

2023

TT Commons™ Pro

TT Commons™ Pro is a geometric sans serif with a wide range of applications. One of the studio's most sought-after fonts, recognized for its universal nature, large character set with support for over **275** languages, and a functional set of OpenType features.

We regularly maintain the font, updating the technical content and increasing the set. TT Commons™ Pro currently features:

- 5 different widths: Normal with classic proportions, narrowed Condensed, Expanded with broader proportions, Compact styles with more compact proportions and mono-space font Mono;
- 22 styles each in Normal, Condensed, and Expanded widths: Thin, ExtraLight, Light, Regular, Normal, Medium, DemiBold, Bold, ExtraBold, Black, and ExtraBlack and matching italics;
- 22 Compact styles with more compact proportions: Thin, ExtraLight, Light, Regular, Normal, Medium, DemiBold, Bold, ExtraBold, Black, and ExtraBlack and matching italics;

- 14 styles in TT Commons™ Pro Mono: Thin, ExtraLight, Light, Regular, Medium, DemiBold, Bold and matching italics;
- 2 variable fonts: TT Commons™ Pro Variable, which varies in width, slant, and weight, and TT Commons™ Pro Mono, which varies in weight and slant;
- Support for more than 275 languages;
- More than 1656 glyphs in the character set of Normal, Condensed, Compact and Expanded styles;
- More than 1548 glyphs in the character set of Mono style;
- Flawless kerning and manual TrueType hinting.
- More than 32 OpenType features: a large number of ligatures, fractions, numerators, superscripts, alternative stylistic sets, and localization features.

The possibilities of TT Commons™ Pro are very wide. The font is recommended for use on the web, in print, branding, packaging design, and apps.

TTT COO MMM
 ONSTM PRO

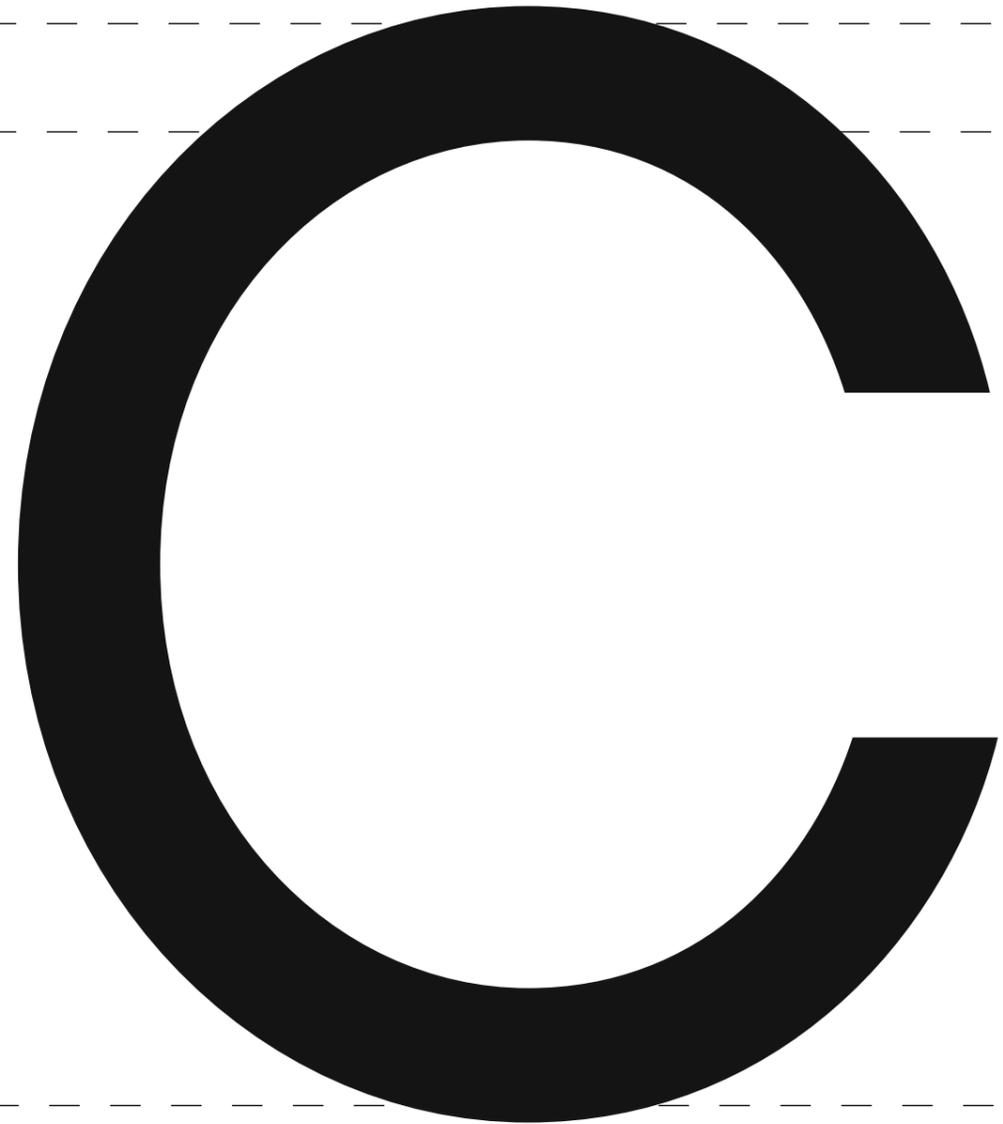
2023

The history of TT Commons originates from the new TypeType logo, which appeared in late 2016 as part of the rebranding project. Ideas embedded in the logo formed the basis of two fully developed faces (regular and medium), which in early 2017 became the official corporate typeface of the TypeType Foundry.

The name TT Commons comes from the word “common” (widely accepted, typical, frequent) — this typeface can be used for any everyday tasks related to typography.



First sketches by Pavel Emelyanov
2016



TT Commons
Medium 620 pt

TT Commons Pro
Medium 620 pt

1	Thin	<i>Italic</i>
2	ExtraLight	<i>Italic</i>
3	Light	<i>Italic</i>
4	Regular	<i>Italic</i>
5	Normal	<i>Italic</i>
6	Medium	<i>Italic</i>
7	DemiBold	<i>Italic</i>
8	Bold	<i>Italic</i>
9	ExtraBold	<i>Italic</i>
10	Black	<i>Italic</i>
11	ExtraBlack	<i>Italic</i>

1	Thin	<i>Italic</i>
2	ExtraLight	<i>Italic</i>
3	Light	<i>Italic</i>
4	Regular	<i>Italic</i>
5	Normal	<i>Italic</i>
6	Medium	<i>Italic</i>
7	DemiBold	<i>Italic</i>
8	Bold	<i>Italic</i>
9	ExtraBold	<i>Italic</i>
10	Black	<i>Italic</i>
11	ExtraBlack	<i>Italic</i>

1	Thin	<i>Italic</i>
2	ExtraLight	<i>Italic</i>
3	Light	<i>Italic</i>
4	Regular	<i>Italic</i>
5	Normal	<i>Italic</i>
6	Medium	<i>Italic</i>
7	DemiBold	<i>Italic</i>
8	Bold	<i>Italic</i>
9	ExtraBold	<i>Italic</i>
10	Black	<i>Italic</i>
11	Ex-	<i>Italic</i>

1	Thin	<i>Italic</i>
2	ExtraLight	<i>Italic</i>
3	Light	<i>Italic</i>
4	Regular	<i>Italic</i>
5	Normal	<i>Italic</i>
6	Medium	<i>Italic</i>
7	DemiBold	<i>Italic</i>
8	Bold	<i>Italic</i>
9	Ex.Bold	<i>Italic</i>
10	Black	<i>Italic</i>
11	Ex.Black	<i>Italic</i>

1	Thin	<i>Italic</i>
2	Ex. Light	<i>Italic</i>
3	Light	<i>Italic</i>
4	Regular	<i>Italic</i>
5	Medium	<i>Italic</i>
6	DemiBold	<i>Italic</i>
7	Bold	<i>Italic</i>

CONDENSED

AaBb

COMPACT

AaBb

NORMAL

AaBb

EXPANDED

AaBb

MONO

|A|a|B|b|

TT Commons Pro has 5 different widths: Normal with classic proportions, narrowed Condensed, Compact in more compact proportions, Expanded with broader proportions, and monospace font Mono.

