

Yorick is based on a monospace typewriter font (model 3402U) found in the *Campionario caratteri e fregi tipografici* (specimen book) of the Nebiolo typefoundry, dated 1920 – but the font might probably be older.

The source is a slab serif form, very common in typewriter fonts (*Pica*, according to Olivetti naming system) with a little touch of classical flavour from the *Imperial* style (i.e. with thick and thin contrasts).

Started in 2016, Yorick keeps the essence of the original design, and avoid making it look too digital or constructed.

It's a gentle industrial font: a font of engineers in Oxford shirt and Tweed suits, not in white blouse. A precision tool with *eleganza torinese*, not showing off. Its italic is a proper one, not a slanted roman.

It comes in a simple family of 4 styles, but with a large character set which includes bot Latin and Cyrillic scripts – each completed by localised alternates for Romanian, Moldovan, Serbian, Macedonian and Bulgarian.



240 PTS

Y O

120 PTS

*r i s k*

60 PTS

Йорик Y o r i

32 PTS

с k *Йорик Yorick Yo*

24 PTS

*rick Yorick* Йорик **Yorick**

16 PTS

Yorick *Йорик Yorick Yorick Йорик Yorick*

## INTRODUCTION

## OWNERSHIP AND LICENCE

A typeface is created by a designer whose art is to transform an original typographic artwork into a computer file or files. As a consequence a typeface is – as a work – protected by laws pertaining to intellectual property rights and – as software – can not be copied and/or installed without first acquiring a nominative licence.

In no way, shape or form may a typeface be transmitted to a third party or modified. The desired modifications in the context of the development of a visual identity, can only be effected by the designer himself and only after acquisition of a written authorisation from 205TF.

The user of a 205TF typeface must first acquire of a licence that is adapted to his needs (desktop, web, application/epub, TV/film/videos web).

A licence is nominative (a physical person or business) and is non-transferable. The licensee can not transmit the typeface files to other people or organisations, including but not limited to partners and/or subcontractors who must acquire a separate and distinct licence or licences. The full text of the licence and terms of use can be downloaded here: any person or entity found in breach of one or more terms of the licence may be prosecuted.

## THE OPENTYPE FORMAT

The OpenType format is compatible with both Macintosh and Windows platforms. Based on Unicode encoding it can contain up to 65,000 signs\* including a number of writing systems (Latin, Greek, Cyrillic, Hebrew, etc.) and numerous signs that allow users to create accurate and sleek typographic compositions

(small capitals, aligned and oldstyle numerals, proportionals and tabulars, ligatures, alternative letters, etc.). The OpenType format is supported by a wide range of software. The dynamic functions are accessed differently depending on the software used.

\*A Postscript or Truetype typeface can contain no more than 256 signs.

## SUPPORTED LANGUAGES

Afar	French	Malagasy	Silesian
Afrikaans	Frison	Malay	Slovak
Albanian	Gaelic	Maltese	Slovenian
Azerbaijani	Gagauz	Manx	Somali
Basque	German	Maori	Sorbian
Belarusian	Gikuyu	Marquesan	Sotho
Bislama	Gilbertese	Moldavian	Spanish
Bosnian	Greenlandic	Montenegrin	Setswana
Breton	Guarani	Nauruan	Swati
Catalan	Haitian	Ndebele	Swahili
Creole	Hawaiian	Norwegian	Swedish
Chamorro	Hungarian	Occitan	Tahitian
Chichewa	Icelandic	Oromo	Tetum
Comorian	Igbo	Palauan	Tok Pisin
Croatian	Indonesian	Polish	Tongan
Czech	Irish	Portuguese	Tsonga
Danish	Italian	Quechua	Tswana
Dutch	Javanese	Romanian	Turkish
English	Kashubian	Romansh	Turkmen
Estonian	Kinyarwanda	Sami	Tuvaluan
Esperanto	Kirundi	Samoan	Uzbek
Faroese	Latin	Sango	Wallisian
Fijian	Luba	Scottish	Walloon
Filipino	Latvian	Serbian	Welsh
Finnish	Lithuanian	Sesotho	Xhosa
Flemish	Luxembourgish	Seychellois	Zulu

