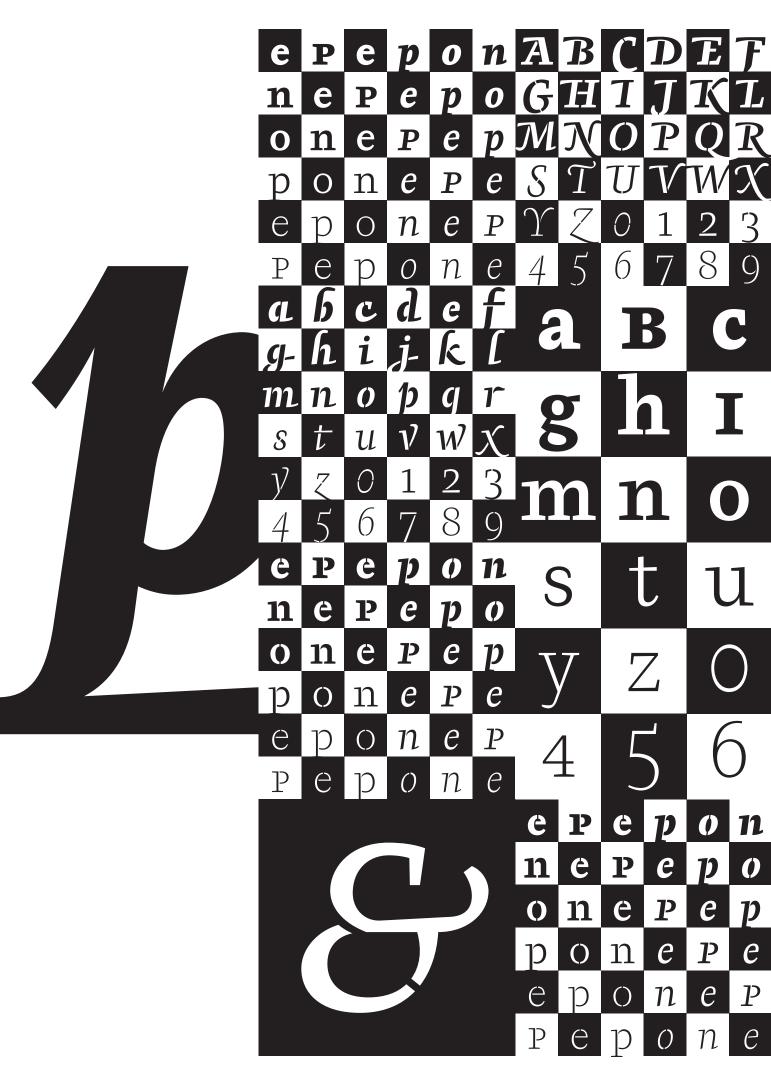
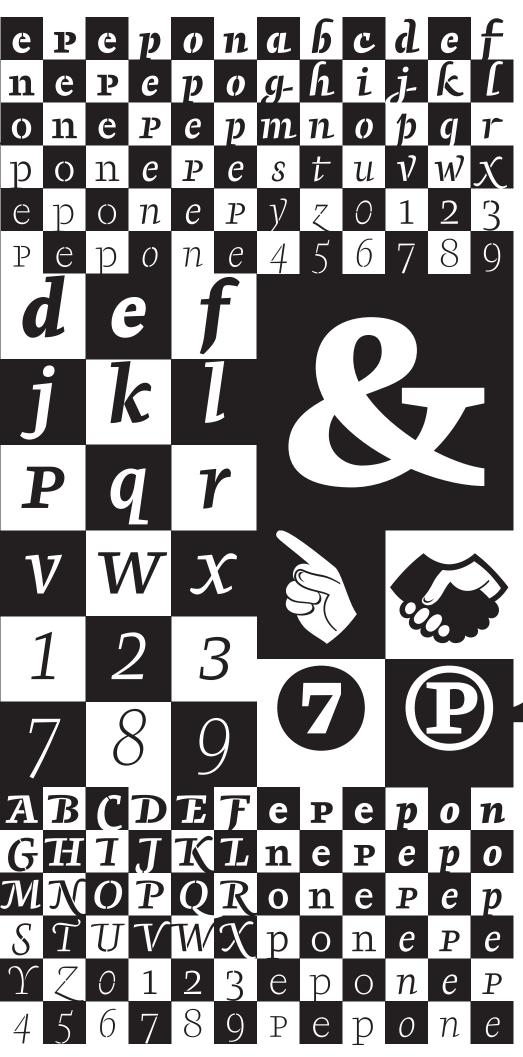
Pepone stormtype.com

AaAa**AaAaAaAa** AaAa**AaAaAaAa** AaAa**AaAaAaAa** AaAa**AaAaAaAa**







Pepone Light stormtype.com

ABCDFGHJKLMNPQRS TUWXYZabcefghjkmoqrsßtuwxyz012345678 9ABCDE012345₹\$\$\$\$\$\$ %?!([{ \clubsuit } \spadesuit $\rightarrow \nearrow$ *}])+ \bigcirc & &

18/23: The development of the typeface was guided by the goal of creating a contemporary, discreet book serif, with modern expression and numerous functions. Letters feature reduced contrast, the lighter styles may evoke wired letters, while the heavier ones

12/15: Jeho vývoj byl veden myšlenkou na současné a nenápadné knižní patkové písmo s aktuálním výrazem a mnoha funkcemi. Písmena mají jen mírný kontrast tahů, světlé řezy mohou působit jako drátěná kresba, zatímco v těch tmavších poznáváme typické rysy egyptienky. Vzájemně se vyvažující extrémy tak plní nároky na použití i v propagaci a časopisecké úpravě. Je použitelné pro označování lahví, k úpravě pozvánek, výstavních katalogů i plakátů, v tištěné i webové presentaci.