48 PT

The World Meteorological Organization

24 PT

The WMO originated from the International Meteorological Organization which set up a technical commission for climatology in 1929. The 1961–1990 climate normals serve as the baseline reference period.

18 PT

Aside from collecting from the most common atmospheric variables (air temperature, pressure, precipitation and wind), other variables such as humidity, visibility, cloud amount, solar radiation, soil temperature, pan evaporation rate, days with thunder and days with hail are also collected to measure change in climate conditions.

12 PT

The difference between climate and weather is usefully summarized by the popular phrase "Climate is what you expect, weather is what you get." Over historical time spans, there are a number of nearly constant variables that determine climate, including latitude, proportion of land to water, and proximity to oceans and mountains. All of these variables change only over periods of millions of years due to processes such as plate tectonics. Other climate determinants are more dynamic: the thermohaline circulation of the ocean leads to a 5 °C warming of the northern Atlantic Ocean compared to other ocean basins.

8 PT

Other ocean currents redistribute heat between land and water on a more regional scale. The density and type of vegetation coverage affects solar heat absorption, water retention, and rainfall on a regional level. Alterations in the quantity of atmospheric greenhouse gases determines the amount of solar energy retained by the planet, leading to global warming or global cooling. The variables which determine climate are numerous and the interactions complex, but there is general agreement that the broad outlines are understood, at least insofar as the determinants of historical climate change are concerned. Climate classifications are systems that categorize the world's climates. A climate classification may correlate closely with a biome classification, as climate is a major influence on life in a region. One of the most used is the Köppen climate classification scheme first developed in 1899.

48 PT

Climate variability and change

24 PT

Examples of genetic classification include methods based on the relative frequency of different air mass types or locations within synoptic weather disturbances.

18 PT

Originally, climates were defined in Ancient Greece to describe the weather depending upon a location's latitude. Modern climate classification can be broadly divided into genetic methods, which focus on the causes of climate, and empiric methods, which focus on the effects of climate.

12 PT

Examples of empiric classifications include climate zones defined by plant hardiness, evapotranspiration, or more generally the Köppen climate classification which was originally designed to identify the climates associated with certain biomes. A common shortcoming of these classification schemes is that they produce distinct boundaries between the zones they define, rather than the gradual transition of climate properties more common in nature. It demonstrates periods of stability and periods of change.

8 PT

Details of the modern climate record are known through the taking of measurements from such weather instruments as thermometers, and anemometers during the past few centuries. The instruments used to study weather over the modern time scale, their observation frequency, their known error, their immediate environment, and their exposure have changed over the years, which must be considered when studying the climate of centuries past. Long-term modern climate records skew towards population centres and affluent countries. Since the 1960s, the launch of satellites allow records to be gathered on a global scale, including areas with little to no human presence, such as the Arctic region and oceans.

48 PT

Spatial Synoptic Classification

24 PT

It is the study of ancient climates. Since few direct observations of climate were available before the 19th century, paleoclimates are inferred from proxy variables.

18 PT

They include non-biotic evidence — such as sediments found in lake — such as tree rings and coral. Climate models are mathematical models of past, present, and future climates. Climate change may occur over long and short timescales from various factors.

12 PT

Recent warming is discussed in global warming, which results in redistributions. For example, "a 3 °C [5 °F] change in mean annual temperature corresponds to a shift in isotherms of approximately 300–400 km [190–250 mi] in latitude (in the temperate zone) or 500 m in elevation. Therefore, species are expected to move upwards in elevation or towards the poles in latitude in response to shifting climate zones." Climate is commonly defined as the weather averaged over a long period.

8 PT

Climate in a narrow sense is usually defined as the "average weather", or more rigorously, as the statistical description in terms of the mean and variability of relevant quantities over a period ranging from months to thousands or millions of years. The classical period is 30 years, as defined by the World Meteorological Organization (WMO). These quantities are most often surface variables such as temperature, precipitation, and wind. Climate in a wider sense is the state, including a statistical description, of the climate system. The World Meteorological Organization (WMO) describes "climate normals" as "reference points used by climatologists to compare current climatological trends to that of the past or what is considered typical.

48 PT

Meteorology Data Center

24 PT

There are close correlations between Earth's climate oscillations and astronomical factors and modes of heat distribution.

18 PT

Some of the variability does not appear to be caused systematically and occurs at random times. Periodic variability occurs relatively regularly and in distinct modes of variability or climate patterns (solar variation, cosmic ray flux).

12 PT

In some cases, current, historical and paleoclimatological natural oscillations may be masked by significant volcanic eruptions, impact events, irregularities in climate proxy data, positive feedback processes or anthropogenic emissions of substances such as greenhouse gases. Over the years, the definitions of climate variability and the related term climate change have shifted.

8 PT

Climate change is the variation in global or regional climates over time. It reflects changes in the variability or average state of the atmosphere over time scales ranging from decades to millions of years. These changes can be caused by processes internal to the Earth, external forces (e.g. variations in sunlight intensity) or, more recently, human activities. In recent usage, especially in the context of environmental policy, the term "climate change" often refers only to changes in modern climate, including the rise in average surface temperature known as global warming.

48 PT

The climate changes

24 PT

The climate is affected by latitude, longitude, terrain, land use and nearby water bodies and their currents.

18 PT

Climates can be classified according to the average and typical variables, most commonly temperature and precipitation. The most widely used classification scheme was the Köppen classification.

12 PT

The Thornthwaite system, in use since 1948, incorporates evapotranspiration along with temperature and precipitation information and is used in studying biological diversity and how climate change affects it. The Bergeron and Spatial Synoptic Classification systems focus on the origin of air masses that define the climate of a re-

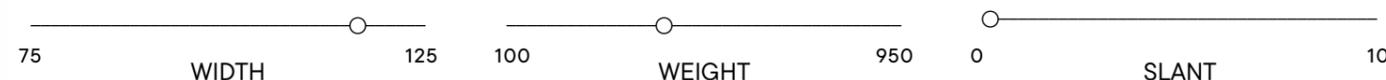
8 PT

Paleoclimatology is the study of ancient climates. Paleoclimatologists seek to explain climate variations for all parts of the Earth during any given geologic period, beginning with the time of the Earth's formation. Since very few direct observations of climate were available before the 19th century, paleoclimates are inferred from proxy variables. They include non-biotic evidence—such as sediments found in lake beds and ice cores—and biotic evidence—such as tree rings and coral.

TT Commons Pro
Mono

TT Commons™ Pro includes a variable font with three axes of variation: width, weight, and slant. To use the variable font with 3 variable axes on Mac you will need MacOS 10.14 or higher. An important clarification — not all programs support variable technologies yet, you can check the support status here: v-fonts.com/support/.

Variable



TT Commons Pro
Variable 180 pt

Variable



TT Commons Pro
Variable 180 pt

24 PT

Architecture is the art and technique of designing, building, as distinguished from the skills associated with construction. It is both the process and the product of sketching, conceiving, planning, designing, and constructing buildings or other structures. Architectural works are often perceived as works of art.

12 PT

The practice, which began in the prehistoric era, has been used as a way of expressing culture for civilizations on all seven continents. For this reason, architecture is considered to be a form of art. Texts on architecture have been written since ancient times. The earliest surviving text on architectural theories is the 1st century AD treatise *De architectura* by the Roman architect Vitruvius, according to whom a good building embodies *firmitas*, *utilitas*, and *venustas*. Years later, Leon Battista Alberti developed his ideas further, seeing beauty as an objective quality

of buildings to be found in their proportions. Architecture began as rural, oral vernacular architecture that developed from trial and error to successful replication. Ancient urban architecture was preoccupied with building religious structures and buildings symbolizing the political power of rulers until Greek and Roman architecture shifted focus to civic virtues. Indian and Chinese architecture influenced forms all over Asia and Buddhist architecture in particular took diverse local flavors.