## SUPPORTED LANGUAGES (CYRILLIC SCRIPT)

Abaza	Абаза	Kumyk	Къумукъча
Abkhazian	Аԥсуа бызшәа	Kyrgyz	Кыргызча
Adyghe	Адыгэбзэ	Lak	Лакку маз
Agul	АгӀул чӀал	Lezgian	Лезги чӀал
Avar	Авар	Macedonian	Македонски јазик
Balkar	Къарачай-малкъар тил	Moksha	Мокшень кяль
Bashkir	Башҡортса	Moldovan	Лимба молдовеняскэ
Belarusian	Беларуская мова	Mongolian	Монгол хэл
Bosnian	Босански	Montenegrin	Црногорски језик
Bulgarian	Български	Nanai	Нанай
Buryat	Буряад хэлэн	Nogai	Ногай хан
Chechen	Нохчийн мотт	Ossetian	Ирон æвзаг
Chukchi	Лыгъоравэтлъан йилйил	Russian	Русский
Chuvash	Чӑваш чӗлхи	Rusyn	Руски јазик
Crimean Tatar	Къырымтатар тили	Rutul	Мытлабишды чӀел
Dargwa	Дарган мез	Serbian	Српски
Dungan	Хузэйзӱ йӱян	Tabasaran	Табасаран чӀал
Erzya	Эрзянь кель	Tajik	Тоҷикӣ
Ingush	ГӀалгӀай	Tat	Татский јазык
Kabardian	Къэбэрдейбзэ	Tatar	Татарча
Kalmyk	Хальмг келн	Turkmen	Түркменче
Karakalpak	Қарақалпақ тили	Tuva	Тыва дыл
Kazakh	Қазақ тілі	Uighur	Уйғурский
Khinalugh	Кетш миці	Ukrainian	Українська мова
Komi	Коми кыв	Uzbek	Ўзбекча

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INTRODUCTION

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ELEMENTARY PRINCIPLES OF USE

**To buy or...** By buying a typeface you support typeface designers who can dedicate the time necessary for the development of new typefaces (and you are of course enthusiastic at the idea of discovering and using them!)

**Copy?** By copying and illegally using typefaces, you jeopardise designers and kill their art. In the long term the result will be that you will only have Arial available to use in your compositions (and it would be well deserved!)

**Test!** 205TF makes test typefaces available. Before downloading them from [www.205.tf](http://www.205.tf) you must first register. These test versions are not complete and can only be used in models/mock ups. Their use in a commercial context is strictly prohibited.

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RESPONSIBILITY

205TF and the typeface designers represented by 205TF pay particular attention to the quality of the typographic design and the technical development of typefaces.

Each typeface has been tested on Macintosh and Windows, the most popular browsers (for webfonts) and on Adobe applications (InDesign, Illustrator, Photoshop) and Office (Word, Excel, Power point).

205TF can not guarantee their correct functioning when used with other operating system or software. 205TF can not be considered responsible for an eventual crash following the installation of a typeface obtained through the [www.205.tf](http://www.205.tf) website.

STYLES

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## REGULAR

Yorick Roman

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## ITALIC

*Yorick Italic*

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## BOLD

**Yorick Bold**

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## BOLD ITALIC

***Yorick Bold Italic***

CHARACTER MAP

UPPERCASES

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

LOWERCASES

a b c d e f g h i j k l m n o p q r s t u v w x y z

SMALL CAPS

X

STANDARD PUNCTUATION

H i ? ! , : ; • ’ ” ‘ ’ “ ” , „ … \_ | ! « » < > . - - - ( ) [ ]  
{ } @ ¶ § # † ‡ & ® © ® ™ % ‰ \*

CAPS PUNCTUATION

H « » < > . - - - ( ) [ ] { }

SMALL CAPS PUNCTUATION

X

PROPORTIONAL LINING FIGURES

X

PROPORTIONAL OLD STYLES FIGURES

X

TABULAR LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 € \$ f ¢ £ ¥ ¢ ₣ ₧

