

Exchange

Exchange

Originally designed for newspaper text, Exchange strives for clarity and efficient copyfit across multiple environments. Its strategy relies on an unorthodox collection of historical references, from nineteenth-century Britain to Depression-era America.

The strategy for word shape coherence comes from the early “Ionic” style of slab serifs, while Bell Gothic offers a lesson in reinforcing the individual identities of letters, while Victorian text faces lend a sure-footed sobriety.

Exchange’s compact proportion, prompted by narrow newspaper columns, is also well-suited to mobile screens. The newly added MicroPlus styles expand Exchange’s capability into digital media — websites, video, and a host of new applications.

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THIS PDF IS FORMATTED FOR PRINTING ON
US LETTER AND A4 PAPER SIZES WITHOUT SCALING.

SPECIMEN VERSION 1.02

FAMILY OVERVIEW

STANDARD				MICROPLUS	
EXTRA LIGHT Exchange	EXTRA LIGHT ITALIC <i>Exchange</i>				
LIGHT Exchange	LIGHT ITALIC <i>Exchange</i>	MP LIGHT Exchange	MP LIGHT ITALIC <i>Exchange</i>		
BOOK Exchange	BOOK ITALIC <i>Exchange</i>	MP BOOK Exchange	MP BOOK ITALIC <i>Exchange</i>		
MEDIUM Exchange	MEDIUM ITALIC <i>Exchange</i>	MP MEDIUM Exchange	MP MEDIUM ITALIC <i>Exchange</i>		
BOLD Exchange	BOLD ITALIC <i>Exchange</i>	MP BOLD Exchange	MP BOLD ITALIC <i>Exchange</i>		

The complete Exchange family includes 18 fonts—10 standard styles and 8 MicroPlus styles.

With loosened spacing, lowered contrast, enlarged x-heights, widened capitals and simplified details, the Exchange MicroPlus fonts address the challenges of small text and screen text simultaneously. From the spacing of every letter and number to the dot of the i, every shape has been reconsidered and reinforced to anticipate screens as well as the smallest sizes in print.

Resolving

EXTRA LIGHT

Cognitive

LIGHT

Antiphon

BOOK

Kumquat

MEDIUM

Fountain

BOLD

SCRAPER

EXTRA LIGHT

UPRIGHT

LIGHT

PARKING

BOOK

CALIBRE

MEDIUM

GROUND

BOLD

Gazpacho

EXTRA LIGHT ITALIC

Organism

LIGHT ITALIC

Canopied

BOOK ITALIC

Outreach

MEDIUM ITALIC

Washout

BOLD ITALIC

VOLTAGE

EXTRA LIGHT ITALIC

WRENCH

LIGHT ITALIC

UPTOWN

BOOK ITALIC

TEQUILA

MEDIUM ITALIC

CAMPER

BOLD ITALIC

Underwater Archeology

EXTRA LIGHT

Western Roman Empire

LIGHT

31 Whole Pumpkin Pies

BOOK

Mediterranean Quinoa

MEDIUM

Japanese Archipelago

BOLD

148 CORRESPONDENTS

EXTRA LIGHT

NEWSPAPER CLIPPING

LIGHT

ELECTRONEGATIVITY

BOOK

COUNTERARGUMENT

MEDIUM

LEBANESE REPUBLIC

BOLD

Wild Mushroom Stuffing

EXTRA LIGHT ITALIC

Greater Butterfly Orchid

LIGHT ITALIC

2 Pineapple Dumplings

BOOK ITALIC

Cultural Anthropology

MEDIUM ITALIC

57 Toasted Lox Bagels

BOLD ITALIC

QUARTERCENTENNIAL

EXTRA LIGHT ITALIC

METAMORPHIC ROCKS

LIGHT ITALIC

ELECTRIC POTENTIAL

BOOK ITALIC

691 TREASURY SHARE

MEDIUM ITALIC

WINDWARD ISLANDS

BOLD ITALIC

Outgives

EXTRA LIGHT (TRACKING: -40)

Aphonia

LIGHT (TRACKING: -40)

Reading

BOOK (TRACKING: -30)

Keyhole

MEDIUM (TRACKING: -25)

Slashed

BOLD (TRACKING: -25)

Olfactive

EXTRA LIGHT ITALIC (TRACKING: -40)

Cranium

LIGHT ITALIC (TRACKING: -40)

Shading

BOOK ITALIC (TRACKING: -30)

Ockham

MEDIUM ITALIC (TRACKING: -30)

Conflict

BOLD ITALIC (TRACKING: -30)

PERPENDICULAR

EXTRA LIGHT (TRACKING: +190)

IMPERSONATION

LIGHT (TRACKING: +170)

ETHNOGRAPHERS

BOOK (TRACKING: +150)

RECONCILIATION

MEDIUM (TRACKING: +130)

THERMOPLASTIC

BOLD (TRACKING: +110)

COUNTERSIGNED

EXTRA LIGHT ITALIC (TRACKING: +175)

GASTRONOMICAL

LIGHT ITALIC (TRACKING: +155)

WILHELMSHAVEN

BOOK ITALIC (TRACKING: +135)

OCEANOGRAPHER

MEDIUM ITALIC (TRACKING: +115)

QUADRUMVIRATE

BOLD ITALIC (TRACKING: +95)

1769

RIND

FIFTH

SQUIRE

CLARITY

TWILIGHT

581 RACKETS

CONDENSATION

POLITICAL SCIENCE

INTERNAL COMBUSTION

347 MILK CHOCOLATE COOKIES

IT WOULD BE A PROUD DISTINCTION

EXTRA LIGHT

Dark Chocolate Pumpkin Spice Muffins

Slow Cooker Pork Chops and Rice

Holiday Refrigerator Cake

Breakfast in Bangkok

Marcel Duchamp

Cryptography

Sugarplum

Objective

Magnet

Intake

Child

Knit

EXTRA LIGHT

MORE THAN THIS NEED NOT BE SAID
 THE HURLING EXPRESS TRAIN
 SCARLET MUSK FLOWER
 WITHOUT CONCERN
 BAROMETRICAL
 GENTLEMAN
 BOUTIQUE
 VACUUM
 OBLIGE
 GRAM
 SPEC
 6531

EXTRA LIGHT ITALIC

Civil
 Work
 Rising
 Upmost
 Mesquite
 Symbolism
 Camphorated
 Semitransparent
 Organic Phenomenon
 Valentine Fortune Cookies
 It's Somewhat Hard to Determine
 Trout with Haricots Verts and Almonds

EXTRA LIGHT ITALIC

IRIS

11215

MESA

SMART

FORTIFY

BRUSSELS

CARD SHARK

HOUSEKEEPING

JORGE LUIS BORGES

NAVIGATIONAL SYSTEM

A DECISIVE DEFEAT IN A GAME

IT IS A MOST PERTINENT QUESTION

LIGHT

I need not specially recommend to you

Skillet Rosemary Chicken Thighs

Purple Strawberry Guava

English Runner Bean

Sound Spectrum

Midafternoon

Anchorage

Critiques

Pirogue

Kebab

Guile

Raft

LIGHT

WHAT COMMONLY HAPPENS IS THIS
 MASTER OF ARTS IN TEACHING
 NEWSPAPER PUBLISHER
 FORGOTTEN KISSES
 CONVERSATION
 MEGAHERTZ
 WORKDAY
 KLAVIER
 CAPSID
 TIGER
 691.2
 COB