9 PT

According to Vitruvius, the architect should strive to fulfill each of these three attributes as well as possible. Leon Battista Alberti, who elaborates on the ideas of Vitruvius in his treatise, *De re aedificatoria*, saw beauty primarily as a matter of proportion, although ornament also played a part. For Alberti, the rules of proportion were those that governed the idealized human figure, the Golden mean. The most important aspect of beauty was, therefore, an inherent part of an object, rather than something applied superficially, and was based on universal, recognizable truths. The notion of style in the arts was not developed until

the 16th century, with the writing of Giorgio Vasari. By the 18th century, his *Lives of the Most Excellent Painters, Sculptors, and Architects* had been translated into Italian, French, Spanish, and English. In the 16th century, Italian Mannerist architect, painter and theorist Sebastiano Serlio wrote *Tutte L'Opere D'Architettura et Prospetiva* (Complete Works on Architecture and Perspective). This treatise exerted immense influence throughout Europe, being the first handbook that emphasized the practical rather than the theoretical aspects of architecture, and it was the first to catalog the five orders. In the early 19th century, Au-

gustus Welby Northmore Pugin wrote *Contrasts* (1836) that, as the title suggested, contrasted the modern, industrial world, which he disparaged, with an idealized image of neo-medieval world. Gothic architecture, Pugin believed, was the only "true Christian form of architecture." The 19th-century English art critic, John Ruskin, in his *Seven Lamps of Architecture*, published 1849, was much narrower in his view of what constituted architecture. Architecture was the "art which so disposes and adorns the edifices raised by men ... that the sight of them" contributes "to his mental health, power, and pleasure".

24 PT

Architecture is the art and technique of designing, building, as distinguished from the skills associated with construction. It is both the process and the product of sketching, conceiving, planning, designing, and constructing buildings or other structures. Architectural works are often perceived as works of art.

12 PT

The practice, which began in the prehistoric era, has been used as a way of expressing culture for civilizations on all seven continents. For this reason, architecture is considered to be a form of art. Texts on architecture have been written since ancient times. The earliest surviving text on architectural theories is the 1st century AD treatise *De architectura* by the Roman architect Vitruvius, according to whom a good building embodies *firmitas*, *utilitas*, and *venustas*. Years later, Leon Battista Alberti developed his ideas further, seeing beauty as an

objective quality of buildings to be found in their proportions. Architecture began as rural, oral vernacular architecture that developed from trial and error to successful replication. Ancient urban architecture was preoccupied with building religious structures and buildings symbolizing the political power of rulers until Greek and Roman architecture shifted focus to civic virtues. Indian and Chinese architecture influenced forms all over Asia and Buddhist architecture in particular took diverse local flavors.

9 PT

According to Vitruvius, the architect should strive to fulfill each of these three attributes as well as possible. Leon Battista Alberti, who elaborates on the ideas of Vitruvius in his treatise, *De re aedificatoria*, saw beauty primarily as a matter of proportion, although ornament also played a part. For Alberti, the rules of proportion were those that governed the idealized human figure, the Golden mean. The most important aspect of beauty was, therefore, an inherent part of an object, rather than something applied superficially, and was based on universal, recognizable truths. The notion of style in the arts was not developed until the 16th

century, with the writing of Giorgio Vasari. By the 18th century, his *Lives of the Most Excellent Painters, Sculptors, and Architects* had been translated into Italian, French, Spanish, and English. In the 16th century, Italian Mannerist architect, painter and theorist Sebastiano Serlio wrote *Tutte L'Opere D'Architettura et Prospetiva* (Complete Works on Architecture and Perspective). This treatise exerted immense influence throughout Europe, being the first handbook that emphasized the practical rather than the theoretical aspects of architecture, and it was the first to catalog the five orders. In the early 19th century, Augustus Welby

Northmore Pugin wrote *Contrasts* (1836) that, as the title suggested, contrasted the modern, industrial world, which he disparaged, with an idealized image of neo-medieval world. Gothic architecture, Pugin believed, was the only "true Christian form of architecture." The 19th-century English art critic, John Ruskin, in his *Seven Lamps of Architecture*, published 1849, was much narrower in his view of what constituted architecture. Architecture was the "art which so disposes and adorns the edifices raised by men ... that the sight of them" contributes "to his mental health, power, and pleasure".

24 PT

Architecture is the art and technique of designing, building, as distinguished from the skills associated with construction. It is both the process and the product of sketching, conceiving, planning, designing, and constructing buildings or other structures. Architectural works are often perceived as works of art.

12 PT

The practice, which began in the prehistoric era, has been used as a way of expressing culture for civilizations on all seven continents. For this reason, architecture is considered to be a form of art. Texts on architecture have been written since ancient times. The earliest surviving text on architectural theories is the 1st century AD treatise *De architectura* by the Roman architect Vitruvius, according to whom a good building embodies *firmitas*, *utilitas*, and *venustas*. Years later, Leon Battista Alberti developed his ideas further, seeing beauty as an

objective quality of buildings to be found in their proportions. Architecture began as rural, oral vernacular architecture that developed from trial and error to successful replication. Ancient urban architecture was preoccupied with building religious structures and buildings symbolizing the political power of rulers until Greek and Roman architecture shifted focus to civic virtues. Indian and Chinese architecture influenced forms all over Asia and Buddhist architecture in particular took diverse local flavors.

9 PT

According to Vitruvius, the architect should strive to fulfill each of these three attributes as well as possible. Leon Battista Alberti, who elaborates on the ideas of Vitruvius in his treatise, *De re aedificatoria*, saw beauty primarily as a matter of proportion, although ornament also played a part. For Alberti, the rules of proportion were those that governed the idealized human figure, the Golden mean. The most important aspect of beauty was, therefore, an inherent part of an object, rather than something applied superficially, and was based on universal, recognizable truths. The notion of style in the arts was not developed until

the 16th century, with the writing of Giorgio Vasari. By the 18th century, his *Lives of the Most Excellent Painters, Sculptors, and Architects* had been translated into Italian, French, Spanish, and English. In the 16th century, Italian Mannerist architect, painter and theorist Sebastiano Serlio wrote *Tutte L'Opere D'Architettura et Prospetiva* (Complete Works on Architecture and Perspective). This treatise exerted immense influence throughout Europe, being the first handbook that emphasized the practical rather than the theoretical aspects of architecture, and it was the first to catalog the five orders. In the early 19th century, Au-

gustus Welby Northmore Pugin wrote *Contrasts* (1836) that, as the title suggested, contrasted the modern, industrial world, which he disparaged, with an idealized image of neo-medieval world. Gothic architecture, Pugin believed, was the only "true Christian form of architecture." The 19th-century English art critic, John Ruskin, in his *Seven Lamps of Architecture*, published 1849, was much narrower in his view of what constituted architecture. Architecture was the "art which so disposes and adorns the edifices raised by men ... that the sight of them" contributes "to his mental health, power, and pleasure".

24 PT

Architecture is the art and technique of designing, building, as distinguished from the skills associated with construction. It is both the process and the product of sketching, conceiving, planning, designing, and constructing buildings or other structures. Architectural works are often perceived as works of art.