TABULAR LINING OLD STYLES FIGURES

X

AUTOMATIC FRACTIONS

¼ ½ ¾ ⅓ ⅔ ⅕ ⅖ ⅜ ⅝ ⅙ ⅚ ⅛ ⅞ ⅝ ⅞

SUPERIORS/INFERIORS

H 0 1 2 3 4 5 6 7 8 9 ( . - = + ) 0 1 2 3 4 5 6 7 8 9 ( . - = + )  
H a b c d e f g h i j k l m n o p q r s t u v w x y z  
H a b c d e f g h i j k l m n o p q r s t u v w x y z

ORDINALS

1<sup>o</sup> 1<sup>a</sup>

SYMBOLS & MATHEMATICAL SIGNS

- + × ÷ = ≠ ± √ ^ < > ≤ ≥ ~ ≈ ¬ ∞ ◊ Δ Ω ϑ ∫ Σ Π μ π ° ℓ e

STANDARD LIGATURES

X

DISCRETIONARY LIGATURES

X

CONTEXTUAL ALTERNATES

X

ACCENTED UPPERCASES

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß  
à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ

ACCENTED LOWERCASES

à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ  
à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ

ACCENTED SMALL CAPS

X

STYLISTIC ALTERNATES

X

ARROWS

↔ ↑ ↓ ↖ ↗ ↘ ↙

ORNEMENTS

♥ ● ■ ▲ ▼ ► ◀ ◆



## OPENTYPE FEATURES

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>1. Automatically spaced capitals.</li> <li>2. Punctuation is optically repositionning</li> <li>3, 4. Specific small capitals whereas optically reduced capitals.</li> <li>5. Specific glyphs in several languages.</li> <li>6, 7, 8, 9. Specific superior and inferior glyphs.</li> <li>10, 11. Proportional figures.</li> </ul> | <ul style="list-style-type: none"> <li>12, 13. Tabular figures, practical when the user needs alignment in columns.</li> <li>14. Slashed zero to distinguish with letter O.</li> <li>15. Standard ligatures automatically correct collision between two characters.</li> <li>16. Smart ligatures.</li> <li>17. Specific contextual glyphs.</li> <li>18. Specific titling capitals.</li> </ul> |
|---|---|

	FEATURE OFF	FEATURE ON
1. FULL CAPS	×	×
2. CASE SENSITIVE FORMS	(Hôtel-Dieu)	(HÔTEL-DIEU)
3. SMALL CAPS	×	×
4. CAPS TO SMALL CAPS	×	×
5. LOCALIZED FORMS		
ROMANIAN...	Chişinău Galaţi	Chişinău Galaţi
CATALAN	Paral·lel	Parallel
SERBIAN...	Суботица Београд	Субоџица Беоџраг
BULGARIAN	Соноп Казанлък Ловеч Жолио Кюри Игнатий	Соџоџ Казанлък Ловеч Жолио Кюри Игнатий
6. ORDINALS	1 <sup>a</sup> 1 <sup>o</sup>	1 <sup>a</sup> 1 <sup>o</sup>
7. AUTOMATIC FRACTIONS	1/4 1/2 3/4	¼ ½ ¾
8. SUPERIORS	Mr Mlle 1er	Mr Mlle 1er
9. INFERIORS	H <sub>2</sub> O Fe <sub>3</sub> O <sub>4</sub>	H <sub>2</sub> O Fe <sub>3</sub> O <sub>4</sub>
10. PROPORTIONAL LINING FIGURES	×	×
11. PROPORTIONAL OLD STYLE FIG.	×	×
12. TABULAR LINING FIGURES	×	×
13. TABULAR OLD STYLE FIG.	×	×
14. SLASHED ZERO	0	0
15. LIGATURES	×	×
16. DISCRETIONARY LIGATURES	×	×
17. CONTEXTUAL ALTERNATES	28 <sup>x</sup> 32 mm 10 <sup>x</sup> 65 mm	28×32 mm 10×65 mm
18. CONTEXTUAL TITLING	×	×

OPENTYPE FEATURES

The stylistic set function allows to access to specific signs which replace glyphs in the standard set. A typeface can contain 20 stylistic sets.