Název "Pepone" je poctou Josefu Kroutvorovi. Jeho prosaické i poetické texty vyžadují pečlivou typografii a zejména výběr vhodného písma. Dosud vycházely jeho knihy vytiště-

9/11: The name Pepone was chosen as an homage to Josef Kroutvor. His novels and poems need meticulous typography, namely they ask for a careful choice of a typeface. Up until now, his books were set in randomly selected fonts, some better, some worse. From now on, the situation is set to change. The new, custom-made typeface was created specifically for the purpose of setting his texts. Today, every other restaurant or steel factory boast their own typeface; why not every individual writer and author? Just as each of us has unique handwriting as well as individual written and spoken expression, each and every writer should have the privilege of having a unique image of a page in a book. The classic Old Style or transitional serif typefaces are too decorative and fragile to suit Josef's texts, Didone modern typefaces are too strict and uptight, and the other modern serif typefaces lack expression and character. The solution cannot be found "in between". On the contrary, we must try to express Josef's literary world through type. The alphabet needs to deal with a number of influences, such as the landscape of Italy and South Bohemia, with European history, with current and long forgotten painters, poets, photographers, graphic artists, ceramicists, and plenty of other inspiration sources.

The letters are constructed with typewriter letterforms in mind, which may remind of Josef K's beginnings in the samizdat era. The italics, on the other hand, vaguely remind of the scripts of the Italian Renaissance, narrowed to fulfill the need for economy (paper-saving in mind) in the offices of the day. The slight slanting of the Italics avoids extreme, fine contrast steers clear of graphic drama. Efficient, even minimalist construction is well suited for long texts where the reader needs to focus on content, not on the emotion of the text. Strong horizontal serifs anchor the line of text firmly on page, sharp details illustrate the refined style. The extremely heavy styles are to be used with careful consideration; their appearance, especially in the slanted forms, may evoke the 1960s and may prove more useful in signage. Similarly, the overly decorative details or frequent ligatures may disturb reading, so they may be turned off; it is up to the intelligent designer to use them sparingly and to their liking.

Of course, the typeface isn't solely reserved for the setting of the works of Josef K. On the contrary – we'd like to present a universal typeface suited for literature, catalogues and

Pepone Light Italic stormtype.com

A B C D F G H J K L M N P Q R S T U W X Y Z a b b c e f f g g h h j j k k m o q r s β t u w x y z 0 1 2 3 4 5 6 7 8 9 A B C D E 0 1 2 3 4 5 $\stackrel{?}{=}$ \$\frac{1}{2}\$ \$\f

18/23: The development of the Typeface was guided by the goal of creating a contemporary, discreet book serif, with modern expression and numerous functions. Letters feature reduced contrast, the lighter styles may evoke wired letters, while the heavier ones bear distinct slab serif references. The

12/15: Jeho vývoj byl veden myšlenkou na současné a nenápadné knižní patkové písmo s aktuálním výrazem a mnoha funkcemi. Písmena mají jen mírný kontrast tahů, světlé řezy mohou působit jako drátěná kresba, zatímco v těch tmavších poznáváme typické rysy egyptienky. Vzájemně se vyvažující extrémy tak plní nároky na použití i v propagaci a časopisecké úpravě. Je použitelné pro označování lahví, k úpravě pozvánek, výstavních katalogů i plakátů, v tištěné i webové presentaci.

Název "Pepone" je poctou Josefu Kroutvorovi. Jeho prosaické i poetické texty vyžadují pečlivou typografii a zejména výběr vhodného písma. Dosud vycházely jeho knihy vytištěné různými, nahodile vybranými, dobrými či méně dobrými fonty. Od nynějška by se situace měla změnit. Bude možné používat k tomu

9/11: The name Pepone was chosen as an homage to Josef Kroutvor. His novels and poems need meticulous typography, namely they ask for a careful choice of a typeface. Up until now, his books were set in randomly selected fonts, some better, some worse. From now on, the situation is set to change. The new, custom-made typeface was created specifically for the purpose of setting his texts. Today, every other restaurant or steel factory boast their own typeface; why not every individual writer and author? Just as each of us has unique handwriting as well as individual written and spoken expression, each and every writer should have the privilege of having a unique image of a page in a book. The classic Old Style or transitional serif typefaces are too decorative and fragile to suit Josef's texts, Didone modern typefaces are too strict and uptight, and the other modern serif typefaces lack expression and character. The solution cannot be found "in between". On the contrary, we must try to express Josef's literary world through type. The alphabet needs to deal with a number of influences, such as the landscape of Italy and South Bohemia, with European history, with current and long forgotten painters, poets, photographers, graphic artists, ceramicists, and plenty of other inspiration sources.

The letters are constructed with typewriter letterforms in mind, which may remind of Josef K's beginnings in the samizdat era. The italics, on the other hand, vaguely remind of the scripts of the Italian Renaissance, narrowed to fulfill the need for economy (paper-saving in mind) in the offices of the day. The slight slanting of the Italics avoids extreme, fine contrast steers clear of graphic drama. Efficient, even minimalist construction is well suited for long texts where the reader needs to focus on content, not on the emotion of the text. Strong horizontal serifs anchor the line of text firmly on page, sharp details illustrate the refined style. The extremely heavy styles are to be used with careful consideration; their appearance, especially in the slanted forms, may evoke the 1960s and may prove more useful in signage. Similarly, the overly decorative details or frequent ligatures may disturb reading, so they may be turned off; it is up to the intelligent designer to use them sparingly and to their liking.

Of course, the typeface isn't solely reserved for the setting of the works of Josef K. On the contrary — we'd like to present a universal typeface suited for literature, catalogues and magazines. It wouldn't be the first and the last example of a typeface created with a specific purpose in mind, which later became used universally.

Pepone Book stormtype.com

ABCDFGHJKLMNPQRS TUWXYZabcefghjkmo qrsßtuwxyz012345678 9 A B C D E O 1 2 3 4 5 ₹ \$ ¢ £ ¥ € { %?!([{ **♦ ♦** → **7** * }]) + **©** & & @ Ω ff fi fl fl' ffi ffl sp st ct Ti Th tt

18/23: The development of THE TYPEFACE was guided by the goal of creating a contemporary, discreet book serif, with modern expression and numerous functions. Letters feature reduced contrast, the lighter styles may evoke wired letters, while the

12/15: Jeho vývoj byl veden myšlenkou na současné a nenápadné knižní patkové pís- phers, graphic artists, ceramicists, and plenty of other inspimo s aktuálním výrazem a mnoha funkcemi. Písmena mají jen mírný kontrast tahů, světlé řezy mohou působit jako drátěná kresba, zatímco v těch tmavších poznáváme typické rysy egyptienky. Vzájemně se vyvažující extrémy tak plní nároky na použití i v propagaci a časopisecké úpravě. Je použitelné pro označování lahví, k úpravě pozvánek, výstavních katalogů i plakátů, v tištěné i webové presentaci.

