

cassius *n* **1** a typeface designed by Mathieu Réguer
2 a multi-script design supporting Latin & Arabic [Arabic علي] **3** a versatile type family meant for dictionaries with several complementary weights ▶ See also Cassius regular, *italic*, sans, *sans italic* and **sans bold** ♦ **4** sport famous boxer [Clay] ▶ see also Ali

Cassius is one of the results of my year of study in the MA typeface design at the University of Reading, UK. Intended for dictionaries, Cassius deals with the specific issues of the field: rather small text size, short line length and unconventional weights sequences.

Moreover Cassius embraces its personality and quirkiness without compromising the academic nature of these publications.

Cassius was developed as a wide type family, including serif, italic, sans serif, italic sans serif cuts.

It is a multi-script typeface, covering the Latin and Arabic writing systems.

Cassius is a growing typographic tool to solve complex typesetting with liveliness and character.



oan mc



RbE kjt

A DESIGN OXYMORON?

Cassius was designed by exploring contradictory ideas. Sturdy but lively, its letters are built with a rather vertical axis. Their characteristic modulation and low contrast is compensated by the way curves join up to the stem. These brief moments of high contrast add a flash to the typeface. The text hereby received pleasant, precise colour. Constructed but organic, Cassius is built on a rather stable & vertical axis, with flat & open curves abruptly connecting to the vertical strokes. It freely plays with construction without compromising some of its dynamic, written-based features (such as long and generous outstrokes or strong sheared ball terminals).



Solid but crisp, the strong referencing of the baseline by Cassius's big and confident serifs is balanced by sharp curves, often broken at subtle angles, creating a consistently dynamic feeling throughout the whole typeface. Although intended for dictionaries, Cassius does not have a very large x-height. Its ascenders and descenders provide enough room for strong and confident diacritics. Above all, they also permit a better matching of the Arabic and Latin on the page. However, its open counters, generous shapes, and weight distribution give Cassius a strong horizontal flow, suitable for printing at small size.

Distinctive but modest, Cassius's personality is not an obstacle to serious reading. Provided with small capitals, including Central-European diacritics, as well as old style and lining figures (each with proportional and tabular widths), Cassius is a fully-functional OpenType type face.

n of m w



Cassius italic explores the same questions as the roman. Its suggested sheared loops and shifted corners constantly balance the design between writing and construction. It is however a very independent design with its own characteristics. Its 7° slope and much narrower counters give it a clearly different rhythm from the roman. Oversized inktraps and deep connections, as well as some very distinctive glyphs (*f, l, w, x, y*), give it the playfulness needed to fulfil its emphasising function – even for very short words.

Cassius italic's strong instrokes and outstrokes reinforces the horizontal direction of the roman, closely binding the two styles together despite their different design features.

Right and following pages:
Extract from the *Cassius Clay* entry
on www.wikipedia.org

Muhammad Ali (born CASSIUS MARCELLUS CLAY JR. on January 17, 1942) is a retired American boxer and former three-time World Heavyweight Champion. To date, *he remains the only man to have won the linear heavyweight championship three times (the linear title is recognised by tradition – almost – unbroken lineage of titleholders going back over 100 years, with nearly every champion defeating the previous titleholder in a ring)*. Ali was also the winner of an Olympic Light-heavyweight gold medal. In 1999, he was crowned “*Sportsman of the Century*” by Sports Illustrated and the BBC. Ali was born in Louisville, Kentucky. He was named after his father, *Cassius Marcellus Clay Sr.* who was named for the nineteenth century abolitionist politician *Cassius Clay*. Ali changed his name

ani ani

ani ani

Cassius is complemented by a sans serif face, enlarging the typographic resources to set complex text hierarchies. Cassius sans is an unusual hybrid sans serif. It shares its broken curves and proportions with the other members of the family but includes enough characteristics to stand on its own. The streamlining of the stems as well as their glyphic flares give the design an inscriptional feeling.

