Rigora

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Family Styles

Rigora Hairline

Rigora Hairline Italic

Rigora Thin

Rigora Thin Italic

Rigora Light

Rigora Light Italic

Rigora Regular

Rigora Regular Italic

Rigora Medium

Rigora Medium Italic

Rigora Bold

Rigora Bold Italic

Rigora Black

Rigora Black Italic

Description

Rigora is a timeless typeface rooted in rational modernism. Its design draws from the iconic neo-grotesque genre of the second half of the 20th century, and distinguished by subtle humanist undertones. Grounded in meticulous studies, comparative analyses, and firsthand examination of original materials from the Museum für Gestaltung in Zürich, Rigora seeks to preserve the essential qualities of its source while extending its possibilities. Circular forms were carefully refined to retain the vintage warmth of the original design, while reduced contrast in the Regular weights reinforces a clear, monolinear texture. The typeface expands on this foundation through alternate characters, titling variants, and newly designed glyphs that broaden its functional range without compromising its heritage. Loose spacing enhances legibility at small sizes, while aligned open terminals (C, G, S, 2, 3…) reinforce a consistent visual rhythm throughout the character set. Tubular endings on letters (f, j, t…) reference industrial design language, while wide diagonal apertures (A, N, M…) introduce a sharper, more forward-looking tone. Contextual alternates — including a distinct serif capital I — improve readability and reduce ambiguity, while characteristic glyphs (G, R, Q…) preserve the identity of the original model. Rigora also features a custom ligature system spanning initial, medial, and final forms like an oriental writing system. Inspired by transport and logistics identities, these ligatures metaphorically embed the road within the letter connections themselves, evoking continuity, motion, and infrastructural flow.

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Designer

Arnaud Chemin is a French type designer, a font developer and a font engineer. He first studied at the École Supérieure d'Art et de Design d'Amiens (ÉSAD) before continuing at the École Cantonale d'Art de Lausanne (ÉCAL). He then completed the prestigious Type & Media master's program at the Koninklijke Academie van Beeldende Kunsten (KABK) in The Hague. His early professional experiences began in 2016 at Typofonderie, where he worked as an intern. He later collaborated with Black Foundry, Nouvelle Noire, Heavyweight and Dinamo Typefaces. Utlimately he established his own independent type foundry.

Support	Latin Extended
Glyphs	925
Publication	2026
Version	1.0
Genre	Neo Grotesk

Design	Arnaud Chemin
Production	Arnaud Chemin
Kerning	Arnaud Chemin
Quality Assurance	Arnaud Chemin
Mastering	Arnaud Chemin

Lovercase Typefaces

Open Type Features

locl	Localized Forms	ss01	Slab Serif I
ccmp	Glyph De/composition	ss02	Large Curved J
lnum	Lining Figures	ss03	Diagonal Tailed Q
pnum	Proportional Figures	ss04	Asymmetrical U
tnum	Tabular Figures	ss05	Single Story a
onum	Oldstyle Figures	ss06	Cursiv bottom l
subs	Subscripts	ss07	Symmetrical u
sups	Superscripts	ss08	Tubular Bottom y
sing	Scientific Inferiors	ss09	Tubular Top ?
dnom	Denominators	ss10	Classic Ampersand
numr	Numerators	ss11	White Circled Figures
ordn	Ordinals	ss12	Black Circled Figures
frac	Fractions	ss13	Keyboard Arrows
cpsp	Capital Spacing	ss14	Titling Umlauts
case	Case Sensitive Forms	ss15	Slashed Zero
calt	Contextual Alternates	ss16	Tabular Punctuation
liga	Ligatures	ss17	White Heart
dlig	Discretionary Ligatures	ss18	Black Heart
titl	Titling Alternates	ss19	Small Registered
aalt	Access All Alternates	ss20	Lowercase Math Operators

