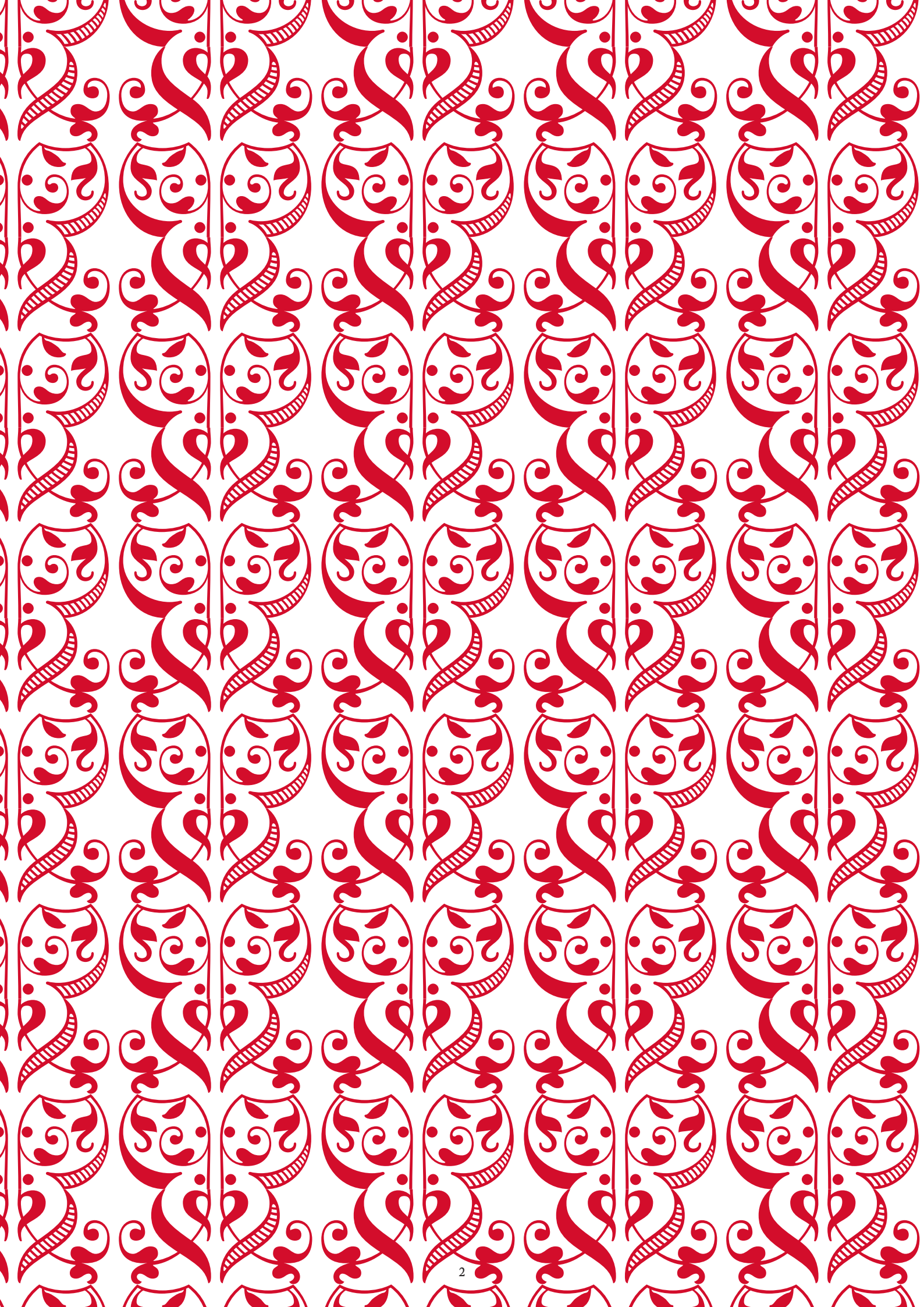
Jannon Neo



Pro + Std



Arbos

SILENCIO

Pärt

Monastyr

light morning breeze

whispering

Oct 20, 2026.

Jannon Neo Light

Jannon Neo Light Italic

Jannon Neo Text

Jannon Neo Text Italic

Jannon Neo Medium

Jannon Neo Medium Italic

Jannon Neo Text Bold

Jannon Neo Text Bold Italic

Jannon Neo Heavy

Jannon Neo Heavy Italic

Jannon Sans Thin

Jannon Sans Thin Italic

Jannon Sans Light

Jannon Sans Light Italic

Jannon Sans Regular

Jannon Sans Italic

Jannon Sans Medium

Jannon Sans Medium Italic

Jannon Sans Bold

Jannon Sans Bold Italic

Jannon Sans Black

Jannon Sans Black Italic

Display Light

Fragilez

Subhead Light

Frahelž

Display Light Italic

Majesti

Subhead Light Italic

Teleman

Display Regular

Inspect

Subhead

Podzim

Display Italic

Willows

Subhead Italic

Rameau

Display Medium

Richter

Subhead Medium

Arne164

Display Medium Italic

Piccini

Subhead Medium Italic

Scarlatti

Display Bold

Bach

Subhead Bold

Včelstvo

Display Bold Italic

Umění

Subhead Bold Italic

Gounod

Display Heavy

Grand

Subhead Heavy

Mayone

Display Heavy Italic

Silent

Subhead Heavy Italic

Neolab

Text Light

Austria

Small Light

George

Text Light Italic

Stanley

Small Light Italic

François

Text

Import

Small

Vitoraz

Text Italic

Artisté

Small Italic

Partsch

Text Medium

5Duets

Small Medium

8Flutes

Text Medium Italic

Ludwig

Small Medium Italic

Graun

Text Bold

Adolph

Small Bold

Niquet

Text Bold Italic

Quest

Small Bold Italic

Xavier

Text Heavy

Baguet

Small Heavy

Fermor

Text Heavy Italic

Yellow

Small Heavy Italic

Divers

Jannon Display Italic @ 102 pt.

