

# Rosetta

MULTI-SCRIPT TYPOGRAPHY



Type Specimen No. 1.1  
(digital edition)

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## **Big thanks!**

We would like to express our immense gratitude to our consultants who helped with making the fonts better representations of the relevant writing systems, to Keith Houston of Shady Characters blog for the punctuation texts used throughout this specimen, and to numerous proofreaders and helpers. And last but not least to Veronika Burian and José Scaglione for their generous help with starting up the foundry.

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## **This is the Rosetta type specimen no. 1**

You are opening the first collective specimen of the Rosetta Type Foundry. It presents the work of nine designers and eight multi-script type families, each of which deserves an independent specimen. We cover a broad palette: ten writing systems. Rather than show enormous character sets and fuss about little details and features, we attempted to tell the story of why each typeface family is special. Our hope is that you find the specimen and typefaces useful for your work, and enjoy our labor of love.

### **Rosetta Type Foundry**

Rosetta is a publisher and distributor of high-quality fonts for a growing number of the world's writing systems. So far our library supports pan-European Latin, Arabic, Armenian, Greek, International Phonetic Alphabet (IPA), Canadian syllabics, Cherokee, Indic scripts like Gujarati and Devanagari, and Cyrillic (besides Slavic languages we also support many Asian languages). In total, our library covers over 300 languages. The released fonts are of top-notch quality, and have won numerous design awards. They not only support the writing systems individually, but also make them work well together, making the life of any designer dealing with multiple scripts much easier.

Rosetta functions as a collaborative hub promoting research and education in the area of multi-script typography. We also offer custom type design services and consultancy for corporate customers as well as for other type foundries.

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# Aisha

Aisha is a fun and funky typeface that treads the thin line between text and display typography. Its Arabic version is based on Maghribi letterforms. The Latin counterpart echoes its character in a matching, yet independent design.

## DESIGNED BY

Titus Nemeth

## LANGUAGES & SCRIPTS

Latin (90+ languages),  
Arabic (3+)

## AWARDS

TDC<sup>2</sup> 2010  
German Design Award  
2011 (Nominee)  
Creative Review 2011  
Type Annual

## HIGHLIGHTS

Rich arsenal of letterform choices provided through alternates and ligatures inspired by the Maghribi manuscript practice

في هج الجم الجم

## CHARACTER

The handwritten style of the Arabic is reflected in the Latin to create an inviting and informal appearance.

Casablanca

Latin

Arabic

Aisha  
RegularAisha  
SemiboldAisha  
BoldAisha  
Extrabold

عَائِشَة

عَائِشَة

عَائِشَة

عَائِشَة

راجت في السنوات الأخيرة عملية استخدام حبات البنجور الصغيرة، أو ما يعرف بـ«البنجور البعلية» في أصباق السلطات في المطاعم اللبنانية. بعد الزواج، أصابت العدوى مضاعف البيوت، لما لهذه الثمرة من وضع مميز يميل إلى الجحوض، فيؤثر بنكهة ثمار البنجور

The civilization of the nineteenth century has improved on the wall-scrrawlings of the ancients. The old primeval habit is certainly ineffaceable, and the youth of this country still persist in caricatur-

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# Kocour Alfréd

## قصة شمس الدين ونور الدين



كان في مصر سلطان صاحب عدل وإحسان له وزير عاقل خبير له على بالأمور والتدبير وكان شيخا كبيرا وله ولدان كأنهما قهران وكان الكبير شمس الدين وأدب الصغير نور الدين وكان الصغير أمير من الكبير في الحسن والجمال وليس في زمانه أحسن منه حتى أنه شاع ذكره في البلاد فكان بعض أهلها يسافر من بلاد إلى بلاد لأجل رؤية جهاله، فاتفق أن والجهل مات فتمن عليه السلطان وأقبل على الوالدین وفرح بهما وخلع عليهما وقال لهما أنا في مرتبة أبيكما ففرحا وقبل الأرض بين يديه وعلل العزاء لأبيهما شهرا كاملا ودخلا في الوزارة وكل منهما يتولاهما جعة وإذا أراد السلطان السفر يسافر مع واحد منهما، فاتفق في ليلة من الليالي أن السلطان كان عازما على السفر في الصباح وكانت النوبة للكبير. فبينما الأخوان يتحدثان في تلك الليلة: إذ قال الكبير يا أخي قصدي أن أتزوج أنا وأنت في ليلة واحدة فقال الصغير إفعل يا أخي ما تريد فإنني موافقك على ما تقول واتفقا على ذلك.

### REPertoire

Aside from the stylistic variants for many characters and ligatures, Aisha also includes a wide range of weights, four kinds of Latin figures, two kinds of Arabic figures, and various ornaments.

*„Aufklärung ist der Ausgang des Menschen aus seiner selbstverschuldeten Unmündigkeit.“ ,Unmündigkeit‘ ist das Unvermögen, sich seines Verstandes ohne Leitung eines anderen zu bedienen. ,Selbstverschuldet‘ ist diese Unmündigkeit, wenn die Ursache derselben nicht am Mangel des Verstandes, sondern der Entschlie-ßung und des Mutes liegt, sich seiner ohne Leitung eines andern zu bedienen.*

# تَهْنِيتُ الْعَيْشِ مَعًا

## 🕌 Histoire de Chems-Eddine et de Nour-Eddine 🕌

Il y avait autrefois au Caire un sultan grand observateur de la justice, et porté vers la bienfaisance. Le vizir de ce sultan était un homme prudent, expérimenté, et aussi versé dans l'administration que dans les sciences politiques. Arrivé presque au terme de la vieillesse, ce ministre avait deux fils qu'on aurait pu comparer à deux astres.<sup>1</sup> L'aîné se nommait Chems-eddine,<sup>2</sup> et le cadet Nour-eddine.<sup>3</sup> Ce dernier, plus élégant et plus distingué que son frère, avait dans le pays la réputation d'être le personnage le plus accompli de son temps, sous le rapport des grâces physiques.

### ARABIC & LATIN

The regular Arabic weight is based on foundry type from a 19th century book. It has been masterfully reinterpreted for current usage and technology. Aisha is one of the rare typefaces in which the style and feel of the Arabic letters shaped the direction of the Latin design, rather than the other way around.

