ī	Ĳ	†	Ĩ	J	Ĵ	K	ǰ	Ƙ	L	Ł	
Icircumflex	Ileresis	Idotaccent	Iidotbelow	Igrave	Iimacron	Iogonek	Istroke	Itilde	J	Jcircumflex	K	Karon	Kcommaaccent	L	Lacute	
Ł	Ł	Ł	Ł	Ł	Ł	Ł	M	Ḣ	Ḣ	Ḣ	N	Ḣ	Ḣ	Ḣ	Ḣ	
Lcaron	Lcommaaccent	Ldot	Ldotbelow	Ldotbelowmacron	Llinebelow	Lslash	M	Macute	Mdotaccent	Mdotbelow	N	Nacute	Ncaron	Ncommaaccent	Ndotaccent	
Ḣ	Ḣ	Ḣ	Ḣ	Ḣ	Ḣ	Ḣ	O	Ó	Ǿ	Ǿ	Ô	Ö	Ò	Ḑ	Ò	Ö
Ndotbelow	Ngrave	Eng	Nhookleft	Ninebelow	Ntilde	O	O	Oacute	Obreve	Ocaron	Ocircumflex	Oleresis	Odotaccent	Odotbelow	Ograve	Ohungarumlaut
Ō	Q	Ø	Ø	Õ	Œ	P	Ḣ	Ḣ	Q	R	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ
Omacron	Oogonek	Oslash	Oslashacute	Otilde	OE	P	Pdotaccent	Thorn	Q	R	Racute	Rcaron	Rcommaaccent	Rdotbelow	Rdotbelowmacron	

Ŕ	Ŗ	Ś	Ŝ	Ş	Ŝ	Ș	Š	Ş	ß	ə	Ŧ	Ʀ	Ť	Ț	Ț	
Rinebelow	S	Sacute	Scaron	Scedilla	Scircumflex	Scommaaccent	Sdotaccent	Sdotbelow	GermanicBla	Schwa	T	Tbar	Tcaron	Tcedilla	Tcommaaccent	
Ŧ	Ț	Ț	U	Ú	Ů	Ǔ	ǔ	Û	Ü	Ụ	Ù	Ű	Ū	Ț	Ů	
Tdotaccent	Tdotbelow	Tlinebelow	U	Uacute	Ubar	Ubreve	Ucaron	Ucircumflex	Udieresis	Udotbelow	Ugrave	Uhungarumlaut	Umacron	Uogonek	Uring	
Ū	V	Ŵ	W	Ŵ	Ŷ	Ẁ	ẁ	X	Ẃ	Y	Ý	ÿ	ÿ	ÿ	Ț	
Utilde	V	Vtilde	W	Wacute	Wcircumflex	Wdieresis	Wgrave	X	Xdotaccent	Y	Yacute	Ycircumflex	Ydieresis	Ygrave	Ymacron	
Ŷ	Z	Ź	Ž	Ž	Ż	Ẑ	ẑ	Í	Ć	Ń	Ó	Ś	Ź	IJ	J	Ĵ
Ytilde	Z	Zacute	Zcaron	Zdotaccent	Zdotbelow	Zstroke	lacute_1lociNLD	Cacute.loclPLK	Nacute.loclPLK	Oacute.loclPLK	Sacute.loclPLK	Zacute.loclPLK	IJss01	Jss01	Jcircumflex.ss01	
Q	IJ	IJ	Í	a	á	ă	ă	â	ä	ą	à	ā	ą	å	á	
Qss02	I_1lociNLD	I_1lociNLDss01	iacute_1lociNLDss01	a	acute	abreve	acaron	acircumflex	adieresis	adotbelow	agrave	amacron	ogonek	aring	aringacute	
ã	æ	æ	b	ḃ	c	ć	č	ç	ĉ	ċ	d	ď	d'	ḍ	đ	
atilde	ae	aeacute	b	bdotaccent	c	ccute	ccaron	ccedilla	ccircumflex	cdotaccent	d	eth	dcaron	dcedilla	dscroat	
ḍ	ḍ	ḍ	e	é	ě	ě	ê	ë	è	ẹ	è	ē	ę	ě	ə	
ddotaccent	ddotbelow	dlinebelow	e	eacute	ebreve	ecaron	edcircumflex	edieresis	edotaccent	edotbelow	egrave	emacron	ogonek	etilde	schwa	
f	ƒ	g	ǧ	ǧ	ĝ	ǧ	ǧ	ḡ	h	ħ	ḥ	ħ	ĥ	ĥ	ḥ	
f	fdotaccent	g	gbreve	gcaron	gcircumflex	gcommaaccent	gdotaccent	gmacron	h	hbar	hbrevebelow	hcaron	hcircumflex	hdotaccent	hdotbelow	