12 PT

The practice, which began in the prehistoric era, has been used as a way of expressing culture for civilizations on all seven continents. For this reason, architecture is considered to be a form of art. Texts on architecture have been written since ancient times. The earliest surviving text on architectural theories is the 1st century AD treatise *De architectura* by the Roman architect Vitruvius, according to whom a good building embodies *firmitas*, *utilitas*, and *venustas*. Years later, Leon Battista Alberti developed his ideas further, see-

ing beauty as an objective quality of buildings to be found in their proportions. Architecture began as rural, oral vernacular architecture that developed from trial and error to successful replication. Ancient urban architecture was preoccupied with building religious structures and buildings symbolizing the political power of rulers until Greek and Roman architecture shifted focus to civic virtues. Indian and Chinese architecture influenced forms all over Asia and Buddhist architecture in particular took diverse local flavors.

9 PT

According to Vitruvius, the architect should strive to fulfill each of these three attributes as well as possible. Leon Battista Alberti, who elaborates on the ideas of Vitruvius in his treatise, *De re aedificatoria*, saw beauty primarily as a matter of proportion, although ornament also played a part. For Alberti, the rules of proportion were those that governed the idealized human figure, the Golden mean. The most important aspect of beauty was, therefore, an inherent part of an object, rather than something applied superficially, and was based on universal, recognizable truths. The notion of style in the arts was not developed until

the 16th century, with the writing of Giorgio Vasari. By the 18th century, his *Lives of the Most Excellent Painters, Sculptors, and Architects* had been translated into Italian, French, Spanish, and English. In the 16th century, Italian Mannerist architect, painter and theorist Sebastiano Serlio wrote *Tutte L'Opere D'Architettura et Prospetiva* (Complete Works on Architecture and Perspective). This treatise exerted immense influence throughout Europe, being the first handbook that emphasized the practical rather than the theoretical aspects of architecture, and it was the first to catalog the five orders. In the early

19th century, Augustus Welby Northmore Pugin wrote *Contrasts* (1836) that, as the title suggested, contrasted the modern, industrial world, which he disparaged, with an idealized image of neo-medieval world. Gothic architecture, Pugin believed, was the only "true Christian form of architecture." The 19th-century English art critic, John Ruskin, in his *Seven Lamps of Architecture*, published 1849, was much narrower in his view of what constituted architecture. Architecture was the "art which so disposes and adorns the edifices raised by men ... that the sight of them" contributes "to his mental health, power,

24 PT

Architecture is the art and technique of designing, building, as distinguished from the skills associated with construction. It is both the process and the product of sketching, conceiving, planning, designing, and constructing buildings or other structures. Architectural works are often perceived as works of art.

12 PT

*The practice, which began in the prehistoric era, has been used as a way of expressing culture for civilizations on all seven continents. For this reason, architecture is considered to be a form of art. Texts on architecture have been written since ancient times. The earliest surviving text on architectural theories is the 1st century AD treatise *De architectura* by the Roman architect Vitruvius, according to whom a good building embodies *firmitas, utilitas, and venustas*. Years later, Leon Battista Alberti developed his ideas further, see-*

ing beauty as an objective quality of buildings to be found in their proportions. Architecture began as rural, oral vernacular architecture that developed from trial and error to successful replication. Ancient urban architecture was pre-occupied with building religious structures and buildings symbolizing the political power of rulers until Greek and Roman architecture shifted focus to civic virtues. Indian and Chinese architecture influenced forms all over Asia and Buddhist architecture in particular took diverse local flavors.

9 PT

*According to Vitruvius, the architect should strive to fulfill each of these three attributes as well as possible. Leon Battista Alberti, who elaborates on the ideas of Vitruvius in his treatise, *De re aedificatoria*, saw beauty primarily as a matter of proportion, although ornament also played a part. For Alberti, the rules of proportion were those that governed the idealized human figure, the Golden mean. The most important aspect of beauty was, therefore, an inherent part of an object, rather than something applied superficially, and was based on universal, recognizable truths. The notion of style in the arts was not*

*developed until the 16th century, with the writing of Giorgio Vasari. By the 18th century, his *Lives of the Most Excellent Painters, Sculptors, and Architects* had been translated into Italian, French, Spanish, and English. In the 16th century, Italian Mannerist architect, painter and theorist Sebastiano Serlio wrote *Tutte L'Opere D'Architettura et Prospetiva* (Complete Works on Architecture and Perspective). This treatise exerted immense influence throughout Europe, being the first handbook that emphasized the practical rather than the theoretical aspects of architecture, and it was the first to catalog the five orders.*

*In the early 19th century, Augustus Welby Northmore Pugin wrote *Contrasts* (1836) that, as the title suggested, contrasted the modern, industrial world, which he disparaged, with an idealized image of neo-medieval world. Gothic architecture, Pugin believed, was the only "true Christian form of architecture." The 19th-century English art critic, John Ruskin, in his *Seven Lamps of Architecture*, published 1849, was much narrower in his view of what constituted architecture. Architecture was the "art which so disposes and adorns the edifices raised by men ... that the sight of them" contributes "to his mental health, power,*

24 PT

Architecture is the art and technique of designing, building, as distinguished from the skills associated with construction. It is both the process and the product of sketching, conceiving, planning, designing, and constructing buildings or other structures. Architectural works are often perceived as works of art.

12 PT

The practice, which began in the prehistoric era, has been used as a way of expressing culture for civilizations on all seven continents. For this reason, architecture is considered to be a form of art. Texts on architecture have been written since ancient times. The earliest surviving text on architectural theories is the 1st century AD treatise *De architectura* by the Roman architect Vitruvius, according to whom a good building embodies *firmitas, utilitas, and venustas*. Years later, Leon Battista Alberti developed his ideas further, see-

ing beauty as an objective quality of buildings to be found in their proportions. Architecture began as rural, oral vernacular architecture that developed from trial and error to successful replication. Ancient urban architecture was pre-occupied with building religious structures and buildings symbolizing the political power of rulers until Greek and Roman architecture shifted focus to civic virtues. Indian and Chinese architecture influenced forms all over Asia and Buddhist architecture in particular took diverse local flavors.

9 PT

According to Vitruvius, the architect should strive to fulfill each of these three attributes as well as possible. Leon Battista Alberti, who elaborates on the ideas of Vitruvius in his treatise, *De re aedificatoria*, saw beauty primarily as a matter of proportion, although ornament also played a part. For Alberti, the rules of proportion were those that governed the idealized human figure, the Golden mean. The most important aspect of beauty was, therefore, an inherent part of an object, rather than something applied superficially, and was based on universal, recognizable truths. The notion of style in the arts was not

developed until the 16th century, with the writing of Giorgio Vasari. By the 18th century, his *Lives of the Most Excellent Painters, Sculptors, and Architects* had been translated into Italian, French, Spanish, and English. In the 16th century, Italian Mannerist architect, painter and theorist Sebastiano Serlio wrote *Tutte L'Opere D'Architettura et Prospetiva* (Complete Works on Architecture and Perspective). This treatise exerted immense influence throughout Europe, being the first handbook that emphasized the practical rather than the theoretical aspects of architecture, and it was the first to catalog the five

orders. In the early 19th century, Augustus Welby Northmore Pugin wrote *Contrasts* (1836) that, as the title suggested, contrasted the modern, industrial world, which he disparaged, with an idealized image of neo-medieval world. Gothic architecture, Pugin believed, was the only "true Christian form of architecture." The 19th-century English art critic, John Ruskin, in his *Seven Lamps of Architecture*, published 1849, was much narrower in his view of what constituted architecture. Architecture was the "art which so disposes and adorns the edifices raised by men ... that the sight of them" contributes "to his

24 PT

Architecture is the art and technique of designing, building, as distinguished from the skills associated with construction. It is both the process and the product of sketching, conceiving, planning, designing, and constructing buildings or other structures. Architectural works are often perceived as works of art.

