

GLYPHS IN PROTOTYPE

The specification began with the requirement of no apparent change to the regular weight (CSS 400), which is to be assigned an optical size axis value of 14 pts. and 100% width, (CSS wdh).

The contour point structure had to be designed to enable large amounts of weight and width to be possible as well be suitable outlines for all possible parametric axes.

The lone composite in the ASCII set, "%", is restructured to match that of the figure zero, and is composed from a superior figure zero and fraction bar.

The alignments of the font match the original on a different size em, changing from 1000 to 2000 to ensure future accuracy of the broad design space.

opsz 14 @14pt

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 & 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 . , ; ! ? () []
{ } / | \ # \$ % @ ' " * ~ ^ _ ` = + < > -

opsz 14 @42pt

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 & 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 . , ; ! ? ()
[] { } / | \ # \$ % @ ' " * ~ ^
_ ` = + < > -

opsz 14 @28pt

Two ideas altered the design of the printing press radically: First, the use of steam power for running the machinery, and second the replacement of the printing flatbed with the rotary motion of cylinders. Both elements were first successfully implemented by the German printer Friedrich Koenig in a series of press designs devised between 1802 and

opsz 14 @14pt

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HHAHH HHBHH HHCHH HHDHH HHEHH HHFHH HHGHH HHHHH
HHIHH HHJHH HHKHH HHLHH HHMHH HHNHH HHOHH HHPHH
HHQHH HHRHH HSHH HHTHH HHUHH HHVHH HHWHH HHXHH
HYHH HHZHH nnann nnbnn nncnn ndnn nnenn nnfnn nngnn nnhnn
nninn nnjnn nnknn nnlnn nmnn nnnnn nnnonn npnn nnqnn nnrnn
nsnn ntnn nnunn nnvnn nwnn nnxnn nnynn nnznn 00000 00100
00200 00300 00400 00500 00600 00700 00800 00900 HH<HH HH(HH
HH[HH HH{HH HH@HH HH#HH HH\$HH HH%HH HH&HH HH?HH HH!
HH HH/HH HH|HH HH\HH HH"HH HH~HH HH`HH HH*HH HH^HH
HH'HH HH:HH HH;HH HH.HH HH,HH HH)HH HH]HH HH HH>HH

opsz 14 @28pt (on 24 pt linespace)

HHAHH HHBHH HHCHH HHDHH
HHEHH HHFHH HHGHH HHHHH
HHIHH HHJHH HHKHH HHLHH
HHMHH HHNHH HHOHH HHPHH
HHQHH HHRHH HSHH HHTHH
HHUHH HHVHH HHWHH HHXHH
HYHH HHZHH nnann nnbnn nncnn
ndnn nnenn nnfnn nngnn nnhnn
nninn nnjnn nnknn nnlnn nmnn
nnnnn nnnonn npnn nnqnn nnrnn
nsnn ntnn nnunn nnvnn nwnn
nnxnn nnynn nnznn 00000 00100
00200 00300 00400 00500 00600
00700 00800 00900 HH<HH HH(HH
HH[HH HH{HH HH@HH HH#HH
HH\$HH HH%HH HH&HH HH?HH HH!
HH HH/HH HH|HH HH\HH HH"HH
HH~HH HH`HH HH*HH HH^HH
HH'HH HH:HH HH;HH HH.HH HH,HH HH)

GLYPHS IN PROTOTYPE

The contours are native drawn quadratic beziers.

The figures are Tabular and the width of the default figures is 1/2 em.

The Regular style is a nearly identical match when swapped with the existing Roboto.