A **bold** and an *italic* weights complete the family.

ani

Ali was also the winner of an Olympic Light Heavyweight gold medal. In 1999, Ali was named “*Sportsman of the Century*” by Sports Illustrated and the BBC. Ali was born in Louisville, Kentucky, and was named after his father, Cassius Marcellus Clay, who was named for the nineteenth century abolitionist and politician Cassius Clay. Ali changed his name to Muhammad Ali when he joined the Nation of Islam in 1964, subsequently converted to Sunni Islam in 1975 and then returned to his birth name.

Ali was best known for his **fighting style**, which he described as “Float like a butterfly, sting like a bee”. Throughout his career Ali made a name for himself with **great hand speed**, as well as his footwork and taunting tactics. While Ali was known for his fast, sharp out-fighting style, he also had a great chin, and displayed great courage and the ability to take a punch throughout his career. Ali also *exclusively* attacked the

pb انيحن قثم

جَلَسَ الشَّيْخُ نَصْرُ

Due to the very different nature of the two writing systems, Cassius's Arabic variant – Ali [علي] – was designed as an autonomous typeface, developed within its own proportion system.

Regarding the cultural background of the script, the design approach is much more calligraphic. The 'dancing baseline' and distinctiveness of the shapes increase its legibility and help readers unfamiliar with the script to identify letters within joined words.

Its straight-forward, simplified shapes echoes the character of the Latin but never mimics it.

The two script can be harmoniously set next or to each other or within the same line without sacrificing their own identity.

The Arabic version of Cassius supports full dynamic vocalization, as required by most dictionaries. Like the others weights of the family, Cassius Arabic is refined enough to type set text for a much wider range of documents.

ملاكهم أمريكي ولد باسم (كاسيوس مارسيلوس
Cassius Marcellus Clay Jr) (بالإنجليزية
19. لإسرة مسيحية في مدينة لوفيل بولاية كنتاكي
العالم للوزن الثقيل ثلاث مرات على مدى عشرين
على حلبات الملاكمة، وفي عام 1999 توج محمد
بلقب "رياضي القرن. ولد محمد علي في (لوزفيل)
تاكسي وأبوه كلاي الأب (مارسيلو كلاي) وأمه
بريدي كلاي) وكانت ربة منزل وعلى الرغم من أن
من طائفة اميثودية إلا أنه سمح لزوجته أن تعلم
كلاي) مذهب [Sonny Liston] أو العمدانين.
كلاي) بالكاد من مدرسة (لوزفيل) المتوسطة
ال ٣٩٦ من ٣٩١. وكان يستغل الأجازات غالبا في
و ذات يوم قال رئيسه (اتود جادل) أن (كلاي)
ما أكثر من أي طالب في هذه القاعة. احترف محمد
كلمة عام ١٩٦٠ وكان عمره ١٨ عاما بعد أن أحرز
تحدة المبدالية الذهبية في دورة روما الأولمبية

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Designed as a coherent system of individualities, Cassius was developed over a wide investigatory workflow. Numerous variants were explored throughout the design process: emphasis weights, Bold & semi-bold, display & heavy versions, condensed, tall x height & caption sizes for pocket dictionaries as well as a Greek version. Although still unfinished, these experiments have all fed Cassius and fully participated in its richness. Some of them will be developed into actual working members of the family, completing the typographic palette needed for dictionaries and extending Cassius's potential far beyond its initial brief.

headline on people
lava lava **όχι ρινγκ**
θησαυρός kiddo pane
adhesion alone da
u well **λεξικό ποντς**
un boxeur **sur le ring**
σαυπ indonesian leon
work buddy **she had**
sad azerty **εμφανίζε**
gong kolkoze **kinks a**

motivate vt motiver

▷ see **work-buddyness**

motivation n motivation f

motive (pl ~es) n devise f

mould (us **mold**) n moule m; (*mildew*)

moississure f ▷ vt mouler, modeler;

(fig) façonner; **mouldy** adj moisi(e);