Marrakech or Marrakesh  
(Berber: Murakush,  
Arabic: مراكش murrākūsh),  
known as the "Red City",  
is the most important  
former imperial city in  
Morocco's history. The  
city of Marrakesh is the  
capital of the mid-south-  
western economic region  
of Marrakech-Tensift-Al  
Haouz, near the foothills  
of the snow-capped Atlas  
Mountains.

## مراكش

هي ثالث أكبر مدينة مغربية تقع في جنوب وسط المغرب، وصل إجمالها عدد سكانها في ٢٠٠٤ إلى ٣٤٠,٣٣٤ نسمة. بناها السلطان المسلم يوسف بن تاشفين عام ٤٥٤ هجرية الموافق لـ ١٠٦٢ ميلادية، كعربون محبة لزوجته زينب النفزاوية. يرجع اسم مراكش إلى الكلمة الأمازيغية أمور ن ياكوش أي بلاد الله حيث يستعمل الأمازيغ كلمة تامورت أو أمور التي تعني البلاد كثيرا في تسمية البلدان والمدن.

# Arek

Arek is a powerful multi-weight type system with an innovative matching Armenian cursive. Originally designed for school books, it fits very well in all sorts of editorial projects.

## DESIGNED BY

Khajag Apelian

## LANGUAGES & SCRIPTS

Latin (90+ languages),  
Armenian (1)

## AWARDS

Granshan 2010 (Armenian)  
Letter.2 2011 (Armenian)

## HIGHLIGHTS

Moderate x-height allows shared vertical proportions between Latin and Armenian. Cursive contextual forms yield a distinctive, yet balanced texture.

հրէթ ձեզ ջեզ ՎՎՎ

## CHARACTER

A strong calligraphic presence, and resulting serif and terminal styles, are shared between Latin and Armenian.

Gezellig



Latin	Latin Italic	Armenian	Armenian Italic
Arek Regular	Arek	Արեգ	Արեգ
Arek Semibold	Arek	Արեգ	Արեգ
Arek Bold	Arek	Արեգ	Արեգ
Arek Extrabold	Arek	Արեգ	Արեգ

<p>The civilization of the nineteenth century has improved on the wall-scrrawlings of the ancients. The old primeval habit is certainly ineffaceable, and the youth of this country still persist in caricaturing their <b>pastors and masters</b>, their instructors and their political governors on the walls. But our age has</p>	<p>“...Արդ՝ եթե մենք ունենք ազգային իմաստություն, հոգու արիություն և առողջ բնազդներ, անկարելի է աչքներս փակենք մեր էս ծանր հիվանդության առաջ և չզգանք, որ մեր հոգին շատ է <b>դառնացած</b>, մեր ներքին մարդը շատ է փչացած, և դրա դեմ կռվելու,</p>
<p>The civilization of the nineteenth century has improved on the wall-scrrawlings of the ancients. The old primeval habit is certainly ineffaceable, and the youth of this country still persist in caricatur- ing their <b>pastors and masters</b>, their instructors and their political governors on the walls. But our age has one gigantic advantage over its predeces- sors; we are a people of advertisers. A few graffiti</p>	<p>“...Արդ՝ եթե մենք ունենք ազգային իմաստություն, հոգու արիություն և առողջ բնազդներ, անկարելի է աչքներս փակենք մեր էս ծանր հիվանդության առաջ և չզգանք, որ մեր հոգին շատ է <b>դառնացած</b>, մեր ներքին մարդը շատ է փչացած, և դրա դեմ կռվելու, առողջանալու առաջին պայմանը էն է, որ մենք չ'մեր սրտերում, չ'պայմանը էն է, որ մենք չ'մեր սրտերում, չ'աշխարհի առաջ անկեղծ խոստովանենք ու ճանաչենք մեր դժբախտությունը: Ապա թե էդ փրկարար գիտակցությամբ</p>

Նախանցեալ օր երեկոյեան «Արմաւիա»-ի լրացուցիչ 2 թոյիչքով Սուրիայէն Հայաստան ժամանեց սուրիահայ երեխաներու նոր խումբ մը՝ 153 երեխաներ, որոնք իրենց հանգիստը պիտի անցընեն Մայր հայրենիքի մէջ: Երեխաները 12–16 տարեկան են: Անոնք պիտի տեղաւորուին Հանքաւանի «Լուսաբաց» եւ «Յասմիկ» ճամբարներուն մէջ: Սուրիահայ երեխաները Երեւանի «Զուարթնոց» օդակայանին մէջ դիմաւորեց Հայաստանի Հանրապետութեան սփիւռքի նախարար Հրանուշ Յակոբեան:

#### ARMENIAN CURSIVE

Arek is the first type system to incorporate an Armenian cursive. A design based upon extensive research of old manuscripts, it is expected to enrich the expressive repertoire of Armenian typography.

# Active

«Եղգերիկի ընդոճին վարակուծ-թերակուծ»-ը ժառանգական է եւ կը յայտնուի ծնունդէն անժիգապէս երբ: Անոր փոխանցուծը սերունդէ սերունդ տեղի կ'ունենայ «պիրական» (dominant) կամ «թախուն» (recessive) ճեւով: «Սիրական» ժառանգութեան պարագային, հիւանդութիւնը կը յայտնուի հիւանդ ծնողիէն առաջին սերունդին մէջ. իսկ «թախուն» ժառանգութեան պարագային հիւանդութիւնը կը յայտնուի հիւանդ ծնողիէն առաջին

սերունդին երբ: «Սիրական» ճեւով փոխանցուած եղգերիկի վարակուծ-թերակուծը կը տեսնուի ընդհանրապէս մարմնական վարքեր տեսակի անբնական երեւոյթներով: «Թախուն» ճեւով փոխանցուած վարակուծ-թերակուծը աւելի յաճախակիօրէն տեսնուած ճեւն է եւ կը պարտադիր յօդակ սպգականական ածուանդութիւններու եւ արիւնակցութեան (consanguinity) պատճառով: Եղգերիկը մասնակի կամ ամբողջութեամբ ի ծնէ կըլլայ:

# ALFRED HITCHCOCK: THE MASTER OF SUSPENSE

*The acknowledged master of the thriller genre*

Alfred Hitchcock was also a brilliant technician who deftly blended sex, suspense and humor. He began his filmmaking career in 1919 illustrating title cards for silent films at Paramount's Famous Players-Lasky studio in London. There he learned scripting, editing and art direction, and rose to assistant director in 1922. That year he directed an unfinished film, No. 13 or Mrs. Peabody. His first completed film as director was The Pleasure Garden (1925), an Anglo-German production filmed in Munich.

