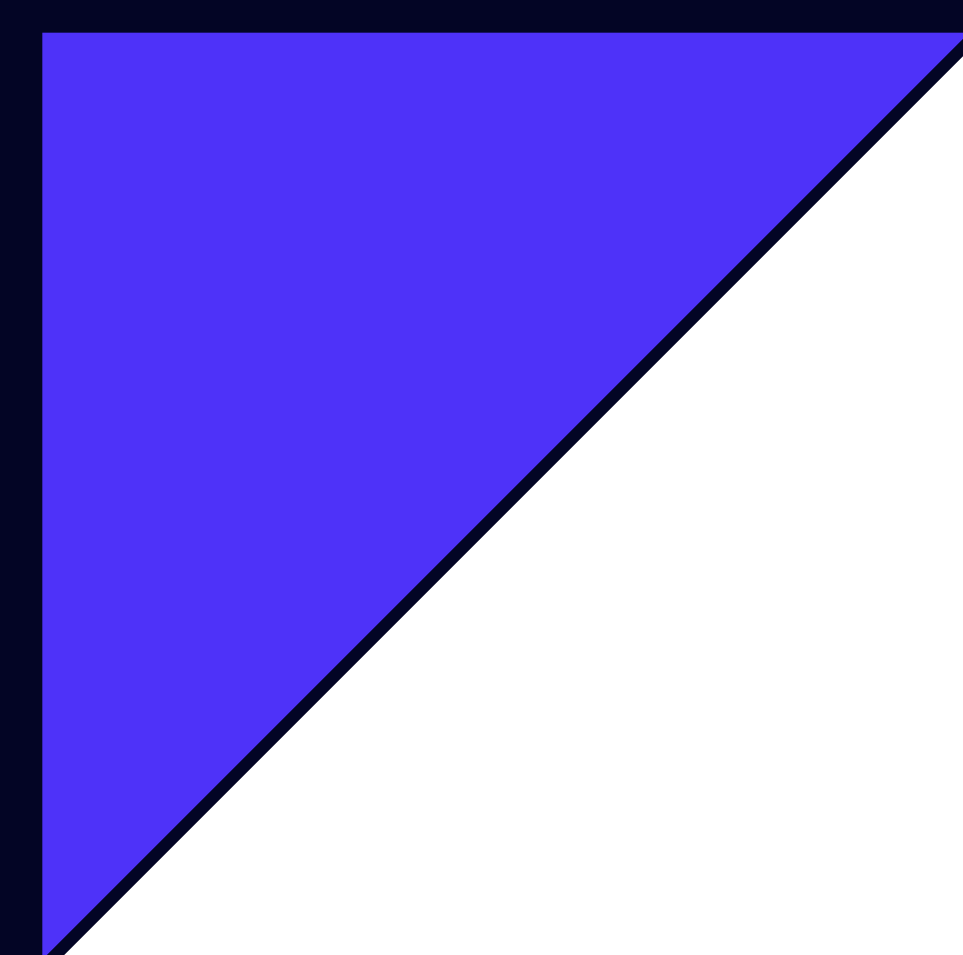


# MONO LIGHT



# About this font family

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The Monolight font family is a modern and versatile creation that perfectly blends roundness and simplicity to give your designs a modern and elegant look. With its low-contrast characteristics, this font family can be used for a wide variety of communication projects, ranging from advertising posters to institutional communication media, to professional presentations.

In addition to its aesthetic design, Monolight offers advanced technical features, including a set of stylistic variants that allow you to explore different options for customizing letter style. This font is also case sensitive, meaning uppercase and lowercase letters are designed to work harmoniously together.

Furthermore, Monolight comes equipped with a complete set of old-style and tabular numerals, providing great precision in tables and professional documents. This feature is particularly useful for professionals in marketing, finance, and accounting who seek to give their tables a professional and well-organized appearance.

Finally, the Monolight font is available in 9 weights ranging from Thin to Heavy with corresponding italics, allowing designers to play with contrasts and typographic effects to give their creations a unique and personalized look.

