

Cormac Neue

typedepot

Cormac Neue™

Designer Alexander Nedelev

Release Year 2021

About Simplicity can be sophisticated too - just take a glance at Cormac!

The updated version of this humanist typeface retains the large x-height and slightly flared strokes of its predecessor, with the latter a throwback to the font's calligraphic origins. Our goal with this Neue adaptation remained the same - deliver a stripped-down, unadorned font that is stylish, functional and true to our studio principles. Cormac's slightly chiseled appearance carries memories of Glyphic Serifs and engraved inscriptions.

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

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

Glyphs Roman - 699 glyphs, Italic - 660 glyphs

Roman Uppercase 48pt + 10 tracking

Bo**l**d

MONOCHROMIC

Me**d**ium

STRATOCUMULUS

Bo**o**k

METEOR SHOWER

Li**g**ht

REQUIREMENT

X**L**ight

PERSONIFICATION

Th**i**n

WEIGHTLIFTING

X**T**hin

PERSONIFICATION

 Publish Online
Quintessenzial

192.168.100.203

Sofia Airport 

The Space Shuttle was a partially reusable low Earth orbital spacecraft system operated from April 12, 1981, to July 21, 2011

POPCORN

«невероятен продукт»

5 New Roles

Какво се случи в събота и неделя на плаж "Каваците"

Italic Uppercase 48pt + 10 tracking

Bold

PARTTICULARISED

Medium

POLYSYLLABLE

Book

BOTOMLESSNESS

Light

AGRONOMY

XLight

INDEPENDENCE

Thin

PERSONIFICATE

XThin

SILHOUETTED

Gingerbread

tradizione agroalimentare del Mediterraneo

Composite!



The game is a collection of three related titles: Midnight Wanderers: Quest for the Chariot, known in Japan as Roosters: Chariot wo Sagashite, Chariot: Adventure through the Sky, and Don't Pull; a platformer, a scrolling shooter, and a puzzle video game respectively.

.....

123456789

Recommencement

"ONE" MIRACLE

Roman Titlecase 60pt

Bold

Californication

Medium

Imploringly

Book

Multinationals

Light

Woodpeckerlike

XLight

Dataingeniører

Thin

Archäologischer

XThin

Gatekeeper

Italic Titlecase 60pt

Bold

Peremptoriness

Medium

Hippopotamus

Book

Watermark

Light

Toothbrushes

XLight

Overpopulated

Thin

Hypochondria

XThin

Misdirections

↓ XThin & 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 buildings "skin and bones" architecture. He sought an objective approach that would guide the creative process of architecture, but was always concerned with expressing the spirit of the times.

↓ XThin & Book 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. 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process of architecture, but was always concerned with expressing the spirit of the times.

↓ XThin & Book 11/16 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process of architecture, but was always concerned with expressing the spirit of the times.

↓ XThin 9/13 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process of architecture, but was always concerned with expressing the spirit of the times.

↓ XThin 9/13 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process of architecture, but was always concerned with expressing the spirit of the times.

↓ XThin 9/13 pt

Работи в каменогелското ателие на Херман Финкел и в няколко локални дизайнерски фирми преди да се премести в Берлин, където започва работа в бюрото на интериорен дизайнер Бруно Пол. Той започва архитектурната си кариера, чиракувайки за Валтер Гропсус и Корбюзие в ателието на Петер Беренс, където се среща с най-важните стилови идеи на прогресивната германска архитектура. Талантът му бързо е забелязан и скоро той започва да поема самостоятелни поръчки, въпреки формалната липса на диплома. Съответното академично образование той получава по-късно. По това време Мис се преименува, добивайки по-впечатляващата фамилия на себе си – „ван дер Роє“. Частната му практика започва с проектирането на фамилен дом в Берлин за горните класови прослойки на германското общество.