12 PT

The practice, which began in the prehistoric era, has been used as a way of expressing culture for civilizations on all seven continents. For this reason, architecture is considered to be a form of art. Texts on architecture have been written since ancient times. The earliest surviving text on architectural theories is the 1st century AD treatise *De architectura* by the Roman architect Vitruvius, according to whom a good building embodies *firmitas*, *utilitas*, and *venustas*. Years later, Leon Battista Alberti developed his ideas further,

seeing beauty as an objective quality of buildings to be found in their proportions. Architecture began as rural, oral vernacular architecture that developed from trial and error to successful replication. Ancient urban architecture was preoccupied with building religious structures and buildings symbolizing the political power of rulers until Greek and Roman architecture shifted focus to civic virtues. Indian and Chinese architecture influenced forms all over Asia and Buddhist architecture in particular took diverse local flavors.

9 PT

According to Vitruvius, the architect should strive to fulfill each of these three attributes as well as possible. Leon Battista Alberti, who elaborates on the ideas of Vitruvius in his treatise, *De re aedificatoria*, saw beauty primarily as a matter of proportion, although ornament also played a part. For Alberti, the rules of proportion were those that governed the idealized human figure, the Golden mean. The most important aspect of beauty was, therefore, an inherent part of an object, rather than something applied superficially, and was based on universal, recognizable truths. The notion of style

in the arts was not developed until the 16th century, with the writing of Giorgio Vasari. By the 18th century, his *Lives of the Most Excellent Painters, Sculptors, and Architects* had been translated into Italian, French, Spanish, and English. In the 16th century, Italian Mannerist architect, painter and theorist Sebastiano Serlio wrote *Tutte L'Opere D'Architettura et Prospetiva* (Complete Works on Architecture and Perspective). This treatise exerted immense influence throughout Europe, being the first handbook that emphasized the practical rather than the theoretical aspects of architecture, and

it was the first to catalog the five orders. In the early 19th century, Augustus Welby Northmore Pugin wrote *Contrasts* (1836) that, as the title suggested, contrasted the modern, industrial world, which he disparaged, with an idealized image of neo-medieval world. Gothic architecture, Pugin believed, was the only "true Christian form of architecture." The 19th-century English art critic, John Ruskin, in his *Seven Lamps of Architecture*, published 1849, was much narrower in his view of what constituted architecture. Architecture was the "art which so disposes and adorns the edifices raised by men ... that the sight of them"

24 PT

Architecture is the art and technique of designing, building, as distinguished from the skills associated with construction. It is both the process and the product of sketching, conceiving, planning, designing, and constructing buildings or other structures. Architectural works are often perceived as

12 PT

The practice, which began in the prehistoric era, has been used as a way of expressing culture for civilizations on all seven continents. For this reason, architecture is considered to be a form of art. Texts on architecture have been written since ancient times. The earliest surviving text on architectural theories is the 1st century AD treatise *De architectura* by the Roman architect Vitruvius, according to whom a good building embodies *firmitas*, *utilitas*, and *venustas*. Years later, Leon Battista Alberti developed his ideas

further, seeing beauty as an objective quality of buildings to be found in their proportions. Architecture began as rural, oral vernacular architecture that developed from trial and error to successful replication. Ancient urban architecture was preoccupied with building religious structures and buildings symbolizing the political power of rulers until Greek and Roman architecture shifted focus to civic virtues. Indian and Chinese architecture influenced forms all over Asia and Buddhist architecture in particular took

9 PT

According to Vitruvius, the architect should strive to fulfill each of these three attributes as well as possible. Leon Battista Alberti, who elaborates on the ideas of Vitruvius in his treatise, *De re aedificatoria*, saw beauty primarily as a matter of proportion, although ornament also played a part. For Alberti, the rules of proportion were those that governed the idealized human figure, the Golden mean. The most important aspect of beauty was, therefore, an inherent part of an object, rather than something applied superficially, and was based on universal, recognizable truths. The notion of style

in the arts was not developed until the 16th century, with the writing of Giorgio Vasari. By the 18th century, his *Lives of the Most Excellent Painters, Sculptors, and Architects* had been translated into Italian, French, Spanish, and English. In the 16th century, Italian Mannerist architect, painter and theorist Sebastiano Serlio wrote *Tutte L'Opere D'Architettura et Prospetiva* (Complete Works on Architecture and Perspective). This treatise exerted immense influence throughout Europe, being the first handbook that emphasized the practical rather than the theoretical aspects of architecture, and

it was the first to catalog the five orders. In the early 19th century, Augustus Welby Northmore Pugin wrote *Contrasts* (1836) that, as the title suggested, contrasted the modern, industrial world, which he disparaged, with an idealized image of neo-medieval world. Gothic architecture, Pugin believed, was the only "true Christian form of architecture." The 19th-century English art critic, John Ruskin, in his *Seven Lamps of Architecture*, published 1849, was much narrower in his view of what constituted architecture. Architecture was the "art which so disposes and adorns the edifices raised

24 PT

Architecture is the art and technique of designing, building, as distinguished from the skills associated with construction. It is both the process and the product of sketching, conceiving, planning, designing, and constructing buildings or other structures. Architectural works are often

12 PT

The practice, which began in the prehistoric era, has been used as a way of expressing culture for civilizations on all seven continents. For this reason, architecture is considered to be a form of art. Texts on architecture have been written since ancient times. The earliest surviving text on architectural theories is the 1st century AD treatise *De architectura* by the Roman architect Vitruvius, according to whom a good building embodies *firmitas, utilitas, and venustas*. Years later, Leon Battista Alber-

ti developed his ideas further, seeing beauty as an objective quality of buildings to be found in their proportions. Architecture began as rural, oral vernacular architecture that developed from trial and error to successful replication. Ancient urban architecture was preoccupied with building religious structures and buildings symbolizing the political power of rulers until Greek and Roman architecture shifted focus to civic virtues. Indian and Chinese architecture influenced forms all over Asia and

9 PT

According to Vitruvius, the architect should strive to fulfill each of these three attributes as well as possible. Leon Battista Alberti, who elaborates on the ideas of Vitruvius in his treatise, *De re aedificatoria*, saw beauty primarily as a matter of proportion, although ornament also played a part. For Alberti, the rules of proportion were those that governed the idealized human figure, the Golden mean. The most important aspect of beauty was, therefore, an inherent part of an object, rather than something applied superficially, and was based on universal,

recognizable truths. The notion of style in the arts was not developed until the 16th century, with the writing of Giorgio Vasari. By the 18th century, his *Lives of the Most Excellent Painters, Sculptors, and Architects* had been translated into Italian, French, Spanish, and English. In the 16th century, Italian Mannerist architect, painter and theorist Sebastiano Serlio wrote *Tutte L'Opere D'Architettura et Prospetiva* (Complete Works on Architecture and Perspective). This treatise exerted immense influence throughout Europe, being the first handbook that emphasized the practical

rather than the theoretical aspects of architecture, and it was the first to catalog the five orders. In the early 19th century, Augustus Welby Northmore Pugin wrote *Contrasts* (1836) that, as the title suggested, contrasted the modern, industrial world, which he disparaged, with an idealized image of neo-medieval world. Gothic architecture, Pugin believed, was the only "true Christian form of architecture." The 19th-century English art critic, John Ruskin, in his *Seven Lamps of Architecture*, published 1849, was much narrower in his view of what constituted

24 PT

Architecture is the art and technique of designing, building, as distinguished from the skills associated with construction. It is both the process and the product of sketching, conceiving, planning, designing, and constructing buildings or other structures. Architectural works are often

12 PT

The practice, which began in the prehistoric era, has been used as a way of expressing culture for civilizations on all seven continents. For this reason, architecture is considered to be a form of art. Texts on architecture have been written since ancient times. The earliest surviving text on architectural theories is the 1st century AD treatise *De architectura* by the Roman architect Vitruvius, according to whom a good building embodies *firmitas, utilitas, venustas*.