Název "Pepone" je poctou Josefu Kroutvorovi. Jeho prosaické i poetické texty vyžadují pečlivou typografii a zejména výběr vhodného písma. Dosud vycházely jeho knihy vytiš-

9/11: The name Pepone was chosen as an homage to Josef Kroutvor. His novels and poems need meticulous typography, namely they ask for a careful choice of a typeface. Up until now, his books were set in randomly selected fonts, some better, some worse. From now on, the situation is set to change. The new, custom-made typeface was created specifically for the purpose of setting his texts. Today, every other restaurant or steel factory boast their own typeface; why not every individual writer and author? Just as each of us has unique handwriting as well as individual written and spoken expression, each and every writer should have the privilege of having a unique image of a page in a book. The classic Old Style or transitional serif typefaces are too decorative and fragile to suit Josef's texts, Didone modern typefaces are too strict and uptight, and the other modern serif typefaces lack expression and character. The solution cannot be found "in between". On the contrary, we must try to express Josef's literary world through type. The alphabet needs to deal with a number of influences, such as the landscape of Italy and South Bohemia, with European history, with current and long forgotten painters, poets, photograration sources.

The letters are constructed with typewriter letterforms in mind, which may remind of Josef K's beginnings in the samizdat era. The italics, on the other hand, vaguely remind of the scripts of the Italian Renaissance, narrowed to fulfill the need for economy (paper-saving in mind) in the offices of the day. The slight slanting of the Italics avoids extreme, fine contrast steers clear of graphic drama. Efficient, even minimalist construction is well suited for long texts where the reader needs to focus on content, not on the emotion of the text. Strong horizontal serifs anchor the line of text firmly on page, sharp details illustrate the refined style. The extremely heavy styles are to be used with careful consideration; their appearance, especially in the slanted forms, may evoke the 1960s and may prove more useful in signage. Similarly, the overly decorative details or frequent ligatures may disturb reading, so they may be turned off; it is up to the intelligent designer to use them sparingly and to their liking. Of course, the typeface isn't solely reserved for the setting of the works of Josef K. On the contrary – we'd like to present

Pepone Book Italic stormtype.com

18/23: The development of The typeface was guided by the goal of creating a contemporary, discreet book serif, with modern expression and numerous functions. Letters feature reduced contrast, the lighter styles may evoke wired letters, while the heavier ones bear distinct slab

12/15: Jeho vývoj byl veden myšlenkou na současné a nenápadné knižní patkové písmo s aktuálním výrazem a mnoha funkcemi. Písmena mají jen mírný kontrast tahů, světlé řezy mohou působit jako drátěná kresba, zatímco v těch tmavších poznáváme typické rysy egyptienky. Vzájemně se vyvažující extrémy tak plní nároky na použití i v propagaci a časopisecké úpravě. Je použitelné pro označování lahví, k úpravě pozvánek, výstavních katalogů i plakátů, v tištěné i webové presentaci.

Název "Pepone" je poctou Josefu Kroutvorovi. Jeho prosaické i poetické texty vyžadují pečlivou typografii a zejména výběr vhodného písma. Dosud vycházely jeho knihy vytištěné různými, nahodile vybranými, dobrými či méně dobrými fonty. Od nynějška by se situace měla změnit. Bude možné používat

9/11: The name Pepone was chosen as an homage to Josef Kroutvor. His novels and poems need meticulous typography, namely they ask for a careful choice of a typeface. Up until now, his books were set in randomly selected fonts, some better, some worse. From now on, the situation is set to change. The new, custom-made typeface was created specifically for the purpose of setting his texts. Today, every other restaurant or steel factory boast their own typeface; why not every individual writer and author? Just as each of us has unique handwriting as well as individual written and spoken expression, each and every writer should have the privilege of having a unique image of a page in a book. The classic Old Style or transitional serif typefaces are too decorative and fragile to suit Josef's texts, Didone modern typefaces are too strict and uptight, and the other modern serif typefaces lack expression and character. The solution cannot be found "in between". On the contrary, we must try to express Josef's literary world through type. The alphabet needs to deal with a number of influences, such as the landscape of Italy and South Bohemia, with European history, with current and long forgotten painters, poets, photographers, graphic artists, ceramicists, and plenty of other inspiration sources.

The letters are constructed with typewriter letterforms in mind, which may remind of Josef K's beginnings in the samizdat era. The italics, on the other hand, vaguely remind of the scripts of the Italian Renaissance, narrowed to fulfill the need for economy (paper-saving in mind) in the offices of the day. The slight slanting of the Italics avoids extreme, fine contrast steers clear of graphic drama. Efficient, even minimalist construction is well suited for long texts where the reader needs to focus on content, not on the emotion of the text. Strong horizontal serifs anchor the line of text firmly on page, sharp details illustrate the refined style. The extremely heavy styles are to be used with careful consideration; their appearance, especially in the slanted forms, may evoke the 1960s and may prove more useful in signage. Similarly, the overly decorative details or frequent ligatures may disturb reading, so they may be turned off; it is up to the intelligent designer to use them sparingly and to their liking.

Of course, the typeface isn't solely reserved for the setting of the works of Josef K. On the contrary — we'd like to present a universal typeface suited for literature, catalogues and magazines. It wouldn't be the first and the last example of a typeface created with a specific purpose in mind, which later became used universally.

Pepone Regular stormtype.com

18/23: The development of the typeface was guided by the goal of creating a contemporary, discreet book serif, with modern expression and numerous functions. Letters feature reduced contrast, the lighter styles may evoke wired letters, while the

12/15: Jeho vývoj byl veden myšlenkou na současné a nenápadné knižní patkové písmo s aktuálním výrazem a mnoha funkcemi. Písmena mají jen mírný kontrast tahů, světlé řezy mohou působit jako drátěná kresba, zatímco v těch tmavších poznáváme typické rysy egyptienky. Vzájemně se vyvažující extrémy tak plní nároky na použití i v propagaci a časopisecké úpravě. Je použitelné pro označování lahví, k úpravě pozvánek, výstavních katalogů i plakátů, v tištěné i webové presentaci.