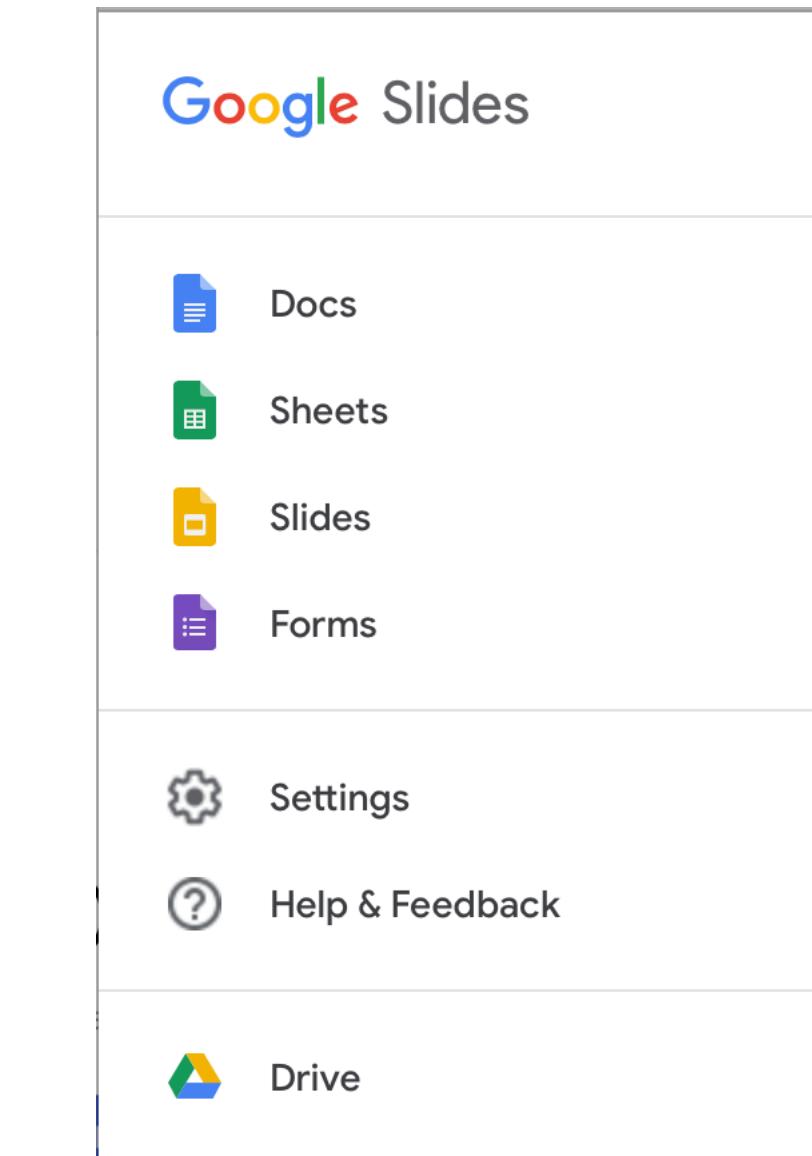
opsz 14 @14pt

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 & 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 . , ; ! ? () []
{ } | \ # \$ % @ ' " * ~ ^ _ ` = + < > -