Systems Support

- Adobe Latin-1
- MacOS Roman
- MacOS Central
- MacOS Croatian
- MacOS Iceland
- MacOS Romanian
- MacOS Turkish
- ISO 8859-1 Latin-1
- ISO 8859-2 Latin-2
- ISO 8859-3 Latin-3
- ISO 8859-4 Latin-4
- ISO 8859-9 Latin-5
- ISO 8859-13 Latin-7
- ISO 8859-15 Latin-9
- ISO 8859-16 Latin-10
- MS Windows 1250
- MS Windows 1252
- MS Windows 1254
- MS Windows 1257
- Latin Basic
- Latin Supplement-1
- Latin Extended-A
- Latin Extended-B
- Latin Extended Additional

Languages Support

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotcąk (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, RotokasSami (Inari Sami), Sami (Lule Sami), Sami (Northern Sami), Sami (Southern Sami), Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian (Lower Sorbian), Sorbian (Upper Sorbian), Sotho (Northern), Sotho (Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Vietnamese, Venetian, Vepsian, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni

Vertical Metrics

	Table	Subtable	Value
A	head	UPM	1000
B	hhea	Ascender	950
C	hhea	Descender	-250
	hhea	Linegap	0
D	OS/2	Win Ascender	1059
E	OS/2	Win Descender	312
F	OS/2	Ascender	725
G	OS/2	Cap Height	725
H	OS/2	X height	505
I	OS/2	Descender	-200
J	OS/2	Strikeout Position	303
K	postscript	Underline Position	-172

	OFF	ON
tnum Tabular Figures Tabular figures have a fixed width, ensuring that each digit occupies the same horizontal space. This is essential for maintaining alignment in columns of numbers, such as in financial reports, timelines, or any tabular data.	H0123456789 Ho123456789	H0123456789 Ho123456789
onum Old Style Figures Oldstyle figures feature varying heights, with some digits extending above or below the baseline, similar to lowercase letters. This creates a more traditional and text-friendly appearance, blending seamlessly with running text.	H0123456789 H0123456789	Ho123456789 Ho123456789
lnum Lining Figures Lining figures are designed to align with the capital letters and ascenders, providing a consistent and uniform appearance that is ideal for use in headings, tables, or any context where numerical alignment is critical.	Ho123456789 Ho123456789	H0123456789 H0123456789
pnum Proportional Figures Proportional figures vary in width according to their natural shape, creating a more organic and flowing rhythm in text. This feature is particularly useful for body text where a harmonious integration with letters is desired.	H0123456789 Ho123456789	H0123456789 Ho123456789
sups Superiors Superiors elevate characters above the asscender height and reduce their size, making them suitable for mathematical exponents, or any notation requiring a raised position relative to the surrounding text.	H0123456789 fig.[06-18]	H^{0123456789} fig.$^{[06-18]}$
sinf (Scientific) Inferiors Scientific inferiors provide specialized glyphs designed for use in scientific and technical notation, ensuring proper vertical alignment and scaling for formulas and equations.	H0123456789 C16H10O2	H$_{0123456789}$ $C_{16}H_{10}O_2$

	OFF	ON
numr Numerators Numerators work in conjunction with denominators to build fractions, positioning the numerator above the fraction bar and ensuring proper scaling and alignment for mathematical or typographic precision.	H0123456789	H^{0123456789}
dnom Denominators The denominator feature transforms selected glyphs into denominator forms, enabling the creation of vertical fractions where the denominator is properly positioned below the fraction bar.	H0123456789	H$_{0123456789}$
frac Fractions The fractions feature automatically constructs vertical or diagonal fractions from sequences of digits and slash characters, ensuring proper spacing, scaling, and alignment for typographic clarity.	1/2 1/3 2/3 1/4 7/654	½ ⅓ ⅔ ¼ $^{7}/_{654}$
ordn Ordinals Ordinals convert figures into their ordinal forms with appropriate suffixes. This feature is often used for dates, rankings, or abreviations.	Mr Mme Mlle 1st 2nd 3rd 1er 1a 2o 26th	M^{r} M^{me} M^{lle} 1st 2nd 3rd 1er 1^{a} 2^{o} 26th
calt Contextual Alternates Contextual alternates replace glyphs with alternate forms based on their context within a word or phrase, allowing for smoother connections, swashes, or other stylistic variations that improve flow and aesthetics.	28x72 1938-1990 Illusions...	28×72 1938-1990 Illusions...
aalt Acces All Alternates Access All Alternates allows users to explore and select from the full range of alternate glyphs available in the font, providing flexibility and creative control for custom typographic compositions.	Artistic Ligatures	Artistic Ligatures