Název "Pepone" je poctou Josefu Kroutvorovi. Jeho prosaické i poetické texty vyžadují pečlivou typografii a zejména výběr vhodného písma. Dosud vycházely jeho knihy vytiš-

9/11: The name Pepone was chosen as an homage to Josef Kroutvor. His novels and poems need meticulous typography, namely they ask for a careful choice of a typeface. Up until now, his books were set in randomly selected fonts, some better, some worse. From now on, the situation is set to change. The new, custom-made typeface was created specifically for the purpose of setting his texts. Today, every other restaurant or steel factory boast their own typeface; why not every individual writer and author? Just as each of us has unique handwriting as well as individual written and spoken expression, each and every writer should have the privilege of having a unique image of a page in a book. The classic Old Style or transitional serif typefaces are too decorative and fragile to suit Josef's texts, Didone modern typefaces are too strict and uptight, and the other modern serif typefaces lack expression and character. The solution cannot be found "in between". On the contrary, we must try to express Josef's literary world through type. The alphabet needs to deal with a number of influences, such as the landscape of Italy and South Bohemia, with European history, with current and long forgotten painters, poets, photographers, graphic artists, ceramicists, and plenty of other inspiration sources.

The letters are constructed with typewriter letterforms in mind, which may remind of Josef K's beginnings in the samizdat era. The italics, on the other hand, vaguely remind of the scripts of the Italian Renaissance, narrowed to fulfill the need for economy (paper-saving in mind) in the offices of the day. The slight slanting of the Italics avoids extreme, fine contrast steers clear of graphic drama. Efficient, even minimalist construction is well suited for long texts where the reader needs to focus on content, not on the emotion of the text. Strong horizontal serifs anchor the line of text firmly on page, sharp details illustrate the refined style. The extremely heavy styles are to be used with careful consideration; their appearance, especially in the slanted forms, may evoke the 1960s and may prove more useful in signage. Similarly, the overly decorative details or frequent ligatures may disturb reading, so they may be turned off; it is up to the intelligent designer to use them sparingly and to their

Of course, the typeface isn't solely reserved for the setting

18/23: The development of The typeface was guided by the goal of creating a contemporary, discreet book serif, with modern expression and numerous functions. Letters feature reduced contrast, the lighter styles may evoke wired letters, while the heavier ones bear distinct

12/15: Jeho vývoj byl veden myšlenkou na současné a nenápadné knižní patkové písmo s aktuálním výrazem a mnoha funkcemi. Písmena mají jen mírný kontrast tahů, světlé řezy mohou působit jako drátěná kresba, zatímco v těch tmavších poznáváme typické rysy egyptienky. Vzájemně se vyvažující extrémy tak plní nároky na použití i v propagaci a časopisecké úpravě. Je použitelné pro označování lahví, k úpravě pozvánek, výstavních katalogů i plakátů, v tištěné i webové presentaci.

Název "Pepone" je poctou Josefu Kroutvorovi. Jeho prosaické i poetické texty vyžadují pečlivou typografii a zejména výběr vhodného písma. Dosud vycházely jeho knihy vytištěné různými, nahodile vybranými, dobrými či méně dobrými fon-

9/11: The name Pepone was chosen as an homage to Josef Kroutvor. His novels and poems need meticulous typography, namely they ask for a careful choice of a typeface. Up until now, his books were set in randomly selected fonts, some better, some worse. From now on, the situation is set to change. The new, custom-made typeface was created specifically for the purpose of setting his texts. Today, every other restaurant or steel factory boast their own typeface; why not every individual writer and author? Just as each of us has unique handwriting as well as individual written and spoken expression, each and every writer should have the privilege of having a unique image of a page in a book. The classic Old Style or transitional serif typefaces are too decorative and fragile to suit Josef's texts, Didone modern typefaces are too strict and uptight, and the other modern serif typefaces lack expression and character. The solution cannot be found "in between". On the contrary, we must try to express Josef's literary world through type. The alphabet needs to deal with a number of influences, such as the landscape of Italy and South Bohemia, with European history, with current and long forgotten painters, poets, photographers, graphic artists, ceramicists, and plenty of other inspiration sources.

The letters are constructed with typewriter letterforms in mind, which may remind of Josef K's beginnings in the samizdat era. The italics, on the other hand, vaguely remind of the scripts of the Italian Renaissance, narrowed to fulfill the need for economy (paper-saving in mind) in the offices of the day. The slight slanting of the Italics avoids extreme, fine contrast steers clear of graphic drama. Efficient, even minimalist construction is well suited for long texts where the reader needs to focus on content, not on the emotion of the text. Strong horizontal serifs anchor the line of text firmly on page, sharp details illustrate the refined style. The extremely heavy styles are to be used with careful consideration; their appearance, especially in the slanted forms, may evoke the 1960s and may prove more useful in signage. Similarly, the overly decorative details or frequent ligatures may disturb reading, so they may be turned off; it is up to the intelligent designer to use them sparingly and to their liking.

Of course, the typeface isn't solely reserved for the setting of the works of Josef K. On the contrary — we'd like to present a universal typeface suited for literature, catalogues and magazines. It wouldn't be the first and the last example of a typeface created with a specific purpose in mind, which later became used universally.

Pepone Medium stormtype.com

A B C D F G H J K L M N P Q R S T U W X Y Z a b c e f g h j k m o q r s \mathbb{S} t u w x y z 0 1 2 3 4 5 6 7 8 9 A B C D E 0 1 2 3 4 5 \mathbb{T} \$ \(\beta \in \text{\Pi} \in \

18/23: The development of the typeface was guided by the goal of creating a contemporary, discreet book serif, with modern expression and numerous functions. Letters feature reduced contrast, the lighter styles may evoke wired

12/15: Jeho vývoj byl veden myšlenkou na současné a nenápadné knižní patkové písmo s aktuálním výrazem a mnoha funkcemi. Písmena mají jen mírný kontrast tahů, světlé řezy mohou působit jako drátěná kresba, zatímco v těch tmavších poznáváme typické rysy egyptienky. Vzájemně se vyvažující extrémy tak plní nároky na použití i v propagaci a časopisecké úpravě. Je použitelné pro označování lahví, k úpravě pozvánek, výstavních katalogů i plakátů, v tištěné i webové presentaci.