LIGHT ITALIC

Grip
 Quay
 Living
 Enigma
 Samoyed
 Delinquent
 Carbohydrate
 Hotel Occupancy
 Echoencephalograph
 Vietnamese Summer Rolls
 Happy and excited and energetic
 Caramelised Pear and Cardamom Tart

LIGHT ITALIC

LEX

PING

COMB

SELMA

KOREAN

MEASURE

UNDERWING

PRECONCEIVED

ASTRONAVIGATION

CLASSICAL MECHANICS

IT IS IN THIS CHARACTERISTIC

THE PROPRIETOR OF A NEWSPAPER

BOOK

Thank you for calling our attention to

Italian Hot Sausage Sandwiches

Halloween Rainbow Cake

Pachycephalosaurus

Sequoiadendron

Cliff Dwelling

Handsome

Snowcap

Briquet

Punks

Edge

Pint

BOOK

LINKS IN THE CHAIN OF REASONING
 VIBRATING IN A SINGLE PLANE
 EGYPTIAN LENTIL SOUP
 TEMPORARY STATE
 UNDECIPHERED
 INTERLOPER
 MARIMBA
 CAPITAL
 SLICER
 TAXIS
 6842
 USE

BOOK ITALIC

Unit
 Calid
 String
 Officers
 Defusing
 Toponymy
 Swedish Nuts
 Ottoman Empire
 Greenhouse Whitefly
 Stream of Consciousness
 You have been wrongly informed
 Chocolate Frosted Marble Cheesecake

BOOK ITALIC

59.2

DELI

ROCK

TRUTH

CARTON

IRONMAN

AQUA VITAE

MUSCULATURE

COLLEGE STUDENT

ELECTROCARDIOGRAM

LAYERED GREEN ENCHILADAS

SUDDENLY A THOUGHT SHOOK HIM

MEDIUM

He told a fib about eating his spinach

Providing personal satisfaction

Freshly Shucked Oysters

Medical Community

Query Language

Tragicomedy

Snowflake

Triumph

Cycling

Edger

Cash

Rife

MEDIUM

THE EXTINCTION OF THE VOLCANO
 PARLIAMENTARY PROCEDURE
 TELEVISION REPORTER
 WOLVERINE STATE
 SERICULTURAL
 TIMELINESS
 COMPOSE
 SOMBER
 CHORD
 IDYLL
 BIER
 7.48

MEDIUM ITALIC

Vita
 Sage
 Proxy
 Fighter
 Crawfish
 Demiglace
 Replacement
 Thematic Vowel
 Corpuscular Theory
 Orange Brussels Sprouts
 After very carefully considering
 Oatmeal with Blueberries and Cream

MEDIUM ITALIC

ION**2965****MIND****EQUUS****RUBBER****NIHILISM****IRRIGATION****APPOINTMENT****PROPELLER PLANE****MODEST MUSSORGSKY****HAVING CURIOSITY AROUSED****WE SUGGEST THAT YOU CONSIDER**

BOLD

The color of freshly broken cast iron**Easy Cream of Asparagus Soup****Population Commission****Nonflowering Plant****Municipal Bond****Cyberphobia****Organiser****Security****Unique****Bingo****Heat****Coil**

BOLD

*DISTRACT AND BEGUILLE THE SOUL
WEST VIRGINIA TO ALABAMA
TRAVELING SALESMAN
CAMBRIAN PERIOD
TICKET OFFICE
QUADRUPLE
OPERAND
CORRAL
VAPOR
GAND
6819
GEL*

BOLD ITALIC

*Bay
Ring
Chart
Lightly
Eyedrop
Catalogue
Waterpower
Climate Change
Tyrannosaurus Rex
Correspondence Course
Pumpkin Wheat Honey Muffins
Taiwanese Sesame Oil Chicken Stew*

BOLD ITALIC

EXTRA LIGHT, EXTRA LIGHT ITALIC & BOOK 14 PT / 19 PT

EXPERIMENTATION WITH EMERGING ELECTRONICS around the turn of the twentieth century led to the development of the first electronic musical instruments. These initial inventions were not sold, but used in demonstrations and public performances. Some of these early devices were considered novelties and only produced simple tones, though the *Telharmonium* synthesized the sounds of orchestral instruments. It achieved viable public interest and made commercial progress into streaming music through telephone networks.

11 PT / 15 PT

EXPERIMENTATION WITH emerging electronics around the turn of the twentieth century led to the invention of the first electronic musical instruments. These initial inventions were not sold, but used in demonstrations and public performances. Audiences were presented with reproductions of existing music; while some devices, considered novelties, only produced simple tones, the *Telharmonium*, which synthesized the sound of orchestral instruments, achieved viable public interest and even made commercial progress into streaming music through telephone networks.

Critics of musical conventions at the time saw promise in these developments. Ferruccio Busoni for instance argued for the composition of *microtonal music* allowed for by electronic instruments. He predicted the use of machines in future music, writing the influential **Sketch of a New Esthetic of Music**. Futurists such as Pratella and Russolo composed music featuring acoustic noise to evoke the sounds of machinery. In their influential manifesto **The Art of Noises** they predicted expansions in timbre allowed for by electronics. Development of the vacuum tube led to new electronic instruments that were amplified and more practical for performance.

8.5 PT / 11.5 PT

EXPERIMENTATION WITH emerging electronics around the turn of the twentieth century led to the first electronic musical instruments. These inventions were used in performances; audiences were presented with reproductions of existing music. Some instruments were considered novelties and produced simple tones; the *Telharmonium* accurately synthesized the sound of orchestral instruments. It achieved viable public interest and made commercial progress into streaming music over telephone networks. Critics of musical conventions at the time saw promise in these developments. Ferruccio Busoni encouraged the composition of *microtonal music* allowed for by electronic instruments. He predicted the use of machines in future music, writing the influential **Sketch of a New Esthetic of Music**. Futurists such as Francesco Balilla Pratella and Luigi Russolo composed music with acoustic noise to evoke the sound of machinery. In the manifesto **The Art of Noises** they predicted expansions in timbre allowed for by electronics.

Developments of the vacuum tube led to electronic instruments that succeeded in being smaller and more practical for performance. The *theremin*, *ondes Martenot* and *trautonium* were commercially produced by the 1930s. The increased practicality influenced composers such as Joseph Schillinger to adopt electronic instruments, which were often used within orchestras; composers wrote parts for the theremin that would otherwise be performed by string instruments. Some composers criticized the increased use of electronic instruments for

LIGHT, LIGHT ITALIC & MEDIUM 14 PT / 19 PT

EXPERIMENTATION WITH ELECTRONICS at the turn of the twentieth century led to the development of the first electronic musical instruments. Most of these early devices were considered novelties and only produced simple tones, though the *Telharmonium* synthesized the sounds of orchestral instruments.

