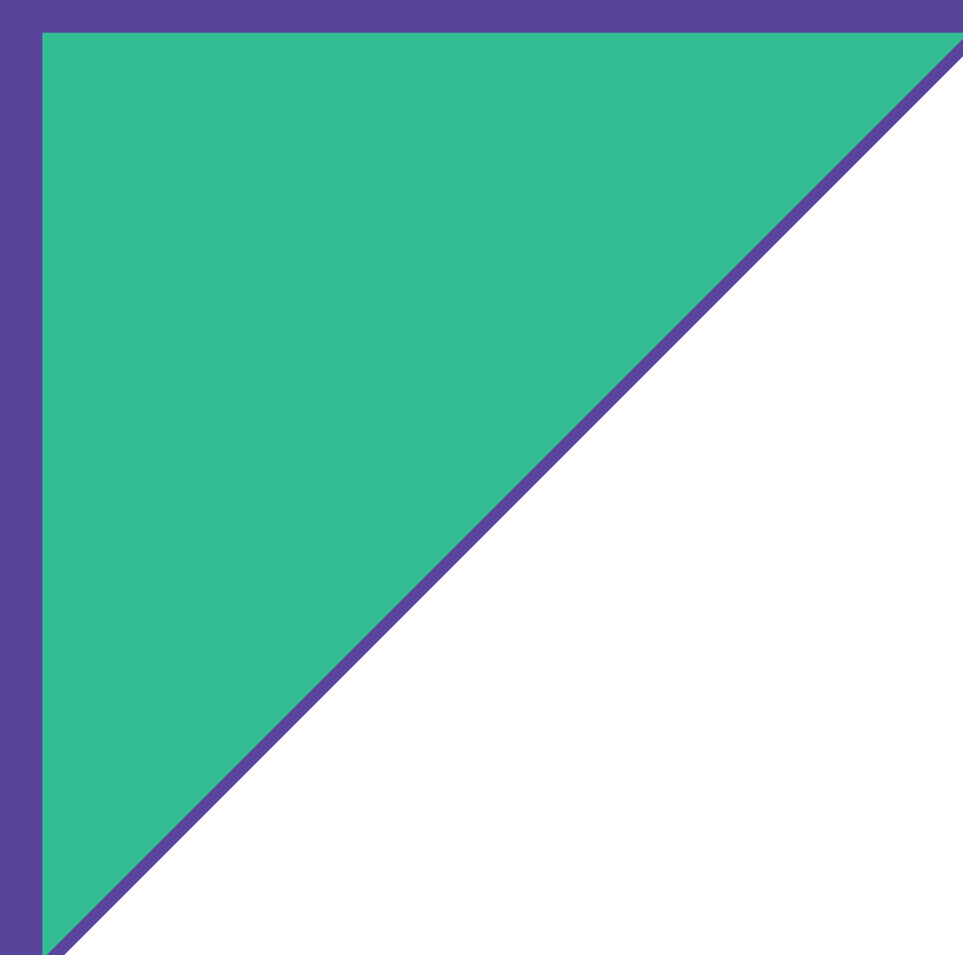


Rival

Sans



About this font family

Rival sans is clean sans serif font family and it characterized by excellent readability and its contemporary aspect. It provides advanced typographical support with features such as case sensitive forms, small caps, ligatures, alternate characters, fractions, slashed zero, circled figures, pro kerning...It comes with a complete range of figure set options – oldstyle and lining figures, each in tabular and proportional widths.

It comes in 8 weights with corresponding italics and it's suited for multiple purposes including editorial use, web font, apps, digital ads, ebook, and also for advertising, long text, packaging and branding.

As a modern sans serif font family, Rival Sans has true italics to give more style in long texts. It has also an extended character set to support Central and Eastern European as well as Western European languages.