(smell) de moisi

motto n devise f

moustache (us **mustache**) n

moustache(s) f pl

movie n film m; **movies** npl; **the ~s**

le cinéma; **movie theatre** (us) n

cinéma m ▷ see **oakland**

much adj beaucoup de ▷ *adv*, *n* or *pron*

beaucoup; **we don't have ~ time** nous

n'avons pas beaucoup de temps; **how**

~is it combien est-ce que ça coûte?

it's not ~ ce n'est pas beaucoup; **too**

~ trop (de); I **like it very/so ~** j'aime

beaucoup/tellement ça; **as ~ as**

autant que; **that's much better** c'est

beaucoup mieux

mum n [*Brit*] maman f ▷ **adj to keep ~**

ne pas souffler mot. Keep mum about

my mum.

characteristic of or compromising the middle class **2** conservative or materialistic in outlook **3** (in Marxist thought) dominated by capitalism > *n*, *pl* -geois **4** a member of the middle class, esp one regarded as being conservative and materialistic [Old French *borjois* citizen]

bourgeoisie (boor-zhawh-**zee**) *n* the bourgeoisie **1** the middle classes **2** (in Marxist thought) the capitalist ruling class

ourn *n chiefly S Brit* a stream [Old French *bodne* limit]

bourrée (boor-ray) *n* **1** a traditional French dance in fast duple time **2** music for this dance [French]

bourse (boorss) *n* a stock exchange, esp of Paris [French: purse]

bout *n* **1 a** a period of time spent doing something, such as drinking **b** a period of illness: a bad bout of flu **2 a** boxing, wrestling or fencing match [obsolete bought turn]

boutique *n* a small shop, esp one that sells fashionable clothes [French]

bouzouki *n* a Greek long-necked stringer musical instrument related to the the mandolin [Modern Greek]

bow (rythme with **cow**) *vb* **1** to lower (one's head) or bend (one's knee or body) as a sign of respect, greeting, agreement or shame **2** to comply or accept: *bow the inevitable* **3** bow and scrape to behave in a slavish manner ▷ *n* **4** a lowering or bending of the head as a mark of respect, etc. **5** take a bow to acknowledge applause ▷ see also **bow out** [Old English *būgan*]

bow window *n* a curved bay window

bow-wow *n* **1** a child's word for dog **2** an imitation of the bark of a **dog**

box¹ *n* **1** a container with a firm base and sides and sometimes a removable or hinge lid **2** contents of such a container **3** separate compartment for a small group of people, as in theatre **4** a compartment for a horse in a stable or a vehicle **5** a section of printed matter on a page, enclosed by lines or a border **6** a central agency to which mail is addressed and from which it is collected or redistributed: *a post-office box* **7** same as **penalty box** **8 the box** *Brit informal* television ▷ *vb* **9** to put into a box ▷ see also **box in** [Greek *φύχος* *BOX*³]
▷ **boxlike** *adj*

box² *vb* **1** to fight (an opponent) in a boxing

Layouts based on (from left to right):
Collins Gem French Dictionary,
Collins English Dictionary,
Petit Larousse & Penrise's Dictionary
and *Glossary of the Kor-ân*.

amorcer n.f. (de l'anc. fr. *amordre*, mordre) **1.a.** Manière de débiter qqch ; commencement, ébauche. *Ce n'est que l'amorce d'un roman.*

b. Morceau de film ou de bande magnétique utilisé pour mettre en place le dispositif **2.** Petite masse d'explosif dont la détonation enflamme la charge d'une cartouche ou d'une mine **3.** produit jeté dans l'eau pour attiré le poisson **4.** INFORM. programme généralement stocké en mémoire morte et destiné à mesurer le démarrage d'un ordinateur.

amorcer v.t. [9]. **1.** Commencer à exécuter, à réaliser qqch. *L'affaire est déjà bien amorcée.* *Amorcer un virage* ◊ v.pr. *Le dialogue s'amorce* **2.** Déclencher un appareil, un dispositif pour le mettre en état de fonctionner. **3.** Jeter l'amorce dans l'eau ; garnir d'un appât. *Amorcer un hameçon.* – Chercher à attirer le poisson en jetant de l'amorce.

amorphe adj. (du gr. *amorphos*, sans forme).