0123456789
1234567890
2345678901
3456789012
4567890123

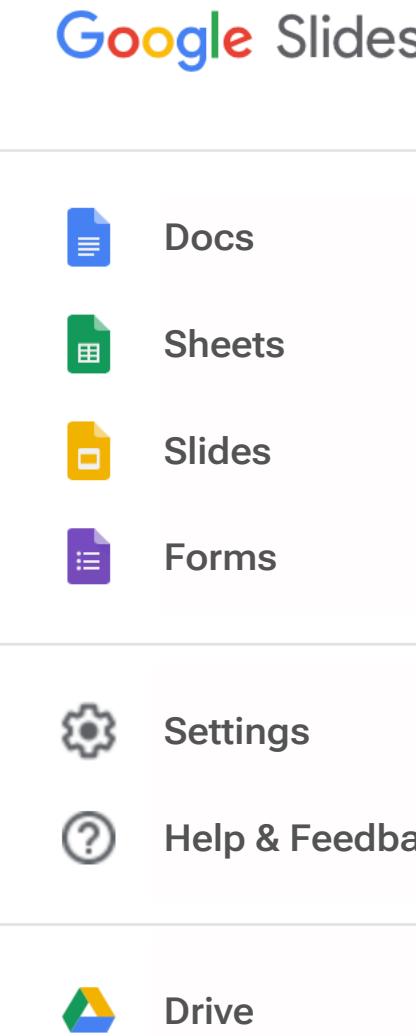
PROTOTYPE IN UI

Deployed



Extremo

Matching size and weight



14 pt opsz14 wght550 wdth115

AXES IN ALPHA VF opsz

The design space began with envisioning and then designing an unbalanced range of size masters upon which to base the weight and width axes. the optical sizes floor at 8 point, and ceiling at 72 in the first design space. so as to provide more weight change at larger sizes, where it's possible to use very bold and very light instances, and less range as the optical size of use gets smaller.

opsz 72 @24pt

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 & 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 . , ; ! ? () []
{ } / | \ # \$ % @ ' " * ~ ^ _ ` =
+ < > -

opsz 14 @24pt

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 & 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 . , ; ! ?
() [] { } / | \ # \$ % @ ' " *
~ ^ _ ` = + < > -

opsz 8 @24pt

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 & 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 . , ; ! ? () [] { } / | \ # \$
% @ ' " * ~ ^ _ ` = + < >
-

opsz 72 @72pt

A B C D E F G H I J K L M N O P Q R S T
W X Y Z & a b c d e f g h i j k l m n o p q r s

opsz 14 @14pt

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 &
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 . , ; ! ? 0 [] 8 / | \
\$ % @ ' " * ~ ^ _ ` = + < > -

opsz 8 @8pt

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 & 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 . , ; ! ? 0 [] 8 / | \
\$ % @ ' " * ~ ^ _ ` = + < > -

AXES IN ALPHA VF: MASTERS Default
wght & wdth

The maximim and minimum weights and widths for 14 point were then drawn and tested at actual size.

opsz 14, wght and wdth masters @14pt

MEMORABLE Planning sessions
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MEMORABLE Planning sessions

opsz 14 wght 900 @24pt

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 & 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 . , : ; ! ? () [] { } / \ # \$
% @ ' " * ~ ^ _ = + < > -

opsz 14 wdth 50 @24pt

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 & 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 . , : ; ! ? () [] { } / \
\$ % @ ' " * ~ ^ _ = + <
> -

opsz 14 @24pt

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 & 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 . , : ; ! ?
() [] { } / \ # \$ % @ ' " *
~ ^ _ = + < > -

opsz 14 wdth 125 @24pt

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 & 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 . , : ; ! ? 0 { } / \ # \$
% @ ' " * ~ ^ _ = + < > -

opsz 14 wght 100 @24pt

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 &
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 . , : ; ! ? () [] { } / |
\ # \$ % @ ' " * ~ ^ _ = +
< > -

AXES IN ALPHA VF: MASTERS

Parametric Axes

Parametric axes, i.e. variations to the underlying single parameters that combine to make the changes from one style to another, and from one size master to another, were drawn. These include the six axes shown here. XTRA modifies the counter width of glyphs. YTUC changes uppercase height. YTLC changes lowercase height. XOPQ changes stem weight. YTAS changes lowercase ascender height and YOPQ changes hairline weight.

opsz 14 XTRA minimum

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

opsz 14 XTRA maximum

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 & a b c d e f

opsz 14 YOPQ minimum

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

opsz 14 YOPQ maximum

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

opsz 14 YTUC minimum

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

opsz 14 YTUC maximum

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

opsz 14 @24pt

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 & 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 . , ; ! ?
() [] { } / | \ # \$ % @ ' " *
~ ^ = + < > -

opsz 14 YTAS minimum

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

opsz 14 YTAS maximum

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

opsz 14 YTLC minimum

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

opsz 14 YTLC maximum

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

opsz 14 XOPQ minimum

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 & a
b c d e f g h i j k l m n o p q r s

opsz 14 XOPQ maximum

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 & a b c d e f g

AXES IN ALPHA VF: Corners

Together with the wght and wdth masters, (grey), and the default in the middle, the combination of five masters define their combinations, (black). The parametric axes were used to make minor adjustments to for the completed style of the 14 point master.