Plakatik

Bawds jog, flick quartz, vex nymph

A CLOCKWORK ORANGE

Müłtılıńgüät

Five hexing wizard bots jump quickly

Automobilfahrer

Transatlantico!

popular

Font Family

Rival Sans Thin

Rival Sans Thin Italic

Rival Sans ExtraLight

Rival Sans ExtraLight Italic

Rival Sans Light

Rival Sans Light Italic

Rival Sans Regular

Rival Sans Regular Italic

Rival Sans Medium

Rival Sans Medium Italic

Rival Sans Bold

Rival Sans Bold Italic

Rival Sans ExtraBold

Rival Sans ExtraBold Italic

Rival Sans Black

Rival Sans Black Italic

My Favorite game

GOLEM

Syndicat de la Magistrature

L'encre noire



Quilt frenzy jackdaw gave them best pox

Marignan

INDIAN MELODIES

Glyphs Overview

a a b c d e f g g h i j k l l m

n o p q r s t u v w x y y z

A B C D E F G H I J K L M

N O P Q Q R S T U V W X Y Z

A B C D E F G H I J K L M

N O P Q Q R S T U V W X Y Z

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ž ž ą á ă ă â ä à ā ạ ả ấ ã ǧ ǧ

A Á Ă Ǻ Â Ä À Ā Ą Ǻ Ǻ Ą Ą Æ Æ B C Ć Č Ç Ć Ć Đ Đ Ď Ď E É Ě Ě
Ê Ë È È Ē Ę Ě F G Ğ Ğ Ğ H Ħ Ħ I J Í Ĩ Î Ï Ì Ī Ĵ Ĵ J K Ķ L Ł L'
Ł Ł M N Ń Ņ Ņ Ņ Ñ O Ó ố Ô Ö ò ố Ō Ø ø Ō Ō P p̄ Q R R'
Ŕ Ŕ S S̄ S̄ Ŝ Ş ß T ʈ ʈ U Ú ů ů û Ü ú ů ù ů ù ú ū ı ū v w W W W
W X Y Ý ŷ ŷ ʏ ʏ Z Ž ž Z Q A Á Ă Ǻ Â Ä À Ā Ą
Ǻ Ǻ Ą Ǻ Æ Æ B C Ć Č Ç Ć Ć Đ Đ E É Ě Ě Ê Ë È È Ē Ę Ě F G Ğ Ğ
Ğ H Ħ Ħ I J Í Ĩ Î Ï Ì Ī Ĵ Ĵ J K Ķ L Ł L' Ł Ł M N Ń Ņ Ņ Ņ Ñ O Ó
ố Ô Ö ò ố Ō Ø ø Ō Ō P p̄ Q R R' Ŕ Ŕ S S̄ S̄ Ŝ Ş ß T ʈ ʈ U
Ú ů ů û Ü ú ů ù ů ù ú ū ı ū v w W W W W X Y Ý ŷ ŷ ʏ ʏ Z
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Glyphs Overview

Punctuation

&!?!¿·.,:;...<>«»‘’“”„„'"/|\†‡*©®™SMaö_ -
- # % ‰ ‰ ‰ + - ± × ÷ = ≠ < > ≤ ≥ ¬ ° ¶ § £ € \$ ¥ ¢ « ¤ ® () [] { } @
Ω ◇ ∂ ∏ Σ √ ∽

Alternates

a g l y Q nd rd st th

Ligatures and Discretionary ligatures

ff fb fi fl fh fj fkffb ffi ffl ffh ffj ffk

Case Sensitive Punctuation

@ () [] { } ! ? < > « » ¢ - – — : . •

Alternates & Symbols

• ℓ e N° ← ↑ → ↓ ↖ ↗ ↘ ↙ ▲ ► ▼ ◀ ◆
★ 🤞 ■ □ ★ □ ☑ ☒ ♥ ✓ 🤞 ♻ e N° ●

Lining Figures

12345678900

Tabular Figures

12345678900

Glyphs Overview

Old Style Figures

12345678900

Tabular Old Style Figures

12345678900

Fractions

1/7 1/9 1/3 2/3 1/5 2/5 3/5 4/5 1/6 1/8 3/8 5/8 7/8

Numerators & Denominators

0 1 2 3 4 5 6 7 8 0 1 2 3 4 5 6 7 8 9

Superiors & Inferiors

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

Circled

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Weights & Styles

Thin & Thin Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)

Sphinx of black quartz, judge my vow!

*abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)*

ExtraLight & ExtraLight Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)

Sphinx of black quartz, judge my vow!

*abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)*

Weights & Styles

Light & Light Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)

Sphinx of black quartz, judge my vow!

*abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)*

Regular & Regular Italic

Sphinx of black quartz, judge my vow!

**abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)**

Sphinx of black quartz, judge my vow!

***abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)***

Weights & Styles

Medium & Medium Italic

Sphinx of black quartz, judge my vow!

**abcdefghijklmnopqrstuvwxy
z
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
1234567890&{.\$£¥€@!)**

Sphinx of black quartz, judge my vow!

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rstuvwxyz
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
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OPQRSTUVWXYZ
1234567890&{.\$£¥€@!)*

Bold & Bold Italic

Sphinx of black quartz, judge my vow!

**abcdefghijklmnop
rstuvwxy
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ABCDEFGHIJKLMN
OPQRSTUVWXYZ
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
1234567890&{.\$£¥€@!)**

Sphinx of black quartz, judge my vow!

*abcdefghijklmnop
rstuvwxy
z
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OPQRSTUVWXYZ
ABCDEFGHIJKLMN
OPQRSTUVWXYZ
1234567890&{.\$£¥€@!)*

Weights & Styles

ExtraBold & ExtraBold Italic

Sphinx of black quartz, judge my vow!

**abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)**

Sphinx of black quartz, judge my vow!

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)***

Black & Black Italic

Sphinx of black quartz, judge my vow!

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)**

Sphinx of black quartz, judge my vow!

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)***

OpenType Features

Case Sensitive Forms	{A]i@ → {A]i@
Small capitals	Qua → QUAL
Stylistic Alternates	algyQ → algyQ
Lining Figures	0123456789
Tabular Figures	12345 → 12345
Old Style Figures	12345 → 12345
Tabular Old Style Figures	12345 → 12345
Alternative Fractions	1/2 5/8 → ½ ⅝
Numerators	01234 → 01234
Denominators	01234 → 01234
Superscript	01234 → 01234
Scientific Inferiors	01234 → 01234
Localized Forms	Şş → Şş
Circled figures	0123 → ①②③④
Slashed Zero	0123 0123 → 0123 0123
Ordinals	a o th → <u>a</u> <u>o</u> <u>th</u>
Stylistic Set 1 to 2 (In Design)	abcdef → →①★☑☞
F-Ligatures	fj ffj → fj ffj
Pro Kerning	ATO → ATO

Latin Text Settings

Thin & Thin italic

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding

was hardly able to cover it and seemed ready to slide off any moment. *His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. «What's happened to me?» he thought. It wasn't a dream. His room, a proper human room although a little*

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. *The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of*

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ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed *into a horrible vermin.* He lay on his armour-like back, and if he

Latin Text Settings

ExtraLight & ExtraLight italic

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. *The bedding*

was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. «What's happened to me?» he thought. It wasn't a dream. His room, a proper human room although a little

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ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. *He lay on his armour-like back,*

Latin Text Settings

Light & Light italic

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections.

The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked.«What's happened to me?» he thought. It wasn't a dream. His room, a

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ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. *He lay on his armour-like back, and if he lifted his head a little he could see his*

Latin Text Settings

Regular & Regular italic

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. *The*

bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. «What's happened to me?» he thought. It wasn't a dream. His room, a proper human room although a

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. *The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with*

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. *The bedding was hardly able to cover it and seemed*

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. *He lay on his armourlike back,*

Latin Text Settings

Medium & Medium italic

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. *The*

bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. «What's happened to me?» he thought. It wasn't a dream. His room, a proper human

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. *The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin*

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. *The bedding was hardly able to cover it and seemed*

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. *He lay on his armour-like back, and*

Latin Text Settings

Mixed

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed **into a horrible vermin**. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed **ready**

*ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed **into a horrible vermin**. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The*

bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. «What's happened to me?» he thought. It wasn't a dream. His room, a proper human room although a

ONE MORNING.