# ի ն ք ն ա կ ա տ ա ր ե լ ա գ ո Ր Ծ Ո Ւ Թ ի Ն

# 24. 7. 1978



The ‘#’ symbol is something of a problem child. It seems at first to be quite innocuous, a jack-of-all-trades whose names and uses correspond in a pleasingly systematic manner: ‘#5’ is read ‘number five’, leading to the name ‘number sign’; in North America, ‘5#’ means ‘five pounds in weight’, giving ‘pound sign’, while the cross-hatching suggested by its shape leads to the commonly used British name of ‘hash sign’.

## akin

adjective

- of similar character : something **akin to** gratitude overwhelmed her | genius and madness are **akin**.

- related by blood.

ORIGIN mid 16th cent.:

contracted form of *of kin*.

## մերձաւոր

ածական

- նոյնամանն նկարագիր Այս աժստ ժեպ այլերէկտին ժեք
- ժեքհատոր** ազգականները:
- արինով կապուած:

## REPertoire

Arek boasts a rich set of OpenType features, such as ligatures, lining and old-style figures, and contextual alternates.

# Eskorte

Eskorte is a compact, no-frills type family with a serious tone. It is easy to handle which should come in handy in the offices of legal and academic institutions, and corporate environments.

## DESIGNED BY

Elena Schneider

## LANGUAGES & SCRIPTS

Latin (90+ languages),  
Arabic (3+)

## HIGHLIGHTS

All of the various styles were designed simultaneously, resulting in comfortable and even style across the family.

Ähp

ملي

By

## CHARACTER

We avoided the red arrows in this sample as the designer of this typeface does not like them at all. She believes that you either see it or you do not. But did you notice the funky break in the "a" bowl and the smoothed corners here and there?

Krawatte

Latin	Latin Italic	Arabic
Eskorte Regular	<i>Eskorte</i>	إِسكورتِي
Eskorte Semibold	<i>Eskorte</i>	إِسكورتِي
Eskorte Bold	<i>Eskorte</i>	إِسكورتِي
Eskorte Extrabold	<i>Eskorte</i>	إِسكورتِي

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#### SMALL FAMILY

The family has been designed to be as compact as possible in order to be more manageable by non-designers. Later on, Extrabold was added to provide enough strength for important official announcements and notices.

Eine Menschheit, stolpernd in diesem tausendjährigen Perlmutterdunst von Aberglauben und alten Wörtern, zu unwissend, ihre eigenen Kräfte der Natur zu entfalten, die ihr enthüllt. Wofür arbeitet ihr? Ich halte dafür, daß das einzige Ziel der Wissenschaft darin besteht, die Mühseligkeit der menschlichen Existenz zu erleichtern. Wenn Wissenschaftler, eingeschüchtert durch selbstsüchtige Machthaber, sich damit begnügen, Wissen um des Wissens willen aufzuhäufen, kann die Wissenschaft zum Krüppel gemacht werden, und eure neuen Maschinen mögen nur neue Drangsale bedeuten.

*Bertolt Brecht  
Leben des Galilei*

# Incorporating

لقب رمزي بـ«دونجوان السينما المصرية» بفضل وسامته التي قدمته للمرة الأولى في فيلم «اياما الحلوة» (إخراج حليم) في عام ١٩٥٥ لينطلق بعدها في عالم البطولات مع أفلام وصلت إلى ١١١ عملاً. مع أنّ رمزي دخل الفن بالمصادفة بفضل عمر الشريف الذي ربطته به علاقة صداقة دامت حتى أيامه الأخيرة. حتى إنّ المخرجة إيناس بكر مديرة أعمال الشريف في القاهرة، لم تستطع إبلاغ الممثل المصري بخبر وفاة رفيق دربه، بل اكتفت بالاتصال بنجله الموجود معه في العاصمة الفرنسية ليزي كيف يمكن أن تخبره بالوفاة.



Like the ampersand, the '@' symbol is not strictly a mark of punctuation; rather, it is a logogram or grammalogue, a shorthand for the word 'at'. Even so, it is as much a staple of modern communication as the semicolon or exclamation mark, punctuating email addresses and announcing Twitter usernames. Unlike the ampersand, though, whose journey to the top took two millennia of steady perseverance, the at symbol's current fame is quite accidental. It can, in fact, be traced to the single stroke of a key made almost exactly four decades ago.

## Ten commandments: Supreme court says some OK, some not

# stylishness

## *Bosco is coming*

The majority of the announcements to which a circulation so enormous is given are of a practical and substantial nature, and have reference to our daily wants, to our nightly amusements, or to articles which have been lost and found. But the modern appetite for 'sensation' is manifest even in advertisements. Brief sentences containing either abstract propositions of an alarming nature, such as 'wrong is not right' startling assertions, such as 'Bosco is coming' or bewildering queries, such as 'Where's Eliza?' have been in latter days succeeded by simple word-bolts, disjected members of phrases, without either context or sequence, verbal flies in amber, which, enshrined among business information and unpretending common sense, make us wonder how the dickens they get there.

## لعبة كرة القدم

يبدو أن القطريين قد بدأوا حريهم النفسية على منتخب لبنان لكرة القدم قبل شهر ونصف على مواجهة المنتخبين في ١٤ تشرين الثاني ضمن تصفيات كأس العالم في الدوحة. إذ ظهر أمس أن ما سُرب عن تية مدرب المنتخب الألماني ثيو بوكير مغادرة لبنان إلى قطر لإشراف على تدريب فريق العربي القطري لا وجود له من الأساس، ويهدف إلى خلق بلبله داخل المنتخب والتشويش على اللاعبين.

### ARABIC & ITALIC

The Arabic, when used within a Latin text, sits with a gentle distinction, due to its close relationship with the Latin Italic design. Conversely, when a Latin word is quoted within an Arabic text, the Italic provides perfect stylistic harmony.

# Huronia

Huronia is a robust typeface family that supports all Native American and European languages. Its advanced features and elegant aesthetic are ideal for book typography.