With its advanced features and elegant design, the Monolight font is the perfect tool for communication and design professionals looking to create modern and professional projects that stand out from the competition.

american space cowboy

RÉPUBLIQUE

Latin roots

MEGA

{ Ñ ® ß € Ⓜ nd → 🖱️ ☑️

Quick zephyrs blow, vexing daft Jim

mūłtŷtĩñğùäl

## Font Family

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Monolight Thin

*Monolight Thin Italic*

Monolight Extra Light

*Monolight Extra Light Italic*

Monolight Light

*Monolight Light Italic*

Monolight Regular

*Monolight Regular Italic*

Monolight Medium

*Monolight Medium Italic*

Monolight Semi Bold

*Monolight Semi Bold Italic*

Monolight Bold

*Monolight Bold Italic*

Monolight Black

*Monolight Black Italic*

Monolight Heavy

*Monolight Heavy Italic*

## Glyphs Overview

---

a a b c d e f g h i j k l l m  
n o p q r s t 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 R S T U V W X Y Z

0 1 2 3 4 5 6 7 8 9

[Complete character map](#)

# Glyphs Overview

## Punctuation

&! ? ¡ ¢ . . . , : ; < > « » ' ' ' ' " " " " , , " " / | \ † ‡ \*  
© ® ™ ª º ª º ™ ™ ¯ ¯ ¯ ¯ ¯ ¯ ¯ ¯  
# % ‰ ‰ ‰ + - ± × ÷ = ≠ < > ≤ ≥ ¬ ° ¶ § £ € \$ ¥ ¢ ... ¢ ¢ ()  
[] {} [a] ∂ ∏ ∑ √ ∫ ≈

## All stylistic alternates

altYQ@

## Ligatures and Discretionary ligatures

ff ffi fi fl

## Case Sensitive Punctuation

[a] ( ) [ ] { } ! ? < > « » ¢ - - - . : .

## Alternates & Symbols

# · ℓ e N° ← ↑ → ↓ ↔ ◀ ▶ ▴ ▾ ◊  
★ 🖱️ 🖱️ 🖱️ e N° ● ✓ ☑️ ☐

## Lining Figures

12345678900



# Glyphs Overview

## Tabular Figures

1 2 3 4 5 6 7 8 9 0 0 \$ ¢ £ ¥ € ₪ ₮ ₹ ₱ ₲ ₳ ₴ Ɱ % ‰

## Old Style Figures

1 2 3 4 5 6 7 8 9 0 0

## Tabular Old Style Figures

1 2 3 4 5 6 7 8 9 0 0

## Fractions

$\frac{1}{2}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{8}$   $\frac{3}{8}$   $\frac{5}{8}$   $\frac{7}{8}$

## Numerators & Denominators

0 1 2 3 4 5 6 7 8 9      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 figures

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20  
0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

## **Weights & Styles**

### **Thin & Thin Italic**

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

*Sphinx of black quartz, judge my vow!*

*abcdefghijklmnopqrstuvwxyz*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

### **Extra Light & Extra Light Italic**

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

*Sphinx of black quartz, judge my vow!*

*abcdefghijklmnopqrstuvwxyz*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*