11 PT / 15 PT

EXPERIMENTATION WITH emerging electronics around the turn of the twentieth century led to the invention of the first electronic musical instruments. These initial inventions were not sold, but rather used in demonstrations and public performances. Audiences were at first presented with reproductions of existing music; while some devices were considered novelties and only produced simple tones, the *Telharmonium* accurately synthesized the sound of orchestral instruments. It achieved viable public interest and made commercial progress into streaming music through telephone networks.

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MICROPLUS 6 PT / 9 PT

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Critics of musical conventions at the time saw promise in these developments. Ferruccio Busoni encouraged the composition of *microtonal music* allowed for by electronic instruments. He predicted the use of machines in future music, writing the influential **Sketch of a New Esthetic of Music**. Futurists like Pratella and Russolo composed music with acoustic noise to evoke the sound of machinery. In the influential manifesto **The Art of Noises** they predicted expansions in timbre allowed for by electronics. Developments of the vacuum

BOOK, BOOK ITALIC & BOLD 14 PT / 19 PT

EXPERIMENTATION WITH ELECTRONICS around the turn of the last century also led to the development of the first electronic musical instruments. Most of these early devices were considered novelties and only produced simple tones, but the *Telharmonium* synthesized the sounds of orchestral instruments.

11 PT / 15 PT

EXPERIMENTATION WITH emerging electronics around the turn of the twentieth century led to the invention of the first electronic musical instruments. These initial inventions were not sold, but used in demonstrations and public performances. Audiences were presented with reproductions of existing music; while some devices were considered novelties and only produced relatively simple tones, the *Telharmonium* synthesized the sound of orchestral instruments. It achieved viable public interest and made commercial progress into streaming music through telephone networks.

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EXPERIMENTATION WITH emerging electronics around the turn of the twentieth century led to the first electronic musical instruments. These inventions were not sold, but rather used in demonstrations and public performances. While some devices were just considered novelties and produced simple tones, the *Telharmonium* apparently accurately synthesized the sound of orchestral instruments. It even achieved viable public interest and made commercial progress into streaming music through telephone networks.

Critics of musical conventions at the time saw promise in these developments. Ferruccio Busoni encouraged the composition of new *microtonal music* allowed for by electronic instruments. He predicted the use of machines in future music, writing the influential **Sketch of a New Esthetic of Music**. Futurists like Pratella and Russolo also composed music with acoustic noise to evoke sounds of machinery. In their manifesto **The Art of Noises** they predicted expansions in timbre allowed for by electronics. Developments of the vacuum tube

MEDIUM & MEDIUM ITALIC 14 PT / 19 PT

EXPERIMENTATION WITH ELECTRONICS at the turn of the twentieth century also led to the development of the first electronic musical instruments. Most of these devices were considered novelties and produced simple tones, though the *Telharmonium* synthesized the sounds of orchestral instruments.

11 PT / 15 PT

EXPERIMENTATION WITH emerging electronics around the turn of the twentieth century led to the invention of the first electronic musical instruments. These initial inventions were mainly used in public performances, where audiences were presented with reproductions of existing music. While some devices were considered novelties producing simple tones, the *Telharmonium* synthesized the sounds of orchestral instruments. It achieved public interest and made progress into streaming music through telephone networks.

Critics of musical conventions at the time saw promise in these developments. Busoni for instance argued for the *microtonal music* allowed for by electronic instruments. He predicted the use of machines in music in his influential *Sketch of a New Esthetic of Music*. Futurists such as Francesco Balilla Pratella and Luigi Russolo composed music featuring acoustic noise to evoke the sounds of machinery. In their manifesto *The Art of Noises* they predicted expansions in timbre enabled by electronics. Developments of the vacuum tube led to new electronic instruments that were amplified and more practical for performance. In particular, the *theremin*, *ondes Martenot* and *trautonium* were commercially produced by the early 1930s. This practicality of electronic instruments led composers such as *Joseph Schillinger* to adopt them. They

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EXPERIMENTATION WITH early electronics at the turn of the twentieth century led to the first electronic musical instruments. These inventions were used in performances; audiences were presented with reproductions of existing music. While some devices were considered novelties and produced simple tones, the *Telharmonium* accurately synthesized the sound of orchestral instruments. It achieved viable public interest and made commercial progress into *streaming music over telephone networks*. Critics of musical conventions at the time saw promise in these developments. *Ferruccio Busoni* encouraged the composition of microtonal music allowed for by electronic instruments. He predicted

MICROPLUS 6 PT / 9 PT

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EXPERIMENTATION WITH emerging electronics around the turn of the twentieth century led to early electronic musical instruments. These inventions were not sold, but rather used in demonstrations and public performances. While some devices were just considered novelties and produced simple tones, the *Telharmonium* apparently accurately synthesized the sound of orchestral instruments. It then achieved viable public interest and made commercial progress into streaming music through telephone networks.

Critics of musical conventions at the time saw promise in these developments. Ferruccio Busoni encouraged the composition of *microtonal music* allowed for by electronic instruments. He also predicted the use of machines in music in his influential *Sketch of a New Esthetic of Music*. Futurists like Pratella and Russolo composed music with acoustic noise to evoke the sound of machinery. In their manifesto *The Art of Noises* they predicted expansions in timbre allowed for by electronics. Developments of the vacuum tube led to

BOLD & BOLD ITALIC 14 PT / 19 PT

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MICROPLUS LIGHT 6 PT / 9 PT

BIRDS FLY in one of three ways. The most familiar bird flight is by a rapid wing movement which has been called oar-like, but which is precisely equivalent to the usual movement of the arms of a man in swimming. The edge of the wing moves forward, cutting the air; on the return stroke the leading edge is depressed so as to present a nearly flat surface to the air and thus propel the bird forward. A slight downward direction of this stroke serves to impel the flight sufficiently upward to offset the effect of gravity. Any man can learn to swim, but no man can fly, because neither in his muscular frame nor by any device which he can attach thereto can he exert sufficient pressure to overcome his own weight against as imponderable a fluid as air. If air were as heavy as water, instead of 700 times lighter, it would be as easy to fly as to swim. Birds can fly because of the great surface, powerful construction, and rapid movement of its wings, in

MICROPLUS BOOK 6 PT / 9 PT

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MICROPLUS MEDIUM 6 PT / 9 PT

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MICROPLUS BOLD 6 PT / 9 PT

BIRDS FLY in one of three ways. The most familiar bird flight is by a rapid wing movement which has been called oar-like, but which is precisely equivalent to the usual movement of the arms of a man in swimming. The edge of the wing moves forward, cutting the air; on the return stroke the leading edge is depressed so as to present a nearly flat surface to the air and thus propel the bird forward. A slight downward direction of this stroke serves to impel the flight sufficiently upward to offset the effect of gravity. Any man can learn to swim, but no man can fly, because neither in his muscular frame nor by any device attached thereto can he exert a sufficient pressure to overcome his own weight against as imponderable a fluid as air. If air were as heavy as water, instead of 700 times lighter, it would be as easy to fly as to swim. The bird can fly because of the great surface, powerful construction, and