ı	l̥	í	ı̈	ı̇	î	ï	ı̇	ı̈	ì	ij	ī	ı̇	ı̇	ĩ	j
ı	idotless	iacute	breve	icaron	icircumflex	idieresis	idotaccent	idotbelow	igrave	ij	imacron	iogonek	istroke	itilde	j
ĵ	ĵ	k	ķ	ķ̇	ķ	l	í	l'	l̇	l̇	l̇	l̇	ł	m	
ĵdotless	ĵcircumflex	k	lcaron	lcommaaccent	lgreenlandic	l	iacute	lcaron	lcommaaccent	ldot	ldotbelow	ldotbelowmacron	linebelow	lslash	m
ń	ń̇	ṁ	n	ń	'n	ň	ṇ	ṇ̇	ṇ̇	ṇ̇	ṇ	ṇ̇	ñ	ŋ	o
macute	ndotaccent	ndotbelow	n	nacute	napostrophe	ncaron	ncommaaccent	ndotaccent	ndotbelow	ngrave	eng	nhookleft	nilinebelow	ntilde	o
ó	ö̇	ö̇	ô	ö	ò	ȯ	ò	õ	ō	q	ø	ø̇	õ	œ	p
oacute	obreve	ocaron	ocircumflex	odieresis	odotaccent	odotbelow	ograve	ohungarumlaut	omacron	oogonek	oslash	oslashacute	otilde	oe	p
ř̇	ř	q	r	í	ř	ř̇	ř̇	ř̇	ř̇	s	ś	š	ş	ŝ	ş̇
řdotaccent	thorn	q	r	racute	rcaron	rcommaaccent	rdotbelow	rdotbelowmacron	rlinebelow	s	sacute	scaron	scedilla	scircumflex	scommaaccent
ṧ	ş̇	ß	f	t	ţ	t'	ţ̇	ţ̇	ț̇	ț̇	ț̇	ț̇	u	ú	ţ
sdotaccent	sdotbelow	germandbls	longs	t	tbar	tcaron	tcedilla	tcommaaccent	tdieresis	tdotaccent	tdotbelow	tlinebelow	u	usacute	ubar
ů	ů	û	ü	u̇	ù	ú	ū	u̇	ũ	ũ	v	ũ	w	W	Ŵ
ubreve	ucaron	ucircumflex	udieresis	udotbelow	ugrave	uhungarumlaut	umacron	uogonek	uring	utilde	v	vtilde	w	wacute	wcircumflex
ÿ̇	ÿ̇	x	ẋ	y	ý	ÿ	ÿ̇	ÿ̇	ÿ̇	ÿ̇	z	ż	ž	ž̇	ż
ydieresis	ygrave	x	xdotaccent	y	yacute	ycircumflex	ydieresis	ygrave	ymacron	ytilde	z	zacute	zcaron	zdotaccent	zdotbelow