Years later, Leon Battista Alberti developed his ideas further, seeing beauty as an objective quality of buildings to be found in their proportions. Architecture began as rural, oral vernacular architecture that developed from trial and error to successful replication. Ancient urban architecture was preoccupied with building religious structures and buildings symbolizing the political power of rulers until Greek and Roman architecture shifted focus to civic virtues. Indian and Chinese

9 PT

According to Vitruvius, the architect should strive to fulfill each of these three attributes as well as possible. Leon Battista Alberti, who elaborates on the ideas of Vitruvius in his treatise, *De re aedificatoria*, saw beauty primarily as a matter of proportion, although ornament also played a part. For Alberti, the rules of proportion were those that governed the idealized human figure, the Golden mean. The most important aspect of beauty was, therefore, an inherent part of an object, rather than something applied superficially, and was based

on universal, recognizable truths. The notion of style in the arts was not developed until the 16th century, with the writing of Giorgio Vasari. By the 18th century, his *Lives of the Most Excellent Painters, Sculptors, and Architects* had been translated into Italian, French, Spanish, and English. In the 16th century, Italian Mannerist architect, painter and theorist Sebastiano Serlio wrote *Tutte L'Opere D'Architettura et Prospetiva* (Complete Works on Architecture and Perspective). This treatise exerted immense influence throughout Europe, being

the first handbook that emphasized the practical rather than the theoretical aspects of architecture, and it was the first to catalog the five orders. In the early 19th century, Augustus Welby Northmore Pugin wrote *Contrasts* (1836) that, as the title suggested, contrasted the modern, industrial world, which he disparaged, with an idealized image of neo-medieval world. Gothic architecture, Pugin believed, was the only "true Christian form of architecture." The 19th-century English art critic, John Ruskin, in his *Seven Lamps of Architecture*,

24 PT

Architecture is the art and technique of designing, building, as distinguished from the skills associated with construction. It is both the process and the product of sketching, conceiving, planning, designing, and constructing buildings or other structures. Architectural works are of-

12 PT

The practice, which began in the prehistoric era, has been used as a way of expressing culture for civilizations on all seven continents. For this reason, architecture is considered to be a form of art. Texts on architecture have been written since ancient times. The earliest surviving text on architectural theories is the 1st century AD treatise *De architectura* by the Roman architect Vitruvius, according to whom a good building embodies *firmitas*, *utilitas*,

and *venustas*. Years later, Leon Battista Alberti developed his ideas further, seeing beauty as an objective quality of buildings to be found in their proportions. Architecture began as rural, oral vernacular architecture that developed from trial and error to successful replication. Ancient urban architecture was preoccupied with building religious structures and buildings symbolizing the political power of rulers until Greek and Roman architecture shifted

9 PT

According to Vitruvius, the architect should strive to fulfill each of these three attributes as well as possible. Leon Battista Alberti, who elaborates on the ideas of Vitruvius in his treatise, *De re aedificatoria*, saw beauty primarily as a matter of proportion, although ornament also played a part. For Alberti, the rules of proportion were those that governed the idealized human figure, the Golden mean. The most important aspect of beauty was, therefore, an inherent part of an object, rather than something applied superficially, and

was based on universal, recognizable truths. The notion of style in the arts was not developed until the 16th century, with the writing of Giorgio Vasari. By the 18th century, his *Lives of the Most Excellent Painters, Sculptors, and Architects* had been translated into Italian, French, Spanish, and English. In the 16th century, Italian Mannerist architect, painter and theorist Sebastiano Serlio wrote *Tutte L'Opere D'Architettura et Prospetiva* (*Complete Works on Architecture and Perspective*). This treatise exerted immense influence throughout

Europe, being the first handbook that emphasized the practical rather than the theoretical aspects of architecture, and it was the first to catalog the five orders. In the early 19th century, Augustus Welby Northmore Pugin wrote *Contrasts* (1836) that, as the title suggested, contrasted the modern, industrial world, which he disparaged, with an idealized image of neo-medieval world. Gothic architecture, Pugin believed, was the only "true Christian form of architecture." The 19th-century English art critic, John Ruskin, in his *Seven*

24 PT

Architecture is the art and technique of designing, building, as distinguished from the skills associated with construction. It is both the process and the product of sketching, conceiving, planning, designing, and constructing buildings or other structures. Architectural

12 PT

The practice, which began in the prehistoric era, has been used as a way of expressing culture for civilizations on all seven continents. For this reason, architecture is considered to be a form of art. Texts on architecture have been written since ancient times. The earliest surviving text on architectural theories is the 1st century AD treatise *De architectura* by the Roman architect Vitruvius, according to whom a good building embodies *firmitas*,

utilitas, and *venustas*. Years later, Leon Battista Alberti developed his ideas further, seeing beauty as an objective quality of buildings to be found in their proportions. Architecture began as rural, oral vernacular architecture that developed from trial and error to successful replication. Ancient urban architecture was preoccupied with building religious structures and buildings symbolizing the political power of rulers until Greek and Roman

9 PT

According to Vitruvius, the architect should strive to fulfill each of these three attributes as well as possible. Leon Battista Alberti, who elaborates on the ideas of Vitruvius in his treatise, *De re aedificatoria*, saw beauty primarily as a matter of proportion, although ornament also played a part. For Alberti, the rules of proportion were those that governed the idealized human figure, the Golden mean. The most important aspect of beauty was, therefore, an inherent part of an object, rather than something applied superficially, and was

based on universal, recognizable truths. The notion of style in the arts was not developed until the 16th century, with the writing of Giorgio Vasari. By the 18th century, his *Lives of the Most Excellent Painters, Sculptors, and Architects* had been translated into Italian, French, Spanish, and English. In the 16th century, Italian Mannerist architect, painter and theorist Sebastiano Serlio wrote *Tutte L'Opere D'Architettura et Prospetiva* (*Complete Works on Architecture and Perspective*). This treatise exerted immense influ-

ence throughout Europe, being the first handbook that emphasized the practical rather than the theoretical aspects of architecture, and it was the first to catalog the five orders. In the early 19th century, Augustus Welby Northmore Pugin wrote *Contrasts* (1836) that, as the title suggested, contrasted the modern, industrial world, which he disparaged, with an idealized image of neo-medieval world. Gothic architecture, Pugin believed, was the only "true Christian form of architecture." The 19th-century English art critic, John

TT Commons Pro supports more than 275 languages including Northern, Western, Central European languages, most of Cyrillic, Vietnamese and Greek.

CYRILLIC

Abaza, Abkhaz, Adyghe, Aghul, Altai, Alyutor, Avar, Azerbaijani, Bashkir, Belarusian, Bosnian, Bulgarian, Buryat, Chechen, Chukchi, Chuvash, Crimean Tatar, Dargwa, Dolgan, Dungan, Enets, Even, Evenki, Gagauz, Ingush, Itelmen, Kabardino-Cherkess, Kalmyk, Karachay-Balkar, Karaim, Karakalpak, Kazakh, Ket, Khakas, Khanty, Kildin Sámi, Komi-Permyak, Komi-Zyrian, Koryak, Kumandins, Kumyk, Kurdish, Kyrgyz, Lak, Lezgian, Mansi, Macedonian, Mari (Hill), Mari (Meadow), Mongolian, Montenegrin, Nanai, Negidal, Nenets, Nganasan, Nivkh, Nogai, Oroch, Orok, Ossetian, Russian, Rusyn, Rutul, Serbian, Selkup, Shor, Tabasaran, Tajik, Talysh, Tat, Tatar, Tsakhur, Tuvan, Udege, Udmurt, Ukrainian, Ulch, Uyghur, Uzbek, Yakut, Yukaghir