## Weights & Styles

### Light & Light Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890&{.\$£¥€[a]!)

*Sphinx of black quartz, judge my*

*abcdefghijklmnopqrstuvwxy*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

*1234567890&{.\$£¥€[a]!)*

### Regular & Regular Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890&{.\$£¥€[a]!)

*Sphinx of black quartz, judge my vow!*

*abcdefghijklmnopqrstuvwxy*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

*1234567890&{.\$£¥€[a]!)*

## Weights & Styles

### Medium & Medium Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Sphinx of black quartz, judge my vow!

*abcdefghijklmnopqrstuvwxy*

*ABCDEFGHIJKLMNQRSTU-*

*VWXYZ*

### Semi Bold & Semi Bold Italic

**Sphinx of black quartz, judge my vow!**

**abcdefghijklmnopqrstuvwxy**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

***Sphinx of black quartz, judge my***

***abcdefghijklmnopqrstuvwxy***

***ABCDEFGHIJKLMNQRSTU-***

***VWXYZ***

## Weights & Styles

### Bold & Bold Italic

**Sphinx of black quartz, judge my vow!**

**abcdefghijklmnopqrstuvwxyz**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

***Sphinx of black quartz, judge my***

***abcdefghijklmnopqrstuvwxyz***

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***

### Black & Black Italic

**Sphinx of black quartz, judge my vow!**

**abcdefghijklmnopqrstuvwxyz**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

***Sphinx of black quartz, judge my***

***abcdefghijklmnopqrstuvwxyz***

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***



## Weights & Styles

### Heavy & Heavy Italic

**Sphinx of black quartz, judge my vow!**

**abcdefghijklmnopqrstuvwxyz**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

***Sphinx of black quartz, judge my***

***abcdefghijklmnopqrstuvwxyz***

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***

# OpenType Features

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Case Sensitive Forms	{A]i[a → {A]i[a
Stylistic Alternates	aIQ[a → aIQ@
Lining Figures	0123456789
Tabular Figures	123\$€ → 123\$€
Old Style Figures	12345 → 12345
Tabular Old Style Figures	12345 → 1 2345
Alternative Fractions	1/2 → ½
Numerators	01234 → 01234
Denominators	01234 → 01234
Superscript	01234 → 01234
Scientific Inferiors	01234 → 01234
Localized Forms	Şş → Şş
Circled Figures	0123 → ①②③④
Slashed Zero	0123 o123 → 0123 0123
Ordinals	a o nd → a o nd
Stylistic Set 1 to 9	abc → ☑▲★N°↗[a
Ligatures & disc. ligatures	fi ffl → fi ffl
Pro Kerning	ATO → ATO



## Latin Text Settings

### 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 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,

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

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

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a

## Latin Text Settings

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### Extra Light

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

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

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

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a



## Latin Text Settings

### Light

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

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

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

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

## Latin Text Settings

### Regular

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

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

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

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible

## Latin Text Settings

### Medium

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

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

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

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a



# Speed of light

The speed of light =

**299 792 458 m/s**

The speed of light in vacuum, commonly denoted  $c$ , is a universal physical constant that is exactly equal to 299,792,458 metres per second (approximately 300,000 kilometres per second; 186,000 miles per second; 671 million miles per hour). According to the special **theory of relativity**,  $c$  is the upper limit for the speed at which conventional matter or energy (and thus any signal carrying information) can travel through space.

All forms of **electromagnetic radiation**, including visible light, travel at the speed of light. For many practical purposes, light and other electromagnetic waves will appear to propagate instantaneously, but for long distances and very sensitive measurements, their finite speed has noticeable effects. Starlight viewed on Earth left the stars many years ago, allowing humans to study **the history of the universe** by viewing distant objects. When communicating with distant space probes, it can take minutes to hours for signals to travel from Earth to the spacecraft and vice versa. In computing, **the speed of light** fixes the ultimate minimum communication delay between computers, to computer memory, and within a CPU. The speed of light can be used in time of flight measurements to measure large distances to extremely high precision.

**Ole Rømer** first demonstrated in 1676 that light travels at a finite speed (non-instantaneously) by studying the

## 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 couverture, 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

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

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

EN SE RÉVEILLANT UN MATIN après des rêves agités, Gregor Samsa se retrouva, dans son lit, métamorphosé en un monstrueux



## German Text Settings

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### 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