z	ß	íj	ć	ń	ó	ś	ź	ɑ	á	ǎ	ǎ	â	ä	ạ	à
zstroke	germandbls.calt	iacute_j.locINLD	acute.locIPLK	nacute.locIPLK	oacute.locIPLK	sacute.locIPLK	zacute.locIPLK	a.ss03	acute.ss03	abreve.ss03	acaron.ss03	acircumflex.ss03	adieresis.ss03	adotbelow.ss03	grave.ss03
ā	ą	å	ǎ	ã	ff	ffi	ffl	ft	fi	fl	tt	ij	a	b	c
amacron.ss03	ogonek.ss03	aring.ss03	aringacute.ss03	tilde.ss03	f.f	f.f.i	f.f.l	f.t	fi	fl	t.t	i.j.locINLD	a.subs	b.subs	c.subs
d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s
d.subs	e.subs	f.subs	g.subs	h.subs	i.subs	j.subs	k.subs	l.subs	m.subs	n.subs	o.subs	p.subs	q.subs	r.subs	s.subs
t	u	v	w	x	y	z	a	b	c	d	e	f	g	h	i
t.subs	u.subs	v.subs	w.subs	x.subs	y.subs	z.subs	a.sups	b.sups	c.sups	d.sups	e.sups	f.sups	g.sups	h.sups	i.sups
j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y
j.sups	k.sups	l.sups	m.sups	n.sups	o.sups	p.sups	q.sups	r.sups	s.sups	t.sups	u.sups	v.sups	w.sups	x.sups	y.sups
z	ɑ	ɑ	ɑ	o	ɑ	Δ	Ω	μ	π						
z.sups	a.subs.ss03	a.sups.ss03	ordfeminine	ordmasculine	a.sups.ss03	Delta	Omega	mu	pi						
III	IV	V	VI	VII	VIII	IX	X	XI	XII	L	C	D	M	i	M
One-roman	Two-roman	Three-roman	Four-roman	Five-roman	Six-roman	Seven-roman	Eight-roman	Nine-roman	Ten-roman	Eleven-roman	Twelve-roman	Fifty-roman	Hundred-roman	Fivehundred-roman	Thousand-roman
i	ii	iii	iv	v	vi	vii	viii	ix	x	xi	xii	l	c	d	m
one-roman	two-roman	three-roman	four-roman	five-roman	six-roman	seven-roman	eight-roman	nine-roman	ten-roman	eleven-roman	twelve-roman	fifty-roman	hundred-roman	fivehundred-roman	onethousand-roman

2	3	4	5	6	7	8	9	0	0	1	2	3	4	5	6
zero	one	two	three	four	five	six	seven	eight	nine	zero.zero	zero.blackCircled	one.blackCircled	two.blackCircled	three.blackCircled	four.blackCircled
7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2
five.blackCircled	six.blackCircled	seven.blackCircled	eight.blackCircled	nine.blackCircled	zero.blackSquared	one.blackSquared	two.blackSquared	three.blackSquared	four.blackSquared	five.blackSquared	six.blackSquared	seven.blackSquared	eight.blackSquared	nine.blackSquared	zero.circled
3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8
one.circled	two.circled	three.circled	four.circled	five.circled	six.circled	seven.circled	eight.circled	nine.circled	zero.squared	one.squared	two.squared	three.squared	four.squared	five.squared	six.squared
9	0	1	2	3	4	5	6	7	8	9	0	1	2	1	
seven.squared	eight.squared	nine.squared	zero.tf	one.tf	two.tf	three.tf	four.tf	five.tf	six.tf	seven.tf	eight.tf	nine.tf	zero.zero.tf	zero.dnom	one.dnom
2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7
two.dnom	three.dnom	four.dnom	five.dnom	six.dnom	seven.dnom	eight.dnom	nine.dnom	zero.inferior	one.inferior	two.inferior	three.inferior	four.inferior	five.inferior	six.inferior	seven.inferior
8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3
eight.inferior	nine.inferior	zero.numer	one.numer	two.numer	three.numer	four.numer	five.numer	six.numer	seven.numer	eight.numer	nine.numer	zero.superior	one.superior	two.superior	three.superior
4	5	6	7	8	9	/	1/2	1/4	3/4	1/8	3/8	5/8	7/8		
four.superior	five.superior	six.superior	seven.superior	eight.superior	nine.superior	fraction	onehalf	onequarter	threequarters	oneeighth	threeeighths	fiveeighths	seveneighths		
.	,	:	;	...	!	!	?	?	.	•	*	**	!!	?	#
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slash	backslash	twoasteriskvertical	exclamdown.case	questiondown.case	periodcentered.case	bullet.case	periodcentered.lociCAT	period.tf	comma.tf	colon.tf	semicolon.tf	ellipsis.tf	periodcentered.tf	bullet.tf	asterisk.tf
#	/	\	•	-	—	—	-	-	—	-	—	—	-	—	-
numbersign.tf	slash.tf	backslash.tf	periodcentered.lociCAT.case	hyphen	endash	emdash	hyphen.two	nonbreakinghyphen	underscore	hyphen.case	endash.case	emdash.case	hyphen.tf	underscore.tf	hyphen.tf.case
()	{	}	[]	()	{	}	[]	()	{	}
parenleft	parenright	braceleft	braceright	bracketleft	bracketright	parenleft.case	parenright.case	braceleft.case	braceright.case	bracketleft.case	bracketright.case	parenleft.subs	parenright.subs	braceleft.subs	braceright.subs
[]	()	{	}	[]	()	{	}	[]	()
bracketleft.subs	bracketright.subs	parenleft.sups	parenright.sups	braceleft.sups	braceright.sups	bracketleft.sups	bracketright.sups	parenleft.tf	parenright.tf	braceleft.tf	braceright.tf	bracketleft.tf	bracketright.tf	parenleft.tf.case	parenright.tf.case
{	}	[]	,	"	"	"	'	'	«	»	<	>	"	'
braceleft.tf.case	braceright.tf.case	bracketleft.tf.case	bracketright.tf.case	quoteringbase	quotedblbase	quotedblleft	quotedblright	quoteleft	quoteright	guillemetleft	guillemetright	guiltingleft	guiltingright	quotedbl	quotessingle
«	»	<	>	"	'	f	f	✓	×	‰	‰ _s	☒	@	&	¶
guillemetleft.case	guillemetright.case	guiltingleft.case	guiltingright.case	quotedbl.tf	quotessingle.tf	florin	florin.tf	checkmark	multiplicationX	accountof	addressedtothesubject	apple	at	ampersand	paragraph
§	©	®	®	™	%	°	'	"			ℓ	†	‡	e	Nº
section	copyright	registered	published	trademark	careof	degree	minute	second	bar	brokenbar	literSign	dagger	daggerdbl	estimated	numero
°C	°F	SM	@			@	§	°	'	"					@
centgrade	fahrenheit	servicemark	at.case	bar.case	brokenbar.case	at.ss04	section.tf	degree.tf	minute.tf	second.tf	bar.tf	brokenbar.tf	bar.tf.case	brokenbar.tf.case	at.case.ss04

