



# CENTRALE SANS ROUNDED

**typedepot**

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# Centrale Sans Rounded™

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Designer Alexander Nedelev & Veronika Slavova

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Release Year Initial Release: 2010; Current Version 4.000: 2021

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About The newest member of our font household comes equipped with a smile - meet Centrale Sans Rounded!  
Absorbing all the delicious ingredients from its older sibling Centrale Sans, this typeface features seven weights plus matching italics, an impressive x-height and a ton of OpenType features - case sensitive forms, ligatures, alternatives, tabular lining and more. The instantly recognizable characters are friendly but informal, bringing with them a sense of affection and sincerity.

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Weights Thin, Light, Regular, Medium, Bold, Xbold + Italic

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Language Support Afrikaans, Albanian, Asu, Basque, Belarusian, Bemba, Bena, Bosnian, Bulgarian, Catalan, Chiga, Colognian, Cornish, Croatian, Czech, Danish, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kazakh, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Macedonian, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Meru, Mongolian, Morisyen, North Ndebele, Northern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Russian, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkmen, Upper Sorbian, Vunjo, Walser, Welsh, Zulu

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Glyphs Roman - 890 glyphs, Italic - 843 glyphs

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Roman Uppercase 48pt + 10 tracking

XBold

CONGRESSMEN

Bold

MONOCHROMIC

Medium

STRATOCUMULUS

Book

METEOR SHOWER

Light

REQUIREMENT

XLight

PERSONIFICATION

Thin

WEIGHTLIFTING



Italic Uppercase 48pt + 10 tracking

XBold

***PARTICULARISED***

Bold

***POLYSYLLABLE***

Medium

***BOTOMLESSNESS***

Book

***AGRONOMY***

Light

***INDEPENDENCE***

XLight

***PERSONIFICATE***

Light

***SILHOUETTED***

**αηηιιμελα**

ELECTROCARDIOGRAPHIC



**Stranger Than Fiction**

**κατηγοριοποίηση**

Η κατηγοριοποίηση είναι μία τεχνική της εξόρυξης δεδομένων, κατά την οποία ένα στοιχείο ανατίθεται σε ένα προκαθορισμένο σύνολο κατηγοριών. Ο όρος κατηγοριοποίηση συναντάται στην βιβλιογραφία και ως ταξινόμηση.

**RUSWUJK**



**Ϸ39857821223**

Rétaillerez quitte sot persuasif réchappé?

Roman Titlecase 60pt

XBold

Californication

Bold

Imploringly

Medium

Multinationals

Book

Woodpeckerlike

Light

Dataingeniører

XLight

Archäologischer

Thin

Gatekeeper



Italic Titlecase 60pt

XBold

***Peremptoriness***

Bold

***Hippopotamus***

Medium

*Watermark*

Book

*Toothbrushes*

Light

*Overpopulated*

XLight

*Hypochondria*

Light

*Misdirections*

↓ Thin & Book 20/25 pt

Mies sought to establish his own particular architectural style that could represent modern times just as Classical and Gothic did for their own eras. He created his own twentieth-century architectural style, stated with extreme clarity and simplicity. His mature buildings made use of modern materials such as industrial steel and plate glass to define interior spaces, as also conducted by other modernist architects in the 1920s and 1930s such as Richard Neutra. Mies strove toward an architecture with a minimal framework of structural order balanced against the implied freedom of unobstructed free-flowing open space. He called his building "skin and bones" architecture. He sought an objective approach that would give

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Ο φαν ντερ Ρόε γεννήθηκε στο Ααχεν ηλικία δεκατεσσάρων ετών άρχισε να ασχολείται με την οικοδομική επιχείρηση του πατέρα του. Υστερα από φοίτηση δύο χρόνων στην εμπορική σχολή και μια περίοδο κατά την οποία σχεδίαζε γύψινες διακοσμήσεις, έκανε έναν οικοδόμο της περιοχής, άφησε τη δουλειά στην γενέτειρά του το Ααχεν και πήγε στο Βερολίνο. Το πατρικό επώνυμό του ήταν van der Rohe αλλά μετονομάστηκε σε "van der Roh" το οποίο ήταν το επώνυμο της μητέρας του, όταν πια ως διάσημος αρχιτέκτονας άρχισε να συνεργάζεται με την πολιτική ελίτ του Βερολίνου. Εργάστηκε από τότε στο Βερολίνο ως σχεδιαστής επίπλων και από το 1925 άρχισε την αρχιτεκτονική του σταδιοδρομία ως μαθητευόμενος στο τεχνικό γραφείο