How To

16/20 Subhead: In the 1990s, when I didn't enjoy the advent of computers, I wanted to reverently preserve inaccuracies and try to imitate the best of hand typesetting and letterpress. The fashion and dullness of the first imported fonts put me in the opposite position: searching for the poetics and unique spirit of the typeface and its creator, as opposed to the anonymous digital fonts of big companies. With the development of requirements for contemporary design, I got tired of those inaccuracies, and a maniacal perfectionism gradually set in, probably stimulated by Variable technology, which allows me to have small and large matrices in one file. I realized at high magnification how risky it is to display picturesque inaccuracies at an inappropriate scale. In the days when one did not work with large font families, it was more like amateur archeology. With Jannon Neo, I am finally correcting the mistakes of the original version, both technical and drawing: the different tilting of the italics was somewhat wild, irregularities in the shaping

10/13 Text: In the 1990s, when I didn't enjoy the advent of computers, I wanted to reverently preserve inaccuracies and try to imitate the best of hand typesetting and letterpress. The fashion and dullness of the first imported fonts put me in the opposite position: searching for the poetics and unique spirit of the typeface and its creator, as opposed to the anonymous digital fonts of big companies. With the development of requirements for contemporary design, I got tired of those inaccuracies, and a maniacal perfectionism gradually set in, probably stimulated by Variable technology, which allows me to have small and large matrices in one file. I realized at high magnification how risky it is to display picturesque inaccuracies at an inappropriate scale. In the days when one did not work with large font families, it was more like amateur archeology. With Jannon Neo, I am finally correcting the mistakes of the original version, both technical and drawing: the different tilting of the italics was somewhat wild, irregularities in the shaping of numbers and punctuation, and the absence of important modern signs… There's a surprising amount that can and even needs to be improved to make the font stand up in today's world, but it's worth it. In the wide family of cuts, Jannon Neo gained a new contrast that was not in the antique design, but in the basic cuts I kept the original spirit. It is the nature of any good work to outlive its creator. Jean Jannon is no exception. At the beginning of the 17th century, he "designed fonts" in the early Baroque style. We've seen a number of reincarnations of it in the digital world, but the current one is something special: it looks forward, without

8/10 Small: V devadesátých letech, kdy mě nebavil nástup počítačů, jsem chtěl pietně zachovávat nepřesnosti, snažil se napodobit to nejkrásnější z ruční sazby a knihtisku. Módnost a otupělost prvních importovaných fontů mě dostala na opačnou posici: hledání poetiky a vlastního ducha písma a jeho tvůrce, v protikladu k anonymním digitálním fontům velkých firem. S vývojem požadavků na současný design se mi ty nepřesnosti a nedokonalosti omrzely a nastoupil maniakální perfekcionismus, asi podnícený technologií Variable, kdy v jednom souboru můžu mít malé i velké matrice. Ve velkém zvětšení jsem si uvědomil, jak riskantní je malebné nepřesnosti vystavovat v nevhodném měřítku. V dobách, kdy se nepracovalo s velkými písmovými rodinami, to spíš připomínalo amatérskou archeologii. U Jannonu Neo napravuji chyby původní verze a to jak technické, tak kresebné: různé naklonění kursiv bylo přece jen divoké, chyby v tvarování číslic a interpunkcí, absence důležitých znaků současnosti. Je toho překvapivě mnoho, co se dá a dokonce musí vylepšit, aby písmo obstálo v dnešním světě, ale stojí to za to. Jannon v široké rodině řezů získal nový kontrast,

Jannon Display Italic @ 102 pt.

Variables

16/20 Subhead Italic: In the 1990s, when I didn't enjoy the advent of computers, I wanted to reverently preserve inaccuracies and try to imitate the best of hand typesetting and letterpress. The fashion and dullness of the first imported fonts put me in the opposite position: searching for the poetics and unique spirit of the typeface and its creator, as opposed to the anonymous digital fonts of big companies. With the development of requirements for contemporary design, I got tired of those inaccuracies, and a maniacal perfectionism gradually set in, probably stimulated by Variable technology, which allows me to have small and large matrices in one file. I realized at high magnification how risky it is to display picturesque inaccuracies at an inappropriate scale. In the days when one did not work with large font families, it was more like amateur archeology. With Jannon Neo, I am finally correcting the mistakes of the original version, both technical and drawing: the different tilting of the italics was somewhat wild, irregularities in the shaping of numbers and punctuation, and the absence