1. Qui est ou paraît sans énergie ; mou, inactif.

2. PHYS. Se dit d'un mouvement vibratoire et oscillatoire qui subit un amortissement.

amortie n.f. Balle résultant d'un amorti.

amortir v.t. (du lat. *mors*, *mortis*, mort).

1. Diminuer l'effet, la force de qqch ; affaiblir.

Amortir un choc. **2.** Rentabiliser un bien en l'utilisant. *Amortir l'achat d'une machine.*

3. COMPTAB. Rembourser un emprunt à termes échelonnés ; rembourser un capital, une fraction de capital. – Déterminer la perte subie par la valeur d'actif des immobilisations qui se déprécie avec le temps, et l'imputer soit au coûts de revient soit au résultats.

♦ **s'amortir** v.pr S'affaiblir, diminuer.

amortissable adj. COMPTAB. Qui peut être amorti. *Rente amortissable.*

amortissement n.m. **1.** Action d'amortir ou de s'amortir. *Amortissement d'un choc.*

2.a COMPTAB. Constataion comptable de la dépréciation subie par un bien par suite de l'usure, du vieillissement ou de l'obsolescence.

b. BANQUE. Remboursement d'un emprunt par tranches succesives. **3.** PHYS. diminution d'amplitude d'un mouvement oscillatoire et vibratoire **4.** archit. Élément décoratif placé au sommet d'un axe ou un membre vertical quelquefois d'une élévation (pinacle, pot à feu, statue, etc.)

amouillante n.f. et adj.f. Vache qui va vèler.

amour n.m. **1.** Sentiment très intense, attachement englobant la tendresse et l'attrance physique, entre deux personnes.

نشأ aor. a. to *chide* (camels). نشير the putting of a sacred month till a later month. أمسا staff.

نسب aor. o. and i. to make mention of any one's lineage. نسب plur. أنساب n.a. Consanguinity, at 25 v. 56 the words أنسا وصهرا must be taken adverbially as though the phrase were ذا نسب صهر « capable of consanguinity and affinity » meaning perhaps male and female.

نسخ aor. a. to abolish destroy, abrogate, nullify, to transcribe a copy. نسخة a copy or exemplar (of a book) — إنسخ X. to transcribe or copy out.

نسر aor. o. and i. to remove, tear with the beak. نسر n.a. An eagle or vulture, Nasr, name of an idol worshipped by pagans both before and after the Flood.

نسف aor. i. to destroy from the foundation, uproot, reduce, to powder and scatter abroad, to winnow as chaff. نسف n.a. the act of reducing to powder and winnowing etc.

نسى aor. a. to forget, neglect. نسي a forgotten thing. نسي forgetful. نسوة women, the sing. of these words is wanting, but instead of it the word امرأة is employed, see مرأا pert. pass. forgotten, neglected, d. s. gr. t. 1, p.108 أنسى IV. to cause to forget (with double acc.), at 2 v.100 ننسها may be taken to signify « we cause it to be forgotten » there are also other readings.

نشأ aor. a. to grow, increase to be raised up. شبة the first hour or early portion of the day or night, various interpretations are given of 73 v.6 where this word occurs, according to one it is the part. act. and agree with

moi, je n'ai jamais présumé que mon esprit fût en rien plus parfait que ceux du commun ; même j'ai souvent souhaité d'avoir la pensée aussi prompte, ou l'imagination aussi nette et distincte, ou la mémoire aussi ample ou aussi présente, que quelques autres. Et je ne sache point de qualités que celles-ci qui servent à la perfection de l'esprit ; car pour la raison, ou le sens, d'autant qu'elle est la seule chose qui nous rend hommes et nous distingue des bêtes, je veux croire qu'elle est tout entière en un chacun ; et suivre en ceci l'opinion commune des philosophes, qui disent qu'il n'y a du plus et du moins qu'entre les *accidents*, et non point entre les *formes* ou natures des *individus* d'une même *espèce*.