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and

divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. «What's

French Text Settings

Regular

EN SE RÉVEILLANT UN MATIN après des rêves agités, Gregor Samsa se retrouva, dans son lit, métamorphosé en un monstrueux insecte. Il était sur le dos, un dos aussi dur qu'une carapace, et, en relevant un peu la tête, il vit, bombé, brun, cloisonné par des arceaux plus rigides, son abdomen sur le haut duquel la cou-

verture, prête à glisser tout à fait, ne tenait plus qu'à peine. Ses nombreuses pattes, lamentablement grêles par comparaison avec la corpulence qu'il avait par ailleurs, grouillaient désespérément sous ses yeux. En se réveillant un matin après des rêves agités, Gregor Samsa se retrouva, dans son lit, métamorphosé

EN SE RÉVEILLANT UN MATIN après des rêves agités, Gregor Samsa se retrouva, dans son lit, métamorphosé en un monstrueux insecte. Il était sur le dos, un dos aussi dur qu'une carapace, et, en relevant un peu la tête, il vit, bombé, brun, cloisonné par des arceaux plus rigides, son abdomen sur le haut duquel la couverture, prête à glisser tout à fait, ne tenait plus qu'à peine. Ses

EN SE RÉVEILLANT UN MATIN après des rêves agités, Gregor Samsa se retrouva, dans son lit, métamorphosé en un monstrueux insecte. Il était sur le dos, un dos aussi dur qu'une carapace, et, en relevant un peu la tête, il vit, bombé, brun, cloisonné par des arceaux plus rigides, son abdomen sur le haut duquel la couverture, prête à glisser tout à fait, ne tenait plus

EN SE RÉVEILLANT UN MATIN après des rêves agités, Gregor Samsa se retrouva, dans son lit, métamorphosé en un monstrueux insecte. Il était sur le dos, un dos aussi dur qu'une ca-

German Text Settings

Regular

DAMIT IHR INDESS ERKENNT, woher dieser ganze Irrthum gekommen ist, und weshalb man die Lust anklagt und den Schmerz lobet, so will ich Euch Alles eröffnen und auseinander setzen, was jener Begründer der Wahrheit und gleichsam Baumeister des glücklichen Lebens selbst darüber gesagt hat. Niemand, sagt er, verschmähe, oder hasse, oder fliehe

die Lust als solche, sondern weil grosse Schmerzen ihr folgen, wenn man nicht mit Vernunft ihr nachzugehen verstehe. Ebenso werde der Schmerz als solcher von Niemand geliebt, gesucht und verlangt, sondern weil mitunter solche Zeiten eintreten, dass man mittelst Arbeiten und Schmerzen eine grosse Lust sich zu verschaffen suchen müsse. Um

DAMIT IHR INDESS ERKENNT, woher dieser ganze Irrthum gekommen ist, und weshalb man die Lust anklagt und den Schmerz lobet, so will ich Euch Alles eröffnen und auseinander setzen, was jener Begründer der Wahrheit und gleichsam Baumeister des glücklichen Lebens selbst darüber gesagt hat. Niemand, sagt er, verschmähe, oder hasse, oder fliehe die Lust als solche, sondern weil grosse Schmerzen ihr folgen, wenn man nicht mit Vernunft

DAMIT IHR INDESS ERKENNT, woher dieser ganze Irrthum gekommen ist, und weshalb man die Lust anklagt und den Schmerz lobet, so will ich Euch Alles eröffnen und auseinander setzen, was jener Begründer der Wahrheit und gleichsam Baumeister des glücklichen Lebens selbst darüber gesagt hat.

DAMIT IHR INDESS ERKENNT, woher dieser ganze Irrthum gekommen ist, und weshalb man die Lust anklagt und den Schmerz lobet, so will ich Euch Alles eröffnen und

Swedish Text Settings

Regular

DET VAR DEN FÖRSTA regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder, men samma dag, som de anträdde färden norrut, började det att regna, och i flera timmar fick pojken sitta på gåsryggen genomvåt och huttrande av köld. Det var den första regndagen under resan. Så länge som vildgässen

hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder, men samma dag, som de anträdde färden norrut, började det att regna, och i flera timmar fick pojken sitta på gåsryggen genomvåt och huttrande av köld. Det var den första regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder,

DET VAR DEN FÖRSTA regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder, men samma dag, som de anträdde färden norrut, började det att regna, och i flera timmar fick pojken sitta på gåsryggen genomvåt och huttrande av köld. Det var den första regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder, men samma dag, som de anträdde färden norrut, började det att regna, och i flera timmar fick pojken