10/13 Text Italic: In the 1990s, when I didn't enjoy the advent of computers, I wanted to reverently preserve inaccuracies and try to imitate the best of hand typesetting and letterpress. The fashion and dullness of the first imported fonts put me in the opposite position: searching for the poetics and unique spirit of the typeface and its creator, as opposed to the anonymous digital fonts of big companies. With the development of requirements for contemporary design, I got tired of those inaccuracies, and a maniacal perfectionism gradually set in, probably stimulated by Variable technology, which allows me to have small and large matrices in one file. I realized at high magnification how risky it is to display picturesque inaccuracies at an inappropriate scale. In the days when one did not work with large font families, it was more like amateur archeology. With Jannon Neo, I am finally correcting the mistakes of the original version, both technical and drawing: the different tilting of the italics was somewhat wild, irregularities in the shaping of numbers and punctuation, and the absence of important modern signs… There's a surprising amount that can and even needs to be improved to make the font stand up in today's world, but it's worth it. In the wide family of cuts, Jannon Neo gained a new contrast that was not in the antique design, but in the basic cuts I kept the original spirit. It is the nature of any good work to outlive its creator. Jean Jannon is no exception. At the beginning of the 17th century, he "designed fonts" in the early Baroque style. We've seen a number of reincarnations of it in the digital world, but the current one is something special: it looks forward, without any nostalgia or sentiment. It does

8/10 Small Italic: V devadesátých letech, kdy mě nebavil nástup počítačů, jsem chtěl pietně zachovávat nepřesnosti, snažil se napodobit to nejkrásnější z ruční sazby a knihtisku. Módnost a otupělost prvních importovaných fontů mě dostala na opačnou posici: hledání poetiky a vlastního ducha písma a jeho tvůrce, v protikladu k anonymním digitálním fontům velkých firem. S vývojem požadavků na současný design se mi ty nepřesnosti a nedokonalosti omrzely a nastoupil maniakální perfekcionismus, asi podnícený technologií Variable, kdy v jednom souboru můžu mít malé i velké matrice. Ve velkém zvětšení jsem si uvědomil, jak riskantní je malebné nepřesnosti vystavovat v nevhodném měřítku. V dobách, kdy se nepracovalo s velkými písmovými rodinami, to spíš připomínalo amatérskou archeologii. U Jannonu Neo napravuji chyby původní verze a to jak technické, tak kresebné: různé naklonění kursiv bylo přece jen divoké, chyby v tvarování číslic a interpunkcí, absence důležitých znaků současnosti. Je toho překvapivě mnoho, co se dá a dokonce musí vylepšit, aby písmo obstálo v dnešním světě, ale stojí to za to. Jannon v široké rodině řezů získal nový kontrast, který v původní předloze nebyl,

Gran

identity & Co

Lon

reading

Fort

magazine he

Breaking the rule?

ad
mpany logo
gg
e
eadlines

Unlike previous Jannon renderings, Jannon Neo family has the strength in variable optical sizes. Fonts named "small" work best in captions and miniature editions, "regular" or basic cuts are fine for most common range of sizes for comfortable reading. The "subhead" styles, as the name suggests, is aimed at magazine headlines on the web and print, and are optimized for an elegant, punchy appearance. Last, the largest and most beautiful "display" styles are obviously designed for buildings, billboards and corporate identities.

On the other hand, we can revert, or complete abandon the scale principle in order to achieve an interesting contrast.

Ligatures are a juicy refreshment for typographers' drudgery. The same should be true for their use: not too much, but always where it helps the aesthetics. I'd suggest using them to create an interesting logo as well.

LA I

Sug

LA LITT
LITTÉRATURE
fff ll gg
g'est
Ham & Eggs







ET, ‘and’, & mean cooperation, connection, relation, also neighborhood, or kinship. It should not be overused just for fun. Ampersand holds always honest meaning, it strengthens the message only if it’s grounded in truth.



The ampersand can be traced back to the 1st century AD and the old Roman cursive, in which the letters E and T occasionally were written together to form a ligature. In the later and more flowing New Roman Cursive, ligatures of all kinds were extremely common. During the later development of the Latin script leading up to Carolingian minuscule (9th century) the use of ligatures in general diminished. The et-ligature, however, continued to be used and gradually became more stylized and less revealing of its origin.

Source: Wikipedia

Jannon Neo *is a new benchmark of serious textual fonts. It offers variable weights, optical sizes and many OTF features such as:* **Small Caps**, choice of numerals and fractions: **0123456789**, **0123456789**, **0123456789**, **⓿❶❷❸❹⑤⑥⑧⑨⑩**, **123456⁄7890**, historical forms: **ſ ſtſhſlſi**, ligatures: **fiffkſtctfüföttl***last* **Th LATT latt**, Case sensitive shift: **([{([{¿¡¿¡@@••**, German double Ss: **ßßß**, alternates, stylistic sets: **KRkrk**, **&&&& &** **@@@**, currencies: **₹$¢£¥ƒ€₴₪**, arrows, pointers: ←↑↗, ☚☛, fleurons: ❦❧ Extended Greek, Vietnamese and Cyrillics: **Φᾷᾧζτφ**, **Ắẵở ỷ**, **Жбвьөджфя**, &c…

India's plan for untouched Nicobar isles will be 'death sentence' for isolated tribe

source: The Guardian, February 2024

Exclusive: $9bn port, airport and military base on Great Nicobar Island will cause 'genocide' of isolated Shompen, academics warn

Academics from around the world have urged India to cancel a huge construction project on Great Nicobar Island, warning it would be "a death sentence" for the Shompen hunter-gatherer people who live there.