	OFF	ON
locl Localized Forms This feature replaces default glyphs with localized variants tailored to specific languages or cultural conventions, ensuring proper typographic representation for regional scripts or linguistic requirements.	PEL.LÍCULA pel.lícula ţară	PEL·LÍCULA pel·lícula țară
cpsp Capital Spacing Capital spacing adjusts the space between uppercase letters to enhance readability and visual balance, particularly in all-caps settings such as headings, titles, or acronyms.	ALL CAPS ARE CAREFULLY SPACED	ALL CAPS ARE CAREFULLY SPACED
case Case Sensitive Forms Case-sensitive forms adapt punctuation marks, symbols, or other glyphs to harmonize with the case of the surrounding text, ensuring typographic consistency in mixed-case environments.	« Love At First Sign » (Human) [Rights] ¿Quesadillas? hello@mail	« LOVE AT FIRST SIGN » (HUMAN) [RIGHTS] ¿QUESADILLAS? HELLO@MAIL
titl Titling Alternates Titling alternates provide alternate glyphs specifically designed for use in titles, headings, or display settings, often featuring extended forms, swashes, or other embellishments to enhance visual impact.	FÜNF MÄUSE SCHÖN	FÜNF MÄUSE SCHÖN
liga Default Ligatures Ligatures combine two or more characters into a single, specially designed glyph to avoid awkward collisions or spacing issues, particularly with letter pairs	figure office offline after offbeat	figure office offline after offbeat
dlig Discretionary Ligatures Discretionary ligatures offer optional, often decorative ligatures that can be enabled for stylistic or historical purposes, adding a unique typographic character to the text.	Schweizer Logistiktransport	Schweizer Logistiktransport

Light 18 Pts

Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, “and what is the use of a book,” thought Alice “without pictures or conversations?” So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and

Light 14 Pts

Trust thyself: every heart vibrates to that iron string. Accept the place the divine providence has found for you, the society of your contemporaries, the connection of events. Great men have always done so, and have confided themselves childlike to the genius of their age, betraying their perception that the absolutely trustworthy was seated at their heart, working through their hands, predominating in all their being. And we are now men, and must accept in the highest mind the same transcendent destiny; and not minors and invalids in a protected corner, but guides, redeemers, and benefactors, obeying the Almighty effort and advancing on Chaos and the Dark. Society

Light 12 Pts

It loves not realities and creators, but names and customs. Whoso would be a man must be a nonconformist. He who would gather immortal palms must not be hindered by the name of goodness, but must explore whether it be goodness. Nothing is at last sacred but the integrity of your own mind. Absolve you to yourself, and you shall have the suffrage of the world. I remember an answer which, when quite young, I was prompted to make to a valued adviser who was accustomed to importune me with the dear old doctrines of the church. On my saying, “What have I to do with the sacredness of traditions, if I live wholly from within?” my friend suggested, “But these impulses may be from

Light 9 Pts

Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her and to wonder what was going to happen next. First, she tried to look down and make out what she was coming to, but it was too dark to see anything; then she looked at the sides of the well, and noticed that they were filled with cupboards and book-shelves; here and there she saw maps and pictures hung upon pegs. She took down a jar from one of the shelves as she passed; it was labelled “ORANGE MARMALADE”, but to her great disappointment it was empty: she did not like to drop the jar for fear of killing somebody, so managed to put it into one of the cupboards as she fell past it. “Well!” thought Alice to herself, “after such a fall as this, I shall think nothing of tumbling down stairs! How brave they'll all think me at home! Why, I wouldn't say anything about it, even if I fell off the top of the house!” (Which was very likely true.) Down, down, down. Would the fall never come to an end? “I wonder how many miles I've fallen by this time?” she said aloud. “I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think—” (for, you see, Alice had learnt several things