MICROPLUS LIGHT ITALIC 6 PT / 9 PT

BIRDS FLY in one of three ways. The most familiar bird flight is by a rapid wing movement which has been called oar-like, but which is precisely equivalent to the usual movement of the arms of a man in swimming. The edge of the wing moves forward, cutting the air; in the return stroke the leading edge is depressed so as to present a nearly flat surface to the air and thus propel the bird forward. A slight downward direction of this stroke impels the flight sufficiently upward to offset the effect of gravity. Any man can learn to swim, but no man can fly; neither in his muscular frame nor by any device which they can attach thereto can they exert a sufficient pressure to overcome their own weight against as imponderable a fluid as air. If air were as heavy as water, instead of 700 times lighter, it would be as easy to fly as to swim. The bird can fly because of the great surface, powerful construction, and rapid movement of its wings, in proportion to the

MICROPLUS BOOK ITALIC 6 PT / 9 PT

BIRDS FLY in one of three ways. The most familiar bird flight is by a rapid wing movement which has been called oar-like, but which is precisely equivalent to the usual movement of the arms of a man in swimming. The edge of the wing moves forward, cutting the air; on the return stroke the leading edge is depressed so as to present a nearly flat surface to the air and thus propel the bird forward. A slight downward direction of this stroke impels the flight sufficiently upward to offset the effect of gravity. Anyone can learn to swim, but not to fly; neither in our muscular frame nor by any device which we can attach thereto can we exert a sufficient pressure to overcome our own weight against as imponderable a fluid as air. If air were as heavy as water, instead of 700 times lighter, it would be as easy to fly as to swim. The bird can fly because of the great surface, powerful construction, and rapid movement of its wings, in proportion to the

MICROPLUS MEDIUM ITALIC 6 PT / 9 PT

BIRDS FLY in one of three ways. The most familiar bird flight is by a rapid wing movement which has been called oar-like, but is really precisely equivalent to the usual movement of the arms of a man in swimming. The edge of the wing moves forward, cutting the air; on the return stroke the leading edge is depressed so as to present a nearly flat surface to the air and thus propel the bird forward. A slight downward direction of this stroke serves to impel the flight upward to offset the effect of gravity. Any man can learn to swim, but no man can fly, because neither in his muscular frame nor by any device which he can attach thereto can he exert a sufficient pressure to overcome his own weight against as imponderable a fluid as air. If air were as heavy as water, instead of 700 times lighter, it would be as easy to fly as to swim. Birds can fly because of the great surface, powerful construction, and rapid movement

MICROPLUS BOLD ITALIC 6 PT / 9 PT

BIRDS FLY in one of three ways. The most familiar flight functions by a rapid wing movement which has been called oar-like, but is precisely equivalent to the usual movement of the arms of a man in swimming. The edge of the wing moves forward, cutting the air; on the return stroke the leading edge is depressed so as to present a nearly flat surface to the air and thus propel the bird forward. A downward direction of this stroke impels the flight sufficiently upward to offset the effect of gravity. Any man can learn to swim, but no man can fly, because neither in his muscular frame nor by any device attached thereto can he exert sufficient pressure to lift his own weight over as imponderable a fluid as air. If air were as heavy as water, instead of 700 times lighter, it would be as easy to fly as to swim. Birds can fly because of the great surface, powerful construction, and rapid movement of its wings, in proportion to

STANDARD-MICROPLUS COMPARISON

EXCHANGE STANDARD

6 PT AND UP IN PRINT & 12 PX AND UP ON SCREEN

11 PT Paper of a hard, smooth finish prints just from the surface of metal type, while a softer, antique finish will reproduce not only the face of the type, but small bits of

10 PT Paper with a hard, smooth finish prints only the surface of the metal type, while an antique finish reproduces not just the face of the type but also a small portion of the sides

9 PT Paper with a hard, smooth finish prints just the surfaces of the type, while a soft or antique finish reproduces not only the faces, but a small portion of these supporting sides of the type, giving to the

8 PT Paper with a hard, smooth finish prints only these surfaces of the type, while a soft or antique finish can reproduce not only the faces of the type, but also a small portion of these supporting sides, giving to the prints an

7 PT Paper with a hard, smooth finish prints only the surfaces of the type, while a soft or antique finish reproduces not only the faces of metal type, but a small portion of the supporting sides, giving to the print, especially the hairlines, a heavier appearance

6.5 PT Paper of a hard, smooth finish prints just the surface of the type while a soft or antique finish will also reproduce a small portion of the supporting sides, giving to the print, especially the hairlines, a slightly heavier or blacker appearance. This effect is also easily observed in the

6 PT Paper of a hard, smooth finish prints only the surface of the metal type, while a soft or antique finish reproduces not only the face of these letters, but a small portion of these supporting sides, giving to the print, especially these hairlines, a slightly heavier or blacker effect. Ordinary Roman type printed

5.5 PT Paper of a hard, smooth finish prints only the surface of the type, while a soft or antique finish reproduces not only the face of metal letters, but also a small portion of these supporting sides, giving to the print, especially hairlines, a heavier or blacker effect. Ordinary roman type printed on machine-finish paper will appear

5 PT Paper with a hard, smooth finish prints only the surface of the type, while a soft or antique finish reproduces not only the face of the type, but a small portion of its supporting sides, giving to these prints, especially these hairlines, a heavier or blacker effect. Ordinary italic type printed on machine-finished paper does become lighter in effect when printed on

4.5 PT Paper with a hard, smooth finish prints only the surface of the metal type, while a soft or antique finish reproduces not only the face of the type, but a small portion of the supporting sides, giving to the print, especially the hairlines, a slightly heavier or blacker effect. Ordinary italic type printed on machine-finish paper becomes lighter in effect when printed on antique. Heavy faced type

4 PT Paper of a hard, smooth finish prints only the surface of the metal type, while a soft or more antique finish reproduces not only the face of the type, but a small portion of these supporting sides, giving the print, especially the hairlines, a heavier or blacker effect. Ordinary roman type printed on machine-finish paper will become lighter in effect when printed on antique. Heavy faced type is not changed so much in its appearance, though it can also be

EXCHANGE MICROPLUS

4 PT TO 8 PT IN PRINT & 9 PX TO 14 PX ON SCREEN

11 PT Paper of a hard or smooth finish will print only the surfaces of metal type, while a softer or antique finish reproduces small portions of these

10 PT Paper with a hard, smooth finish will print only the surfaces of the type, while this softer finish reproduces not only the face of the type, but a small portion of

9 PT Paper of a hard, smooth finish prints only the surface of the type, while a softer finish reproduces not just the face of the type, but small portions of the supporting sides as well

8 PT Paper with a hard or smooth finish prints only the surfaces of the type, while a soft antique finish reproduces not just the faces of the type, but a very small portion of the supporting sides too, giving to

7 PT Paper with a smooth finish prints just the surface of this type, while a softer, more antique finish reproduces not only the face of the letters, but a small portion of these supporting sides as well, giving to the prints a blacker or

6.5 PT Paper of a smooth finish prints just the surface of the type, while a soft or more antique paper reproduces not only the face of the letters, but a small portion of these supporting sides, giving to the print a much heavier effect. Ordinary type

6 PT Paper of a harder, smooth finish prints only the surfaces of the letters, while a softer, antique finish reproduces not only the faces of letters, but a small portion of the supporting sides, giving to the print, especially in the hairlines, a heavier and blacker appearance.