The $9bn (£7bn) port project, planned to transform the Indian Ocean island of 8,000 inhabitants into what has been called the "Hong Kong of India", includes the construction of an international shipping terminal, airport, power plant, military base and industrial park. It will also develop tourism.

In an open letter to the Indian president, Droupadi Murmu, published on Wednesday, 39 scholars from 13 countries have warned: "If the project goes ahead, even in a limited form, we believe it will be a death sentence for the Shompen, tantamount to the international crime of genocide."

Between 100 and 400 Shompen live on Great Nicobar, a thickly forested 900 sq km (350 sq mile) island, about 800 miles east of Chennai in India and only 93 miles north-west of Aceh, on the Indonesian island of Sumatra.

The Shompen rely on the rainforest for their existence and have little contact with the outside world. Isolated for so long, the academics believe they could die from disease if they come into contact with outsiders.

There is little mention in the government's plans of what will happen to the Shompen and the Nicobarese people, who also live on the island, other than to state that Indigenous people can be relocated "if required". The Nicobarese are less isolated than the Shompen and considered less vulnerable.

Last year, 70 former government officials and ambassadors wrote to the president saying the project would "virtually destroy the unique ecology of this island and the habitat of vulnerable tribal groups".

The government sees the project as vital for security and defence, given the island's strategic location in the Indian Ocean, countering China's growing presence in the region. Great Nicobar, along with the Andaman Islands, is on one of the world's busiest sea routes.

The cabinet is expected to approve the project in the coming months and construction of the port in Galathea Bay could begin before the end of 2024. The port would have the capacity to handle 16m shipping containers a year and could be operational by 2028. The Ministry of Environment has already given approval for 850,000 trees to be felled on the island.

Sarbananda Sonowal, minister for ports, shipping and waterways, told Indian media: "This project will be a major landmark in developing India to become a self-assured and self-reliant nation and will support the economic development of the country."

The National Commission for Scheduled Tribes, an Indian constitutional body, said it was not consulted about the project, which it said would "adversely impact the lives of the local tribals", according to media reports.

Environmentalists have also expressed concerns about the impact on biodiversity and ecology. Great Nicobar is home to several endemic species, including long-tailed macaques, tree shrews and scops owls. Galathea is a nesting area for leatherback sea turtles.

Petitions filed by the Conservation Action Trust, a Mumbai environmental organisation, to the National Green Tribunal, the statutory body that handles environmental disputes, were rejected in April. "The tribunal order said that it would not interfere with the clearances and that any issues and doubts had been taken care of by the ministries," said Debi Goenka, founder of the trust.

Arjun Munda, tribal affairs minister, said: "Each aspect of this project was looked at very seriously by various ministries … the project will be executed with utmost precautions to maintain the sanctity of the place and its people."

ὦ πόποι, οἷον δή
νυ θεοὺς βροτοὶ
αἰτιόωνται· ἐξ
ἡμέων γάρ φασι
κακ' ἔμμεναι, οἱ δὲ
καὶ αὐτοὶ σφῇσιν
ἀτασθαλίῃσιν
ὑπὲρ μόρον ἄλγε'
ἔχουσιν.

"Ah, how shameless the way these mortals blame the gods. From us alone, they say, come all their miseries, yes, but they themselves, with their own reckless ways, compound their pains beyond their proper share." (Odyssey 1.32–34)

Ἐχθρὸς γάρ
μοι κεῖνος
ὁμῶς Ἀϊδαο
πύλῃσιν, ὅς
χ᾽ ἕτερον μὲν
κεύθῃ ἐνὶ
φρεσίν, ἄλλο
δὲ εἴπῃ.

"Hateful to me as the gates of Hades is that man who hides one thing in his heart and speaks another." (Iliad 9.312–313)

Επιστημονική βιβλιογραφία Βασικά στοιχεία της φιλοσοφίας

Борис Гуменюк

Наш чотовий – чоловік з химерами
Коли над полем бою сходить сонце
Він каже що це на дальньому блокпосту запалили шину
Місяць у нього це горло крупнокаліберної гармати
А море – це розплавлене олово
Чому воно солоне?
Тому що у ньому наші сльози піт сеча і кров –
Воно протікає крізь нас
Химерний чоловік погодьтеся
Але сьогодні він сам себе перевершив
Коли рано-вранці зайшов до нашого намету і сказав

Усе – сьогодні війни не буде –
Так сказали по телевізору
На цілих три доби зупиняється війна

Ми тут давно помітили
Шо люди діляться на людей і людей з телевізора
Ми не любимо дивитися на людей з телевізора
Вони якісь несправжні з них дуже погані актори
Зрештою – у нас немає телевізора
А якби й був то ми дивилися б мультфільми (вони правдивіші)
Чи «У світі тварин» (там більше добра і

