

Matryo

A seven weight multilingual typeface family.

Available as static OTF weights or as a Variable font.

Μια οικογένεια πολυγλωσσικών γραμματοσειρών επτά βαρών. Διατίθεται ως στατικά βάρη OTF ή ως μεταβλητή γραμματοσειρά.

Семейство многоязычных шрифтов с семью весами. Доступен как статический вес OTF или как переменный шрифт.

Introduction

Εισαγωγή

Введение

The drive behind this typeface, **Matryo**, started from a more practical approach than most of my recent typefaces. My main intention was simply to design a functional typeface family that could be applied to a range of uses, from branding or titles to longer passages of text using small points sizes. I therefore took a more rational approach to the design process, working on a modular approach to the construction while focusing on a few points that I found useful in a versatile typeface.

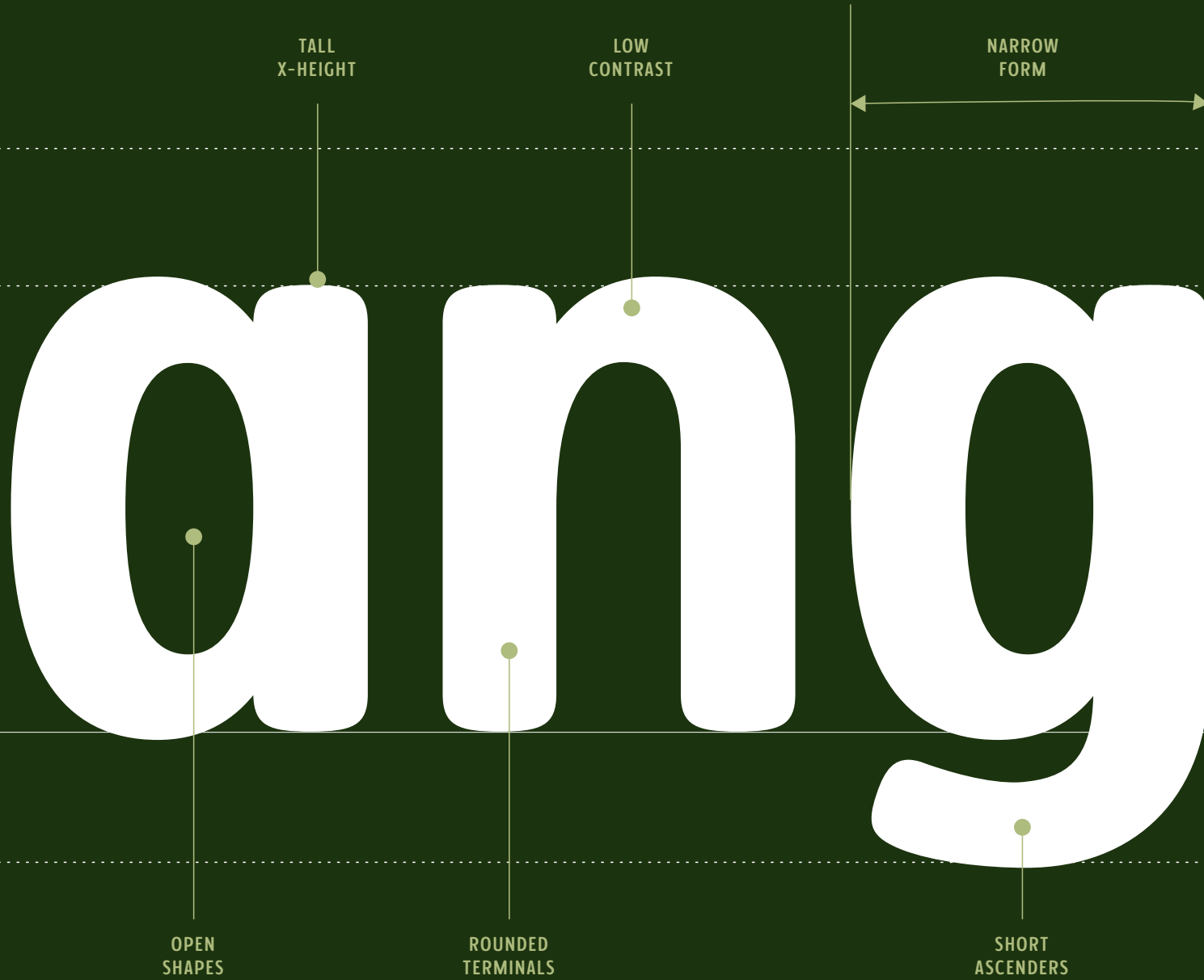
Design principles

I started the work with a narrow, oval form as my base shape since the more condensed shape would offer an economical advantage while setting text due to the reduced line length. Despite being a restricted oval, I made sure to keep a rounded, open shape in the forms rather than opting for a compressed, rectangular shape that reduces the legibility. This concern for the counter forms, or negative space is to ensure that the letters remain clear and legible in small sizes. It also drove my choice towards using the simplified lower case a and g letters that offer more empty space inside each letter. Despite being less legible than the more complex classical shapes, I felt their simple design would better suit the overall rhythm of the letters, especially in larger sizes. With the tall x height and resulting short ascenders, I decided to equally keep the descenders short so the overall letter would remain compact and allow a reduced leading, further optimising the overall use of space.