Název "Pepone" je poctou Josefu Kroutvorovi. Jeho prosaické i poetické texty vyžadují pečlivou typografii a zejména výběr vhodného písma. Dosud vycházely jeho pecially in the slanted forms, may evoke the 1960s and may prove more useful in signage. Similarly, the overly decorative details or frequent ligatures may disturb reading, so they may be turned off; it is up to the intelligent designer to use them sparingly and to their liking.

9/11: The name Pepone was chosen as an homage to Josef Kroutvor. His novels and poems need meticulous typography, namely they ask for a careful choice of a typeface. Up until now, his books were set in randomly selected fonts, some better, some worse. From now on, the situation is set to change. The new, custom-made typeface was created specifically for the purpose of setting his texts. Today, every other restaurant or steel factory boast their own typeface; why not every individual writer and author? Just as each of us has unique handwriting as well as individual written and spoken expression, each and every writer should have the privilege of having a unique image of a page in a book. The classic Old Style or transitional serif typefaces are too decorative and fragile to suit Josef's texts, Didone modern typefaces are too strict and uptight, and the other modern serif typefaces lack expression and character. The solution cannot be found "in between". On the contrary, we must try to express Josef's literary world through type. The alphabet needs to deal with a number of influences, such as the landscape of Italy and South Bohemia, with European history, with current and long forgotten painters, poets, photographers, graphic artists, ceramicists, and plenty of other inspiration sources.

The letters are constructed with typewriter letterforms in mind, which may remind of Josef K's beginnings in the samizdat era. The italics, on the other hand, vaguely remind of the scripts of the Italian Renaissance, narrowed to fulfill the need for economy (paper-saving in mind) in the offices of the day. The slight slanting of the Italics avoids extreme, fine contrast steers clear of graphic drama. Efficient, even minimalist construction is well suited for long texts where the reader needs to focus on content, not on the emotion of the text. Strong horizontal serifs anchor the line of text firmly on page, sharp details illustrate the refined style. The extremely heavy styles are to be used with careful consideration; their appearance, esprove more useful in signage. Similarly, the overly decorative details or frequent ligatures may disturb reading, so they may be turned off; it is up to the intelligent designer to use them sparingly and to their liking.

Of course, the typeface isn't solely reserved for the setting

A B C D F G H J K L M N P Q R S T U W X Y Z a b b c e f f g g h h j j k k m o q r s β t u w x y z 0 1 2 3 4 5 6 7 8 9 A B C D E 0 1 2 3 4 5 ξ \$ \$ \div \text{

18/23: The development of The typeface was guided by the goal of creating a contemporary, discreet book serif, with modern expression and numerous functions. Letters feature reduced contrast, the lighter styles may evoke wired letters, while the heavier ones bear

12/15: Jeho vývoj byl veden myšlenkou na současné a nenápadné knižní patkové písmo s aktuálním výrazem a mnoha funkcemi. Písmena mají jen mírný kontrast tahů, světlé řezy mohou působit jako drátěná kresba, zatímco v těch tmavších poznáváme typické rysy egyptienky. Vzájemně se vyvažující extrémy tak plní nároky na použití i v propagaci a časopisecké úpravě. Je použitelné pro označování lahví, k úpravě pozvánek, výstavních katalogů i plakátů, v tištěné i webové presentaci.

Název "Pepone" je poctou Josefu Kroutvorovi. Jeho prosaické i poetické texty vyžadují pečlivou typografii a zejména výběr vhodného písma. Dosud vycházely jeho knihy vytištěné různými, nahodile vybranými, dobrými či méně dobrými fon-

9/11: The name Pepone was chosen as an homage to Josef Kroutvor. His novels and poems need meticulous typography, namely they ask for a careful choice of a typeface. Up until now, his books were set in randomly selected fonts, some better, some worse. From now on, the situation is set to change. The new, custom-made typeface was created specifically for the purpose of setting his texts. Today, every other restaurant or steel factory boast their own typeface; why not every individual writer and author? Just as each of us has unique handwriting as well as individual written and spoken expression, each and every writer should have the privilege of having a unique image of a page in a book. The classic Old Style or transitional serif typefaces are too decorative and fragile to suit Josef's texts, Didone modern typefaces are too strict and uptight, and the other modern serif typefaces lack expression and character. The solution cannot be found "in between". On the contrary, we must try to express Josef's literary world through type. The alphabet needs to deal with a number of influences, such as the landscape of Italy and South Bohemia, with European history, with current and long forgotten painters, poets, photographers, graphic artists, ceramicists, and plenty of other inspiration sources.

The letters are constructed with typewriter letterforms in mind, which may remind of Josef K's beginnings in the samizdat era. The italics, on the other hand, vaguely remind of the scripts of the Italian Renaissance, narrowed to fulfill the need for economy (paper-saving in mind) in the offices of the day. The slight slanting of the Italics avoids extreme, fine contrast steers clear of graphic drama. Efficient, even minimalist construction is well suited for long texts where the reader needs to focus on content, not on the emotion of the text. Strong horizontal serifs anchor the line of text firmly on page, sharp details illustrate the refined style. The extremely heavy styles are to be used with careful consideration; their appearance, especially in the slanted forms, may evoke the 1960s and may prove more useful in signage. Similarly, the overly decorative details or frequent ligatures may disturb reading, so they may be turned off; it is up to the intelligent designer to use them sparingly and to their liking.

Of course, the typeface isn't solely reserved for the setting of the works of Josef K. On the contrary – we'd like to present a universal typeface suited for literature, catalogues and magazines. It wouldn't be the first and the last example of a typeface created with a specific purpose in mind, which later became used

Pepone Bold stormtype.com

ABCDFGHJKLMNPQRS TUWXYZabcefghjkmo qrsßtuwxyz012345678 9ABCDE012345\$\$\$\$\$\$ %?!([{\$\circ{\Circ}{\Circ}}\rightarrow^*}])+\$\circ{\Circ}{\Circ}\$&\$\$

18/23: THE DEVELOPMENT
OF THE TYPEFACE was guided by the goal of creating a contemporary, discreet book serif, with modern expression and numerous functions. Letters feature reduced contrast, the lighter styles may evoke wired

12/15: Jeho vývoj byl veden myšlenkou na současné a nenápadné knižní patkové písmo s aktuálním výrazem a mnoha funkcemi. Písmena mají jen mírný kontrast tahů, světlé řezy mohou působit jako drátěná kresba, zatímco v těch tmavších poznáváme typické rysy egyptienky. Vzájemně se vyvažující extrémy tak plní nároky na použití i v propagaci a časopisecké úpravě. Je použitelné pro označování lahví, k úpravě pozvánek, výstavních katalogů i plakátů, v tištěné i webové presentaci.