	FEATURE OFF	FEATURE ON
STYLISTIC SET 01 (ARROWS)	- W - E - S - N - NW - NE - SE - SW	← → ↓ ↑ ↖ ↗ ↘ ↙
STYLISTIC SET 02 (SEMI MONO)	<p>ABCDEFGHIJKLMNO PQRSTUVWXYZ abcdefghijklmno pqrstuvwxyz Hi!,:;’‘’, !&lt;&gt;·-- ( ) [ ] { } † ‡ H&lt;&gt;·--() [ ] { } H<sub>0123456789</sub> (. - = +) H<sub>0123456789</sub> (. - = +) H<sub>abcdefghijklmnopqrstuvwxyz</sub> pqrstuvwxyz H<sub>abcdefghijklmno</sub> pqrstuvwxyz</p> <p>АБВГДЕЁЖЗИЙК ЛМНОПРСТУФХЦ ЧШЩЪЫЬЭЮЯ абвгдеёжзийк лмнопрстуфхц чшщъыьэюя</p> <p>ЖИЙКЛ</p> <p>бвгдежуйк лнптцчшщъью</p>	<p>ABCDEFGHIJKLMNO PQRSTUVWXYZ abcdefghijklmno pqrstuvwxyz Hi!,:;’‘’,..._! &lt;&gt;·--() [ ] { } † ‡ H&lt;&gt;·--() [ ] { } H<sub>0123456789</sub> (. - = +) H<sub>0123456789</sub> (. - = +) H<sub>abcdefghijklmnopqrstuvwxyz</sub> H<sub>abcdefghijklmnopqrstuvwxyz</sub></p> <p>АБВГДЕЁЖЗИЙК ЛМНОПРСТУФХЦ ЧШЩЪЫЬЭЮЯ абвгдеёжзийк лмнопрстуфхц чшщъыьэюя</p> <p>ЖИЙКЛ</p> <p>бвгдежуйк лнптцчшщъью</p>

50 PTS

For, to speak  
the truth,  
Yorick had

32 PTS

For, to speak the  
truth, Yorick had an  
invincible dislike  
and opposition  
in his nature to

24 PTS

For, to speak the truth,  
Yorick had an invincible  
dislike and opposition in  
his nature to gravity;—not  
to gravity as such;—for

16 PTS

For, to speak the truth, Yorick had an  
invincible dislike and opposition in  
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as such;—for where gravity was wanted,  
he would be the most grave or serious

12 PTS (REGULAR &amp; BOLD)

For, to speak the truth, Yorick had an invincible dislike and **opposition in his nature to gravity**;—not to gravity as such;—for where gravity was wanted, he would be the most grave or serious of **mortal men** for days and weeks together;—but he was an enemy to the affectation of it, and declared open war against it, only as it appeared a cloak for ignorance, or for folly: and then, whenever it fell in his way, however sheltered and protected, he seldom gave it much quarter. Sometimes, in his **wild way of talking**, he would say that **Gravity** was an errant scoundrel, and he would add,—of the most dangerous kind too,—because a sly one; and that he verily believed, more honest, well-meaning people were bubbled out of their goods

10 PTS

<p>For, to speak the truth, Yorick had an invincible dislike and opposition in his nature to gravity;—not to gravity as such;—for where gravity was wanted, he would be the most grave or serious of mortal men for days and weeks together;—but he was an enemy to the affectation of it, and declared</p>	<p>open war against it, only as it appeared a cloak for ignorance, or for folly: and then, whenever it fell in his way, however sheltered and protected, he seldom gave it much quarter. Sometimes, in his wild way of talking, he would say that Gravity was an errant scoundrel, and he would add,—of the most</p>
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8 PTS (REGULAR &amp; BOLD)