A final, yet defining treatment of the typeface was the choice to employ the rounded angles on all stems. I opted for this direction for a series of reasons but principally due to its ability to soften the overall feel of the typeface. With my rational and sometimes rigid approach to the letter forms, rounding the strokes smoothes the shapes without reducing their legibility.

Thanks to these general guidelines, I slowly constructed the typeface, starting initially with the darkest Black weight and then working towards a delicate, Thin weight. The resulting work saw the creation of 7 different weights, in roman and with their accompanying italic styles.





Language support

When I started this typeface, I had initially only focused on the Latin script in the goal of creating my functional design since this is the script that I am the most familiar with. But through my work, but even more after having completed the initial production tests, I started to realize that this overall design had a greater potential than simply covering my common letters.

The testing phase also came at an interesting personal time, as the pandemic took hold, like many around the world, I found myself confined to my own home with a computer as companion, so could easily devote all my time into these questions of expanding the design. It was also during these times that I was getting further into fontlab 7 and the new possibilities the software offered. One neat addition, or at least new for me, was the possibility to look up and add a range of glyphs from predefined lists of character sets. This not only can be a test tool in giving a rapid preview of the covered glyphs, but it equally laid out various glyphs sets at the blink of an eye, and further enticed my interest. I therefore decided that I wanted to expand the language coverage to equally include the Cyrillic glyphs that I had discovered on earlier projects. I could rapidly find the basic letter forms, used in Russian, Ukrainian or Bulgarian, but I also picked up a range of glyphs that I had not previously been aware of. My first reaction, mixed between confusion and panic at my ignorance, gradually was replaced by fascination at what was actually, the old Cyrillic glyphs, the historical forms, also known as classical Cyrillic. This ancient form was in use from the 9th to the 18th century until it was replaced during the reign of Peter the Great.



Language support

I am still not sure about its current use today, but like ancient Greek or Latin, it is the script that was in use during the development of the Russian culture and therefore holds a special place in the cultural sense. What struck me was the originality of the forms and how unique they appeared to the more standardized Latin shapes. Like the original Latin forms, this initial version of the Cyrillic script had not yet gone through the restraining and harmonizing effect that influences letter forms. The shapes seem more individual and organic. So despite not really seeing many contemporary applications outside an educational area, I decided that it would be interesting to create a truly full Cyrillic script, including all the possible glyphs a Cyrillic user would require.

Having now covered the extended Latin and Cyrillic glyphs, I now had a typeface that could cover most of the European scripts, but with the glaring exception of Greek. I have always found the Greek glyphs interesting, both as the origins of the Latin script, but also down to its particular forms. Whereas Cyrillic shapes often repeat similar letters to the Latin form, Greek has kept a more unique, manual and humanistic style. One clear example being the Alpha letter, the source of our letter a. With Latin forms, the letter a has lost most of its humanistic forms, evolving over time to a rationalised form most evident in the single story shape seen in many contemporary typefaces. But many Greek typefaces employ a distinctively manual shape for the letter, composed of a looping stroke, that is very close to the original shape drawn by scribes. Since my design was a rational approach to the letters, I initially explored some cursive approaches but finally settled on a more functional form, heavily inspired by the Latin letter. The main challenge with these new scripts was aiming to balance the weight and overall texture of the typeface despite the different letter shapes, and this is particularly true in Greek. As I had discovered with the Cyrillic forms, FontLab equally opened up all the historical forms used in classical Greek, and once again, in both a pure interest for the letter forms and a desire to provide a complete solution, I decided to equally add in the older Greek letters in the faint hope that they too can find a suitable public.

ΠΟΛΙΤΙΣΜΟΣ
την ημέρα
ХУШБАХТӢ
ЭНЕЛИК КООМ
ДІЛИТИСЯ ІСТОРІЯМИ
образовательный
ОТКРИЙТЕ СЕ ЕДИН ДРУГ
күбрәк китап уку
ΓΛΩΣΣΙΚΗ ΥΠΟΣΤΗΡΙΞΗ

Language support

I felt slightly underwhelmed as I came back to the Latin character set. Only the extended Latin form was included, and as my research uncovered, the latin letters were much more widely used than I had imagined, often adding in new glyphs or then adapting the simple latin forms. One rather large segment, was what is named the Pan African alphabet, that grabbed my attention. I had never heard of an 'African alphabet', and in times of heightened awareness of social and racial questions, I wondered if these letters were truly employed or rather, a more colonial view of imposing a standardized alphabet. My short research seemed to suggest the latter, but without ill intent. With such a wide and diverse array of languages, Africa has been a hard continent to access on a typographic front, from printers, to typewriters, to the now digital age. Letters are encoded, standardized, so as to be employed widely, and therefore offer profitably for the producers of equipment. It would seem that this Pan African alphabet was such an endeavor, a proposal to offer a universal tool that could be adapted to the wide range of languages of the continent, but its adoption, and therefore success, seems limited. While not asking academic circles, no friends or acquaintances from any African country seemed to know of this alphabet. Despite this, probably more out of a desire to be thorough and complete, I decided to still include this alphabet of adapted latin letters, despite them probably finding few contemporary users. This expanded view of the Latin letters proved to be more straightforward than the other scripts, as outside of the various modified letters, for example included in the Pan African alphabet, most of the letters simply contained accentuated letters.