¶ Mais je ne craindrai pas de dire que je pense avoir eu beaucoup d'heur de m'être rencontré dès ma jeunesse en certains chemins qui m'ont conduit à des considérations et des maximes dont j'ai formé une méthode, par laquelle il me semble que j'ai moyen d'augmenter par degrés ma connoissance, et de l'élever peu à peu au plus haut point auquel la médiocrité de mon esprit et la courte durée de ma vie lui pourront permettre d'atteindre. Car j'en ai déjà recueilli de tels fruits, qu'encore qu'au jugement que je fais de moi-même je tâche toujours de pencher vers le côté de la défiance plutôt que vers celui de la présomption, et que, regardant d'un oeil de philosophe les diverses actions et entreprises de tous les hommes, il n'y en ait quasi aucune qui ne me semble vaine et inutile, je ne laisse pas de recevoir une extrême satisfaction du progrès que je pense avoir déjà fait en la recherche de la vérité, et de concevoir de telles espérances pour l'avenir, que si, entre les occupations des hommes, purement hommes, il y en a quelqu'une qui soit solidement bonne et importante, j'ose croire que c'est celle que j'ai choisie.

¶ Toutefois il se peut faire que je me trompe, et ce n'est peut-être qu'un peu de cuivre et de verre que je prends pour de l'or et des diamants. Je sais combien nous sommes sujets à nous méprendre en ce qui nous touche, et combien aussi les jugements de nos amis

que j'ai suivis, et d'y représenter ma vie comme en un tableau, afin que chacun en puisse juger, et qu'apprenant du bruit commun les

opinion:

que j'ajc

¶ Ainsi

cun doit

faire voi

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que ceu:

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4

ACTE PREMIER



Scène première :

SGANARELLE, MARTINE

paroissant sur le théâtre en se querellant.

SGANARELLE — Non, je te dis que je n'en veux rien faire, et que c'est à moi de parler et d'être le maître.

MARTINE — Et je te dis, moi, que je veux que tu vives à ma fantaisie, et que je ne me suis point mariée avec toi pour souffrir tes fredaines.

SGANARELLE — Ô la grande fatigue que d'avoir une femme! et qu'Aristote a bien raison quand il dit qu'une femme est pire qu'un démon!

MARTINE — Voyez un peu l'habile homme, avec son benêt d'Aristote!

SGANARELLE — Oui, habile homme. Trouve-moi un faiseur de fagots qui sache, comme moi, raisonner des choses, qui ait servi six ans un fameux médecin, et qui ait su dans son jeune âge son rudiment par cœur

MARTINE — Peste du fou fieffé!

	Last	Variation	Opening
R.G. Barry Corporation	7.57	+ 1.07%	7.20
Rackable Systems, Inc.	12.17	- 6.31%	13.02
Rada Electronics Ltd.	1.77	- 6.84%	1.81
Radcom Ltd.	2.05	- 6.81%	2.06
Radiant Systems, Inc.	10.40	+ 1.96%	10.18
Radio One, Inc.	1.05	- 12.50%	1.17
Radio One, Inc.	1.02	- 7.27%	1.11
RadiSys Corporation	9.12	+ 2.15%	9.30
RadNet, Inc.	5.14	- 4.10%	5.35
RADVision Ltd.	5.39	- 1.10%	5.46
Radware Ltd.	8.19	- 1.33%	8.40

Tony Levene

The Guardian, Saturday July 12, 2008.

Lloyds TSB has hit a 19-year-old foreign student with bank charges of £660 after he went £58.61 overdrawn, re-igniting the controversy of “greedy” bank charges just days before the Office of Fair Trading is due back in court to continue its legal battle against the big banks.

The fees, imposed on Bayar Lkhagvajav, a Mongolian studying English at a London college, are close to an entire year’s average income in his home country.