Light 6 Pts

Dorothy lived in the midst of the great Kansas prairies, with Uncle Henry, who was a farmer, and Aunt Em, who was the farmer's wife. Their house was small, for the lumber to build it had to be carried by wagon many miles. There were four walls, a floor and a roof, which made one room; and this room contained a rusty looking cookstove, a cupboard for the dishes, a table, three or four chairs, and the beds. Uncle Henry and Aunt Em had a big bed in one corner, and Dorothy a little bed in another corner. There was no garret at all, and no cellar except a small hole dug in the ground, called a cyclone cellar, where the family could go in case one of those great whirlwinds arose, mighty enough to crush any building in its path. It was reached by a trap door in the middle of the floor, from which a ladder led down into the small, dark hole. When Dorothy stood in the doorway and looked around, she could see nothing but the great gray prairie on every side. Not a tree nor a house broke the broad sweep of flat country that reached to the edge of the sky in all directions. The sun had baked the plowed land into a gray mass, with little cracks running through it. Even the grass was not green, for the sun had burned the tops of the long blades until they were the same gray color to be seen everywhere. Once the house had been painted, but the sun blistered the paint and the rains washed it away, and now the house was as dull and gray as everything else. When Aunt Em came there to live she was a young, pretty wife. The sun and wind had changed her, too. They had taken the sparkle from her eyes and left them a sober gray; they had taken the red from her cheeks and lips, and they were gray also. She was thin and gaunt, and never smiled now. When Dorothy, who was an orphan, first came to her, Aunt Em had been so startled by the child's laughter that she would scream and press her hand upon her heart whenever Dorothy's merry voice reached her ears; and she still looked at the little girl with wonder that she could find anything to laugh at. Uncle Henry never laughed. He worked hard from morning till night and did not know what joy was. He was gray also, from his long beard to his rough boots, and he looked stern and solemn, and rarely spoke. It was Toto that made Dorothy laugh, and saved her from growing as gray as her other surroundings. Toto was not gray; he was a little black dog, with long silky hair and small black

Hairline 72 Pts

MOTION
PICTURE
INDUSTRY

Regular 48 Pts

Transcendental
Silent Mantra
Meditation
Relaxed

Bold 36 Pts

**the image’s height!
an anamorphic frame
(since 1970, 2.39:1)**

Light Italic 30 Pts

*COMPUTERSYSTEM
PROZESSOREN
EINGABEGERÄTE
NETZWERKTECHNIK*

Medium 24 Pts

**The Invisible Man
Eastern European
Symphonic Mood No.1
L’œuvre photographique
de László Moholy-Nagi**

Regular 18 Pts

La sagesse est fille de l’expérience. La discipline est maîtresse des choses, et sans elle on ne peut bien rien apprendre. Celui qui pense peu se trompe peu, mais celui qui étudie beaucoup discerne beaucoup. L’esprit doit être exercé continuellement, comme le corps sans mouvement se corrompt. Il ne faut pas laisser l’oisiveté vaincre l’intelligence, car l’oisiveté est le père de tous les vices et la

Regular 14 Pts

La disciplina è spesso considerata una delle qualità più importanti per il successo personale e professionale, perché permette di mantenere concentrazione e continuità anche nei momenti di difficoltà. Una persona disciplinata non agisce soltanto in base all’entusiasmo del momento, ma sviluppa abitudini solide che guidano le sue azioni nel lungo periodo. Questo richiede organizzazione, autocontrollo e la capacità di stabilire priorità chiare. Nello studio, la disciplina aiuta ad affrontare argomenti complessi con pazienza e metodo, rendendo possibile un apprendimento più profondo e duraturo. Nel lavoro, consente di rispettare scadenze, migliorare la qua-

Regular 12 Pts

A demanding perfectionist, Kubrick assumed control over most aspects of the filmmaking process, from direction and writing to editing, and took painstaking care with researching his films and staging scenes, working in close coordination with his actors and other collaborators. He often asked for several dozen retakes of the same scene in a movie, which resulted in many conflicts with his casts. Despite the resulting notoriety among actors, many of Kubrick’s films broke new ground in cinematography. The scientific realism and innovative special effects of 2001: A Space Odyssey (1968) were without precedent in the history of cinema, and the film earned him his only