5.5 PT Paper with a hard, smooth finish prints just the surface of the type, while a soft or antique finish reproduces not only the face of the letter, but a small portion of the supporting sides, giving to the prints, especially the hairlines, a heavier, blacker appearance. Roman type will show this effect

5 PT Paper with a hard, smooth finish prints only the surface of the type, while a soft or antique finish reproduces not only the face of the type, but a small portion of the supporting sides, giving to the print, especially the hairlines, a heavier or blacker effect. Ordinary Roman type printed with this procedure will show clearly

4.5 PT Paper with a harder, smooth finish prints only this surface of the type, while a softer or antique finish reproduces not only the face of metal type, but a small part of the supporting sides, giving to the print, especially the hairlines, a much heavier or blacker effect. Ordinary roman type printed on machine-finished paper is affected quite strongly

4 PT Paper with that harder, smoother finish will print only this surface of metal type, but a softer or more antique finish reproduces not only the face of the type, but a small portion of the supporting sides, giving to the print, especially the hairlines, a heavier or blacker look. Ordinary Roman type printed on machine-finish paper becomes lighter in effect when printed on newer stock, an effect that

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BOOK 8 PT / 12 PT

AFRIKAANS Daar is geen hoë berge nie, want hoog is daar die wêreld self; en luggies waai daar dun en fris, of dit stroom uit die blou gewelf. Die baie dale en klowe wat die hoogland kruis en dwars deursny, bied winterskuiling vir die vee wat anders al te koud sal kry.

ALBANIAN Çdo grup përmban elementet të cilët kanë të njëjtin konfigurim elektronik të jashtëm. Brenda çdo grupi gjenden atome me veti të ngjashme. Në nder të kimistit rus sistemi periodik quhet ndryshe dhe tabela e Mendelejevit. Sistemi periodik ndahet në grupe dhe

APACHE K'adi nii'íkáee 'i'ango bindáayeedaa'igháá'í díík'eh naajistseená'a. K'adi ndé 'ágojiláná'a. Goshtl'ish ndé k'éhát'égo naaki 'ájilaaná'a. Haodzigo 'ájilaaná'a dík'eh. 'Ákoo káni'jínídeélná'a. Tóbájishchinén ndéne yáná'dii'jigo, Naaghéé'neesghánén 'indaa yáná'dii'jigo;

ASTURIAN La enerxía xenerada emítese al espaciu en forma de radiación elleutromagnética, neutrinos y vientu solar. Les estrelles obsérvense nel cielu nocherniegu como puntos rellumantes, titilantes por mor de les distorsiones óptiques que produz la turbulencia y les

AZERBAIJANI Ən qədim dövrərdən zəmanəməzədək davam edən bu sənət növvü xalqın geyimindən tutmuş müxtəlif təsərrüfat məmulatı və bəzəyinə qədər böyük bir sahəni əhatə edir. Təbiidir ki, xalqımızın məişət xüsusiyyətləri, estetik zövğü, bir sözlə milli siması, mənliyi bu sənət

BASQUE Gizon-emakume guztiak aske jaiotzen dira, duintasun eta eskubide berberak dituztela; eta ezaguera eta kontzientzia dutenez gero, elkarren artean senide legez jokatu beharra dute. Gizaki orori dagozkio Aldarrikapen honetan adierazitako eskubide eta

BOSNIAN Najlakši hemijski elementi, među kojima su vodik, helij i manje količine litija, berilija i bora, nastali su različitim kosmičkim procesima tokom Velikog praska i djelovanjem kosmičkih zraka. Nastanak težih elemenata, počev od ugljika do najtežih elemenata, desio se putem

BRETON Pep hini en deus gwir da gaout digoll gwirion dirak leziou-barn broadel kenveliek evit oberoù o dije torret ar gwirioù diazez anavezet dezhañ gant ar Vonreizh pa al lezenn. Ur gwir par da hini ar re all a zo gant pep hini da vezañ klevet dirak an holl ha gant

CATALAN Hom comprèn que un jardí de senyor rector sigui una imatge, baldament pàl·lida, del paradís terrenal. En Quiquet, per cortesia, agafa una pera. És d'aquelles peres verdes per fora, granelludes per dins, però que són una mel. Aquell gust de mel s'acaba aviat. Tot just quan

CHEYENNE Háko'e tótseha tséheméshéméto Éše'he Óhmé'éhnéstse móhne'òhkeéehóhta'haovòhevóhe tséheškévo'o. Oeškese é'évaho've'hahtseséstse. Totáhoésta é'òhketšéheševé'òhtsémóho, heva hó'taéváhéhotse'oestse hó'eamóneanénéstse naa máto

CORNISH Pub den oll yw genys rydh hag kehalval yn dynita ha gwiryow. Yth yns i kemynnys gans reson ha kowses hag y tal dhedha gul dhe unn orth y gila yn spyrys a vrededh. Moaz aman Brea Cambern, toaz trea. E lodrow o gwidn, wos aith thur an jyn. E vuzaz an tane gen an

CROATIAN Sunčeva energija ili solarna energija je energija Sunca, njegova svjetlost i toplina koju ljudi koriste od davnina uz pomoć raznih tehnologija. Djelomični popis sunčevih sustava uključuje prostor za grijanje i hlađenje kroz pasivnu solarnu arhitekturu, pitku vodu kroz

CZECH Víte, pomocí těch vodiček mohl dělat, co chtěl. Mohl třeba dostat medúzu se sokratovským mozgem nebo žízalu padesát metrů dlouhou. Ale protože neměl kousku humoru, vzal si do hlavy, že udělá normálního obratlovce nebo snad člověka. A tak se do toho pustil.