Lkhagvajav came to London last September from Mongolia to improve his English. He needed a bank account for the money his parents were due to send him to cover college fees and living expenses. But the money coming in is now paying bank penalty charges instead.

As a result, he spent part of this year sleeping on friends’ sofas and scrounging food wherever he could.

When he arrived in the UK, he could only speak basic English. His college suggested

opening an account at Lloyds TSB in Kings Cross, London.

He admits, in a written statement to Guardian Money, that he was naive, signing an agreement “*in good faith without under standing the documentation fully but believing what I was given to be in my best interest*”.

Lloyds TSB said he was with friends, one of whom had good English and appeared to interpret for him when the account was opened. He first became overdrawn last November - to the tune of £1.86. Although he had paid in nearly £500 three days previously, it arrived in his account 24 hours too late due to the long clearing process. For being £1.68 in the red for one day, he was charged £21 in January.

In November, the bank says it introduced “*tools to help our customers take control of their cash and avoid overdraft fees altogether. All customers who accidentally slip into the red or go over their overdraft limit will be given a grace period in which to put things right*”.

Higher	Lower	Vol. titles
7.94	7.19	11 106
13.02	12.11	791 140
1.90	1.65	900
2.07	2.05	5 385
10.60	10.05	282 958
1.17	1.04	39 300
1.12	0.99	448 873
9.30	8.99	107 277
5.35	5.01	961 461
5.60	5.34	140 472
8.61	8.06	157 732

«double
trouble
azerty,
go away,
far from
me! »»

Extract from www.guardian.co.uk – 12 July 2008.

RUSZYŁY ZDJĘCIA DO DRUGIEJ EDYCJI „TERAZ ALBO NIGDY”

W drugiej serii serialu zobaczymy ponownie Agatę Buzek, Katarzynę Maciąg, Martę Żmudę Trzebiatowską, Bartka Kasprzykowskiego, Jana Wierzchowskiego, Mateusza Damięckiego i Rafała Królikowskiego. Obok znanych już serialowych aktorów wielu niespodzianek dostarczą nam nowe postaci, w które wcielią się między innymi: Tamara Arciuch oraz Ania Bosak. Zdjęcia do serialu będą realizowane głównie w Warszawie, która niezmiennie zaskakuje atrakcyjnymi dla obiektywu kamery miejscami.

„Otrzymaliśmy wiele dowodów sympatii widzów, którzy spostrzegają nasz serial, jako ten, który w każdy niedzielny wieczór przynosił ich w świat marzeń, rozweselał, mobilizował do pracy nad swoim charakterem i wyzwalał pokłady optymistycznego spojrzenia na świat. Mamy nadzieję, że kolejne perypetie naszych bohaterów nadal będą zarażać widzów odwagą w podejmowaniu decyzji, nadzieją, że koniec jest zawsze początkiem, czegoś ważniejszego, bardziej twórczego i przede wszystkim, wiarą w to, że zawsze można znaleźć w sobie dość siły, żeby iść naprzód” — powiedziała Dorota Chamczyk, producent TVN.

Extract from www.polishnews.com – 8 July 2008.

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Cassius is provided with an extended character set for both Latin & Arabic alphabets. Languages supported include Danish, Dutch, Faroese, Finnish, Flemish, German, Icelandic, Irish, Italian, Norwegian, Portuguese, Spanish, Swedish, Afrikaans, Basque, Breton, Catalan, Croatian, Czech, Esperanto, Estonian, French, Frisian, Greenlandic, Hungarian, Latin, Latvian, Lithuanian, Maltese, Polish, Provençal, Rhaeto-Romanic, Romanian, Romany, Sami, Slovak, Slovenian, Sorbian, Turkish, Welsh as well as Arabic, Urdu and Farsi and many others...