DET VAR DEN FÖRSTA regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder, men samma dag, som de anträdde färden norrut, började det att regna, och i flera timmar fick pojken sitta på gåsryggen genomvåt och huttrande av köld. Det var den första regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade de

DET VAR DEN FÖRSTA regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder, men samma dag, som

Language Support

129 languages

Afrikaans	Hmong	Romanian
Albanian	Hopi	Romansh (Rumantsch)
Alsatian	Hungarian	Rotokas
Aragonese	Ibanag	Sami (Inari)
Arapaho	Iloko (Ilokano)	Sami (Lule)
Aromanian	Indonesian	Samoan
Arrernte	Interglossa (Glosa)	Sardinian (Sardu)
Asturian	Interlingua	Scots (Gaelic)
Aymara	Irish (Gaelic)	Seychellois Creole (Seselwa)
Basque	Islandic	Shona
Belarusian (Lacinka)	Istro-Romanian	Sicilian
Bislama	Italian	Slovak
Bosnian	Jèrriais	Slovenian (Slovene)
Breton	Kashubian	Somali
Catalan	Kurdish (Kurmanji)	Southern Ndebele
Cebuano	Ladin	Southern Sotho (Sesotho)
Chamorro	Latvian	Spanish
Cheyenne	Lithuanian	Swahili
Chichewa (Nyanja)	Lojban	Swati/Swazi
Cimbrian	Lombard	Swedish
Corsican	Low Saxon	Tagalog (Filipino/Pilipino)
Croatian	Luxembourgian	Tahitian
Czech	Malagasy	Tausug
Danish	Malay (Latinized)	Tetum (Tetun)
Dutch	Maltese	Tok Pisin
English	Manx	Tongan (Faka-Tonga)
Esperanto	Maori	Tswana
Estonian	Megleno-Romanian	Turkish
Faroese	Mohawk	Turkmen
Fijian	Nahuatl	Turkmen (Latinized)
Finnish	Norfolk/Pitcairnese	Tuvaluan
French	Northern Sotho (Pedi)	Uyghur (Latinized)
French Creole (Saint Lucia)	Norwegian	Veps
Frisian	Occitan	Volapük
Friulian	Oromo	Votic (Latinized)
Galician	Pangasinan	Walloon
Genoese	Papiamentu	Warlpiri
German	Piedmontese	Welsh
Gilbertese (Kiribati)	Polish	Xhosa
Greenlandic	Portuguese	Yapese
Haitian Creole	Potawatomi	Zulu
Hawaiian	Quechua	
Hiligaynon	Rhaeto-Romance	

Character map

A Á Ă Ǻ Â Ä À Ā Ą Ǻ Ǻ Ǻ Æ É B C Č Ć
Ç Ć Đ Ď Ę Ě Ê Ë È Ę Ě F
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Character map

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Û	Û	Û	Û	Û	Û	Û	Û	V	W	Ŵ	Ŵ	Ŵ	Ŵ	X	Y	Ý	ÿ					
ÿ	ÿ	Z	Ž	Ž	Ž	Ž	Ž	Δ	Ω	Δ	Ω	μ	π	Δ	Ω	0	1					
2	3	4	5	6	7	8	9	⑩	⑪	⑫	⑬	⑭	⑮	⑯	⑰	⑱						
⓪	0	1	2	3	4	5	6	7	8	9	0	o	1	2	3	4	5					
6	7	8	9	0	0	1	2	3	4	5	6	7	8	9	0	o	1					
2	3	4	5	6	7	8	9	0	0	o	1	2	3	4	5	6	7	8				
9	o	1	2	3	4	5	6	7	8	9	o	1	2	3	4	5	6	7	8			
9	o	1	2	3	4	5	6	7	8	9	/	1/2	1/4	3/4	1/8	3/8	5/8					
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◇	▲	▶	▼	◀	★	□	☑	☞	☞	⊕	√	■	@	&	¶	§						
©	®	®	™	°			†	ℓ	‡	e	Nº	^	●	SM	@	¢	\$					
€	₹	£	x	÷	≠	±	¥	¢	\$	€	+	-	x	÷	=	≠	±	₹	£			
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Mostardesign Type Foundry

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