## DESIGNED BY

Ross Mills

## LANGUAGES & SCRIPTS

Latin and IPA (300+ languages),  
Polytonic Greek,  
Canadian Syllabics (Inuktitut,  
Cree, ..., 5+), Cherokee

## HIGHLIGHTS

Moderate proportions,  
properly weighted  
accents, polytonic Greek,  
matching italics for native  
American languages

Žhý

àǽ

◁▷

## CHARACTER

Tapered stems, distinct  
modulation, clearly  
differentiated relative  
character widths

Madrilène





Χρόνῳ δὲ οὐ πολλῶ μετέπεσε τὰ τῶν τριά-  
κοντά τε καὶ πᾶσα ἡ τότε πολιτεία· πάλιν δὲ  
βραδύτερον μὲν, εἵλκεν δὲ με ὅμως ἡ περὶ τὸ  
πράττειν τὰ κοινὰ καὶ πολιτικά ἐπιθυμία. ἦν  
οὖν καὶ ἐν ἐκείνοις ἅτε τεταραγμένοις πολλὰ  
γιγνόμενα ἃ τις ἂν δυσχεράνειεν, καὶ οὐδέν  
τι θαυμαστὸν ἦν τιμωρίας ἐχθρῶν γίγνεσθαι  
τινῶν τισιν μείζους ἐν μεταβολαῖς·

ʒuŋiiʔaλweʔin čayiiniiʔaθ  
*the chinese people arrived here (unexpectedly)*

naʔiiʔak simtnaaksap̄at quuʔas ʔunuux  
hayimh̄atqa yaqlaayi.  
*the people gave him a name because they didn't  
know what his name was*

“Pinxuul” zuʔukwiʔatweʔin zuuuʔ ʔanič pinxuuliit  
*they gave him a name “pinxuul”, they called him  
 pinxuul because he had a shiny face.*

haaʒinʔaʔatquuweʔin ʔiiʔiʔnakaʔquu  
they would invite him to their feasts

ፍፆረኛ ምዕራባዊ

## STYLES & VARIANTS

Huroniana aims to not only provide basic language support for all American languages, but to expand into styles and variants such as small capitals, italics, and bolds. Canadian syllabics, for example, have been coupled with proper italics for the first time in their typographic history.

[illegible]

There was once a man who had a giant dog; it could swim in the sea, and was so big that it could drag whales and narwhals to land. The narwhals it just hung on its grinders, when it wanted to swim to land with them. The man who owned it had cut holes in its jaws and fastened thongs to the holes, so he just pulled at these thongs when he wanted it to turn.

[illegible]

When they wished to go on a journey, he and his wife sat on its back. The man had long wished for a son, but as he could not get one, he gave his dog the amulet that the child should have had. It was a knot of wood from a tree, and it was to make the dog hard against death.

„Určitě je z masa a krve,“ pokračoval zvěd dál  
ve svých rozkladech o Francouzovi, „protože duch  
by nedovedl tak dobře zacházet se zbraní.“

with no sense of ταπεινότητα

# THE DOG

CHÁÁLATSOH – ŁÍÍ' 'ÍLYAA



Nát'áá' yoolgai łíí' ch'é'tiingi dahaast'ónéé  
hołyaanínáánát'áázh.

«Nohokáá' diné nołínii t'áadoodinosin' da,  
t'óóná bąąh ndí'néeshhał,» hałní, jini.

'Éi kódzaa, jini.

T'óóháyaąąh na'níígháád, jini.

Shádá'ááhji, doot'izhii łíí'go sizínéé,  
hołyaanínáánát'áázh.

Háyąąh nináá'níígháád.

Nááná 'e'e'aałji, diichili łíí' sizínéé,  
hołyaanínáánát'áázh.

Háyąąh nináá'níígháád.

SHE BECOMES HIS WIFE

Šdá:wixt;  
gagyúłxam,  
“Gígiwam ačmúxa,  
“Yáxuba amgúkšit!”

Nixłúxwayt,  
“Tól: nkíxax,  
“Anxúkšida.”

Gayúya,  
nixúkšit,  
gayugúptit.

Dángi čixča,  
nixógwitq:  
Ú::! gałóxlx nixux.

Winpu gačixča,  
nixłúxwayt,  
“Łúxwan wátulba qwáp  
anxúkšidam.”

Nixólačk,  
gayúya qwáp wátul  
nixúkšit.

**FLEXIBLE INPUT**

The fonts provide  
a variety of ways to  
enter the text which  
is particularly useful  
for input of complex  
accented characters  
in native languages  
without established  
encoding standards.

# Nassim

Nassim was conceived as a news typeface with a fresh touch. Its sharp and sturdy shapes give a crisp look to text, its boldness gives impact to headlines. It lends itself equally well to Arabic and Farsi, thanks to the dedicated Persian letter drawings.

## DESIGNED BY

Titus Nemeth

## LANGUAGES & SCRIPTS

Latin (90+ languages),  
Arabic (3+)

## AWARDS

ED Awards 2007  
TDC<sup>2</sup> 2007  
Design Museum 2007 (Nominee)  
Letter.2 2011  
Typographica's Best of 2012

## HIGHLIGHTS

Newspaper proportions (tall x-height, condensed width), Arabic in typical Naskh conventions, clear, with maximized shape disambiguation for improved legibility

Phd

اعم

يفعل

## CHARACTER

Contemporary style spiced up with angular modulation, simple asymmetrical serifs, and open apertures for readable counters

Newsday

Latin

Arabic

Nassim

Regular

Nassim

Semibold

Nassim

Bold

Nassim

Extrabold

نسيم

نسيم

نسيم

نسيم

**كبير** [kabīr], pl. كبار [kibār] u. كبراء [kubara] groß, bedeutend; alt, bejahrt; السن ~ [sinn] alt; المهندسين ~: Chefingenieur m; ة ~, pl. كبائر [kabāir] schwere Sünde f.

**كبيس** [kabīs], eingemacht, konserviert; s. سنة.

**كتاب** [kitāb], pl. كتب [kutub] Buch n, Schreiben n, Schriftstück n, Brief m; ~ أهل ال- Christen u. Juden (als Besitzer der hl. Schrift). + [kuttāb] pl. كتاتيب [katātīb] Koran- od. Elementarschule f; s.a. كاتِب.