Abaza Ačheron Achinese Ačholi Achuar-Shiwiar Afar Afrikaans Aguaruna Ahtna Alekano Aleut Algonquin Amahuaca Amarakaeri Amis Anaang Andaandi Anuta Ao Naga Aragonese Arbëreshë Albanian Arutani Arvanitika Albanian Asháninka Ashéninka Perené Asu (Tanzania) Atayal Balinese Banjar Bari Basque Batak Dairi Batak Karo Batak Mandailing Batak Simalungun Batak Toba Belarusian Bemba (Zambia) Bena (Tanzania) Bikol Bislama Borana-Arsi-Guji Oromo Bosnian Breton Buginese Bulgarian Candoshi-Shapra Caquinte Cashibo-Cacataibo Cashinahua Catalan Cebuano Central Aymara Central Kurdish Chačhi Chamorro Chavacano Chiga Chiltepec Chinantec Chokwe Chuukese Cimbrian Cofán Congo Swahili Cook Islands Māori Cornish Corsican Creek Crimean Tatar Croatian Czech Danish Dehu Dutch Eastern Arrernte Eastern Oromo Embu English Erzya Ese Ejja Esperanto Falam Chin Faroese Fijian Filipino Finnish French Friulian Gagauz Galician Ganda Ga'anda German Gheg Albanian Gilbertese Gooniyandi Gourmanchéma Guadeloupean Creole French Guarani Mbyá Gusii Gwich'in Haitian Hakha Chin Hani Hiligaynon Ho-Chunk Hopi Huastec Hungarian Icelandic Ido Iloko Inari Sami Indonesian Interglossa Interlingua Interlingue Irish Istro Romanian Italian Ixcatlán Mazatec Jamaican Creole English Javanese Jola-Fonyi K'iche' Kaapor Kabuverdianu Kala Lagaw Ya Kalaallisut Kalenjin Kamba (Kenya) Kaonde Kaqchikel Kara-Kalpak Karachay-Balkar Karelian Kashubian Kekchí Kenzi/Mattokki Khasi Kikuyu Kimbundu Kinyarwanda Kituba (DRC) Klingon Kongo Konzo Korubo Kuanyama Kumyk Kven Finnish Kölsch Ladin Ladino Latgalian Ligurian Lithuanian Lojban Lombard Low German Lower Sorbian Lozi Luba-Lulua Lule Sami Luo (Kenya and Tanzania) Luxembourgish Macedo-Romanian Macedonian Madurese Makhuwa Makhuwa-Meetto Makonde Makwe Malagasy Malaysian Maltese Mandinka Mandjak Mankanya Manx Maore Comorian Maori Mapudungun Matsés Mauritian Creole Meriam Mir Meru Minangkabau Mirandese Mizo Mohawk Moksha Montenegrin Moré-Kuyubim Munsee Murrinh-Patha Muslim Tat Mwani Mískito Naga Pidgin Ndonga Neapolitan Ngazidja Comorian Niuean Nobiin Nogai Nomatsiguenga North Azerbaijani North Ndebele Northern Kurdish Northern Qiandong Miao Northern Sami Northern Uzbek Norwegian Novial Nyanja Nyankole Occitan Orma Oroqen Otuho Palauan Paluan Pampanga Papiamento Pedi Pemon Picard Pichis Asháninka Piemontese Pijin Pintupi-Luritja Pite Sami Pohnpeian Polish Portuguese Potawatomi Páez Quechua Romanian Romansh Rotokas Rundi Russian Rusyn Rwa Samburu Samoan Sango Sangu (Tanzania) Saramaccan Sardinian Scots Scottish Gaelic Sena Serbian Seri Seselwa Creole French Shambala Shawnee Shipibo-Conibo Shona Shuar Sicilian Silesian Slovak Slovenian Soga Somali Soninke South Ndebele Southern Aymara Southern Qiandong Miao Southern Sami Southern Sotho Spanish Sranan Tongo Standard Estonian Standard Latvian Standard Malay Sundanese Swahili Swati Swedish Swiss German Tagalog Tahitian Taita Talysh Taíno Tedim Chin Tetum Tetun Dili Tiv Tok Pisin Tokelau Toki Pona Tosk Albanian Tsakhur Tsonga Tswana Tumbuka Turkish Turkmen Tzeltal Tzotzil Uab Meto Ukrainian Umbundu Ume Sami Upper Guinea Crioulo Upper Sorbian Venetian Veps Volapük Võro Walloon Walser Wangaaybuwan-Ngiyambaa Waorani Waray (Philippines) Warekena (Guarequena) Warlpiri Wayuu Welsh West Central Oroma Western Abnaki Western Frisian Wik-Mungkan Wiradjuri Wolof Xavánte Xhosa Yanesha' Yao Yapese Yaroamë Ye'Kwana Yindjibarndi Yucateco Zulu Zuni Záparo

0123456789
0123456789
0123456789
0123456789
0123456789

0123456789
0123456789
0123456789
0123456789
0123456789



Business belongs to our lives, and typographers may bring some beauty into the realm of boring figures. After some experience I myself find the world of the economy as exciting as any of arts I know. Economists are the true wizards of modern age, and artists should love rich friends…

Jannon Neo has all the necessary sorts of numerals: the default ones are Lining Proportional, switchable to beautiful Oldstyle, SmallCaps, Superior/Inferiors, and respective fractions.