↓ Thin 9/13 pt

Работи в каменоделското ателие на бащата си и в няколко локални дизайнерски фирми, преди да се премести в Берлин, където започва работа в бюрото на интериорен дизайнер Бруно Пол. Той започва своя самостоятелна турната си кариера, чиракувайки заедно с Валтер Гропиус и Корбузиe в ателието на Петер Беренс, където се среща с новите стилoви идеи на прогресивната германска култура. Талантът му бързо е забелязан и скоро той започва да поема самостоятелни поръчки, въпреки формалната липса на съответното академично образование. По това време Мис се преименува, докато по-впечатляващата фамилия на бащата си – „ван дер Рое“. Частната му практика започва с проектирането на фамилен дом за горните класoви прослойки на германския народ.

↓ XLight & Book 20/25 pt

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Работи в каменоделското ателие на бащата си и в няколко локални дизайнерски ателиета преди да се премести в Берлин, където чва работа в бюро на интериорния дизайнер Бруно Пол. Той започва архитектурна кариера, чиракувайки заедно с Вагнер и Корбюзие в ателието на Петер Гроуп, където се среща с новите стилови и идеологии на прогресивната германска култура. Той е много бързо е забелязан и скоро той започва да поема самостоятелни поръчки, въпреки малката липса на съответното академично образование. По това време Мис се жени за Гертруда Гроуп, добавяйки по-впечатляващата майка си – „ван дер Роє“. Частната практика започва с проектирането на фамилна къща за горните класови прослойки на германското общество. Проектите си изпълнява

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↓ Light 9/13 pt

Работи в каменоделското ателие на Франц Хофман в Мюнхен и в няколко локални дизайнерски ателиета преди да се премести в Берлин, където започва работа в бюро на интериорния дизайнер Бруно Пол. Той започва архитектурна си кариера, чиракувайки заедно с Гропиус и Корбюзие в ателието на Франц Беренс, където се среща с новите идеи на прогресивната германска архитектура. Талантът му бързо е забелязан и след това започва да поема самостоятелни проекти. Въпреки формалната липса на съответно академично образование. По това време се преименува, добавяйки по-впечатляващата фамилия на майка си – „ван дер Роге“. Частната му практика започва с проектирането на фамилни къщи за горните класове и прослойки на германското общество.

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Работи в каменоделското ателие на Валтер Гропиус и няколко локални дизайнерски фирми. През 1905 се премести в Берлин, където започна да работи в бюро на интериорния дизайнер Ханс Полак. Той започва архитектурната си кариера като помощник на Валтер Гропиус и работи в ателието на Петер Беренс, където открива новите стилови идеи на прогресивната архитектура. Талантът му бързо е забелязан и той започва да поема самостоятелни проекти, въпреки формалната липса на академично образование. По това време се преименува, добавяйки по-впечателна фамилия на майка си – „ван дер Роде“. В Берлин му практика започва с проектирането на мебели и къщи за горните класове през 1911 г. През 1914 германското общество. Проектите му са в изчистен неокласически стил в т

↓ Medium & XBold 20/25 pt

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Работи в каменоделското ателие на баба си и в няколко локални дизайнерски ателие, преди да се премести в Берлин. Там дето започва работа в бюрото на италианския дизайнер Бруно Пол. Той започва архитектурната си кариера, чирак заедно с Валтер Гропиус и Корбюзиев в ателието на Петер Беренс, където среща с новите стилови идеи на преработената сивната германска култура. Талантлив бързо е забелязан и скоро той започва да поема самостоятелни поръчки, въпреки формалната липса на съответно академично образование. По това време Мис се преименува, добавяйки почетляващата фамилия на майка си "van der Rohe". Частната му практика заедно с проектирането на фамилни къщи