opsz 14, wght and wdth masters @14pt

MEMORABLE Planning sessions
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opsz 14 wght 900 wdth 50 @24pt
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 & 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 . , ; ! ? () [] { } / \ # \$ % @ ' " * ~ ^ _ = + < > -

opsz 14 wght 50 @24pt
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 & 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 . , ; ! ? () [] { } / \ # \$ % @ ' " * ~ ^ _ = + < > -

opsz 14 wght 100 wdth 50 @24pt
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 & 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 . , ; ! ? () [] { } / \ # \$ % @ ' " * ~ ^ _ = + < > -

opsz 14 wght 900 @24pt
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 & 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 . , ; ! ? () [] { } / \ # \$ % @ ' " * ~ ^ _ = + < > -

opsz 14 @24pt
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 & 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 . , ; ! ? () [] { } / \ # \$ % @ ' " * ~ ^ _ = + < > -

opsz 14 wght 100 @24pt
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 & 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 . , ; ! ? () [] { } / \ # \$ % @ ' " * ~ ^ _ = + < > -

opsz 14 wght 900 wdth 125 @24pt
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 & 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 . , ; ! ? () [] { } / \ # \$ % @ ' " * ~ ^ _ = + < > -

opsz 14 wdth 125 @24pt
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 & 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 . , ; ! ? () [] { } / \ # \$ % @ ' " * ~ ^ _ = + < > -

opsz 14 wght 100 wdth 125 @24pt
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 & 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 . , ; ! ? () [] { } / \ # \$ % @ ' " * ~ ^ _ = + < > -

AXES IN ALPHA VF

These weights and widths were then extrapolated to the optical size maximum for approval of the larger appearances.

Projection of the lightest weight at 72 point was determined to be too light for some rendering, so the maximum optical size was doubled to 144 pt, in effect doubling the minimum weight at the maximum size, far safe rendering on all modern platforms.

opsz 144 @24pt

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 & 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 . , ; ! ? () []
{ } / | \ # \$ % @ ' " * ~ ^ _ =
+ < > -

opsz 14 @24pt

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 & 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 . , ; ! ?
() [] { } / | \ # \$ % @ ' " *
~ ^ = + < > -

opsz 8 @24pt

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 & 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 . , ; ! ? () [] { } / | \ # \$
% @ ' " * ~ ^ _ = + < >
-

opsz 72 wght 100 wdh 125, 100 & 25 @72pt

A B C D E F G H I J K L M N O P Q R S T
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

opsz 144 wght 100 wdh 125, 100 & 25 @144pt

A B C D E F G H I J K
P Q R S T U V W X Y
a b c d e f g h i j k l m r

AXES IN ALPHA VF

The same stage included designing the width axes to narrow more than the default 14 pt width axes narrows. So the 144 pt masters produce dense fonts with counters as small as most rendering allows.

The comparative line lengths show that the 14 pt has narrowed around 2 characters from A to T, while the 144 pt has narrowed around 10 characters over the same text, (yellow arrows).