67

A B C D E F G H I J K K L M N O P Q R S ß T U V W X Y Z Æ Ŋ Đ
Ĳ Œ Ø Þ a b c d e f g h i j k l m n o p q r s ʃ ß t u v w x y z æ ŋ ð ĳ œ ø
þ ᴀ ʙ ᴄ ᴅ ᴇ ꜰ ɢ ʜ ɪ ᴊ ᴋ ᴋ ʟ ᴍ ɴ ᴏ ᴘ ǫ ʀ ꜱ ß ᴛ ᴜ ᴠ ᴡ x ʏ ᴢ ₹ $ ¢ £ ¥ ƒ € ₴
₪ # ¤ 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 ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ⅓ ⅔ % ‰ ⁄ ^ ~ · + × ± < = > ≈ ≠ ≤ ≥ ÷ − ∂ ∏ ∑
√ ∞ ∫ ◊ ¬ ℮ ℓ | ¦ ° ′ ″ ª º _ — – ‐ ’ ” “ « ‹ › » , „ ” ’ ‘ , . : ; … ? ¿ ‽ ! ¡ ( ) [
] { } / \ * ❦ ❧ ☙ § † ‡ ¶ © ® ™ & & & & & @ Á Ă Â Ä À Ā Ą Å Ã
Ǻ Ç Ć Č Ĉ Ċ Đ Ď Ḍ É Ĕ Ě Ê Ë Ė È Ē Ę Ẽ Ǵ Ğ Ĝ Ģ Ġ Ĥ Ħ Ḥ Í Ĭ Î Ï Ì Ī
Į Ĩ I Ĵ Ķ Ḳ Ĺ Ľ Ŀ Ļ Ḷ Ł Ḿ Ṁ Ṃ Ń Ň Ņ Ṅ Ṇ Ñ Ó Ŏ Ô Ö Ò Ő Ō Õ Ŕ Ř
Ŗ Ṛ Ś Š Ş Ŝ Ș Ṣ Ŧ Ť Ţ Ț Ṭ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ŵ Ẃ Ẁ Ẅ Ý Ŷ Ÿ Ỳ
Ź Ž Ż Ẓ Ǽ Ǿ á ă â ä à ā ą å ã ǻ ç ć č ĉ ċ đ ď ḍ é ĕ ě ê ë ė è ē ę ẽ ǵ ğ ĝ ģ ġ
ĥ ħ í ĭ î ï ì ī į ĩ ı ȷ ĵ ķ ḳ ĸ ĺ ľ ŀ ļ ḷ ł ḿ ṁ ṃ ń ŉ ň ņ ṅ ṇ ñ ó ŏ ô ö ò ő ō õ ŕ ř
ŗ ṛ ṝ ś š ş ŝ ș ṣ ŧ ť ţ ț ṭ ú ŭ û ü ù ű ū ų ů ũ ŵ ẃ ẁ ẅ ý ŷ ÿ ỳ ź ž ż ẓ ǽ ǿ Á Ă
Â Ä À Ā Ą Å Ã Ç Ć Č Ĉ Ċ Đ Ď É Ĕ Ě Ê Ë Ė È Ē Ę Ǵ Ğ Ĝ Ģ Ġ Ĥ Ħ Í Ĭ Î Ï Ì Ī Į Ĩ Ĵ Ķ
Ĺ Ľ Ŀ Ļ Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ț Ú Ŭ Û Ü Ù Ű Ū Ų Ů
Ũ Ŵ Ẃ Ẁ Ẅ Ý Ŷ Ÿ Ź Ž Ż Ǽ Ǿ ſt ſh ſl ſi ff fb fh fi fj fk fl fl' ft ffi ffj ffk ffl sp st