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↓ Bold 9/13 pt

Ο φαν ντερ Ρόε γεννήθηκε στο Άαχεν. Σε ηλικία δεκατεσσάρων ετών άρχισε να δουλεύει στην οικοδομική επιχείρηση του πατέρα του. Ύστερα από φοίτηση δύο χρόνων σε εμπορική σχολή και ένα σύντομο διάλειμμα, επέστρεψε στην ίδια περίοδο κατά την οποία σχεδίαζε για διάφορες εταιρείες διακοσμήσεις για έναν οικοδόμο της περιοχής, άφησε το 1905 την γενέτειρά του το Άαχεν και πήγε στο Βερολίνο. Το πατρικό επώνυμό του ήταν Mies, αλλά μετονομάστηκε σε "van der Rohe", το οποίο ήταν το επώνυμο της μητέρας του, όταν πια ως διάσημος αρχιτέκτονας άρχισε να συνεργάζεται με την πολιτική ελίτ του Βερολίνου. Εργάστηκε από το 1905 στο Βερολίνο ως σχεδιαστής επίπλων, στο πλευρό του Μπουρνόνι και από το 1908 άρχισε την αρχιτεκτονική

↓ Bold 9/13 pt

Работи в каменоделското ателие на бащата си и в няколко локални дизайнерски ателиета, преди да се премести в Берлин. Там дето започва работа в бюрото на италианския дизайнер Бруно Пол. Той започва архитектурната си кариера, чирак е заедно с Валтер Гропиус и Корбюзиев в ателието на Петер Беренс, където среща с новите стилови идеи на преработената сивната германска култура. Талантлив бързо е забелязан и скоро той започва да поема самостоятелни поръчки, въпреки формалната липса на съответно академично образование. По това време Мис се преименува, добавяйки почетляващата фамилия на майка си "дер Рое". Частната му практика заедно с проектирането на фамилни къщи

↓ XBold 20/25 pt

**Mies sought to establish his own particular architectural style that could represent modern times just as Classical and Gothic did for their own eras. He created his own twentieth-century architectural style, stated with extreme clarity and simplicity. His mature buildings made use of modern materials such as industrial steel and plate glass to define interior spaces, as also conducted by other modernist architects in the 1920s and 1930s such as Richard Neutra. Mies strove toward an architecture with a minimal framework of structural order balanced against the implied freedom of unobstructed free-flowing open space. He called his buildings "bones and bones" architecture. He sought**

↓ XBold 14/20 pt

**Mies sought to establish his own particular architectural style that could represent modern times just as Classical and Gothic did for their own eras. He created his own twentieth-century architectural style, stated with extreme clarity and simplicity**

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**Mies sought to establish his own particular architectural style that could represent modern times just as Classical and Gothic did for their own eras. He created his own twentieth-century architectural style, stated with extreme clarity and simplicity. His mature buildings made use of modern materials such as industrial steel and plate glass to define interior spaces, as also conducted by other modernist architects in the 1920s and 1930s such as Richard Neutra. Mies strove toward an architecture with a minimal framework of structural order balanced against the implied freedom**

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↓ XBold 9/13 pt

**Работи в каменоделското ателие на бащата си и в няколко локални дизайнерски фирми, преди да се премести в Берлин. Там започва работа в бюро на интериорен дизайнер Бруно Пол. Той започва своя самостоятелна турната си кариера, чиракувайки работата си с Валтер Гропиус и Корбюзие в ателието на Петер Беренс, където се срещат и обмениват стилови идеи на прогресивната германска култура. Талантът му бързо е забелязан и скоро той започва да поема самостоятелни поръчки, въпреки формалната липса на съответното академично образование. По това време Мис се преименува, давайки по-впечатляващата фамилия на мис си – „ван дер Рое“. Частната му практика започва с проектирането на фасади и за горните класови прослойки на**

^| Spanish, Book 14/18 pt

Un problema aún mayor radica en que el planeta no tiene superficie sólida sobre la que aterrizar, ya que debido a su composición gaseosa, hay una suave transición desde su atmósfera y su fluido interior. Cualquier sonda espacial que descendiera por la atmósfera, sería finalmente destruida por la inmensa presión. Otro problema es la cantidad de radiación a la que es expuesta una sonda que llega al planeta, dadas las duras cargas de partículas del entorno alrededor de Júpiter. Por ejemplo, la sonda Galileo lo ha orbitado durante varios años y ha excedido notablemente la cantidad de radiación para la cual fue diseñada. Como resultado de ello, ha sufrido diversos problemas técnicos y fallos atribuidos a los efectos de la radiación.