OTHER

Vietnamese, Greek

LATIN

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Alutiiq, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic, Asturian, Atayal, Aymara, Basque, Bemba, Bicol, Bislama, Breton, Cape Verdean, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofan, Comanche, Cornish, Corsican, Crimean Tatar, Croatian, Czech, Danish, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz, Galician, Ganda, Genoese, German, Gooniyandi, Greenlandic, Gwichin, Haitian Creole, Hawaiian, Hiligaynon, Hopi, Hotcak, Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Javanese, Jerriais, Kala Lagaw Ya, Kapampangan, Kaqchikel, Karelian, Kashubian, Khasi, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish, Ladin, Latin, Latino Sine, Latvian, Lithuanian, Livvi-Karelian, Lojban, Lombard, Low Saxon, Luba (Luba-Kasai), Ludic, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Maori, Mandinka, Marquesan, Megleno-Romanian, Meriam Mir, Mohawk, Moldovan, Montagnais, Montenegrin, Munsee, Murrinhpatha, Nagamese Creole, Nahuatl, Ndebele, Neapolitan, Nganasan, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oromo, Oshiwambo, Palauan, Papiamentu, Pedi, Piedmontese, Polish, Portuguese, Potawatomi, Qeqchi, Quechua, Rarotongan, Romanian, Rhaeto Romance, Romansh, Rotokas, Salar, Sami Inari, Sami Lule, Sami Nothern, 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, Unami, Venetian, Vepsian, Volapuk, Voro, Wallisian, Walloon, Waraywaray, Warlpiri, Wayuu, Welsh, Wikmungkan, Wiradjuri, Wolof, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni

şùppôrtś
māný
diffěreñt
lăṅguåğęs

GERMAIN

Die großen Flüsse werden in den Sommermonaten von vielen Schiffen befahren. Moderne Kanalsysteme haben mehrere Flüsse miteinander verbunden und so einen durchgehenden Van geschaffen. Die höchsten Punkte sind Munku Sardyk (3491 m) im Sajan-Gebirge und Belukha (4509 m) im Altai.

FRENCH

Les grands fleuves sont utilisés par de nombreux navires pendant les mois d'été. Les systèmes de canaux modernes ont relié plusieurs rivières ensemble, créant une camionnette continue. Les points culminants sont Munku Sardyk (3491 m) dans les monts Sayan et Belukha (4509 m) dans l'Altai.

GREEK

Τους καλοκαιρινούς μήνες τα μεγάλα ποτάμια χρησιμοποιούνται από πολλά σκάφη και έχουν μεγάλη σημασία για την εσωτερική ναυσιπλοΐα. Τα τους, σχηματίζοντας έτσι ένα συνεχές φορτηγό. Τα υψηλότερα σημεία είναι το Munku Sardyk (3491 m) και το Belukha (4509 m) στο Αλτάι.

DANISH

I sommermånederne besejles de store floder af mange skibe og er af stor betydning for den indenlandske trafik. Moderne kanalanlæg har forbundet flere floder indbyrdes og skaber derved en sammenhængende van. De højeste punkter er Munku Sardyk (3491 m) i Sajanbjergene og Belukha (4509 m) i Altaj.

BULGARIAN

Сибир разполага с огромно разнообразие на зонални и интразонални ландшафти, което не може да не се отрази на броя и видовете разнообразие на животинския. Всеки от ландшафтите на Сибир има свой, в една или друга степен особен животински и растителен свят.

VIETNAMESE

Trong những tháng mùa hè, các con sông lớn có nhiều tàu thuyền qua lại và có tầm quan trọng lớn đối với giao thông nội địa. Các hệ thống kênh hiện đại đã kết nối một số con sông với nhau, do đó tạo ra một van liên tục. Điểm cao nhất là Munku Sardyk (3491 m) ở dãy núi Sajan và Belukha (4509 m) ở Altai.

BASIC CHARACTERS

ABCDEFGHIJ
 KLMNOPQRS
 TUVWXYZ
 abcdefghijklmn
 opqrstuvwxyz
 0123456789

BASIC CYRILLIC

АБВГДЕЁЖЗИ
 ЙКЛМНОПРС
 ТУФХЦЧШЩ
 ЪЫІЭЮЯ
 абвгдеёжзийкл
 мнопрстуфхцч
 шщъыіэюя



1234567890

1234567890

1234567890

H12345

H12345

H12345

H12345

1/2 3/4

2^{ao}

[{{(H)}}]

ff fj fi ffi

ct st rt fb

abcdefg

ABCDEFGFG

lalylay

б

Fƒ

Çç

ДЛФвгджзиййклпт

ȘșȚț

IJ ij ÍJ íj

L·L l·l

12345

12345

i

TABULAR FIGURES

TABULAR OLDSTYLE

PROPORTIONAL OLDSTYLE

NUMERATORS

DENOMINATORS

SUPERSCRIPTS

SUBSCRIPTS

FRACTIONS

ORDINALS

CASE SENSITIVE

STANDARD LIGATURES

DISCRETIONARY LIGATURES

SMALL CAPS

CAPS TO SMALL CAPITALS

SS01 – Alternates

SS02 – Serbian

SS03 – Bashkir

SS04 – Chuvash

SS05 – Bulgarian

SS06 – Romanian Comma Accent

SS07 – Dutch IJ

SS08 – Catalan Ldot

SS09 – Circled Figures

SS10 – Negative Circled Figures

SS11 – Turkish i



1234567890

1 2 3 4 5 6 7 8 9 0

1234567890

H¹²³⁴⁵H₁₂₃₄₅H¹²³⁴⁵H₁₂₃₄₅

1/2 3/4

2^{ao}

[{{(H)}}]

ff fj fi ffi

ct st rt fb

ABCDEFGFG

ABCDEFGFG

IalyIay

б

Fƒ

Çç

ДЛФвгджзуй̀клтм

ȘșȚț

IJ ij ÍJ íj

L·L l·l

① ② ③ ④ ⑤

① ② ③ ④ ⑤

i

BASIC GLYPHS

Ideally made
yellow lamp

STYLISTIC ALTERNATES

Ideally made
yellow lamp

BASIC CHARACTERS

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
 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
 0 1 2 3 4 5 6 7 8 9

BASIC CYRILLIC

А Б В Г Д Е Ё Ж З И Й К
 Л М Н О П Р С Т У Ф Х
 Ц Ч Ш Щ Ъ Ы Э Ю Я
 а б в г д е ё ж з и й к
 л м н о п р с т у ф х
 ц ч ш щ ъ ы э ю я



1234567890

H12345

H12345

H12345

H12345

1/2 3/4

2^ao

[{{(H)}}]

fi fj

IalyIay

б

Fƒ

Çç

ДЛВГДЖ

ȘșȚț

IJ ij ÍJ íj

L·L 1·1

12345

12345

i

0o

PROPORTIONAL OLDSTYLE

NUMERATORS

DENOMINATORS

SUPERSCRIPTS

SUBSCRIPTS

FRACTIONS

ORDINALS

CASE SENSITIVE

DISCRETIONARY LIGATURES

SS01 – Alternates

SS02 – Serbian

SS03 – Bashkir

SS04 – Chuvash

SS05 – Bulgarian

SS06 – Romanian Comma Accent

SS07 – Dutch IJ

SS08 – Catalan Ldot

SS09 – Circled Figures

SS10 – Negative Circled Figures

SS11 – Turkish i

SS12 – Zero Without Slash



1 2 3 4 5 6 7 8 9 0

H^{1 2 3 4 5}H_{1 2 3 4 5}H^{1 2 3 4 5}H_{1 2 3 4 5}

½ ¾

2^ao

[{{(H)}}]