[Turkish] Boks, zor ve çok yorucu bir spordur. Boksörler antrenman yaparak karşılaşmaya hazırlanırlar. Antrenman bir başka boksörle yapılan çalışmanın yanı sıra, gölge boks, kum torbasıyla çalışma, ip atlama ve kondisyon için koşu gibi başka çalışmalarını da kapsar. Boksta duruş çok önemlidir. Çünkü bir boksörün saldırı ve savunma gücü ile hızı, dengesine ve harekete her an hazır olmasına bağlıdır. Boksörün duruşu rahat olmalıdır. İyi bir duruşta sağ ayak, biraz öndeki sol ayakla bir denge oluşturacak biçimde sağa doğru biraz açılmalıdır. Her iki ayağın ucu da hafifçe sağa dönük

[Dutch] Boksen is een tactische vechtsport waarbij ringinzicht, de coördinatie van voeten, ogen en handen, en conditie centraal staan. Twee tegenstanders proberen punten te scoren door elkaar op de juiste trefvlakken te raken. Dat kan door enkele stoten of combinatie van verschillende stoten; de directe stoot, de opstoot en de hoek. Kracht is hierbij minder nodig, wel pure snelheid. Daarom is boksen geen krachtsport. Naast het traditionele mannenboksen worden ook bokskampioenschappen voor vrouwen gehouden. Een bokswedstrijd verloopt over meerdere ronden van enkele minuten. De hoeveel-

[Urdu] اپنی نوعیت کے لحاظ سے وحشیانہ مگر دلچسپ کھیل ہے۔ قدیم اولمپک کھیلوں میں اسے کافی مقبولیت حاصل رہی ہے۔ اس کھیل کی اہمیت اور شہرت کا اندازہ اس امر سے لگایا جاسکتا ہے کہ اس کھیل کے اصول و ضوابط ہی میں انگلستان میں عالی سطح پر بنائے پڑے۔ مکے بازی آجکل انڈور کھیلوں میں شمار کیا جاتا ہے۔ یہ کھیل رنگ کے اندر کھیلا جاتا ہے۔ جو کہ تا مربع فٹ تک ہو سکتا ہے۔ اس کھیل میں حصہ لینے والے مکے باز اپنے ہاتھوں پر خاص دستانے چڑھا کر ایک دوسرے پر اصولوں کے مطابق حملہ کرتے ہیں جبکہ مخالف فریق کے جسم پر مختلف حصوں پر لگنے سے مختلف پوائنٹس

Ł ǒ ģ æ ž Ŕ ø

[Polish] Boks pojawił się już w programie igrzysk w starożytnej Grecji. Statyczne bijatki dwóch zawodników były bardzo brutalne i często kończyły się śmiercią. Walki te, bez żadnych określonych reguł, niewiele miały wspólnego ze sportem, jaki narodził się w roku 1719. Wówczas to Amerykanin James Figg założył przy Tottenham Court Road w Londynie «akademii» boks. Figg został też pierwszym mistrzem bokserskim w historii. Walki w tamtym czasie odbywały się na gołe pięści i bez żadnych określonych reguł. Brytyjczyk Jack Broughton, który w 1730 roku zastąpił Figgę, jako pierwszy

[French] *Lorsque le maître d'armes Michel Casseux dit Pisseux ouvre sa salle en 1825, il est le premier à enseigner l'escrime traditionnelle et le nouvel art de la savate : l'escrime des pieds. Il est vraisemblable que Michel Casseux a réuni tout un ensemble de techniques disparates : style des ruffians, des bandits, luttas paysannes etc. Michel Casseux quelles que soient ses influences et ses inventions personnelles est le véritable inventeur du système moderne appelé Savate. C'est Charles Lecour qui crée en 1830-1840, le sport de combat connu sous le nom de Boxe française en réunissant la technique des pieds de la savate avec celle des poings de la*

[Farsi] مسابقه ورزش بوکس بطور رسمی در ششصد و هفتاد و هفت سال قبل از مسیح در بیست و سومین بازی المپیک در هاین که اولین نبرد این ورزش است شروع شده و «ابراستوس» اهل سمیرنا در این مسابقه فاتح و قهرمان شناخته شد. این که قدیمیترین نبرد بوکس به چه نوع صورت گرفت و چگونه با یکدیگر می جنگیدند معلوم نیست. چنانکه در تواریخ روم ذکر شده است که طرفین مشت های خود را به چرم های خامی محکم بسته و سعی می کردند که با ضربات محکمی از این مشت های سخت و سنگین حریف را از پای در آورند. البته این مسابقات بدون رعایت وزن بدن انجام می شد.