ct fä fü ffü fö tt Th TT LA ○ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾ ❿ ① ② ③ ④ ⑤ ⑥
⑦ ⑧ ⑨ ⑩ ❛ ❜ ❝ ❞ ← → ↑ ↓ ↖ ↗ ↙ ↘ — ☚ ☛ Ắ Ặ Ằ Ẳ Ẵ Ấ Ậ Ầ Ẩ Ẫ
Ạ Ả Ế Ệ Ề Ể Ễ Ẹ Ẻ Ẽ Ị Ỉ Ố Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ Ở Ỡ Ụ Ủ Ư Ứ Ự
Ừ Ử Ữ Ỵ Ỷ Ỹ ắ ặ ằ ẳ ẵ ấ ậ ầ ẩ ẫ ạ ả ế ệ ề ể ễ ẹ ẻ ẽ ị ỉ ố ộ ồ ổ ỗ ọ ỏ ơ ớ ợ
ờ ở ỡ ụ ủ ư ứ ự ừ ử ữ ỵ ỷ ỹ 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 ь э ю я ђ ѓ ґ є ѕ і ї ј љ њ ћ ќ ў џ А Б В Г Д Е Ә Ж З И Й
К Л М Н О П Р С Т У Ф Х Ц Ч Щ Ш Ъ Ы Ь Э Ю Я Ё Ђ Ѓ Ґ Є Ѕ І
Ї Ј Љ Њ Ћ Ќ Ў Џ № α β γ δ ε ζ η θ ι κ λ μ ν ξ ο π ρ σ ς τ υ φ ϕ χ ψ ω
ά έ ή ί ϊ ΐ ό ύ ΰ ϋ ώ γγ λλ Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ Υ
Φ Χ Ψ Ω Α Ε Η Ι Ϊ Ϊ Ο Υ Ω ά ἀ ἁ ἂ ἃ ἄ ἅ ἀ ἆ ἇ ᾀ ᾁ ᾂ ᾃ ᾄ ᾅ ᾆ ᾇ ᾰ ᾱ ᾲ
ᾳ ᾴ ᾶ ᾷ ὰ ά ἐ ἑ ἒ ἓ ἔ ἕ ὲ έ ή ἠ ἡ ἢ ἣ ἤ ἥ ἦ ἧ ὴ ή ᾐ ᾑ ᾒ ᾓ ᾔ ᾕ ᾖ ᾗ ῂ ῃ ῄ
ῆ ῇ ί ϊ ΐ ἰ ἱ ἲ ἳ ἴ ἵ ἶ ἷ ὶ ί ῐ ῑ ῒ ΐ ῖ ῗ ό ὀ ὁ ὂ ὃ ὄ ὅ ὸ ό ύ ΰ ϋ ὺ ύ ὐ ὑ ὒ ὓ ὔ ὕ ὖ ὗ ῠ
ῡ ῢ ΰ ῦ ῧ ῤ ῥ ώ ὠ ὡ ὢ ὣ ὤ ὥ ὦ ὧ ὼ ώ ᾠ ᾡ ᾢ ᾣ ᾤ ᾥ ᾦ ᾧ ῲ ῳ ῴ ῶ ῷ Ά
Έ Ή Ί Ό Ύ Ϋ Ώ Ἀ Ἁ Ἂ Ἃ Ἄ Ἅ Ἆ Ἇ ᾈ ᾉ ᾊ ᾋ ᾌ ᾍ ᾎ ᾏ Ᾰ Ᾱ Ὰ Ά ᾼ
Ἐ Ἑ Ἒ Ἓ Ἔ Ἕ Ὲ Έ Ἠ Ἡ Ἢ Ἣ Ἤ Ἥ Ἦ Ἧ ᾘ ᾙ ᾚ ᾛ ᾜ ᾝ ᾞ
ᾟ Ὴ Ή ῌ Ἰ Ἱ Ἲ Ἳ Ἴ Ἵ Ἶ Ἷ Ῐ Ῑ Ὶ Ί Ϊ Ὀ Ὁ Ὂ Ὃ Ὄ Ὅ Ὸ Ό Ὑ Ὓ Ὕ Ὗ
Ῠ Ῡ Ὺ Ύ Ῥ Ὠ Ὡ Ὢ Ὣ Ὤ Ὥ Ὦ Ὧ ᾨ ᾩ ᾪ ᾫ ᾬ ᾭ ᾮ ᾯ Ὼ Ώ ῼ