fi fj

IalyIay

б

Fƒ

Çç

ДЛВГДЖ

ȘșȚț

IJ ij ÍJ íj

L·L 1·1

①②③④⑤

❶❷❸❹❺

i

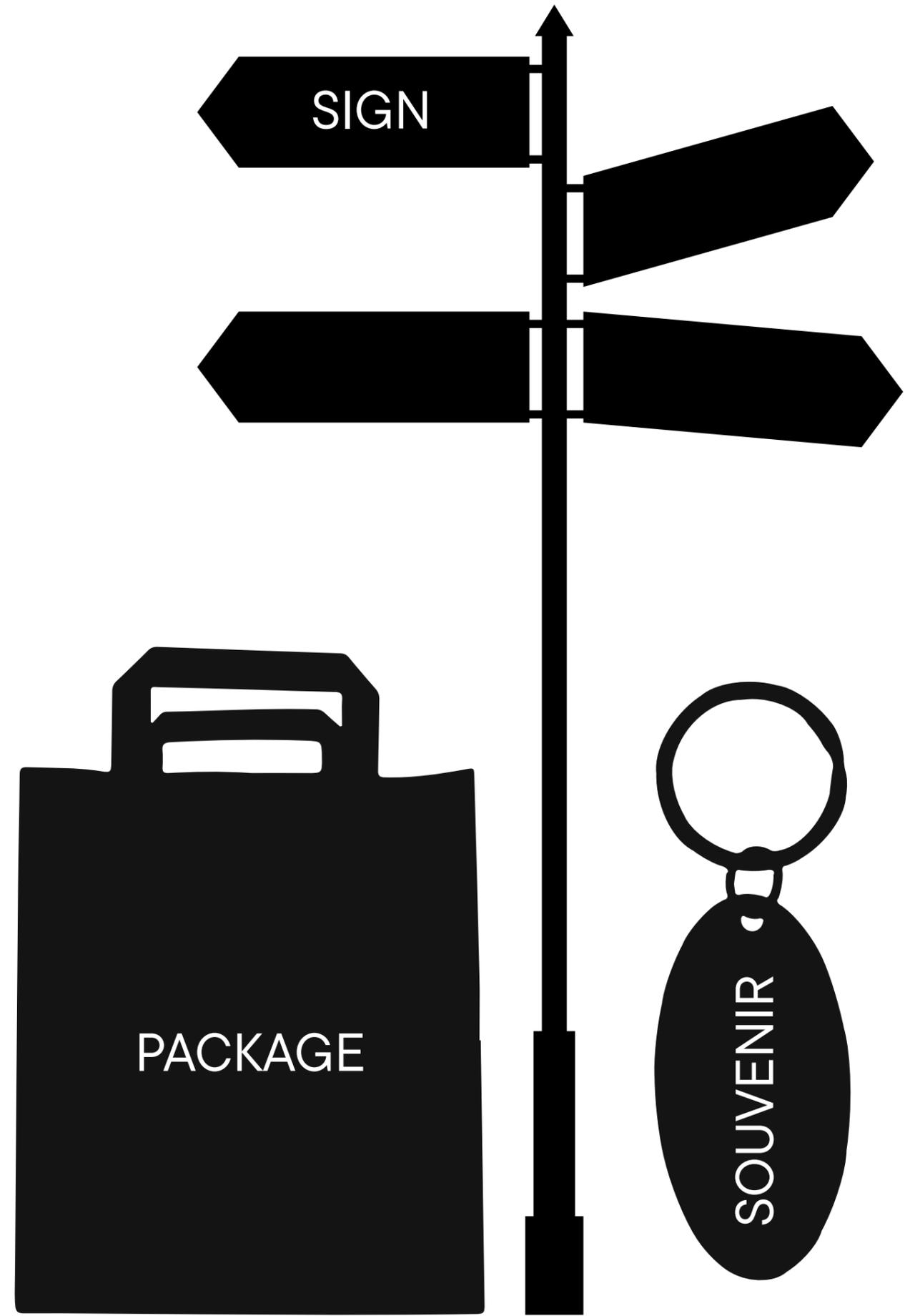
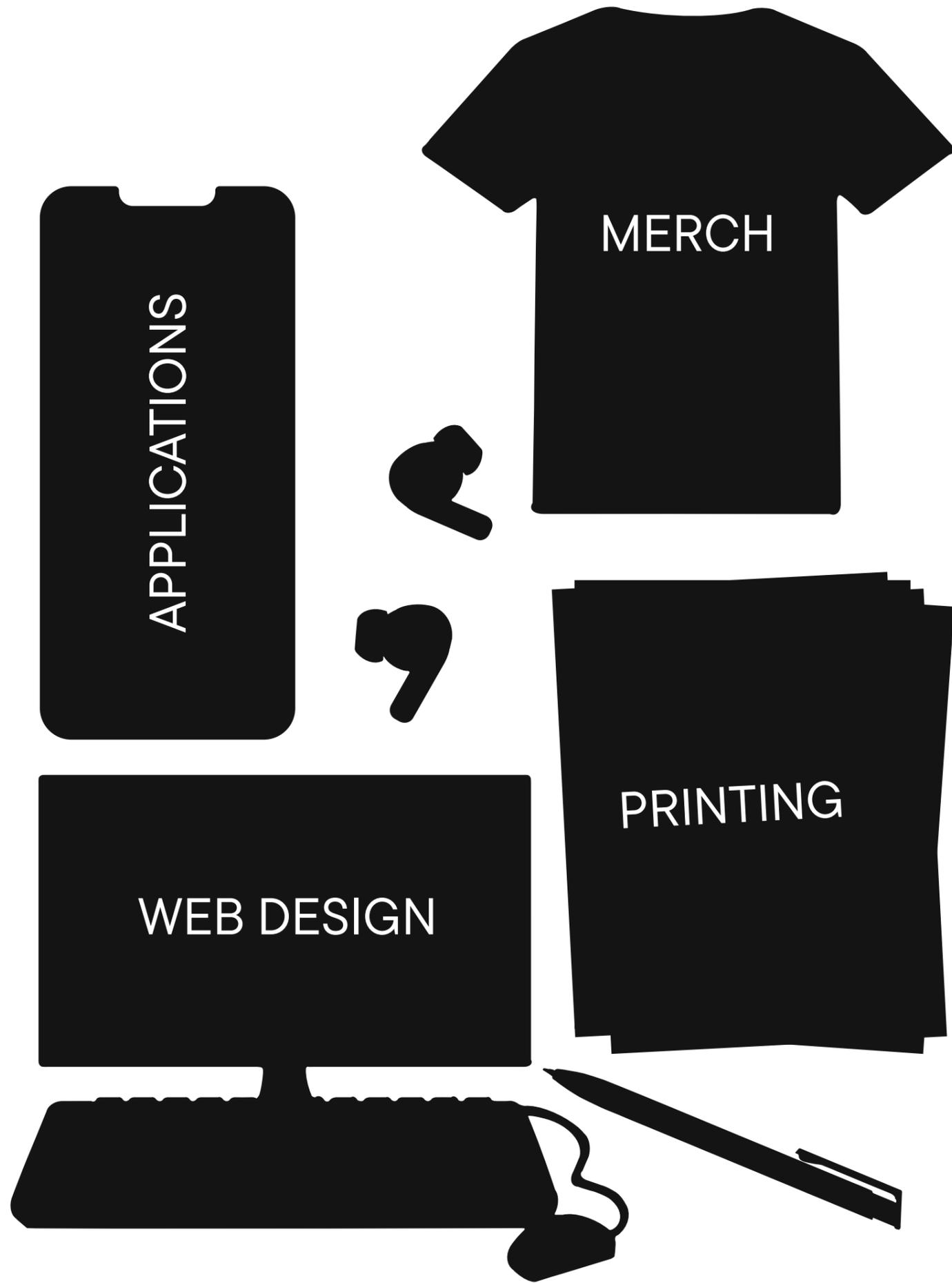
0o

BASIC GLYPHS

Ideally made
yellow lamp

STYLISTIC ALTERNATES

Ideaally made
yellow lamp



TypeType company was founded in 2013 by Ivan Gladkikh, a type designer with a 10 years' experience, and Alexander Kudryavtsev, an experienced manager. Over the past 10 years we've released more than 75+ families, and the company has turned into a type foundry with a dedicated team.

Our mission is to create and distribute only carefully drawn, thoroughly tested, and perfectly optimized type-faces that are available to a wide range of customers.

Our team brings together people from different countries and continents. This cultural diversity helps us to create truly unique and comprehensive projects.

Copyright © TypeType Foundry 2013–2023.

All rights reserved.

For more information about our fonts,

please visit our website

www.typetype.org

Most of the texts used in this specimen are from Wikipedia.