₿	¢	₠	\$	€	₴	₣	₺	₵	₪	₹	₴	£	₸	₩	¥
bitcoin	cent	currency	dollar	euro	hrynia	lira.tf	liraTurkish	naira	ruble	rupeeIndian	sheqel	sterling	tenge	won	yen
¥	₿	¢	₠	₿	¢	₠	\$	€	₴	₣	₺	₵	₪	₹	₴
cent.alt	dollar.alt	naira.alt	won.alt	bitcoin.tf	cent.tf	currency.tf	dollar.tf	euro.tf	hrynia.tf	lira.tf	liraTurkish.tf	naira.tf	ruble.tf	rupeeIndian.tf	sheqel.tf
₣	₸	₩	¥	-	·	+	-	×	÷	=	≠	>	<	≥	
sterling.tf	tenge.tf	won.tf	yen.tf	cent.tf.alt	dollar.tf.alt	dotmath.tf.case	plus	minus	multiply	divide	equal	notequal	greater	less	greaterqual
≥	±	≈	~	┐	^	∞	∫	Ω	△	∏	∑	√	∂	μ	%
lesseqal	plusminus	approvequal	asciitilde	logicalhot	asciicircum	infinity	integral	Ohm	increment	product	summation	radical	partialdiff	micro	percent
‰	·	+	-	×	÷	=	≠	>	<	≥	≤	±	≈	┐	~
perthousand	dotmath.case	plus.case	minus.case	multiply.case	divide.case	equal.case	notequal.case	greater.case	less.case	greaterqual.case	lesseqal.case	plusminus.case	approvequal.case	logicalhot.case	asciitilde.case
·	+	-	×	÷	=	≠	>	<	≥	≤	±	≈	~	┐	^
dotmath.tf	plus.tf	minus.tf	multiply.tf	divide.tf	equal.tf	notequal.tf	greater.tf	less.tf	greaterqual.tf	lesseqal.tf	plusminus.tf	approvequal.tf	asciitilde.tf	logicalhot.tf	asciicircum.tf
%	‰	·	+	-	×	÷	=	≠	>	<	≥	≤	±	≈	┐
percent.tf	perthousand.tf	dotmath.tf.case	plus.tf.case	minus.tf.case	multiply.tf.case	divide.tf.case	equal.tf.case	notequal.tf.case	greater.tf.case	less.tf.case	greaterqual.tf.case	lesseqal.tf.case	plusminus.tf.case	approvequal.tf.case	logicalhot.tf.case
~	↑	↗	→	↘	↓	↙	←	↖	↔	↕	↔	↕	↔	↕	↶
asciitilde.tf.case	upArrow	northEastArrow	rightArrow	southEastArrow	downArrow	southWestArrow	leftArrow	northWestArrow	leftRightArrow	upDownArrow	leftFrombarArrow	upFrombarArrow	rightFrombarArrow	downFrombarArrow	leftHookArrow