^| French, Book 14/18 pt

Née le 8 mai 1910 à Atlanta, Mary Lou Williams grandit dans un milieu familial compliqué. Joshep Scruggs, son père, déjà marié et avec des enfants, a abandonné sa mère, Virginia Riser, qui élève seule Mary et sa sœur aînée. Peu de temps après être tombée enceinte, elle épouse Moses Winn, avec lequel elle divorcera peu de temps après<sup>2</sup>. Mary porte donc le nom de Winn et restera persuadée que Moses est son père pendant plusieurs années<sup>n</sup>. Pauvre et alcoolique, obligée de passer toutes ses semaines chez des Blancs en tant que domestique, Virginia Riser s'occupe peu de ses enfants<sup>4</sup>. Mary passe donc beaucoup de temps avec son arrière-grand-mère Matilda Parker et sa grand-mère Anna Jane Riser.

^| Portuguese, Book 14/18

Galileu Galilei desenvolveu os primeiros estudos sistemáticos do movimento uniformemente acelerado e do movimento do pêndulo. Descobriu a lei dos corpos e enunciou o princípio da inércia e o conceito de referencial inercial, ideias precursoras da mecânica newtoniana. Galileu melhorou significativamente o telescópio refrator e com ele descobriu as manchas solares, as montanhas da Lua, as fases de Vénus, quatro dos satélites de Júpiter, os anéis de Saturno, as estrelas da Via Láctea. Estas descobertas contribuíram decisivamente na defesa do heliocentrismo. Contudo a principal contribuição de Galileu foi para o método científico, pois a ciência assentava numa metodologia aristotélica.

^| Czech, Book 14/18 pt

Antilopka pižmová může mít jako druh různé, ale u každého jedince jednotné, zbarvení, jetž se pohybuje od šedé po kaštanovou. Směrem dolů barva bledne a spodek těla je pak již plně bílý. Suni patří mezi nejmenší druhy antilop, na výšku měří 33 až 35 cm a na délku asi 57 až 62 cm bez ocasu. Živí se převážně spadányými listy rostlin. Žije spíše samotářsky a vykazuje teritorialitu, své malé území si samci i samice hájí před jedinci stejného pohlaví, území samců a samic se však mohou překrývat. Rozmnožování může probíhat celoročně, samici se rodí obyčejně jedno mládě, jež schovává ve vysoké trávě. Jeho vývoj je rychlý a za tři dny již konzumuje pevnou stravu. Pohlavní dospělosti dosahuje za 6 až 18 měsíců.

^| Polish, Book 14/18 pt

Kondor D6 stanowił kolejną konstrukcję inżyniera Waltera Rethela, jaka powstała w zakładach Kondor Flugzeugwerke w Essen po modelach D1 i D2. W przeciwieństwie do poprzednich samolotów o konstrukcji drewnianej, kadłub D6 tworzyła kratownica z rurek stalowych, pokryta płótnem. Rewolucyjnym i niewystępującym w innych konstrukcjach pomysłem było także zastosowanie podziału górnego płata, który składał się z dwóch oddzielnych połówek, oddalonych od siebie o około 0,9 metra, zamocowanych do kadłuba i połączonych z płatem dolnym za pomocą rozchylonych na zewnątrz rozporów i zastrzałów Całkowite usunięcie baldachimu miało na celu radykalną poprawę widoczności w przód i do góry.