The boldest most condensed 144 pt (far right), shows the impactful density of black allowed in the design and spacing at large sizes, compared to the boldest most condensed 14 pt (left and enlarged below), where more generous interior and inter-character spaces presents the user with better readability.

opsz 14 wght 400 wdth 25 @144pt
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
0123456789 . , : ; !? () [] {} / | \
#\$_%@""*~^_`=+<>-

opsz 14 wght 400 wdth 100 @14pt
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
0123456789 . , : ; !? () [] {} / | \
#\$_%@""*~^_`=+<>-

opsz 14 wght 900 wdth 25 @14pt
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
**0123456789 . , : ; !? () [] {} / | **
#\$_%@""*~^_`=+<>-

opsz 14 wght 900 wdth 25 @144
PQ

opsz 144 wght 400 wdth 25 @144pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

opsz 144 wght 400 wdth 100 @144pt

ABCDEFGHIJK

opsz 144 wght 900 wdth 25 @144pt

ABCDEFGHIJK

PQRSTUVWXYZ

abcdefghijklm

AXES IN ALPHA VF

The same stage included designing the width axes to widen more than the default 14 pt width axes. So the 144 pt masters produce fonts with counters as large as the design allows.

The comparative line lengths show that the 14 pt has widened around 1/2 character from A to F, while the 144 pt has widened around more than 3 characters in the same short string, (yellow arrows).

opsz 14 wght 400 wdth 151 @144pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
0123456789 .,:;!? 0[]{}/?\\
#\$/%@""*~^`_=+<>-

opsz 144 wght 400 wdth 151 @144pt

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

opsz 14 wght 400 wdth 100 @14pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
0123456789 .,:;!? 0[]{}/?\\
#\$/%@""*~^`_=+<>-

opsz 144 wght 400 wdth 100 @144pt

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

opsz 14 wght 900 wdth 151 @14pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
Z& abcdefghijklmnopqrstuvwxyz
0123456789 .,:;!? 0[]{}/?\\
#\$/%@""*~^`_=+<>-

opsz 144 wght 900 wdth 151 @144pt

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

P Q

AXES IN Beta VF opsz minimum

Variable fonts with Parametric axes allow a Font developer, and potentially the user, to make adjustments to every instance in a variable font. These axes were developed and added to Extremo with this in mind, and with axes name abbreviation for x/y direction, opaque/transparent, the glyph group, uc/lc/figures, and more in some cases of axes names.

An example shown here, is the detailed variation of the 14 pt regular, top loine at left, to the 8 pt regular, bottom line at left, (i.e. from the default opsz to the opsz minimum that will be a new extreme instance in the variable font).

This starts from 14 pt with a slight increase in the main stem weight, (xopq), to compensate for a smaller size needing to be a little bolder to look like the 14 pt weight.

Then the 8 pt needs to be a little wider, increasing the x-transparency, (XTRA), so the spaces of the 8 pt will be shrinking less as well.

The secondary stem weight controlling the lighter stem is increased (YOPQ), to maintain proper balance with the main stem weight.

Finally the lowercase height is slightly raised, (YTLC), to compensate for the smaller type size, and the other changes.

The result, from a carefully chosen set of slightly more robust set of parameters, the smallest regular optical size is more readable as are the other sizes ranging down from 14 pt to 8.

Each 8 pt master for width and weight can be defined similarly.

The formula for each instance in the font can be found in the ParametricRoundup file at [link to final file, current at: github.com/TypeNetwork/Parama-roundup/tree/master/export].



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 & 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 . ; ! ? () []
{ } / \ # \$ % @ ' " * ~ ^ _ ` = + < > -

Alpine

XOPQ 94, XTRA 359, YOPQ 78, YTLC 514

Alpine

XOPQ 100, XTRA 359, YOPQ 78, YTLC 514

Alpine

XOPQ 100, XTRA 381, YOPQ 78, YTLC 514

Alpine

XOPQ 100, XTRA 381, YOPQ 84, YTLC 514

Alpine

XOPQ 100, XTRA 381, YOPQ 84, YTLC 532

Alpine

XOPQ 100, XTRA 381, YOPQ 84, YTLC 532

opsz 14 @72pt

Alpine

XOPQ 94, XTRA 359, YOPQ 78, YTLC 514

Alpine

XOPQ 100, XTRA 359, YOPQ 78, YTLC 514

Alpine

XOPQ 100, XTRA 381, YOPQ 78, YTLC 514

Alpine

XOPQ 100, XTRA 381, YOPQ 84, YTLC 514

Alpine

XOPQ 100, XTRA 381, YOPQ 84, YTLC 532

opsz 8 @72pt

Alpine

XOPQ 100, XTRA 381, YOPQ 84, YTLC 532

opsz 8 @8pt

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 & 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