[Romanian] BOXUL (SAU PUGILISMUL) ESTE UN SPORT DE CONTACT CU ORIGINI PREISTORICE, ÎN CARE DOI CONCURENȚI, CU GREUTĂȚI SIMILARE, LUPTĂ CU AJUTORUL PUMNILOR, ÎNTR-O SERIE DE REPRIZE, NUMITE RUNDE. VICTORIA ESTE OBȚINUTĂ ATUNCI CÂND OPONENTUL ESTE DOBORÂT LA PÂMÂNT ȘI NU REUȘEȘTE SĂ SE RIDICE ÎNAINTE CA ARBITRU SĂ TERMINE DE NUMĂRAT PÂNĂ LA 10 SAU CÂND Oponentul este prea rănit pentru a continua. DACĂ ÎN TIMPUL PRESTABILIT, NICIUNUL DIN TRE CEI JUCĂTORI NU OBȚINE VICTORIA PRIN KO SAU TKO, CĂȘTIGĂTORUL ESTE

Open Type Features for Latin

ligatures
[LIGA]

fi fj fl fk fh ff ffi ffj ffl ffk ffh
fi fj fl fk fh ff ffi ffj ffl ffk ffh

small capitals
[SMCP, C2SC]

George Foreman, WBA and UNICEF
GEORGE FOREMAN, WBA and UNICEF

case sensitive forms
& capital spacing
[CASE, CPSP]

«{(¿rum)•[ble—in?]}@the» <JUNGLE>
«{(¿RUM)•[BLE—IN?]}@THE» <JUNGLE>

lining & oldstyle
figures & currencies
[LNUM, ONUM]

1234567890 \$¢€£¥
1234567890 \$¢€£¥

tabular & proportional
figures & currencies
[PNUM, TNUM]

1|2|3|4|5|6|7|8|9|0|\$|£|€|¥|¢
1|2|3|4|5|6|7|8|9|0|\$|£|€|¥|¢

inferiors & superiors
[SUBS, SUPS]

H₂O, e=mc² footnotes¹⁹
H₂O, e=mc² footnotes¹⁹

fractions
[FRAC, NUMR, DNOM]

1/2 plume, 2/3 lourd, 25/97 coq, 49/80 léger
½ plume, ⅔ lourd, ²⁵/₉₇ coq, ⁴⁹/₈₀ léger.

contextual alternates
[CALT]

Qq Qp gy
Qq Qp gy

stylistic alternates
[SSO1, SSO2]

glove **gong**, xylofoon fou! <•••> •><•
glove **gong**, xylofoon fou! 🎸 🎱 🎺 🎻

localised forms
[LOCL]

Ijsbeer reușește
IJsbeer (Dutch) reușește (Romanian)



Cassius & this specimen were designed by Mathieu Réguer, 2007–2008.

p. 15, lay-out examples of the *Penrise's Dictionary and Glossary of the Kor-ân* were kindly provided by Tom Milo ¶ Many thanks to the staff of the Typography Department, the guest lecturers & my teachers, Gerry Leonidas, Gerard Unger and Fiona Ross. Additional greetings to Hervé Aracil. Danke to all my classmates (and almost classmate, Jo De Baerdemaeker) from the MA Typeface Design for so much awesomeness. Special grazie to Dan 'Proofreader', the Foxhill gangsters, Sparky, Scoot & Kiddo 'wb' for all these adventures. Dank to my parents and sister for overseas support. Cimer les amis for underseas encouragements. ¶ Merci Gwen!

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