Regular 9 Pts

The Argument is the sixth and final studio album by American post-hardcore band Fugazi, released on October 16, 2001, by Dischord Records. It was recorded at Don Zientara's Inner Ear Studios in Arlington, Virginia, and the Dischord House between January and April 2001. It was the band's last release (simultaneously with Furniture) before going on hiatus in 2003, until the release of First Demo over thirteen years later. Upon release, The Argument was met with critical and commercial success. Many critics have called it the band's best album as well as one of the most important releases in the post-hardcore genre. The Argument saw Fugazi continue to expand upon the more experimental art punk leanings of Red Medicine and End Hits while also heavily incorporating other instruments, such as piano and cello into their sound. The album also featured the first extensive contributions from outside musicians, most notably longtime stage-tech Jerry Busher, who added percussion on a second drum set to several of the album's songs as well as Kathi Wilcox of Bikini Kill and Bridget Cross of Unrest who provided additional backing vocals. When asked about the meaning of the album’s title

Regular 6 Pts

It's like Lego's. I mean, that's really the way that we work. We assemble stockpiles of parts and ideas and then we just kind of just keep clicking them together until something works. There's a song, “Full Disclosure,” and there's a song, “Strangelight"; for a long time, they were the same song. But if you listen to the record, they don't sound anything alike. It's hard to imagine that they could ever have been linked, but for a long time they were.” Other tracks, such as “The Kill” were arranged entirely in the studio. According to Picciotto, the lyrics to “Oh” are about corporate globalization. The album's recording sessions took place between January and April 2001 at Inner Ear Studios and Dischord House in Arlington, Virginia, west of Washington D.C. The band once again worked with producer/engineer Don Zientara. During the recording process a considerable amount of time was spent finalizing each song's production, in particular the album's drum tracks, in an effort to give the album a unique feel. Drummer Brendan Canty explained to Modern Drummer that “We recorded them all very differently in terms of the drum sounds. We used a lot of different drum kits, cymbals, snares, and miking techniques. The album's cover features a photographic illustration composed of two tightly cropped images of the bronze relief plaque on the Heald Square Monument in Chicago, Illinois: both arms of Lady Liberty extended in opposite directions, one with a torch in-hand and the other empty. The CD insert has two silver folds that open to reveal a booklet which includes a picture of a plaque memorializing Kent State shooting victim Sandra Lee Scheuer, with her name and the date of her death; May 4, 1970 engraved upon it. When asked about the meaning of the cover in a 2001 interview, Picciotto offered the following: “You'll understand the meaning in time. It's like a chemical—you put it out there and the reaction that it creates is what art is.” In April 2001, the band toured the US. The Argument was released by Dischord Records on October 16, 2001, along with their EP, Furniture, almost four years after the release of End Hits. Arion Berger of Rolling Stone called it “bracing” and “intellectual", while Chris True of AllMusic referred to the album as “ear-shattering and spine-tingling at once” and stated that “the band has raised the bar for themselves and others

Light

72 Pts

DEFENSE
EXPLOSIVE
FACTORY

Black

48 Pts

Wim Wenders, Blu-ray, DVD, Floppy Disc, UGC films

Hairline + Italic

36 Pts

"DON'T MESS UP
WITH GOOD THINGS
MADE BY HAND!"

Medium

30 Pts

Hadranellus genus hymenopteran insects family Eulophidae

Light + Italic

24 Pts

SCHEMES OF THE TAILS
EXPENSIVE DOG
SAN VALENTIN SANGRIENTO
PARIS, TEXAS
NIGHT ELECTRICITY THEME

Bold 18 Pts

It was known as Clifford House, and used by the Baptists as a residence for the elderly. It subsequently became a rooming house and flats. Originally a detached kitchen and laundry were linked to the dwelling by a covered way, and beyond was a brick bathroom. The house has been substantially renovated during its life, and has been returned to its status as a private re-

Bold 14 Pts

It is the second most cultivated species of wheat after common wheat, although it represents only 5% to 8% of global wheat production. It was developed by artificial selection of the domesticated emmer wheat strains formerly grown in Central Europe and the Near East around 7000 BC, which developed a naked, free-threshing form. Like emmer, durum wheat is awned (with bristles). It is the predominant wheat that grows in the Middle East. Durum in Latin means "hard", and the species is the hardest of all wheats. This refers to the resistance of the grain to milling, in particular of the starchy endosperm, implying