A B C D E F G H I J K K L M N O P Q R S ß T U V W X Y Z Æ Ŋ Đ
Ĳ Œ Ø Þ a b c d e f g h i j k l m n o p q r s ſ ß t u v w x y z æ ŋ ð ĳ œ ø
þ A B C D E F G H I J K K L M N O P Q R S ß T U V W X Y Z ₹ $ ¢ £ ¥ ƒ € ₴
₪ # ¤ 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 ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ⅓ ⅔ % ‰ ⁄ ^ ~ · + × ± < = > ≈ ≠ ≤ ≥ ÷ − ∂ ∏
∑ √ ∞ ∫ ◊ ¬ ℮ ℓ | ¦ ° ′ ″ ª º _ — – - ’ ” “ « ‹ › » , „ ” ’ ‘ , . : ; … ? ¿ ‽ ! ¡ (
*) [ ] { } / \ * ❦ ❧ ☙ § † ‡ ¶ © ® ™ & & & & & @ Á Ă Â Ä À Ā*
Ą Å Ã Ǻ Ç Ć Č Ĉ Ċ Đ Ď Ḍ É Ĕ Ě Ê Ë Ė È Ē Ę Ẽ Ǵ Ğ Ĝ Ģ Ġ Ĥ Ħ Ḥ Í Ĭ
Î Ï Ì Ī Į Ĩ I Ĵ Ķ Ḳ Ĺ Ľ Ŀ Ļ Ḷ Ł Ḿ Ṁ Ṃ Ń Ň Ņ Ṅ Ṇ Ñ Ó Ŏ Ô Ö Ò Ő Ō Õ
Ŕ Ř Ŗ Ṛ Ś Š Ş Ŝ Ș Ṣ Ŧ Ť Ţ Ț Ṭ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ŵ Ẃ Ẁ Ẅ Ý
Ŷ Ÿ Ỳ Ź Ž Ż Ẓ Ǽ Ǿ á ă â ä à ā ą å ã ǻ ç ć č ĉ ċ đ ď ḍ é ĕ ě ê ë ė è ē ę ẽ ǵ
ğ ĝ ģ ġ ĥ ħ í ĭ î ï ì ī į ĩ ı ȷ ĵ ķ ḳ ĸ ĺ ľ ŀ ļ ḷ ł ḿ ṁ ṃ ń ʼn ň ņ ṅ ṇ ñ ó ŏ ô ö ò ő
ō õ ŕ ř ŗ ṛ ṝ ś š ş ŝ ș ṣ ŧ ť ţ ț ṭ ú ŭ û ü ù ű ū ų ů ũ ŵ ẃ ẁ ẅ ý ŷ ÿ ỳ ź ž ż ẓ
ǽ ǿ Á Ă Â Ä À Ā Ą Å Ã Ç Ć Č Ĉ Ċ Đ Ď É Ĕ Ě Ê Ë Ė È Ē Ę Ǵ Ğ Ĝ Ģ Ġ Ĥ Ħ Í Ĭ Î Ï
Ì Ī Į Ĩ Ĵ Ķ Ĺ Ľ Ŀ Ļ Ł Ń Ň 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
***Ù Ű Ū Ų Ů Ũ Ŵ Ẃ Ẁ Ẅ Ý Ŷ Ÿ Ź Ž Ż Ǽ Ǿ** ſt ſh ſl ſi ff fb fh fi fj fk fl fľ ft ffi ffj*
ffk ffl sp st ct fä fü ffü fö tt Th TT LA ○ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾ ❿ ① ②
③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ‘ ’ “ ” ← → ↑ ↓ ↖ ↗ ↙ ↘ — ☚ ☛ Ắ Ặ Ằ Ẳ Ẵ
Ấ Ậ Ầ Ẩ Ẫ Ạ Ả Ế Ệ Ề Ể Ễ Ẹ Ẻ Ẽ Ị Ỉ Ố Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ Ở Ỡ Ụ
Ủ Ư Ứ Ự Ừ Ử Ữ Ỵ Ỷ Ỹ ắ ặ ằ ẳ ẵ ấ ậ ầ ẩ ẫ ạ ả ế ệ ề ể ễ ẹ ẻ ẽ ị ỉ ố ộ ồ ổ ỗ
ọ ỏ ơ ớ ợ ờ ở ỡ ụ ủ ư ứ ự ừ ử ữ ỵ ỷ ỹ 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 ь э ю я ђ ѓ ґ є ѕ і ї ј љ њ ћ ќ ў џ А Б В Г Д Е Ә Ж
З И Й К Л М Н О П Р С Т У Ф Х Ц Ч Щ Ш Ъ Ы Ь Э Ю Я Ё Ђ Ѓ Ґ
Є Ѕ І Ї Ј Љ Њ Ћ Ќ Ў Џ № α β γ δ ε ζ η θ ι κ λ μ ν ξ ο π ρ σ ς τ υ φ ϕ χ
ψ ω ά έ ή ί ϊ ΐ ό ύ ΰ ϋ ώ γγ Μ Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ
Υ Φ Χ Ψ Ω Α Ε Η Ι Ϊ Ϊ Ο Υ Ω ά ἀ ἁ ἂ ἃ ἄ ἅ ἀ ἆ ᾀ ᾁ ᾂ ᾃ ᾄ ᾅ ᾆ ᾇ ᾰ ᾱ ᾲ
ᾳ ᾴ ᾶ ᾷ ὰ ά έ ἐ ἑ ἒ ἓ ἔ ἕ ὲ έ ή ἠ ἡ ἢ ἣ ἤ ἥ ἦ ἧ ὴ ή ᾐ ᾑ ᾒ ᾓ ᾔ ᾕ ᾖ ᾗ ῂ ῃ ῄ ῆ
ῇ ί ϊ ΐ ἰ ἱ ἲ ἳ ἴ ἵ ἶ ἷ ὶ ί ῐ ῑ ῒ ΐ ῖ ῗ ό ὀ ὁ ὂ ὃ ὄ ὅ ὸ ό ύ ΰ ϋ ὺ ύ ὐ ὑ ὒ ὓ ὔ ὕ ὖ ὗ ῠ ῡ
ῢ ΰ ῦ ῧ ῤ ῥ ώ ὠ ὡ ὢ ὣ ὤ ὥ ὦ ὧ ὼ ώ ᾠ ᾡ ᾢ ᾣ ᾤ ᾥ ᾦ ᾧ ῲ ῳ ῴ ῶ ῷ Ά Έ
Ή Ί Ό Ύ Ϋ Ώ Ἀ Ἁ Ἂ Ἃ Ἄ Ἅ Ἆ Ἇ ᾈ ᾉ ᾊ ᾋ ᾌ ᾍ ᾎ ᾏ Ᾰ Ᾱ Ὰ Ά ᾼ Ἐ
Ἑ Ἒ Ἓ Ἔ Ἕ Ὲ Έ Ἠ Ἡ Ἢ Ἣ Ἤ Ἥ Ἦ Ἧ ᾘ ᾙ ᾚ ᾛ ᾜ ᾝ ᾞ ᾟ
Ὴ Ή ῌ Ἰ Ἱ Ἲ Ἳ Ἴ Ἵ Ἶ Ἷ Ῐ Ῑ Ὶ Ί Ϊ Ὀ Ὁ Ὂ Ὃ Ὄ Ὅ Ὸ Ό Ὑ Ὓ Ὕ Ὗ Ῠ
Ῡ Ὺ Ύ Ῥ Ὠ Ὡ Ὢ Ὣ Ὤ Ὥ Ὦ Ὧ ᾨ ᾩ ᾪ ᾫ ᾬ ᾭ ᾮ ᾯ Ὼ Ώ ῼ