**كتابة** [kitāba] Schreiben n, Schreibkunst f; Schrift

The civilization of the nineteenth century has improved on the wall-scrrawlings of the ancients. The old primeval habit is certainly ineffaceable, and the youth of this country still persist in caricaturing their **pastors and masters**, their instructors and their political governors on the walls. But our age has one

راجت في السنوات الأخيرة عملية استخدام حبات البندورة الصغيرة، أو ما يعرف بـ«البندورة البلحية» في أطباق السلطات في المطاعم اللبنانية. بعد الزواج، أصابت العدوى مطابخ البيوت، لما لهذه الثمرة من طعم مميز يميل إلى الحموضة، فيذكر بنكهة ثمار البندورة البلحية، التي تنمو من دون ريّ، فضلاً عن شكلها الجميل، كيفما قُطع يبقى لافتاً في طبق سلطة الخضار. لم يطل

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# JOHANN WOLFGANG VON GOETHE: ITALIENISCHE REISE

Wieviel hätte ich noch zu sagen, wenn ich alles gestehen wollte, was mir an diesem schönen Tage durch den Kopf ging. Aber mein Verlangen ist stärker als meine Gedanken. Ich fühle mich unwiderstehlich vorwärts gezogen, nur mit Mühe sammle ich mich an dem Gegenwärtigen. Und es scheint, der Himmel erhört mich. Es meldet sich ein Vetturin gerade nach Rom, und so werde ich übermorgen unaufhaltsam dorthin abgehen. Da muß ich denn wohl heute und morgen nach meinen Sachen sehn, manches besorgen und wegarbeiten.

الْعُلُومُ الطَّبِيعِيَّةُ

## VOCALIZATION

The Arabic supports full vocalization for use in dictionaries and schoolbooks.

## THE MEANING OF RELATIVITY

### Lecture I

#### Space And Time In Pre-Relativity Physics

The theory of relativity is intimately connected with the theory of space and time. I shall therefore begin with a brief investigation of the origin of our ideas of space and time, although in doing so I know that I introduce a controversial subject. The object of all science, whether natural science or psychology, is to co-ordinate our experiences and to bring them into a logical system. How are our customary ideas of space and time related to the character of our experiences?

## الأمير الصغير

بعد أن قطع الأمير الصغير شوطاً طويلاً عبر الرمال والصخور والثلوج، اكتشف في نهاية المطاف طريقاً، وجميع الطرق تؤدي إلى الناس. توجه الأمير الصغير بالتحية إلى حديقة مزهرة بالورود وجدها في نهاية الطريق.

## \* Recent news from Iran \*

**Hamadan, Iran.** Viene accreditata dalla maggior parte degli studiosi la versione che vede Ibn Sina nascere a Balkh (all'epoca compresa nel Khorasan ma attualmente parte dell'Afghanistan sotto il nome di Mazār-i Sharīf) nel 980 e morire a Hamadan (Iran), nel 1037. Alcune fonti indicano Hamadan come luogo di nascita, ...

# Měšťanský pivovar

# Sociale

### BBC & NASSIM

Nassim has been optimized for the web and customized for BBC news portals, thus revolutionizing the appearance of Arabic in web browsers. This version is now available from Rosetta.

**It** Taking pride of place at the head of every new paragraph, the pilcrow had carved out a literal niche for itself at the heart of late medieval writing. Boldly inked by the rubricator, pilcrows grew ever more elaborate and time-consuming to add.

## میدان نقش جهان

میدان نقش جهان میدان بزرگ مستطیل شکلی در شهر اصفهان ایران است که به وسیله بناهایی از دوره صفوی محصور شده است. اگرچه نقش جهان پیشینه ای کهن تر از دوران صفوی دارد، ولی میدان نقش جهان به شکل امروزی در دوره سلطنت شاه عباس صفوی پایه گذاری شده است. در گذشته این میدان جایگاه برگزاری آیین های گوناگون و بازی چوگان بوده است که امروزه به صورت یک گردشگاه همگانی و جایگاهی برای برگزاری نماز جمعه و آیین های ملی و مذهبی درآمده است.

# Neacademia

Neacademia is inspired by the types cut by 15th century Italian punchcutter Francesco Griffo da Bologna for Aldus Manutius. It is designed for lengthy texts of an appropriate nature such as classical literature and art.

## DESIGNED BY

Sergei Egorov

## LANGUAGES & SCRIPTS

Latin (90+ languages),  
Cyrillic (44+)

## AWARDS

Modern Cyrillic 2009  
Typographica's Best of 2012

## HIGHLIGHTS

Smaller x-height with elegant extenders, contextual alternates, working Cyrillic small caps

Ash zyzo 3HAK

## CHARACTER

Neacademia features the charming irregular appearance of old book types, which seemingly disappears in the small sizes, but keeps the readers' eyes fresh.

Palladio

See more at ► [www.rosettatype.com/Neacademia](http://www.rosettatype.com/Neacademia)



Попробуй взглянуть на молнию, когда, раскроивши черные, как уголь, тучи, нестерпимо затрепещет она целым потоком блеска. Таковы очи у альбанки Аннунциаты. Всё напоминает в ней те античные времена, когда оживлялся мрамор и блистали скульптурные резцы. Густая смола волос тяжеловесной косою вознеслась в два кольца над головой и четырьмя длинными кудрями рассыпалась по шее. Как ни поворотит она сияющий снег своего лица — образ ее весь отпечатлелся в сердце.

#### LETTERPRESS

Luddites with their love for letterpress and hand-made materials are running out of suitable fonts. For that reason, the typeface was designed with specific allowances for letterpress printing. When printed digitally, it can tolerate and even benefit from low resolution, and rough paper.

# служенье муз



*I překročí člověk německou hranici a ubírá se dál po půdě jutské. Na první pohled to není ani tak nápadný rozdíl; na obou stranách hranic stejná rovina, jen taktak zvlněná, aby se neřeklo, že je to ploché jako stůl; stejné černobílé krávy na té i oné straně, jenomže tam mají listonoši tmavomodré kabáty a tady krásně červené; a tam vypadají přednostové stanic jako přednostové stanic, kdežto zde připomínají staré a vliďné loďní kapitány. Teprve lidé se svými vládami a všelikými řády vyrábějí na světě velké a ostré rozdíly.*

## So old, it's new

LATIN AND CYRILLIC TYPE FAMILY INSPIRED BY THE TYPES CUT BY 15TH CENTURY ITALIAN PUNCHCUTTER FRANCESCO GRIFFO DA BOLOGNA FOR THE FAMOUS VENE-TIAN PRINTER AND PUBLISHER ALDUS PIUS MANUTIUS. Text-size romans are modeled after Griffo's Roman #3 (Colonna) and #4 (Leoniceno). Text italics are modeled after Italic #1 (Virgil) and later design for Soncino (Petrarch). The family is designed for lengthy texts of an appropriate nature such as classical literature and art. Different versions of the typeface are optimised for specific point sizes as was traditional in metal type. Whilst the display sizes maintain a visual link to its calligraphic roots, text sizes exhibit more typographic qualities, following the moves of the carver's, not the calligrapher's, hand.