<p>For, to speak the truth, Yorick had an invincible <b>dislike and opposition</b> in his nature to gravity;—not to gravity as such;—for where gravity was wanted, he would be the most grave or serious of <b>mortal men</b> for days and weeks together;—but he was an enemy to the affectation of it, and declared open war against it, only as it appeared a cloak for ignorance, or for folly: and then, whenever it fell in his way, however sheltered and protected, he</p>	<p>seldom gave it much quarter. Sometimes, in his wild way of talking, he would say that Gravity was an errant scoundrel, and he would add,—of the most dangerous kind too,—because a sly one; and that he verily believed, more honest, well-meaning people were bubbled out of their goods and money by it in one twelve-month, than by pocket-picking and shop-lifting in seven. In the naked temper which a <b>merry heart</b> discovered, he would say, there was no danger,—but</p>
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6 PTS (REGULAR &amp; ITALIC)

<p>For, to speak the truth, <i>Yorick</i> had an invincible dislike and opposition in his nature to gravity;—not to gravity as such;—for where gravity was wanted, he would be the most grave or serious of mortal men for days and weeks together;—but he was an enemy to the affectation of it, and declared open war against it, only as it appeared a cloak for ignorance, or for folly: and then, whenever it fell in his way, however sheltered and protected, he seldom gave it much quarter. Sometimes, in his wild way of talking, he would say that Gravity was an errant scoundrel, and he would add,—of the most dangerous kind too,—</p>	<p>because a sly one; and that he verily believed, more honest, well-meaning people were bubbled out of their goods and money by it in one twelve-month, than by pocket-picking and shop-lifting in seven. In the naked temper which a merry heart discovered, he would say, there was no danger,—but to itself:—whereas the very essence of gravity was design, and consequently deceit;—'twas a taught trick to gain credit of the world for more sense and knowledge than a man was worth; and that, with all its pretensions,—it was no better, but often worse, than what a <i>French</i> wit had long ago defined it,—<i>viz. A mysterious carriage</i></p>
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8 PTS (ITALIC &amp; BOLD ITALIC)

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YORICK BOLD

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15/27

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16 PTS

*For, to speak the truth, Yorick had  
an invincible dislike and opposition in  
his nature to gravity;—not to gravity  
as such;—for where gravity was wanted,  
he would be the most grave or serious*

12 PTS

*For, to speak the truth, Yorick had an invincible dislike and opposition in his nature to gravity;—not to gravity as such;—for where gravity was wanted, he would be the most grave or serious of mortal men for days and weeks together;—but he was an enemy to the affectation of it, and declared open war against it, only as it appeared a cloak for ignorance, or for folly: and then, whenever it fell in his way, however sheltered and protected, he seldom gave it much quarter. Sometimes, in his wild way of talking, he would say that Gravity was an errant scoundrel, and he would add,—of the most dangerous kind too,—because a sly one; and that he verily believed, more honest, well-meaning people were bubbled out of their goods*

10 PTS

<p><i>For, to speak the truth, Yorick had an invincible dislike and opposition in his nature to gravity;—not to gravity as such;—for where gravity was wanted, he would be the most grave or serious of mortal men for days and weeks together;—but he was an enemy to the affectation of it, and declared</i></p>	<p><i>open war against it, only as it appeared a cloak for ignorance, or for folly: and then, whenever it fell in his way, however sheltered and protected, he seldom gave it much quarter. Sometimes, in his wild way of talking, he would say that Gravity was an errant scoundrel, and he would add,—of the most</i></p>
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8 PTS (BOLD ITALIC &amp; ITALIC)

<p><i>For, to speak the truth, Yorick had an invincible dislike and opposition in his nature to gravity;—not to gravity as such;—for where gravity was wanted, he would be the most grave or serious of mortal men for days and weeks together;—but he was an enemy to the affectation of it, and declared open war against it, only as it appeared a cloak for ignorance, or for folly: and then, whenever it fell in his way, however sheltered and protected, he</i></p>	<p><i>seldom gave it much quarter. Sometimes, in his wild way of talking, he would say that Gravity was an errant scoundrel, and he would add,—of the most dangerous kind too,—because a sly one; and that he verily believed, more honest, well-meaning people were bubbled out of their goods and money by it in one twelve-month, than by pocket-picking and shop-lifting in seven. In the naked temper which a merry heart discovered, he would say, there was no danger,—but</i></p>
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6 PTS