↓ 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 buildings "skin and bones" architecture. He sought an objective approach that would guide the creative process of architectural design, but he was always concerned with expressing the

↓ Thin & Book 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. His mature buildings made

↓ Thin & Book 11/16 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

↓ Thin 9/13 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process of architectural design, but he was always concerned with expressing the

↓ Thin 9/13 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process of architectural design, but he was always concerned with expressing the

↓ Thin 9/13 pt

Работи в каменогелското ателие и в няколко локални дизайнерски фирми. Се премести в Берлин, където започна в бюрото на интериорния дизайнер Пол. Той започва архитектурната си практика заедно с Валтер Гропиус в ателието на Петер Беренс. Се среща с новите стилни идеи на съвременната германска култура. Талантлив и бързо е забелязан и скоро той започва самостоятелни поръчки, въпреки липсата на съответното академично образование. По това време Мис се преименува в Мис ван дер Рое по впечатляващата фамилия – „ван дер Рое“. Частната му практика с проектирането на фамилни къщи и класови прослойки на германското общество. Проектите си изпълнява в изчистен

↓ XLight & Medium 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process

↓ XLight & Medium 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. 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process

↓ Light & Medium 11/16 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process*

↓ XLight 9/13 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process

↓ XLight 9/13 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process but was always concerned with expressing his own creative vision.

↓ XLight 9/13 pt

Работи в каменогелското ателие на Валтрус и в няколко локални дизайнерски фирми, преди да се премести в Берлин, където започва своя работа в бюрото на интериорния дизайнер Бруно Пол. Той започва архитектурна кариера, чиракувайки заедно с Валтрус и Корбюзие в ателието на Петер Гроп, където се среща с новите стилове на модернизма и прогресивната германска култура. Тът му бързо е забелязан и скоро получава да поема самостоятелни поръчки. Въпреки формалната липса на съответното висшестепенно образование. По това време преименува, добавяйки по-впечатляваща фамилия на майка си – „ван дер Роє“ – и така му практика започва с проектиране на фамилни къщи за горните класове в Берлин и на германското общество. Проектите му са повлияни от работата на Гроп и Корбюзие.

↓ Light & Medium 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 "skin and bones" architecture.

↓ Light & Medium 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. 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 "skin and bones" architecture.

↓ Light & Medium 11/16 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 "skin and bones" architecture.*

↓ Light 9/13 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process.

↓ Light 9/13 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process of architectural design but was always concerned with expression.

↓ Light 9/13 pt

Работи в каменогелското ателие в няколко локални дизайнерски фирми, се премести в Берлин, където започна работата си в бюро на интериорния дизайнер, започва архитектурната си кариера заедно с Валтер Гропиус и Корбюзие, работи с Петер Беренс, където се срещат стилови идеи на прогресивната архитектура. Талантът му бързо е забелязан, той започва да поема самостоятелни проекти. Въпреки формалната липса на съответно академично образование. По това време се преименува, добавяйки по-впечателна фамилия на майка си – „ван дер Роє“ и започва практика започва с проектирането на къщи за горните класове прослойки на обществото. Проектите си изразяват изчистен неокласически стил в три

↓ Book & Bold 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process of architectural design, but was always con-

↓ Book & Bold 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. 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process of architectural design, but was always con-

↓ Book & Bold 11/16 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process of architectural design, but was always con-

↓ Book 9/13 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process of architectural design, but was always con-

↓ Book 9/13 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process of architectural design, but was always con-

↓ Book 9/13 pt

Работи в каменогелското ателие баща си и в няколко локални дизайн фирми, преди да се премести в Берлин, където започва работа в бюрото на интериорния дизайнер Бруно Пол. Там започва архитектурната си кариера, заедно с Валтер Гропиус в Кайзер-Вотерс в ателието на Петер Бекман, където се среща с новите стилове на прогресивната германска култура. Лантът му бързо е забелязан и скоро започва да поема самостоятелни работи, въпреки формалната липса на специално университетско образование. По това време Мис се преименува, докато по-впечатляващата фамилия на баща му е "ван дер Роде". Частната му практика започва с проектирането на фами-