^| Russian, Book 14/18 pt

В 1961 году художник совершил поездку в Италию, где изучал живопись эпохи Возрождения. Большое впечатление произвели на него работы Джотто и Паоло Уччелло. Работая над этой картиной, Жилинский впервые использовал новую для себя технику — темпера. Традиции техники темперной живописи по левкасу на древесно-стружечной плите восходят к византийскому и древнерусскому искусству, частично — к произведениям старых европейских мастеров. Техника масляной живописи перестала отвечать намерениям Жилинского. Сам художник вспоминал: «Где-то в начале шестидесятых годов мой друг Альберт Папикян подарил мне темпера, сказав: „По-моему, — это твой материал“». Дмитрий Жилинский обычно использовал не

^| Bulgarian, Book 14/18 pt

Инверторът е електрическа схема, която превръща еднократно електрическата енергия с постоянно напрежение в променливо (DC-AC). Инверторът не произвежда никаква мощност, а само променя параметрите на електрическата енергия и я преобразува в енергия необходима за ползване в бита или за захранване на специализирана апаратура и промишлени инсталации. Конструкцията на всеки инвертор се произвежда за конкретно входно постоянно напрежение и за изходно напрежение с точно определени параметри като големина на напрежение, честота, форма на сигнала и мощност.

^| Serbian, Book 14/18 pt

Фински залив релативно је плитки залив на крајњем истоку акваторије Балтичког мора, на подручју северне Европе. Ограничен је јужном обалом Финске на северу, северном обалом Естоније на југу, те територијама Лењинградске области и Санкт Петербурга у Русији на истоку. Према подацима Међународне хидрографске организације западна граница залива иде до линије која повезује острво Осмусар на југу са полуострвом Ханко на северу. Површина акваторије Финског залива је приближно око 30.000 km<sup>2</sup>, максимална дужина у смеру исток-запад је до 420 km, а ширина до 130 km. Просечна дубина залива је око 38 метара. Преко Сајменског канала повезан је са језерским

^| Greek, Book 14/18 pt

Αντίθετα με αυτό που θεωρεί η πλειοψηφία, το Lorem Ipsum δεν είναι απλά ένα τυχαίο κείμενο. Οι ρίζες του βρίσκονται σε ένα κείμενο Λατινικής λογοτεχνίας του 45 π.Χ., φτάνοντας την ηλικία του πάνω από 2000 έτη. Ο Richard McClintock, καθηγητής Λατινικών στο κολλέγιο Hampden-Dydney στην Βιρτζίνια, αναζήτησε μία από τις πιο σπάνιες Λατινικές λέξεις, την consectetur, από ένα απόσπασμα του Lorem Ipsum, και ανάμεσα σε όλα τα έργα της κλασικής λογοτεχνίας, ανακάλυψε την αναμφισβήτητη πηγή του. Το Lorem Ipsum προέρχεται από τις ενότητες 1.10.32 και 1.10.33 του "de Finibus Bonorum et Malorum" (Τα άκρα του καλού και του κακού) από τον Cicero (Σισερό), γραμμένο το 45 π.Χ. Αυτό το βιβλίο είναι μία διατριβή στην θεωρία της Ηθικής, πολύ δημοφιλής κατά την αναγέννηση. Η πρώτη γραμμή του Lor-

Standard Ligatures

affordable, affinity, afloat

Discretionary Ligatures

halfheart, offhandedly



Arrows: -> / ^ ^ \ <- ^ | | ^ / ^ ^ / (->) (/ ^) (^ \) (<-) (^ |) (| ^) (/ ^) (^ /)



Circled Numerals: (0)(1)(2)(3)(4)(5)(6)(7)(8)(9)[0][1][2][3][4][5][6][7][8][9]

Case Sensitive

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Fractions

1/2 2/3 3/4 5/6 7/8 9/10 1/8 1/3 1/4 2/4 2/8

Tabular Lining

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

Localization (ss07)

Българска Локализация

Stylistic Sets 01-05

Champion, illogical, team

SS01 SS03 SS04 SS05 SS02 SS05(italic)

Stylistic Sets 06

Декадент, Довиждане...

SS06 SS06 SS06 SS06



Stylistic Sets 08

# Dundurma, Currency

SS08

SS08

SS08

Ribbons  
Stylistic Sets 10



In order of appearance: aa---bb, cc---dd, ee---gg, hh---ii, jj---kk, ll---mm, nn---oo, pp---qq, rr---ss, tt---uu, vv---ww, xx---yy,

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