Název "Pepone" je poctou Josefu Kroutvorovi. Jeho prosaické i poetické texty vyžadují pečlivou typografii a zejména výběr vhodného písma. Dosud vycházely jeho

9/11: The name Pepone was chosen as an homage to Josef Kroutvor. His novels and poems need meticulous typography, namely they ask for a careful choice of a typeface. Up until now, his books were set in randomly selected fonts, some better, some worse. From now on, the situation is set to change. The new, custom-made typeface was created specifically for the purpose of setting his texts. Today, every other restaurant or steel factory boast their own typeface; why not every individual writer and author? Just as each of us has unique handwriting as well as individual written and spoken expression, each and every writer should have the privilege of having a unique image of a page in a book. The classic Old Style or transitional serif typefaces are too decorative and fragile to suit Josef's texts, Didone modern typefaces are too strict and uptight, and the other modern serif typefaces lack expression and character. The solution cannot be found "in between". On the contrary, we must try to express Josef's literary world through type. The alphabet needs to deal with a number of influences, such as the landscape of Italy and South Bohemia, with European history, with current and long forgotten painters, poets, photographers, graphic artists, ceramicists, and plenty of other inspiration sources.

The letters are constructed with typewriter letterforms in mind, which may remind of Josef K's beginnings in the samizdat era. The italics, on the other hand, vaguely remind of the scripts of the Italian Renaissance, narrowed to fulfill the need for economy (paper-saving in mind) in the offices of the day. The slight slanting of the Italics avoids extreme, fine contrast steers clear of graphic drama. Efficient, even minimalist construction is well suited for long texts where the reader needs to focus on content, not on the emotion of the text. Strong horizontal serifs anchor the line of text firmly on page, sharp details illustrate the refined style. The extremely heavy styles are to be used with careful consideration; their appearance, especially in the slanted forms, may evoke the 1960s and may prove more useful in signage. Similarly, the overly decorative details or frequent ligatures may disturb reading, so they may be turned off; it is up to the intelligent designer to use them sparingly and to their liking.

Of course, the typeface isn't solely reserved for the setting

A B C D F G H J K L M N P Q R S T U W X Y Z a b b c e f f g g h h j j k k m o q r s β t u w x y z 0 1 2 3 4 5 6 7 8 9 A B C D E 0 1 2 3 4 5 ξ \$ \$ \div \tilde{\xi} \tilde

18/23: The development of The typeface was guided by the goal of creating a contemporary, discreet book serif, with modern expression and numerous functions. Letters feature reduced contrast, the lighter styles may evoke wired letters, while the heavier ones

12/15: Jeho vývoj byl veden myšlenkou na současné a nenápadné knižní patkové písmo s aktuálním výrazem a mnoha funkcemi. Písmena mají jen mírný kontrast tahů, světlé řezy mohou působit jako drátěná kresba, zatímco v těch tmavších poznáváme typické rysy egyptienky. Vzájemně se vyvažující extrémy tak plní nároky na použití i v propagaci a časopisecké úpravě. Je použitelné pro označování lahví, k úpravě pozvánek, výstavních katalogů i plakátů, v tištěné i webové presentaci.

Název "Pepone" je poctou Josefu Kroutvorovi. Jeho prosaické i poetické texty vyžadují pečlivou typografii a zejména výběr vhodného písma. Dosud vycházely jeho knihy vytištěné různými, nahodile vybranými, dobrými či méně

9/11: The name Pepone was chosen as an homage to Josef Kroutvor. His novels and poems need meticulous typography, namely they ask for a careful choice of a typeface. Up until now, his books were set in randomly selected fonts, some better, some worse. From now on, the situation is set to change. The new, custom-made typeface was created specifically for the purpose of setting his texts. Today, every other restaurant or steel factory boast their own typeface; why not every individual writer and author? Just as each of us has unique handwriting as well as individual written and spoken expression, each and every writer should have the privilege of having a unique image of a page in a book. The classic Old Style or transitional serif typefaces are too decorative and fragile to suit Josef's texts, Didone modern typefaces are too strict and uptight, and the other modern serif typefaces lack expression and character. The solution cannot be found "in between". On the contrary, we must try to express Josef's literary world through type. The alphabet needs to deal with a number of influences, such as the landscape of Italy and South Bohemia, with European history, with current and long forgotten painters, poets, photographers, graphic artists, ceramicists, and plenty of other inspiration sources.

The letters are constructed with typewriter letterforms in mind, which may remind of Josef K's beginnings in the samizdat era. The italics, on the other hand, vaguely remind of the scripts of the Italian Renaissance, narrowed to fulfill the need for economy (paper-saving in mind) in the offices of the day. The slight slanting of the Italics avoids extreme, fine contrast steers clear of graphic drama. Efficient, even minimalist construction is well suited for long texts where the reader needs to focus on content, not on the emotion of the text. Strong horizontal serifs anchor the line of text firmly on page, sharp details illustrate the refined style. The extremely heavy styles are to be used with careful consideration; their appearance, especially in the slanted forms, may evoke the 1960s and may prove more useful in signage. Similarly, the overly decorative details or frequent ligatures may disturb reading, so they may be turned off; it is up to the intelligent designer to use them sparingly and to their liking.