opsz 8 @8pt

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 & 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 . ; ! ? ()

opsz 8 @8pt

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 & 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 . ; ! ? ()

opsz 8 @8pt

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 & 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

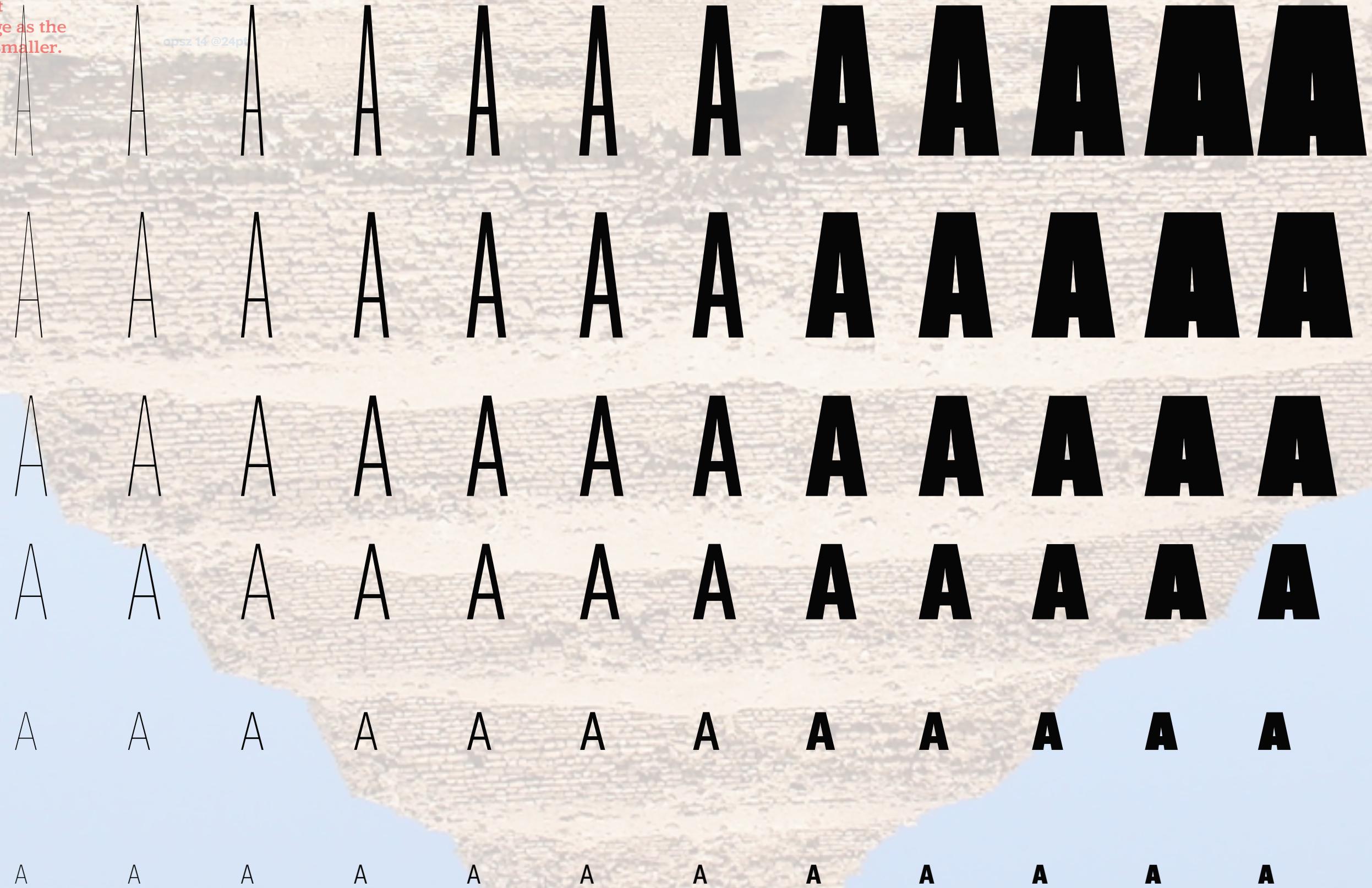
opsz 8 @8pt

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 & 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 . ; ! ? ()

The specification began with envisioning and designing a range of size masters upon which to base the weight and width axes, so as to provide more weight change at larger sizes, where it's possible to use very bold and very light instances, and less range as the optical size of use gets smaller.



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AXES IN Beta VF
Parametric step-by-step
to another of the world's
scripts: Arabic

The Opentype font standard contains only alignment values for Latin and similar scripts, like the uppercase and lowercase heights. Other scripts in the same font are typically aligned, and assigned weights and widths as well as possible on the Em, to appear similar to the Latin. Given separate, interoperable alignment values, the scripts within a font could adjust to the reader's preference of scripts within that font for a better composition and reading experience.

There is also the issue of matching fallback fonts when a script is not available in a font. Here the composer with a Latin font that has parametric flexibility, can adjust that font to another script's parameters to produce most harmonious typography.

This harmonization may start with deciding that for body type, the Arabic should be used at a larger size than Latin or other similar alphabets.