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,

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

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

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

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

DET VAR DEN FÖRSTA regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade



# Language Support

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## 205 languages supported

Abenaki	Fijian	Latin	Samoan
Afaan Oromo	Filipino	Latino Sine	Sango
Afar	Finnish	Latvian	Saramaccan
Afrikaans	Folkspraak	Lithuanian	Sardinian
Albanian	French	Lojban	Scottish Gaelic
Alsatian	Frisian	Lombard	Serbian
Amis	Friulian	Low Saxon	Seri
Anuta	Gagauz	Luxembourgish	Seychellois
Aragonese	Galician	Makhuwa	Shawnee
Aranese	Genoese	Malay	Shona
Aromanian	German	Maltese	Sicilian
Arrernte	Goonyandi	Manx	Silesian
Arvanitic	Greenlandic	Maori	Slovak
Asturian	Guadeloupean	Marquesan	Slovenian
Aymara	Gwichin	Meglenoromanian	Slovio
Azerbaijani	Haitian Creole	Meriam Mir	Somali
Bashkir	Han	Mirandese	Sorbian Lower
Basque	Hawaiian	Mohawk	Sorbian Upper
Belarusian	Hiligaynon	Moldovan	Sotho Northern
Bikol	Hopi	Montagnais	Sotho Southern
Bislama	Hotcak	Montenegrin	Spanish
Bosnian	Hungarian	Murrinhpatha	Sranan
Breton	Icelandic	Nagamese Creole	Sundanese
Bulgarian Romanization	Ido	Ndebele	Swahili
Cape Verdean	Ilocano	Neapolitan	Swazi
Catalan	Indonesian	Ngiyambaa	Swedish
Cebuano	Interglossa	Niuean	Tagalog
Chamorro	Interlingua	Noongar	Tahitian
Chavacano	Irish	Norwegian	Tetum
Chickasaw	Istroromanian	Novial	Tok Pisin
Chinese Pinyin	Italian	Occidental	Tokelauan
Cimbrian	Jamaican	Occitan	Tongan
Cofan	Javanese	Oshiwambo	Tshiluba
Corsican	Jerriais	Ossetian	Tsonga
Creek	Kaingang	Palauan	Tswana
Crimean Tatar	Kala Lagaw Ya	Papiamento	Tumbuka
Croatian	Kapampangan	Piedmontese	Turkish
Czech	Kaqchikel	Polish	Turkmen
Danish	Karakalpak	Portuguese	Tuvaluan
Dawan	Karelian	Potawatomi	Tzotzil
Delaware	Kashubian	Qeqchi	Ukrainian
Dholuo	Kikongo	Quechua	Uzbek
Drehu	Kinyarwanda	Rarotongan	Venetian
Dutch	Kiribati	Romanian	Vepsian
English	Kirundi	Romansh	Volapuk
Esperanto	Klingon	Rotokas	Voro
Estonian	Kurdish	Sami Lule	
Faroese	Ladin	Sami Southern	





# Character map

Ā Ạ Ǻ ǻ Æ B C Č Ć Ç Ĉ Ċ D Đ Ğ Đ E É  
Ě Ê Ę Ė È Ē Ę Ě Θ F G Ğ Ğ Ğ Ğ Ğ Ğ H  
H Ĥ I Í Ĩ Î Ī Ì IJ Ī Ĵ Ĩ J J Ĵ K Ķ Ķ L Ł  
Ł Ł Ł M N Ń Ņ Ñ Ń O Ó Ő Ô Ö Ò Ő Ő Ø  
Ő Œ P Þ Q R Ŗ Ř Ŕ S Ś ' Š Š Š Š ß T Ť  
Ť Ť U Ú Ů Ũ Ū Ü Ŭ Ů Ű Ų Ū Ů Ů Ů  
V W W W W W X Y Ý Ÿ Ÿ Ÿ Ÿ Z Ž Ž Ž Q  
Ł Ń A Á Ą Ą Ą Ą Ą Ą Ą Ą Ą Ą Ą Ą Ą Ą Ą Ą Q  
T Ť Ť Ť Y Ý Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ł Ń a o Ω π Ω Ω O  
1 2 3 4 5 6 7 8 9 0 0 1 2 3 4 5 6  
7 8 9 10 11 12 13 14 15 16 17 18 19 20 0 1  
2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17  
18 19 20 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4  
5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2  
3 4 5 6 7 8 9 0 0 0 0 0 0 1 2 3 4 5 6  
7 8 9 0 1 2 3 4 5 6 7 8 9 / 1/2 1/4 3/4 1/8 3/8  
5/8 7/8 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6  
7 8 9 . , : ; ... ! ¡ ? ¿ · • \* # / \  
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( ) { } [ ] , " " " ' ' « » < > " ' « » <  
> > f ₮ ★ □ ☑ ☞ ☜ ⊕ ✓ ■ [a] & ¶ § © ®  
© ™ ° | ¡ ¢ † ‡ e № ● ™ @ [a] @ ₮ ¢ ¤  
\$ € ¢ ₪ ₹ ₮ £ ¥ ₮ ¢ ¤ ¤ \$ € ¢ ₪ ₹ ₮ £  
¥ + - × ÷ = ≠ > < ≥ ≤ ± ≈ ¬ ~ ^ Ø ∞  
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↖ ↔ ⇕ ◊ ▲ ▶ ▼ ◀ " ' ^ ˇ ˘ ˙

## **Mostardesign Type Foundry**

La Peyssonie - 24640 LA-BOISSIÈRE-D'ANS - FRANCE  
[www.motyfo.com](http://www.motyfo.com) - [hello@motyfo.com](mailto:hello@motyfo.com)