DANISH En fjord er et havområde med land på tre sider. Åbningen ud mod det øvrige hav kaldes for fjordens munding. En fjord er kendetegnet ved at den indeholder brakvand. Er området kun afgrænset til to sider, er der tale om en bugt eller et stræde. På andre sprog har

DUTCH Geen bepaling in deze Verklaring zal zodanig mogen worden uitgelegd, dat welke Staat, groep of persoon dan ook, daaraan enig recht kan ontlenen om iets te ondernemen of handelingen van welke aard ook te verrichten, die vernietiging van een van de rechten

ENGLISH It seems to me very important that the statute laws should be made as plain and intelligible as possible, and be reduced to as small a compass as may consist with the precision of the will of the Legislature and the perspicuity of its language. This well done would, I think,

ESPERANTO Ĉiuj liaj vivbezonaĵoj portis la nomon drako kaj estis ornamitaj per diversaj drakofiguroj. Nun ĉie en Ĉinio videblas drako ornamentaĵoj kaj cirkulas legendoj pri drakoj. Kvankam neniu ŝtato akceptis Esperanton kiel oficialan lingvon, ĝi estas uzata de internacia komuno,

ESTONIAN Must ja nõgine rehetare. Ahjus hõõgub tuli ja punetab säält seinte pääle. Ahju ees sawik, kolde kohal ahela otsas pada. Ahju kõrwal pink, kartsas ja wanaema woodi. Teisel pool wastu nurgas uhmripakk, leiwalabidas, ahjuluud ja muud koli, seinas soone pääl kinni ja lahti

FAROESE Somuleiðis skal eingin mismunur vera orsakað av politiskari, rættarlígari ella millumtjóða stöðu hjá tí landi, sum ein persónur hoyrir til, sama um landið er sjálvstøðugt, undir tilsjónarvaldi, ella fullveldi tess á annan hátt er skert. Ein og hvør hefur rætt til lív, frælsi

FINNISH Pyhä paistoi pyrstötähti, taivas kummasti helotti, kupu taivahan kumotti, loimotti sininen sähkö, hirnuivat hevot tulijan niinkuin Turjan pyörretuuli, orhit oivat korskahteli niinkuin paisuva Imatra, naukuivat navat ratasten niinkuin yössä jättien jyske, tuop' on vankui

FRENCH Loin de s'ennuyer au couvent les premiers temps, elle se plut dans la société des bonnes sœurs, qui, pour l'amuser, la conduisaient dans la chapelle, où l'on pénétrait du réfectoire par un long corridor. Elle jouait fort peu durant les récréations, comprenait bien le

GALICIAN Toda persoa ten os dereitos e liberdades proclamados nesta Declaración, sen distinción ningunha de raza, cor, sexo, idioma, relixión, opinión política ou de calquera outra índole, orixe nacional ou social, posición económica, nacemento ou calquera outra condición.

GERMAN Eine wunderbare Heiterkeit hat meine ganze Seele eingenommen, gleich den süßen Frühlingsmorgen, die ich mit ganzem Herzen genieße. Ich bin allein und freue mich meines Lebens in dieser Gegend, die für solche Seelen geschaffen ist wie die meine. Ich bin so glücklich,

GIKUYU Ndingĩrĩ na thimũ nongũhũrĩre. Nako kagui gakĩambĩrĩria gũthambĩra. Kora nako gakĩgũa maĩ-inĩ gagĩcoka maĩ-inĩ. Gakĩmarũthĩrĩria. Irima nĩrĩrenjirwo. Ũngĩenda, noukene. Rĩu mũthenya ũmwe rĩ nĩgwokire andũ ta acio. Nũũ ũraikĩria mũbira? Ũkĩrĩa nĩagwetha

GREENLANDIC Kinaluunniit akornuteqanngitsumik angalaarsinnaatitaavoq aammalu naalagaaffiit ataasiakkaat killeqarfiisa iluanni najugaqarfissamik nammineerluni toqqaasinnaatitaalluni. Inuiannut solernut atasuunermt tunngasut, naalagaaffimmi

GUARANI Maypa tapicha iderecho oguerekóvo ijidea ha iñeñandu tee, ha upéva oikuaaukávo ojejuru mbotyýre ichupe; ko deréchope oike avavépe nonnemolestáivo marandu ha opinión kuéra, ha avei oñemosarambivo kóáva opaite hendárupi, mayma tembiporu upevará

HAWAIIAN Ua noa i nā kānaka apau loa nā pono kīvila i helu 'ia ma kēia Hō'ike, me ka ho'okae 'ole i ka lāhui, i ka wai ho'olu'u o ka 'ili, i ke kāne a i 'ole ka wahine ka 'ōlelo, ka ho'omana, ka mana'o politika a me nā mana'o 'ē a'e, ka 'āina a pilina paha i hānau 'ia ai, ka waiwai, ke kūlana

HUNGARIAN Budát és a budai polgárokot egy darab idő óta valóságos divat kigúnyolni. Pedig hát ez nagy léhaság, mert igaz, hogy a pesti rész a gazdag, pompás, de a budai rész a kedves. Pestnek jövője van, Budának multja. S minthogy a jövő is mindenesetre mult lesz

ICELANDIC Stálbikið borið á með suðunni og sje vel þurrt undir. Það er ætlazt til, að þeir steinveggir, sem stálbikaðir eru, sjeu lagðir í sement eða allar holur fylltar með góðu sementi. Gert er ráð fyrir, að allur viður sje sænskur og góður í sjer. Strompar sjeu hafðir úr íslenzku

IGBO Ọ dighị onye a ga-akwagide na nnyonye anya ezighi ezi n'ìhe ọ-coghi ka ọha mara, ezinulo ya, ụlọ ya ma ọ bu nzikọrịta ozi ya, ma ọ bukwa na mbuso agha megide ugwu na ezi aha ya. Onye ọ bụla newere ikike ichọ nchedo iwu megide nnyonye anya ma ọ bu mbuso agha ndị a.

INDONESIAN Air hutan ini tidak sepanjang tahun mengalir deras, ada kalanya berkurang di musim kemarau. Jika datang musim penghujan hutan ini dialiri air yang nampak indah menyegarkan. Kondisi hutan yang masih rapat merupakan daya tarik lain yang disuguhkan di

IRISH Fairis sin, ní déanfar aon idirdhealú ar fhoras no céimíochta poiliticiúla, dlínsiúla nó eadarnáisiúnta atá ag an tír nó an chríoch len mbaineann duine, pé acu críoch neamhspleách, críoch iontaobhais, nó críoch gan rialtas dúchais í, nó críoch a bhfuil aon teoranta eile ar

ITALIAN La nostra linea retta sarà viva e palpitante; si presterà a tutte le necessità delle infinite espressioni della materia, e la sua nuda severità fondamentale sarà il simbolo dalla severità di acciaio delle linee del macchinario moderno. Nessuna paura è più stupida di

JAVANESE Isi gamelan iku saprangkat piranti musik sing dienggo ngiringi tembang, utawa ditabuh tanpa tembang minangka klenengan. Pagelaran gamelan uga ana kang ngarani orkestra gamelan Jawa. Ing Jawa gamelan biyasané kanggo musik pangiring pagelaran wayang kulit

KURDISH Kurdî, zimanekî wisa ye ku ji pêş, paş û navê ve qertafan digire. Ev qertafên çêkirinê jî di nav xwe de dibin du bir. Yek jê ew qertaf in ku tenê bi wan jî lêkeran, lêkerên çêkirî tîn bidestxistin. Qertafên din jî, tenê bi wan navdêr û rengdêr tîn çêkirin. Her wiha carinan di bastûra

LATIN Et accedentes locuti sunt regi super edicto: Rex numquid non constituisti, ut omnis homo, qui rogaret quemquam de diis, et hominibus usque ad dies triginta, nisi te, rex, mitteretur in lacum leonum? Ad quos respondens rex, ait: verus est sermo iuxta