# Skolar

Skolar is a versatile text serif, designed with scholarly and multilingual publications in mind. The typeface maintains its credibility while incorporating a subtle personal style, neither neutral nor conspicuous.

## DESIGNED BY

David Březina, Devanagari  
with Vaibhav Singh

## LANGUAGES & SCRIPTS

Latin (90+ languages),  
Cyrillic (41+), Polytonic Greek,  
Devanagari (33+), Gujarati (2),  
Latin transliterations (30+)

## AWARDS

ED Awards 2008  
Modern Cyrillic 2009  
Granshan 2009 (Cyrillic)  
Granshan 2012 (Devanagari)

## HIGHLIGHTS

Optimized for small  
sizes and diacritics (tall  
x-height, low cap height),  
full set of polytonic  
Greek, and various styles  
of figures and superiors

Čhý

αὖ

5<sup>(2a)</sup>

## CHARACTER

Sturdy serifs and  
terminals and  
contemporary  
modulation with  
low contrast

Scholaris

Latin	Latin Italic	Cyrillic	Cyrillic Italic	Greek	Greek Italic	Devanagari	Gujarati
Skolar Light	<i>Skolar</i>	Coming soon	Coming soon	Coming soon	Coming soon	स्कोलार	સ્કોલાર
Skolar Regular	<i>Skolar</i>	Сколар	Сколар	Σκόλαρ	Σκόλαρ	स्कोलार	સ્કોલાર
Skolar Semibold	<i>Skolar</i>	Сколар	Сколар	Σκόλαρ	Σκόλαρ	स्कोलार	સ્કોલાર
Skolar Bold	<i>Skolar</i>	Сколар	Сколар	Σκόλαρ	Σκόλαρ	स्कोलार	સ્કોલાર
Skolar Extrabold	<i>Skolar</i>	Coming soon	Coming soon	Coming soon	Coming soon		

The civilization of the nineteenth century has improved on the wall-scrawlings of the ancients. The old primeval habit is certainly ineffaceable, and the youth of this country still persist in caricaturing their **pastors and masters**, their instructors and their political governors on the walls. But our age has one gigantic advantage over its predecessors;

The civilization of the nineteenth century has improved on the wall-scrawlings of the ancients. The old primeval habit is certainly ineffaceable, and the youth of this country still persist in caricaturing *their pastors and masters*, their instructors and their political governors on the walls. But our age has one

Проблема диакритических знаков в том, что неясно, как дизайнеру, не сильно знакомому с **данным языком**, оценить результат. Стоит также отметить, что для одних и тех же знаков ожидаемый результат может отличаться в зависимости от языка или географического региона. Современные крупные изготовители шрифтов

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Ταύτην δὴ τὴν **διάνοιαν** ἔχων εἰς Ἰταλίαν τε καὶ Σικελίαν ἦλθον, ὅτε πρῶτον ἀφικόμην. ἐλθόντα δέ με ὁ ταύτῃ λεγόμενος αὖ βίος εὐδαίμων, Ἰταλιωτικῶν τε καὶ Συρακουσίων τραπεζῶν πλήρης, οὐδαμῇ οὐδαμῶς ἤρεσεν, δὶς τε τῆς ἡμέρας ἐμπιπλάμενον ζῆν καὶ μηδέποτε κοιμώμενον μόνον νύκτωρ, καὶ ὅσα τοῦτῳ ἐπιτηδεύματα συνέπεται τῷ βίῳ·

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V čítankách je placená reklama a ostatně nesmysl. Stojí tam například, že Roboty vynalezl starý pán. Zatím starý pán chodil na univerzitu, ale o tovární výrobě neměl ponětí. Myslel, že udělá skutečné lidi, tedy snad nějaké nové Indiány, docenty nebo idioty, víte? A teprve mladý Rossum měl nápad udělat z toho živé a inteligentní pracovní stroje. **Co je v čítankách o spolupráci obou velikých Rossumů, je povídačka.** Ti dva se ukrutně hádali. Starý ateista neměl drobet pochopení pro industrii, a konečně ho mladý zavřel do nějaké laboratoře, aby se tam pipal se svými velikými potraty, a začal to vyprávět sám, po inženýrsku.

# Shakespeare

## CROSS-MEDIA

Skolar is designed for complex typography. It has been successfully used in magazines, newspapers, and books. Unlike many book typefaces it performs very well on the web which makes it a great cross-media choice.

## The Bard of Avon and his most significant masterpiece.

The first 17 poems, traditionally called the procreation sonnets, are addressed to a young man urging him to marry and have children in order to immortalise his beauty by passing it to the next generation.<sup>1</sup> Other sonnets express the speaker's love for a young man; brood upon loneliness, death, and the transience of life; seem to criticise the young man for preferring a rival poet; express ambiguous feelings for the speaker's mistress; and pun on the poet's name. The final two sonnets are allegorical treatments of Greek epigrams referring to the "little love-god" Cupid.

## William Shakespeare

26 April 1564 – 23 April 1616

English poet and playwright, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist.<sup>1</sup> He is often called England's national poet and the "Bard of Avon".<sup>2</sup> His surviving works, including some collaborations, consist of about 38 plays, 154 sonnets, two long narrative poems, and several other poems.

# Синие незабудки

В Европейской России встречаются восемь видов, которые различаются так:

Волоски при основании чашечки вверх прижатые; *Myosotis palustris* Roth., обыкновенная незабудка, растущая на болотах, в канавах, по берегам рек, озёр, ручьев. Это — небольшая травка, развивающая ползучие подземные побеги и приподнимающиеся ветвистые надземные стебли; цветет с весны до осени. Волоски при основании чашечки согнутые, крючковатые и более или менее отстоящие.

Τὰ ρόδα τῆς αὐγῆς ἐφυλλορροοῦσαν κ' ἐκοκκίνιζαν αἱ πα-  
ρειαὶ τῆς Ἀρχόντως, ἥ ἐκοκκίνιζαν μόναι των εἰς τὴν θάαν  
τοῦ Γιωργῆ; Αὐτός ἦτο χλωμός, μαραμμένος, ἀδρανής.