Bold 12 Pts

The concrete box girder bridge is commonly known as the Singing Bridge, derived from the musical sounds its railings generate during strong winds acting as a wind harp. About 1928, a ferry service started carrying passengers between the two townships across the Myall River. Later, cars were added, resulting in peak queues during holiday periods of up to six hours. The Tea Gardens-Hawks Nest Bridge was completed and opened by the New South Wales Minister for Public Works on 6 April 1974. In response to this demand a A$1.2 million bridge was placed immediately downstream, eliminating the ferry service. The

Bold 9 Pts

The trackside windows and doors have been covered for the privacy of the residents. The Fitchburg Railroad opened along the Stony Brook valley through Weston on June 17, 1844, with stops at Weston and Silver Hill. New residential development occurred around Weston station, but not around Silver Hill. The original Weston station building, constructed around 1843, was a two-story wooden structure with an apartment for the station master on the second floor. A freight house, no longer extant, was constructed nearby in 1875. The Central Massachusetts Railroad was constructed through Weston in 1881, with its own Weston station closer to the town center. In 1885–86, a post office was opened to serve the North Avenue area. It was named "Kendal Green" at the suggestion of General James F.B. Marshall, co-founder of the Hampton Institute, who had previously used it as the name of his nearby estate. The name was taken from the Kendal green cloth produced in Kendal, England; Kendal was also the surname of Marshall's grandfather. The railroad station also took the name Ken-

Bold 6 Pts

Breedon on the Hill is a village and civil parish about 5 miles (8 km) north of Ashby-de-la-Zouch in North West Leicestershire, England. The parish adjoins the Derbyshire county boundary and the village is only about 2 miles (3 km) south of the Derbyshire town of Melbourne. The 2001 Census recorded a parish population (including Isley and Wilson) of 958 people in 404 households. The parish includes the hamlets of Tonge 1 mile (1.6 km) east of the village and Wilson 1.3 miles (2 km) north of the village on the county boundary. The population at the 2011 census (including Isley cum Langley and Langley Priory) was 1,029 in 450 households. Breedon is notable for its Carboniferous limestone hill that rises 122 metres (400 ft) above sea level in a generally low-lying landscape and affords distant views across several counties. A large portion of the hill has been cut away by an active quarry now operated by the Breedon Group. On top of the hill is The Bulwarks Iron Age hill fort, within which is Breedon's historic Church of England parish church. A recent survey found considerable evidence of occupation within the southern part of the hillfort enclosure. Breedon is 3 miles (5 km) from East Midlands Airport and 5 miles (8 km) from the junction of the A42 road and M1 motorway. The village is 3 miles (5 km) from the River Trent, and 2 miles (3 km) from Donington Park motor circuit. Excavation of The Bulwarks in 1946 identified occupation between about the 1st century BC and about 1st century AD. The toponym is derived from the Celtic word bre for hill and the Old English word dun for hill. Hence in its current form the name combines three forms of the word hill. Briudun, an early spelling, has been traced from AD 731. Medieval hagiography manuscripts record four saints buried in Breedon on the Hill. They are Friduricus, donor of the Mercian royal monastery built in Breedon during the seventh century, King Eardwulf of Northumbria, and relatively unknown Anglo-Saxon Saints Beonna of Breedon and Cotta of Breedon. Breedon has a circular stone-built village lock-up. It is 18th-century and similar to the one in the nearby Worthington. It was used for detaining local drunks or lost cattle.

ss01

Slab Serif l

ON

ILLUSIONS

ss02

Slab Serif l

JUMANJI

ss03

Diagonal Tailed Q

QUARTZ

ss04

Asymmetrical U

UBIQUITY

ss05

Single Story a

avalanche

ss06

Cursiv Bottom l

olympic medal

ss07

Symmetrical u

ON

alumni student

ss08

Tubular Bottom y

yellow daylight

ss09

Tubular Top ?