LATVIAN Baltā cielava ir Latvijas nacionālais putns. Latvijā sastopama ļoti bieži no aprīļa līdz oktobrim, bieži uzturas apdzīvotās vietās un lauku viensētās, taču ligzdo arī dažādos citos biotopos. Kaut arī cielavas ir gājputni, atsevišķi ipatņi reizēm pārziemo. Baltā cielava tika atzīta

LITHUANIAN Jokia šios Deklaracijos nuostata negali būti aiškinama kaip suteikianti kuriai nors valstybei, grupei ar asmeniui teisę vykdyti kokią nors veiklą ar atlikti veiksmus, skirtus joje išdėstytois teisėms ir laisvėms panaikinti. Kiekvienas žmogus turi pareigas visuomenei,

MAASAI Órè dúó apá ánaa enáyýólo naá órè taá, órè taá náajj, órè dúó énaa enapákátá earây, náa káytirrishiáki náajj inè wwéji amú órè apá, néetây apá, néetây apá oltuǵání ojǵi apá Inkimís. Ókúruóí kútái túntái sépérua sagáràràmi túlèlèi owuarú súyaán kerǵi tárá mára sírúà

MADURESE Sadajana oreng e lahiragi sareng hak-hak se dha-padha, mutlak klaban kabebasan fundamental. Parsarekatan Bangsa-Bangsa agaduwi janji badhi ajungjung tinggi, mamaju sareng anaonge hak-hak asasi sabban oreng. Janji gapaneka asalepon dhari piagam

MALAGASY Ny tondron'ny abidin'i Radama dia mitovy endrika amin'ny abidy ampiasaina amin'izao fotoana izao: ny isan'ny litera ampiasaina dia mbola iraika ambin'ny roapolo, fa tsindraindray itarina ho enina amin'ny roapolo ny isan'ny litera ampiasaina noho

MALTESE Fl-istess hin, uhud mill-isbah poeziji tieghu juru vjaġġ interjuri fl-esperjenzi u s-sentimenti tal-poeta. B'hekk irnexxielu jghaqqad kemm li jhoss hu u l-esperjenzi tieghu flimkien ma' dawk ta' pajjiżu u niesu. Dun Karm ihares kemm lejn in-naħa personali kif ukoll

MANDINKA Bii, ɲa luntanɲolu le soto. I bota mintoo le? I bota Basse le. Janj niɲ Basse mu kilometer mu warj ne ti. Luntanɲ jelu le mu? Luntanɲ saba le mu. Doo mu n teerimaa le ti. Ate naata janj siɲaa naani. Doolu duɲ? Woolu nene manj naa janj. Niɲ ne mu ɲla sila foloo ti janj. Wulaaroo n be

MĀORI Kāhore anō ngā kūmara me ērā atu kai pērā kia kohia noatia. I te wā o Matariki, he huhua ngā moki me ngā korokoro. He wā pai mō te kōhi pikopiko me ngā kākano hoki. Engari, ko ētahi kai katoa atu, kua oti kē te kōtutu, ki puru ana ngā pātaka. He hoatu takoha te mahi

NAVAJO Naadą́ą' k'éédishdléehgo shíł yá'át'ééh. Shidah na'at'a'í kwii nighan shíłní nahalingo shá 'át'é. Shádi shíłí naanish t'áá bíł yá'át'ééhígíí yíhwiidoo'áál. Shí dah na'at'a'í nish'í. Shikéyah biłh t'áá bee shá haz'ą́ą shíłí baa nitséskees. Shí tsídii baa nitséskees leh. Shą́ą'góó

NORWEGIAN Enhver har rett til en levestandard som er tilstrekkelig for hans og hans families helse og velvære, og som omfatter mat, klær, bolig og helseomsorg og nødvendige sosiale ytelser, og rett til trygghet i tilfelle av arbeidsløshet, sykdom, arbeidsuførhet, enkestand,

OCCITAN Tan m'abelís vòstra cortesa demanda, que ieu non pòdi ni vòli m'amagar de vos. Ieu soi Arnaut, que plori e vau cantant; consirós vesi la foliá passada, e vesi joiós lo jorn qu'espèri, davant. Ara vos prègui, per aquela valor que vos guida al som de l'escalièr, sovenhatz-vos tot còp

POLISH Jeżeli panowie przyjrzący się mu się dokładnie, to zmiarkujecie, że piszący miał kłopot z piórem i atramentem. Pióro przyskało dwa razy w jednym słowie, i wyszło trzy razy przy wypisywaniu tak krótkiego adresu, co dowodzi, że było bardzo mało atramentu

PORTUGUESE Se o milagre prova a divindade, então é divino o peixe Oannes, que tem barbatanas de nacar e préga nas margens do Euphrates, em noites de lua cheia! Gad sorria com altivez e doçura. A sua indignação expirára sob a imensidão do seu desdem. De novo a

QUECHUA Lliwmanta aswan pishqunkunaqa phawayta atiptin, hukkunataq manam atinchu, ahinataq surim. Uñachakunaqa, malqunkuna nisqa, chaymanta, uqllay pacha nisqamanta runtuta t'uqyachispa paqarinku. Malqunkunataqa q'isapim mikhupayachispa uywanku.

ROMANIAN Asta deoarece unitățile fundamentale trebuie să poată permite măsurarea tuturor mărimilor fizice fără definiții redundante, însă alegerea propriu-zisă a acestor unități este arbitrară. Unitățile derivate sunt date de expresii algebrice formate prin înmulțirea și împărțirea

ROMANSH Bain svelt è'la gnüda confruntada in butia cul rumantsch. Per ella esa stat cler ch'ella prouva da dir almain ils plets da salüd per racogliera la simpatia dals cliaints indigens. Quai es gratià bain e cun agüd da cuors da rumantsch cha Simi Jakob ha frequentà

SAMI Ii oktage galgga dubmejuvvot ránggáštussii dakkár dagu dahje sláibmahusa ovddas, mii dahkoáiggi ii lean ránggáštusvuloš náššuvnnalaš lága mielde dahje álbmotrievtti mielde. Iige galgga garraset duomu sáhttit cealkit go dan mii lágas leai mearriduvvon dalle go

SAMOAN ‘Ua o latou sa’ili’ili pea i ‘auala ma mea e fa’aalualu ai ma fa’afaigōfie ai le olaga o le tagata ola. ‘O saienisi po’o saienitisi, e tāua a latou su’esu’ega ‘auā e iloa ai le tali o lea mea ma lea mea. Talu ai nei faiga, ‘o le mea lea ‘ua mafua ai ona saosaoa le alu o le olaga,

SERBIAN Dalje, neće se praviti nikakva razlika na osnovu političkog, pravnog ili međunarodnog statusa zemlje ili teritorije kojoj neko lice pripada, bilo da je ona nezavisna, pod starateljstvom, nesamoupravna, ili da joj je suverenost na ma koji drugi način ograničena. Svi su

SLOVAK Pri nedostatku vitamínov sa môžu objavovať poruchy funkcií organizmu, alebo aj veľmi vážne ochorenia. Niektorých prebytočných vitamínov sa organizmus dokáže zbaviť a pokiaľ prestane vitamín prijímať, organizmus z tela nadbytočné množstvo