Τί νὰ σκεφθῇ! Τί νὰ εἴπῃ; Πῶς ν' ἀρθρώσῃ λόγον; Ἦθελε,  
κατὰ τὸ ἄσμα, «ν' ἀρχίσῃ νὰ πῇ τὰ πάθη του τραγούδια».  
Σῦρε νὰ πῆς τῆς μάνας σου νὰ κάμῃ κι ἄλλη γέννα.

Волоски при основании чашечки согнутые, крючковатые и более или менее отстоящие. Сюда относятся незабудки, растущие на более сухих местах, например, *Myosotis sparsiflora* Mikan., однолетняя травка, растущая по кустарникам, лесам, рощам;



THE STEADY

# Ampersand

Another of those things the Romans did for us, the symbol started life as the Latin word 'et', for 'and', and its meaning has stayed true to its origins since then. Even the word 'ampersand' itself manages to quietly hint at the character's meaning, unlike, say, the conspicuously opaque naming of the *pilcrow* or *octothorpe*. Dependable and ubiquitous, the ampersand is a steady character among a gallery of flamboyant rogues.

# Ἀλέξανδρος Παπαδιαμάντης, Σκιάθος

**scholar** | 'skälər | λόγιος | ученый | noun

a specialist in a particular branch of study, esp. the humanities; a distinguished academic : *a Hebrew scholar*.  
● CHIEFLY ARCHAIC a person who is highly educated or has an aptitude for study : *Mr. Bell declares himself no scholar*.  
● a student holding a scholarship.  
● ARCHAIC a student.

**ORIGIN** Old English *scol(i)ere* [schoolchild, student] from late Latin *scholaris*, from Latin *schola* (see *SCHOOL* <sup>1</sup>).

## HARMONISATION

All script variants are designed to have the same importance on the page while maintaining their natural character.

कुत्तेवाले घर मुझे अच्छे नहीं लगते। वहां जाओ तो मेज़बान से पहले कुत्ता भौंककर स्वागत करता है। अपने स्नेही से “नमस्ते” हुई ही नहीं कि कुत्ते ने गाली दे दी। कुत्ते के काटने का डर नहीं लगता – चार बार काट ले। डर लगता है उन चौदह बड़े इंजेक्शनों का जो डॉक्टर पेट में घुसेड़ता है। यूँ कुछ आदमी कुत्ते से अधिक ज़हरीले होते हैं। एक परिचित को कुत्ते ने काट लिया था। मैंने कहा, “इन्हें कुछ नहीं होगा, हालचाल उस कुत्ते का पूछो और इंजेक्शन उसे लगाओ।” एक नये परिचित ने मुझे घर पर चाय के लिए बुलाया। मैं उनके बंगले पर पहुंचा तो फाटक पर तख्ती टंगी दिखी – कुत्ते से सावधान! मैं फ़ौरन लौट गया। कुछ दिनों बाद वे मिले तो शिकायत की, “आप उस दिन चाय पीने नहीं आये।” मैंने कहा, “माफ़ करें, मैं बंगले तक गया था। वहां तख्ती लटकी थी – कुत्ते से सावधान। मेरा ख़्याल था, उस बंगले में आदमी रहते हैं, पर नेमप्लेट कुत्ते की टंगी हुई दिखी। यूँ कोई-कोई आदमी कुत्ते से बदतर होता है। मार्क ट्वेन ने लिखा है – यदि आप भूखे मरते कुत्ते को रोटी खिला दें, तो वह आपको नहीं काटेगा। कुत्ते में और आदमी में यही मूल अंतर है। हमें वहां तीन दिन ठहरना था। मेरे मित्र ने घण्टी बजायी तो जाली के अंदर से वही भौंकने की आवाज़ आयी।

# आशीर्वाद्वत

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परसेंट सलूशन, आपातकालीन

લોકતાંત્રિક સ્પિરિટ : દી સેવન  
પરસેંટ સોલ્યુશન, આપતકાલીન

# વડોદરા ગુરુજી

## કાકા કાલેલકર: મૃત્યુ-ચિંતન

આ દેહ ક્ષણેક્ષણે બદલાયા કરે છે. બાળપણ, જુવાની અને ઘડપણના ચક્રને અનુભવ છે. વિજ્ઞાનીઓ એટલે સુધી કહે છે કે સાત વરસમાં તો શરીર સદંતર બદલાઈ જાય છે, અને જૂના લોહીનું એક પણ ટીપું શરીરમાં રહેતું નથી. તો આવા ક્ષણેક્ષણે પલટાતા દેહના મરણનો શોક હું શાને કરું છું? અને શું આવો દેહ તે મારું સાચું સ્વરૂપ છે? આજે મરે કે કાલે મરે એવો આ દેહ, તે હું નથી. હું તો કદીય ન મરનારો અખંડ તેમજ વ્યાપક આત્મા છું.

### CONJUNCT SET

Our Indic fonts enable complex typography and provide an extensive range of conjuncts even for unexpected or novel combinations often encountered in scholarly texts as well as in common transliterated words.

क्षै

ल्यि

कै

## Mahatma Gandhi મહાત્મા ગાંધી

2 October 1869 – 30 January 1948

Preeminent leader of Indian nationalism in British-ruled India. Employing non-violent civil disobedience, Gandhi led India to independence and inspired movements for non-violence, civil rights and freedom across the world. Son of a senior government official, Gandhi was born and raised in a Hindu Bania community in coastal Gujarat, and trained in law in London.

## સત્યના પ્રયોગો અથવા આત્મકથા

જો કે વિલાયતી પણ મુંબઈના કાપનાં કપડાં સારા અંગ્રેજ સમાજમાં ન શોભે તેથી, આર્મી ને નેવી સ્ટોરમાં કપડાં કરાવ્યાં. ઓગણીસ શિલિંગની (આ કિંમત તે જમાનામાં તો બહુ જ ગણાય), ચીમની ટોપી માથા પર ધાલી. આટલેથી સંતોષ ન પામતાં બૉન્ડ સ્ટ્રીટમાં જ્યાં શોખીન માણસોના કપડાં સીવાતાં ત્યાં સાંજનો પોષાક દસ પાઉન્ડમાં દેવાસળી મૂકી કરાવ્યો. ભોળા અને બાદશાહી દિલના વડીલ ભાઈની મારફતે ખાસ સોનાનો અછોડો, બે ખીસામાં લટકાવાય તેવો, મંગાવ્યો અને તે મળ્યો પણ ખરો. તૈયાર બાંધેલી ટાઈ પહેરવી તે શિષ્ટાચાર ન ગણાય, તેથી ટાઈ બાંધવાની કળા હાથ કરી. દેશમાં હજામતને દહાડે જોવાને મળતો. પણ અહીંતો મોટા અરીસાની સામે ઊભા રહી ટાઈ બરોબર બાંધવામાં અને વાળને પાટિયાં પાડી બરોબર સેંથો પાડવામાં રોજ દસેક મિનિટનો ક્ષય તો થાય જ.