Case sensitive form (Parentheses)
 Case sensitive form (Punctuation)
 Case sensitive form (Symbols)
 Case sensitive form (Arrows)
 Case sensitive form (Math Symbols)
 Case sensitive form (@)
 OpenType features (Slashed zero)
 OpenType (Tabular figures)
 OpenType (Fraction)
 OpenType (Inferiors and Superiors)
 Standard ligatures (ff)
 Standard ligatures (fi)

○ Off

({[•std]})

«¡viva!»

f—w|2021

terminal→

a+b≠a×c

@ftype

1.000

1250,00₩

1/2 2/3 3/4

Park(1) P1

Dayoff

Unfinished

● On

({[•STD]})

«¡VIVA!»

F—W|2021

TERMINAL→

A+B≠A×C

@FTYPE

1.000

1250,00₩

½ ⅔ ¾

Park⁽¹⁾ P₍₁₎

Dayoff

Unfinished

Standard ligatures (fi)
 Standard ligatures (ffi)
 Standard ligatures (ffl)
 Discretionary Ligatures (ft)
 Discretionary Ligatures (fj)
 Discretionary Ligatures (ffj)
 Discretionary Ligatures (German ss, SS)
 Localized Forms (Turkish)
 Localized Forms (Moldavian)
 Localized Forms (Romanian)
 Localized Forms (Dutch)
 Localized Forms (Catalan)

○ Off

Influence

Offloading

Officiality

After

Motto

Auss

AUSS

DIYARBAKIR

Timișoara

Spațiu

Stedelijk

Paral·lel

● On

Influence

Offloading

Officiality

After

Motto

Auß

AUß

DİYARBAKIR

Timișoara

Spațiu

Stedelijk

Paral·lel

Contextual alternates (Fahrenheit)
 Contextual alternates (Centigrade)
 Contextual alternates (Numero)
 Contextual alternates (accountof)
 Contextual alternates (careof)
 Contextual alternates (addressedtothesubject)
 Contextual alternates (circled numbers)
 Contextual alternates (squared numbers)

○ Off

● On

100 °F

100 °F

37,5 °C

37,5 °C

N° 5000

Nº 5000

a/c

a/c

c/o

c/o

a/s

a/s

(1)(2)(3)

①②③

[1][2][3]

□1□2□3

Contextual alternates (black circled numbers)
 Contextual alternates (black squared numbers)
 Contextual alternates (Multiply)
 Contextual alternates (Arrows)
 Stilistic set 01 (Alternate J)
 Stilistic set 02 (Alternate Q)
 Stilistic set 03 (Alternate a)
 Stilistic set 04 (Alternate@)

○ Off

● On

(-1-)(-2-)(-3-)

①②③

[-1-][-2-][-3-]

□1□2□3

10x10x20

10×10×20

-> <-

→ ←

Jelly

Jelly

Question

Question

Balance

Balance

@formula

@formula

Stylistic Set 1 (Alternate J) Off

RIJEKA

Stylistic Set 1 (Alternate J) Off

RIJEKA

Stylistic Set 2 (Alternate Q) Off

QUICK

Stylistic Set 2 (Alternate Q) Off

QUICK

Stylistic Set 3 (Alternate a) Off

Balance

Stylistic Set 3 (Alternate a) Off

Balance

Stylistic Set 4 (Alternate @) Off

@type

Stylistic Set 4 (Alternate @) Off

@type

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