↓ Medium & Bold 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 "skin and bones" architecture. He sought an objective approach that would guide the creation of architectural design, but was

↓ Medium & Bold 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. His mature buildings made use of modern materials such as industrial steel and plate glass to define interior spaces, as also

↓ Medium & Bold 11/16 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

↓ Medium 9/13 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 "skin and bones" architecture. He sought an objective approach that would guide

↓ Medium 9/13 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 "skin and bones" architecture. He sought an objective approach that would guide the creation of architectural design, but was

↓ Medium 9/13 pt

Работи в каменогелското ателие баща си и в няколко локални дизайн фирми, преди да се премести в Берлин, където започва работа в Бюро за интериорния дизайн Бруно Золлер. Започва архитектурната си кариера заедно с Валтер Гропиус в ателието на Петер Беренс, където се среща с новите стилове на прогресивната германска култура. Талантът му бързо е забелязан и след това започва да поема самостоятелни проекти, въпреки формалната липса на отговорност. По време на това време Мис се преименува, докато по-впечатляващата фамилия не си – „ван дер Роє“. Частната му практика започва с проектирането на фа

↓ Bold 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process of architecture.

↓ Bold 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. His ma

↓ Bold 11/16 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

↓ Bold 9/13 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 "skin and bones" architecture. He sought an objective

↓ Bold 9/13 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 "skin and bones" architecture. He sought an objective approach that would guide the creative process of architecture.

↓ XBold 9/13 pt

Работи в каменогелското ателие си и в няколко локални гизайнерски преди да се премести в Берлин, където започва работа в бюрото на интелигентен гизайнер Бруно Пол. Той започва активната си кариера, чиракувайки с Валтер Гропиус и Корбюзие в ателието на Петер Беренс, където се срещат новите стилови идеи на прогресивната германска култура. Талантът му е забелязан и скоро той започва да получава самостоятелни поръчки, въпреки липсата на съответното академично образование. По това време Мис е кръстен на фамилията си – „ван дер Роде“ и започва да работи в архитектурната практика започва с проектирането на фамилни къщи за горните

↓ 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 après². Mary porte donc le nom de Winn et restera persuadée que Moses est son père pendant plusieurs annéesⁿ. Pauvre et alcoolique, obligée de passer toutes ses semaines chez des Blancs en tant que domestique, Virginia Riser s'occupe peu de ses enfants⁴. Mary passe donc beaucoup de temps avec son arrière-grand-mère Matilda Parker et sa grand-mère Anna Jane Riser.

↓ Portuguese, Book 14/18 pt

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 kařtanovou. Směrem dolů barva bledne a spodek těla je pak již plně bílý. Suni patří mezi nejmenší druhy antilop, na výřku měří 33 až 35 cm a na délku asi 57 až 62 cm bez ocasu. Živí se převážně spadanými 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. Rozmnořování 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 stanovil kolejnř konstrukcř inřyniera Waltera Rethela, jaka powstała w zakładach Kondor Flugzeugwerke w Essen po modelach D1 i D2. W przeciwnieřstwie 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 rozpórek i zastrzałów. Całkowite usunięcie baldachimu miało na celu radykalnř 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 темперу, сказав: „По-моему, — это твой материал“». Дмитрий Жилинский обычно использовал не деревянные доски, а оргалит и древесно-стружеч-

↓ 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 хранване 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 km², 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 системом Сајма

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

(HO@RiH) - [{ « ě NO » }]

Fractions

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

Tabular Lining

0.235845702834570567
3.141592653589793238

Localization (ss07)

Българска Локализация

Stylistic Sets 01-03

Digital, Polychroma, Uno

SS02 SS01 SS03 SS01 SS04

Cormac Neue

TRY BEFORE YOU BUY:

Download Trial Fonts @ www.typedepot.com/fonts/Cormac-Neue

typedepot

Sofia/Berlin | www.typedepot.com
contacts@typedepot.com

Cover: Meriç Dağlı <https://unsplash.com/@meric>