Of course, the typeface isn't solely reserved for the setting of the works of Josef K. On the contrary – we'd like to present a universal typeface suited for literature, catalogues and

Pepone Black stormtype.com

ABCDFGHJKLMNPQRS TUWXYZabcefghjkmo qrsßtuwxyz012345678 9ABCDE012345 ξ \$\$\$£¥££ %?!([{\$\$\&\rightarrow\rightarro

18/23: THE DEVELOPMENT
OF THE TYPEFACE was guided by the goal of creating a contemporary, discreet book serif, with modern expression and numerous functions. Letters feature reduced contrast, the lighter styles may evoke wired

12/15: Jeho vývoj byl veden myšlenkou na současné a nenápadné knižní patkové písmo s aktuálním výrazem a mnoha funkcemi. Písmena mají jen mírný kontrast tahů, světlé řezy mohou působit jako drátěná kresba, zatímco v těch tmavších poznáváme typické rysy egyptienky. Vzájemně se vyvažující extrémy tak plní nároky na použití i v propagaci a časopisecké úpravě. Je použitelné pro označování lahví, k úpravě pozvánek, výstavních katalogů i plakátů, v tištěné i webové presentaci.

Název "Pepone" je poctou Josefu Kroutvorovi. Jeho prosaické i poetické texty vyžadují pečlivou typografii a zejména výběr vhodného písma. Dosud vycházely jeho

9/11: The name Pepone was chosen as an homage to Josef Kroutvor. His novels and poems need meticulous typography, namely they ask for a careful choice of a typeface. Up until now, his books were set in randomly selected fonts, some better, some worse. From now on, the situation is set to change. The new, custom-made typeface was created specifically for the purpose of setting his texts. Today, every other restaurant or steel factory boast their own typeface; why not every individual writer and author? Just as each of us has unique handwriting as well as individual written and spoken expression, each and every writer should have the privilege of having a unique image of a page in a book. The classic Old Style or transitional serif typefaces are too decorative and fragile to suit Josef's texts, Didone modern typefaces are too strict and uptight, and the other modern serif typefaces lack expression and character. The solution cannot be found "in between". On the contrary, we must try to express Josef's literary world through type. The alphabet needs to deal with a number of influences, such as the landscape of Italy and South Bohemia, with European history, with current and long forgotten painters, poets, photographers, graphic artists, ceramicists, and plenty of other inspiration sources.

The letters are constructed with typewriter letterforms in mind, which may remind of Josef K's beginnings in the samizdat era. The italics, on the other hand, vaguely remind of the scripts of the Italian Renaissance, narrowed to fulfill the need for economy (paper-saving in mind) in the offices of the day. The slight slanting of the Italics avoids extreme, fine contrast steers clear of graphic drama. Efficient, even minimalist construction is well suited for long texts where the reader needs to focus on content, not on the emotion of the text. Strong horizontal serifs anchor the line of text firmly on page, sharp details illustrate the refined style. The extremely heavy styles are to be used with careful consideration; their appearance, especially in the slanted forms, may evoke the 1960s and may prove more useful in signage. Similarly, the overly decorative details or frequent ligatures may disturb reading, so they may be turned off; it is up to the intelligent designer to use them sparingly and to

ABCDFGHJKLMNPQRS TUWXYZabbceffgghhjjk kmoqrsβtuwxyz01234567 89ABCDE012345₹\$¢£¥€ł %?!([{G &→ *}])+© &&@ ΩffffififffffffsþstctTiThtt

18/23: The development
Of the typeface was guided by the goal of creating a contemporary, discreet book serif, with modern expression and numerous functions. Letters feature reduced contrast, the lighter styles may evoke wired letters, while the

12/15: Jeho vývoj byl veden myšlenkou na současné a nenápadné knižní patkové písmo s aktuálním výrazem a mnoha funkcemi. Písmena mají jen mírný kontrast tahů, světlé řezy mohou působit jako drátěná kresba, zatímco v těch tmavších poznáváme typické rysy egyptienky. Vzájemně se vyvažující extrémy tak plní nároky na použití i v propagaci a časopisecké úpravě. Je použitelné pro označování lahví, k úpravě pozvánek, výstavních katalogů i plakátů, v tištěné i webové presentaci.

Název "Pepone" je poctou Josefu Kroutvorovi. Jeho prosaické i poetické texty vyžadují pečlivou typografii a zejména výběr vhodného písma. Dosud vycházely jeho knihy vytiš-

9/11: The name Pepone was chosen as an homage to Josef Kroutvor. His novels and poems need meticulous typography, namely they ask for a careful choice of a typeface. Up until now, his books were set in randomly selected fonts, some better, some worse. From now on, the situation is set to change. The new, custom-made typeface was created specifically for the purpose of setting his texts. Today, every other restaurant or steel factory boast their own typeface; why not every individual writer and author? Just as each of us has unique handwriting as well as individual written and spoken expression, each and every writer should have the privilege of having a unique image of a page in a book. The classic Old Style or transitional serif typefaces are too decorative and fragile to suit Josef's texts, Didone modern typefaces are too strict and uptight, and the other modern serif typefaces lack expression and character. The solution cannot be found "in between". On the contrary, we must try to express Josef's literary world through type. The alphabet needs to deal with a number of influences, such as the landscape of Italy and South Bohemia, with European history, with current and long forgotten painters, poets, photographers, graphic artists, ceramicists, and plenty of other inspiration sources. The letters are constructed with typewriter letterforms in mind, which may remind of Josef K's beginnings in the samizdat era. The italics, on the other hand, vaguely remind of the scripts of the Italian Renaissance, narrowed to fulfill the need for economy (paper-saving in mind) in the offices of the day. The slight slanting of the Italics avoids extreme, fine contrast steers clear of graphic drama. Efficient, even minimalist construction is well suited for long texts where the reader needs to focus on content, not on the emotion of the text. Strong horizontal serifs anchor the line of text firmly on page, sharp details illustrate the refined style. The extremely heavy styles are to be used with careful consideration; their appearance, especially in the slanted forms, may evoke the 1960s and may prove more useful in signage. Similarly, the overly decorative details or frequent ligatures may disturb reading, so they may be turned off; it is up to the intelligent designer to use them sparingly and to their liking. Of course, the typeface isn't solely reserved for the setting of the works of Josef K. On the contrary - we'd like to present a universal typeface suited for literature, catalogues and