شـكـلـهـا
شـكـلـهـا
شـكـلـهـا

14

24

48

opsz 14 @72

opsz 48 @72

opsz 48 @72 XTRA 382

opsz 48 @72 XTRA 382 YTLC 430

opsz 48 @72 XTRA 382 YTLC 430 YTUC 644

opsz 48 @72 XTRA 382 YTLC 430 YTUC 644 YTAS 677

opsz 48 @72 XTRA 382 YTLC 430 YTUC 644 YTAS 677 YOPQ 58

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opsz 14 @24

— James Maydon 1806

كلما تغيرت الأشياء كلما بدا شكلها مختلفاً. الشيء المهم هو أن تبقى عينيك مفتوحة.

— James Maydon 1806

Rememberance الكلما بدا شكلها مختلفاً. الشيء المهم هو أن تبقى عينيك مفتوحة.t.

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The specification began with envisioning and designing a range of size masters upon which to base the weight and width axes, so as to provide more weight change at larger sizes, where it's possible to use very bold and very light instances, and less range as the optical size of use gets smaller.

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The more things change the more different they look.

Rememberance, The important thing is to keep your eyes open. — James Maydon 1806

थे मोरे थिंग्स चेंज थे मोरे डिफरेंट Rememberance थे लुक. थे इम्पोर्टन्ट थिंग इस तो कीप योर आईज ओपन.

— James Maydon 1806

ରାତ୍ର ଉତ୍ସର୍ଗ ମେଲ୍ଲି ରାତ୍ର ରେମେମରେନ୍ସେ ହେଉଗିଥା,
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ତ୍ଵାଲ୍ଲାଏଥି ଗାନ୍ଧିନାତ.— James Maydon 1806

物事が変化すればするほど、Rememberance 見た目も変わります。重要なことは、目を開けておくことです。

— James Maydon 1806

كلما تغيرت الأشياء، كلما بدا شكلها مختلفاً. الشيء المهم هو أن تبقى عينيك مفتوحة.

— James Maydon 1806

כל הדברים משתנים כך Rememberance
הם נראים שונים יותר.

הדבר החשוב הוא לפקוח את העיניים.

— James Maydon 1806

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opsz 8 @42

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opsz 24 @42

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