# Sutturah

*Sutturah is a display font for poster and editorial design born as an exploration of innocence text patterns.*

**DESIGNED BY**

Octavio Pardo

**LANGUAGES & SCRIPTS**

Latin (90+ languages),  
Cyrillic (41+)

**AWARDS**

TDC<sup>2</sup> 2012 (Latin)  
Granshan 2012 (Latin)  
Typographica's Best  
of 2012 (Latin)  
Communication Arts 2013

**HIGHLIGHTS**

Swashed alternates, contextual alternates for better flow, and extensive language support

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**CHARACTER**

Deep sharp cuts pierce this super-extra-fat script and help to distinguish individual strokes where otherwise lack of room would not allow recognition.

Libertad

See more at ► [www.rosettatype.com/Sutturah](http://www.rosettatype.com/Sutturah)



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**Безымя**  
**Знай чоеро бпана**  
**Taste the Razor**  
**Anenofobia**  
**Take The Power Back**

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## The Perils of Harmonization

There is one thing which is particularly notable about our typefaces. And that is that they are designed with several writing systems (scripts) in mind. In other words, they are attempts to match different scripts in typographic terms. However, a careful reader should stop and wonder what does it exactly mean to match scripts and why should one want to do that in the first place.

With the advent of global communication, all kinds of multilingual documents are becoming more common than ever. Multilingual typography is most noticeable in dictionaries, linguistic publications, various product manuals, web sites, and wayfinding. In some countries it is omnipresent.

The use of various scripts in one multilingual document presents a brand new set of conditions and constraints for typographers. Designing text material involving two or more scripts means balancing sometimes extremely different writing systems in one coherent meta-system. The result has to solve not only problems of each script, but their interaction as well.

Notably, perfect equality might not always be the goal. Depending on the purpose of a publication, scripts may be required to act in different roles. In a dictionary, one script is usually dominant and the other subordinate. In a general academic text with multi-script quotations an equal relationship is usually intended.

Methods of dealing with multiple scripts on one page can be diverse as well. Scripts can be separated, either on the level of pages, paragraphs, or lines. The most challenging approach is setting varying scripts on one line.

Typographic balance involves mainly these closely related parameters: size, colour (weight), and proportion. The size is usually decided based on the intended importance of corresponding text

while the proportion is related to convention and legibility of a particular script. When using different typefaces for each script, it is often the problem that when the proportion and size are set properly, it is hard to get an even overall colour. This is one of the objectives of the multi-script typefaces, to allow even colour together with appropriate default sizing and proportions respectful to the readability and natural character of the scripts.

A multi-script typeface should ideally unite the scripts stylistically as well, yet this cannot be forced. Scripts which developed in different environments require different typographic solutions. Stylistic features have to be applied with great sensitivity. Overdoing the matching and misinformed attempts at innovation can cause more harm to readability than getting the mutual typographic balance wrong. One should never take for granted that what works in one script will be applicable and equally effective in another.

In order to achieve an ideal harmony, scripts have to be balanced aesthetically, but also with cultural sensitivity. The ability to choose a proper typeface for a certain purpose requires understanding the history of the script development and the culture associated with the script. And this knowledge cannot be simply generalised.

Rosetta is trying to provide graphic designers and typographers with carefully selected typefaces which consider these perils of harmonization and deal with them in a respectful manner. Only such typefaces will make multi-script typography easier and improve the reading experience.

—David Březina, October 2012

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This specimen was designed by Anna Giedryś, Michal Hořava, and David Březina. The captions are typeset in Soleil by Wolfgang Homola, the non-specimen content is set in Skolar by David Březina. The paper is Munken Print White 90 g/m<sup>2</sup> and 150 g/m<sup>2</sup>, printed at Tiskárna Didot in Brno.

The texts used in the specimens are from:

- ▶ الأخبار (http://al-akhbar.com)
- ▶ Ὑψηλὴ Ὁριζήκη, http://aztagdaily.com
- ▶ Bertolt Brecht, Leben des Galilei
- ▶ David Březina, По поводу диакритических знаков
- ▶ Cháálatsoh, Łíí' 'ílyaa
- ▶ Auguste Cherbonneau, Histoire de Chems-Eddine et de Nour-Eddine
- ▶ Karel Čapek, Cesta na sever
- ▶ Karel Čapek, R.U.R.
- ▶ Albert Einstein, The Meaning Of Relativity
- ▶ மொனெசு கரமய்யே ஸிவீ, சத்யநா ப்ரியோஜி அથவா ஆத்மகதா
- ▶ Johann Wolfgang von Goethe, Italienische Reise
- ▶ Keith Houston, Shady Characters (http://shadycharacters.co.uk)
- ▶ Victoria Howard, She Becomes His Wife, from Gitskux and His Older Brother
- ▶ கிசு கிவெகசு, பரம சபா மூலு
- ▶ Николай Гоголь, Рим
- ▶ Immanuel Kant, Beantwortung der Frage: Was ist Aufklärung?
- ▶ Lorenz Kropfitsch & Georg Krotkoff, Langenscheidt Taschenwörterbuch Arabisch
- ▶ Patricio López-Guzmán, Alfred Hitchcock (http://hitchcock.tv)
- ▶ The Oxford English Dictionary
- ▶ Ἀλέξανδρος Παπαδιαμάντης, Νὰ εἶχεν ὁ ἔρωτας σαῖτες!
- ▶ हरिशंकर परसाई, विकलांग श्रद्धा का दौर
- ▶ Pinxuut
- ▶ Πλάτων, Πλάτωνος Ἡ Ἐβδόμη Ἐπιστολή
- ▶ Project Gutenberg
- ▶ Knud Rasmussen, Told by Majaup Lᖃᖅ, Qimmikussualuk, The Giant Dog
- ▶ Antoine de Saint Exupéry, الأمير الصغير
- ▶ William Smith, Advertise. How? When? Where?
- ▶ Wat'agic Kills The Dancing Birds
- ▶ Wikipedia (http://wikipedia.com)



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