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŊÐIJŒØÞabc defghijklmnopqrstuvwxyzæŋðßijæøþавсдегеніјк LMNOPQRSTUVWXYZÆŊÐIJŒØÁĂÂÄÄĀĀÅÃĆČĈÇÐĎ ÉĔĚÊËĖĒĢĞĜĢĠĤĦÍĬÎÏİÌĪĮĨĴĶĹĽĻŁŃŇŅÑÓŎÔÖÒ ŐŌÕŔŘŖŚŠŞŜȘŦŤŢÚŬÛÜÙŰŪŲŮŨŴÝŶŸŹŽŻÆØáăâ äàāaaåãçćčĉċđďéĕėëëėeeģgggghhíĭîïìījĩıĵķĺľļłń'nň ņ ñ ó ŏ ô ö ò ő ō õ ŕ ř ŗ ś š ş ŝ ș ŧ ť ţ ú ŭ û ü û ű ū ų ů ũ ŵ ý ŷ ÿ ź ž ż æ ſ fi fj fk fl ft ffb ffi ffj ffk ffl sp st ct Ti Th of off ofi offi offl á ă â ä à ā a ā a a a c ć č ĉ ĊĐĎÉĔÊĒĒĒĢĞĜĢĠĤĦÍĬÎÏÌĪĮĨ1ĴĶĹĽĻŁŃŇŅÑÓŎÔÖÒŐ Ō Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ú Ŭ Û Ü Û Ű Ū Ų Ů Ũ Ŵ Ý Ŷ Ÿ Ź Ż O 1 2 3 4 5 6 7 8 9 0 $1\,2\,3\,4\,5\,6\,7\,8\,9\,0\,1\,2\,3\,4\,5\,6\,7\,8\,9\,0\,1\,2\,3\,4\,5\,6\,7\,8\,9\,0\,1\,2\,3\,4\,5\,6\,7\,8\,9\,0\,1\,2\,3\,4\,5$ 6789⁰¹²³⁴⁵⁶⁷⁸⁹0123456789\$\$\$£¥f€#¤%%%^^~·+±<=>|¦ $\times \div - \partial \Pi \Sigma \Omega \sqrt{\infty}$ $= \neq \leq \geq \neg \ominus \ell \circ a \circ _ - - - ``````````, .:; ...? <math> \vdots ! ;$ 4 5 6 7 8 9 10 1 2 3 4 5 6 7 8 9 10 4 7 9 4 7 8 9 6 9 5 ABCDEFGHIJKLMNOPQRSTUVWXYZÆŊÐIJŒØÞabcd efghijklmnopqrstuvwxyzæŋðßijæøþABCDEFGHIJKLMNO PQRSTUVWXYZÆŊÐIJŒØÁĂÂÄÄĀĀĀÃČČĈÇÐĎÉĔĒË ĖÈĒĘĞĜĢĠĤĦÍĬÎÏİÌĪĮĨĴĶĹĽĻŁŃŇŅÑÓŎÔÖÒŐŌŘŘŖ Ś Š Ş Ŝ Ş Ŧ Ť Ţ Ú Ŭ Û Ü Ü Ű Ū Ų Ů Ũ Ŵ Ý Ŷ Ÿ Ź Ž Ż Æ Ø á ă â ā a ā a ā c ć č ĉċđďéĕèêëėèēgģǧĝġĥħíĭîïìījĩıĵķĺľļłń'nňņñóŏôöòőōõŕřŗś $\check{s} \; \hat{s} \; \hat{s} \; \hat{t} \; t' \; t \; \check{u}$ of off off offi offl Á Å Â Ä Ā Ā Ā Å Ã Ç Ć Č Ĉ Ċ Đ Ď É Ě Ě Ê Ë Ë Ë Ç Ğ Ĝ Ģ Ġ Ĥ Ħ Í Ĭ Î Ï ÌĪĮĨ1ĴĶĹĽĻŁŃŇŅÑÓŎÔÖÒŐŌŘŘŖŚŠŞŜŞŦŤŢÚŬÛÜÜÜÜÜÜÜÜ $\hat{\mathbf{w}}\, \, \dot{\mathbf{y}}\, \, \dot{\mathbf{y}}\, \, \dot{\mathbf{z}}\, \dot{\mathbf{z}}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \mathbf{3}\, \, \mathbf{4}\, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \mathbf{8}\, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \mathbf{3}\, \, \mathbf{4}\, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \mathbf{8}\, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \mathbf{8}\, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \mathbf{8}\, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \mathbf{8}\, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \mathbf{8}\, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \mathbf{8}\, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \mathbf{8}\, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \mathbf{8}\, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \mathbf{8}\, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \, \mathbf{8}\, \, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \, \mathbf{8}\, \, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \, \mathbf{8}\, \, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \, \mathbf{8}\, \, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \, \mathbf{8}\, \, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \, \mathbf{8}\, \, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \, \mathbf{8}\, \, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \, \mathbf{8}\, \, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \, \mathbf{8}\, \, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \, \mathbf{8}\, \, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \, \mathbf{8}\, \, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \, \mathbf{8}\, \, \mathbf{9}\, \, \mathbf{0}\, \, \mathbf{1}\, \, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \, \mathbf{8}\, \, \mathbf{9}\, \, \mathbf{9}\, \, \mathbf{1}\, \, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \, \mathbf{8}\, \, \mathbf{9}\, \, \mathbf{9}\, \, \mathbf{1}\, \, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \, \mathbf{8}\, \, \mathbf{9}\, \, \mathbf{9}\, \, \mathbf{1}\, \, \mathbf{2}\, \, \mathbf{3}\, \, \mathbf{4}\, \, \mathbf{5}\, \, \mathbf{6}\, \, \mathbf{7}\, \, \mathbf{8}\, \, \mathbf{9}\, \, \mathbf{9}\, \, \mathbf{1}\, \, \mathbf{2$ %o/^~·+±<=>| '|×÷- ∂ Π Σ Ω \bigvee ∞ \int \approx \neq \leq \geq \neg C ℓ o a o _ --- · " " « < > » , ""',.:;...?¿!¡()[]{}/*•§+≠¶©®™ bdfghjk[pqrrſtvwxx $yzabcdefg-g_hhij-j_klmnopfpqrstuvwxyzggllpprirtrrspsslfh$ ſk Tĥ Ti vy vý Vi Wi Yi fb fh fj fk fl fo ft ffb ffh ffj ffk ffl fft fib fil fill fik off ofi offi offl