¿alguna pregunta?

ss10

Classic Ampersand

Monsters & Co.

ss11

White Circled Figures

⓪①②③④⑤⑥⑦⑧⑨

ss12

Black Circled Figures

❶❷❸❹❺❻❼❽❾

ss13

Keyboard Arrows

ON

→RIGHT ↓DOWN

ss14

Titling Umlauts

FÜNF MÄUSE

ss15

Slashed Zero

ERROR 4Ø4

ss16

Tabular Punctuation

60.12,12:97

ss17

White Heart

ON

L♡VERCASE

ss18

Black Heart

L♥VERCASE

ss19

Small Registered

Trademark®

ss20

Lowercase Math Operators

schrift+kunst

Uppercase

A	B	C	C	D	E	F	G	H	I	I	J	J	K	L	M	N	O	P	Q	Q	R
S	T	U	V	W	X	Y	Z														

Lowercase

a	ɑ	b	c	d	e	f	g	h	i	j	k	l	l	m	n	o	p	q	r	s	t
u	ᴜ	v	w	x	y	y	z														

Uppercase Accents

Á	À	Â	Ă	Ă	Ã	Ā	Å	Å	Ä	Ä	Ạ	Ą	Æ	Æ	Ć	Ĉ	Č	Ċ	Ç	Ď	Đ
Đ	É	È	Ê	Ě	Ě	Ẽ	Ē	Ë	Ė	Ẹ	Ę	Ə	Ƒ	Ĝ	Ğ	Ğ	Ġ	Ģ	Ĥ	Ħ	Í
Ì	Î	Ǐ	Ǐ	Ĩ	Ī	Ï	İ	Ị	Į	Í	Ì	Î	Ǐ	Ǐ	Ĩ	Ī	Ï	İ	Ị	Į	Ĳ
ÍJ́	IJ	ÍJ́	Ĵ	J́	Ĵ	J́	Ķ	Ƙ’	Ĺ	Ļ	Ł	Ŀ	Ľ	Ń	Ň	Ñ	Ņ	Ɲ	Ŋ	Ő	Ó
Ò	Ô	Ǒ	Ǒ	Õ	Ō	Ö	Ơ	Ọ	Ǫ	Ø	Ǿ	Œ	Þ	Ŕ	Ř	Ŗ	Ś	Ŝ	Š	Ş	Ş
ß	Ť	Ţ	Ţ	Ŧ	Ű	Ú	Ù	Û	Ŭ	Ŭ	Ũ	Ū	Ů	Ü	ᴜ̈	Ụ	Ų	Ű	Ú	Ù	Û
Ŭ	Ŭ	Ũ	Ū	Ů	Ü	ᴜ̈	Ụ	Ų	Ẃ	Ẁ	Ŵ	Ẅ	Ý	Ỳ	Ŷ	Ỹ	Ȳ	Ÿ	Ź	Ž	Ż

Lowercase Accents

á	à	â	ă	ă	ã	ā	å	å	ä	ạ	ą	ɑ́	ɑ̀	â	ă	ă	ã	ā	å	å	ä
ą	ą	æ	ǽ	ć	ĉ	č	ċ	ç	ď	đ	ð	é	è	ê	ě	ě	ẽ	ē	ë	ė	ę
ę	ə	ƒ	ğ	ġ	ģ	ĝ	ğ	ĥ	ħ	ı	í	ì	î	ǐ	ǐ	ĩ	ī	ï	i	į	j
ij	íj	ɟ	ĵ	j́	ķ	ĸ	Í	ļ	ł	l·	l'	ĺ	ļ	ł	l·	ľ	ń	ň	ñ	ņ	ŉ
ɲ	ŋ	ő	ó	ò	ô	ǒ	ǒ	õ	ō	ö	ọ	ǫ	ø	ǿ	œ	þ	ŕ	ř	ŗ	ś	ŝ

Lowercase Accents

š	ş	ș	ß	ſ	ť	ţ	ț	ŧ	ű	ú	ù	û	ŭ	ǔ	ũ	ū	ů	ü	ụ	ų	ű
ú	ù	û	ŭ	ǔ	ũ	ū	ů	ü	ụ	ų	ẃ	ẁ	ŵ	ẅ	ý	ỳ	ŷ	ỹ	ȳ	ÿ	ý
ỳ	ŷ	ỹ	ȳ	ÿ	ź	ž	ż														