SLOVENIAN Pri objektivih s slabo popravo sferne aberacije bo za točke zunaj gorišča pred goriščno ravnino ena vrsta diskov, za ravnino pa druga vrsta. To je dejansko lahko zaželeno, saj zabrisani krogi, ki so ob robu temnejši, tvorijo manj določene oblike, ki se gladko zlijejo z okoliško

SPANISH Inclínose el padre y besó a la niña dormida, que sonrió al sentirse besada en sueños. Cuando acabó Joaquín de hablar medió un silencio espeso, hasta que estalló una salva de aplausos. Levantóse entonces Abel y, pálido, convulso, tartamudeante, con lágrimas en los ojos,

SWAHILI Kuna wakati, Abunuwasi aliamua kuwa mfuga mbuzi. Alinunua mbuzi wa kufuga huku akiwa na lengo la kujiongezea kipato chake pindi mbuzi huyo atapoanza kuzaa, ili awafuge ndama wawe wengi na kumuwezesha kuwa tajiri kuliko wote waliokuwepo katika mji ile.

SWEDISH Åter igen ville han tala. Men det han ville säga var alltför mycket, alltför långt. På nytt blev det endast till stamningar. Stellan störtade ut. Där låg den. Benen voro borta, men svansen var hel. Edgar låg som ett vrak på ena sidan, för den långa svansens skull. Stellan såg

TAGALOG Lumakí si María Clarang pinacaiirog ng lahat, sa guitná ng mga ngiti at pagsinta. Ang mga fraile ma’y linalaró siya pagcá isinasama sa mga procesión ng puti ang pananamit, nalalala sa canyang malagó at culót na buhóc ang mga sampaga at mga azucena, may dalawang

TSWANA Kgotla e kaiwa mo setsong sa Setswana jaaka lefelo la botlhokwatlhokwa. Ke felo kwa melao ya morafe e dirwang gone le ditsheko di tsenelang gone. Kgotla ngwe le ngwe, go ya ka Setswana, e biletswa boreaitse go thaya kgotla gore go sireletswe kgosi le morafe. Go epelwa

TURKISH İmambayıldı, ana malzemesi patlıcan olan, soğan ve sarımsak kullanılarak hazırlanan zeytinyağlı bir yemek türüdür. Onüçüncü günde yemek masasında patlıcan bulunmamaktadır. Buna şaşıran imam artık zeytinyağının kalmadığını öğrenince üzüntüsünden bayılır. Patlıcanlar

UMBUNDU Olukolela okuti vukanda owiñgi wofokeka vyalikongela, wasapula onjanja yokaliye etavo lyawo komoko yavelapo yomunu, kekalo kwenda esilivilo lyomwenyo womunu, okulisoka komoko yalume kwenda yakayi kwenda yilombolola utoyi wokweca okwamako

VIETNAMESE Thành phần chính của phở là bánh phở và nước dùng cùng với thịt bò hoặc gà cắt lát mỏng. Phở luôn được thưởng thức khi còn nóng hổi. Để có được những bát phở ngon tùy thuộc rất nhiều vào kinh nghiệm và bí quyết truyền thống của người chế biến, trong đó quan trọng đặc

WELSH Un ystryd hir y tybiwn ei bod, o bobtu i'r ffordd sy'n rhedeg hyd y bryniau, yn gyfochrog a glan y môr. Y mae'n lân, er nad oes adeiladau mawrion yn ei rhan hynaf. Hawdd gweled ei bod yn hen dref oddiwrth ei chastell ac amler ei thafarnau. Trois ar y chwith, hyd ffordd

WOLOF Ñu jàpp te nangu ne sagu doomi aadama ak sañ-sañam yépp-dañu yam te kenn mënukóo jalgati, te lu lépp nekk na cës laay ci taxufex ci mbirum àtte ak jàmm ci biir àdduna. Ñu jàpp ne ñakk xam ak soofantal sañ-sañi doomi aadama indi na aymusiba yu tar tax képp kuy dund fippu.

XHOSA Akukho namnye oya kuphazanyiswa kubomi obubobakhe, kusapho lwakhe, kwikhaya lakhe okanye ngokwembalelwano, nokuba kukuhlaselwa okuhlisa isidima nodumo lomntu. Wonke umntu kufanelekile ukuba akhuselwe ngumthetho ekuphazanyisweni okanye

YORUBA Ènì kòòkan ló ní àhàfàní sí gbogbo ètò àti òmìnira tí a tí gbé kalẹ̀ nínú ikéde yíí láifí tí ọ̀rọ̀ iyàtò èyà kankan şe; iyàtò bí í tí èyà èniyàn, àwọ̀, akọ-ń-bábo, èdè, èsìn, ètò ìşèlú tàbí iyàtò nípa èrò èni, orilẹ̀-èdè èni, orírùn èni, ohun iní èni, ibí èni tàbí iyàtò mírán yóowù kó jẹ. Síwájú sí í, a

ZULU Omama nabantwana kumele banakekelwe futhi balekelwe ngokunqala impela. Bonke abantwana noma bezalwe ngaphandle komshado bayothola ukuvikelwa okufanayo emphakathini. Ekusebenziseni amalungelo nenkululeko yakhe, umuntu uyokwenza

FIGURES	0123456789
TABULAR FORMS	0123456789
SUPERSCRIPIT & SUBSCRIPT	A ⁰¹²³⁴⁵⁶⁷⁸⁹ B ₀₁₂₃₄₅₆₇₈₉ C
NUMERATORS & DENOMINATORS	0123456789/0123456789
PRECOMPOSED FRACTIONS	1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/8 3/8 5/8 7/8
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OPENTYPE FEATURES

LIGATURES

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STYLISTIC SETS

1 – FIGURE COLON (FIGURES ONLY)

START: 9:30 START: 9:30

2 – FIGURE COLON (GLOBAL)

START: 9:30 START: 9:30

3 – CAPITAL PUNCTUATION

A {CAT/DOG} A {CAT/DOG}

STYLISTIC ALTERNATES: FIGURE COLON (GLOBAL)

START: 9:30 AM START: 9:30 AM

SMALL CAPITALS

Brooklyn BROOKLYN

ALL SMALL CAPITALS

a NASA pilot a NASA pilot

TABULAR FIGURES

\$206,230.59 \$206,230.59

£171,510.21 £171,510.21

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FRACTIONS

6 15/32 inches 6¹⁵/₃₂ inches

SUPERIOR/SUPERSCRIPPT FIGURES

Lincoln⁸ and Lincoln⁸ and

INFERIOR/SUBSCRIPT FIGURES

C₂H₅OH C₂H₅OH

LOCALIZATIONS

CATALAN – PERIOD CENTERED TO PUNT VOLAT

constel·lació constel·lació

TURKISH & AZERBAIJANI – PRESERVING DOTLESS AND DOTTED I

Kırklareli KIRKLARELİ

MARK POSITIONING

Na'asho_ç'ii Na'ashó'ii