<p><i>For, to speak the truth, Yorick had an invincible dislike and opposition in his nature to gravity;—not to gravity as such;—for where gravity was wanted, he would be the most grave or serious of mortal men for days and weeks together;—but he was an enemy to the affectation of it, and declared open war against it, only as it appeared a cloak for ignorance, or for folly: and then, whenever it fell in his way, however sheltered and protected, he seldom gave it much quarter. Sometimes, in his wild way of talking, he would say that Gravity was an errant scoundrel, and he would add,—of the most dangerous kind too,—</i></p>	<p><i>because a sly one; and that he verily believed, more honest, well-meaning people were bubbled out of their goods and money by it in one twelve-month, than by pocket-picking and shop-lifting in seven. In the naked temper which a merry heart discovered, he would say, there was no danger,—but to itself:—whereas the very essence of gravity was design, and consequently deceit;—’twas a taught trick to gain credit of the world for more sense and knowledge than a man was worth; and that, with all its pretensions,—it was no better, but often worse, than what a French wit had long ago defined it,—viz. A mysterious carriage</i></p>
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50 PTS

Бедный Йорик!  
Я знал его,  
Горацио: это

30 PTS

Бедный Йорик! Я знал  
его, Горацио: это был  
человек с бесконечным  
юмором и дивною

24 PTS (REGULAR &amp; BOLD)

**Бедный Йорик!** Я знал его,  
Горацио: это был человек  
с бесконечным юмором и  
дивною фантазией. Тысячу

12 PTS (REGULAR &amp; ITALIC)

*Бедный Йорик!* Я знал его, Горацио: это был человек с бесконечным юмором и дивною фантазией. Тысячу раз носил он меня на плечах, а теперь... Как отталкивают моё воображение эти останки! Мне почти дурно. *Тут были уста — я целовал их так часто.* Где теперь твои шутки, твои ужимки? Где песни, молнии острот, от которых все пирующие хохотали до упаду? Кто сострит теперь над

10 PTS

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50 PTS

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50 PTS

***Бедный Йорик!  
Я знал его,  
Гораццо: это***

30 PTS

***Бедный Йорик! Я знал  
его, Гораццо: это был  
человек с бесконечным  
юмором и дивною***

24 PTS

***Бедный Йорик! Я знал его,  
Гораццо: это был человек  
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теперь над твоею же костяной  
улыбкой? Всё пропало.***

140 PTS

Monospaced

140 PTS

Semi  
Monospaced

48 PTS (MONO)

A font  
of *engineers*  
*in* Oxford  
sh*i*rt  
and T*w*eed  
su*i*ts...

48 PTS (SEMI MONO)

A font  
of *engineers*  
in Oxford  
shirt  
and Tweed  
suits...

14 PTS (MONO)

For, to speak the truth, Yorick had an invincible dislike and opposition in his nature to gravity;—not to gravity as such;—for where gravity was wanted, he would be the most grave or serious of mortal men for days and weeks together;—but he was an enemy to the affectation of it, and declared *open war against it, only as it appeared a cloak for ignorance, or for folly: and then, whenever it fell in his way, however sheltered and protected, he seldom gave it much quarter. Sometimes, in his wild way of talking, he would say that Gravity was an errant scoundrel, and he would add,—of the most dangerous kind too,—because a sly one; and that he verily believed, more honest, well-meaning people were bubbled out of their goods and money by it in one twelve-month, than by pocket-picking and shop-lifting in seven. In the naked temper which a merry heart discovered, he would say, there was no danger,—but to itself:—whereas the very*

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48 PTS (MONO)

A font  
of *engineers*  
*in* Oxford  
shirt  
and Tweed  
suits...

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48 PTS (SEMI MONO)

A font  
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