Default Ligatures

ff	fi	ffi	fj	ffj	fl	ffl	fl	ffl	fh	ffh	fb	ffb	fk	ffk	ft	fft

Discretionary Ligatures

Th	ct	st	www	a	a	a	b	c	c	d	e	f	f	f	g	h	h	h	i	i	j
i	j	i	j	j	k	k	k	k	k	l	J	m	m	m	m	m	n	n	n	n	n
p	q	r	r	r	r	r	s	s	s	t	t	t	t	t	u	u	u	u	u	v	v
v	w	w	w	x	x	v	w	w	w	x	x	x	x	x	x	y	y	y	z	z	z

Currencies

฿	฿	¢	€	₡	₵	₫	₲	₭	£	£	₺	₼	₦	₪	₱	₽	₹	$	₴	₮	₸
¥	₩																		

Roman Figures

I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	L	C	D	M

Lining Figures

0	0	1	2	3	4	5	6	7	8	9

Oldstyle Figures

o	ø	1	2	3	4	5	6	7	8	9

Tabular Figures

0	0	1	2	3	4	5	6	7	8	9

Tabular Oldstyle Figures

o	ø	1	2	3	4	5	6	7	8	9

White Circled Figures

⓪	⓪	①	②	③	④	⑤	⑥	⑦	⑧	⑨

Black Circled Figures

🅞	🅞	❶	❷	❸	❹	❺	❻	❼	❽	❾

Numerators

⁰	⁰	¹	²	³	⁴	⁵	⁶	⁷	⁸	⁹

Denominators

₀	₀	₁	₂	₃	₄	₅	₆	₇	₈	₉

Superiors

⁰	⁰	¹	²	³	⁴	⁵	⁶	⁷	⁸	⁹

Inferiors

₀	₀	₁	₂	₃	₄	₅	₆	₇	₈	₉

Fractions

½	⅓	¼	⅕	⅙	⅐	⅛	⅑	⅔	⅖	⅖	¾	⅗	⅖	⅗	⅜	⅘	⅘	⅘	⅚	⅝	⅝
⅝	⅙	⅞	⅞	⅝																

Mathematical Symbols

<	>	≤	≥	−	¬	+	±	×	÷	~	≈	=	≠	∞	#	%	‰	ø	ø	¤	^
◊	·	Nº	Δ	Σ	Ω	Π	π	µ	∂	∫	l	°	√							

Lowercase Math Symbols

<	>	≤	≥	−	¬	+	±	×	÷	~	≈	=	≠	∞						

Punctuation

.	…	,	:	;	·	•	◦	!	¡	‼	?	¿	?	¿	*	⁂	⁂	'	"	‘	’
“	”	‚	„	‹	›	«	»	_	-	–	—	(	)	[	]	{	}	⟦	⟧	/	\

Case Punctuation

·	•	◦	¡	¿	¿	‹	›	«	»	-	–	—	(	)	[	]	{	}	⟦	⟧

Tabular Punctuation

.	,	:	;	-	-															

Sup/Inf Punctuation

[	]	-	·	[	]	-	·													

Arrows

←	↑	→	↓	↔	↕	↖	↗	↘	↙	⤒	⤓	↩	↪	↺	↻					

Symbols

□	☰	⁂	♥	♡	&	&	@	@	©	Ⓟ	®	®	|	¦	§	¶	℮	†	‡	™	℠

Ordinals

st	nd	rd	th	er	me	lle	ie	a	ɑ	o	e	r

Diacritics

˝	ˊ	ˋ	ˆ	ˇ	ˈ	˘	˜	ˍ	˚	¨	¨	˙	.	¸	˝	ˊ	ˋ	ˆ	ˇ	ˈ	ˈ
˘	˜	ˍ	˚	¨	¨	˙	.	¸	˛	˂	˝	ˊ	ˋ	ˆ	ˇ	ˈ	˘	˜	ˍ	˚	¨
˙	.	¸	˝	ˊ	ˋ	ˆ	ˇ	ˈ	˘	˜	ˍ	˚	¨	˙	.	¸	˛	˂			

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