One extension, adding the Vietnamese script, did prove more complex since this language employs a combination of accents, often superimposed, that provided a challenge in vertical adjustments.



Base glyphs

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

THIN

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν
Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω α β
γ δ ε ζ η θ ι κ λ μ ν ξ ο π
ρ σ τ υ φ χ ψ ω
А Б В Г Д Е Ё Ж З И Й К Л
М Н О П Р С Т У Ф Х Ц Ч
Ш Щ Ъ Ы Ь Э Ю Я а б в
г д е ё ж з и й к л м н о
п р с т у ф х ц ч ш щ ъ
ы ь э ю я

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

BOOK

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν
Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω α β
γ δ ε ζ η θ ι κ λ μ ν ξ ο π
ρ σ τ υ φ χ ψ ω
А Б В Г Д Е Ё Ж З И Й К Л
М Н О П Р С Т У Ф Х Ц Ч
Ш Щ Ъ Ы Ь Э Ю Я а б в
г д е ё ж з и й к л м н о
п р с т у ф х ц ч ш щ ъ
ы ь э ю я

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

LIGHT

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν
Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω α β
γ δ ε ζ η θ ι κ λ μ ν ξ ο π
ρ σ τ υ φ χ ψ ω
А Б В Г Д Е Ё Ж З И Й К Л
М Н О П Р С Т У Ф Х Ц Ч
Ш Щ Ъ Ы Ь Э Ю Я а б в
г д е ё ж з и й к л м н о
п р с т у ф х ц ч ш щ ъ
ы ь э ю я

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

REGULAR

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν
Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω α β
γ δ ε ζ η θ ι κ λ μ ν ξ ο π
ρ σ τ υ φ χ ψ ω
А Б В Г Д Е Ё Ж З И Й К Л
М Н О П Р С Т У Ф Х Ц Ч
Ш Щ Ъ Ы Ь Э Ю Я а б в
г д е ё ж з и й к л м н
о п р с т у ф х ц ч ш щ
ы ь э ю я

Base glyphs

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

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

MEDIUM

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν
Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω α β
γ δ ε ζ η θ ι κ λ μ ν ξ ο π
ρ ς σ τ υ φ χ ψ ω
А Б В Г Д Е Ё Ж З И Й К Л
М Н О П Р С Т У Ф Х Ц Ч
Ш Щ Ъ Ы Ь Э Ю Я а б в
г д е ё ж з и й к л м н
о п р с т у ф х ц ч ш щ
ъ ы ь э ю я

BOLD

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν
Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω α β
γ δ ε ζ η θ ι κ λ μ ν ξ ο π
ρ ς σ τ υ φ χ ψ ω
А Б В Г Д Е Ё Ж З И Й К Л
М Н О П Р С Т У Ф Х Ц Ч
Ш Щ Ъ Ы Ь Э Ю Я а б в
г д е ё ж з и й к л м н
о п р с т у ф х ц ч ш щ
ъ ы ь э ю я

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

BLACK

Α Β Γ Δ Ε Ζ Η Θ Ι
Κ Λ Μ Ν Ξ Ο Π Ρ
Σ Τ Υ Φ Χ Ψ Ω α
β γ δ ε ζ η θ ι κ
λ μ ν ξ ο π ς
σ τ υ φ χ ψ ω
А Б В Г Д Е Ё Ж
З И Й К Л М Н
О П Р С Т У Ф Х
Ц Ч Ш Щ Ъ Ы Ь
Э Ю Я а б в г д
е ё ж з и й к л
м н о п р с т у
ф х ц ч ш щ ъ
ы ь э ю я

Monetary symbols

Since I had invested a lot of time in expanding the character set to most languages covered by the scripts, it only felt logical to equally expand the number of monetary symbols. Most current typefaces will include the five principal currencies that cover most needs, but as with scripts, there is actually a large number of signs and symbols covering other international currencies. I mainly wanted to focus solely on the currencies potentially employed next to the typeface, such as the Russian Rouble or the Nigerian Naira, but as with many creative pursuits, I soon got quite carried away creating the various signs, the Israeli Shekel being a particularly interesting design.

€ 25.97

9893.00 ₪

£ 61.93

₪ ₦ ₧ ₨ ₪

₪ ₪ ₪ ₪ ₪

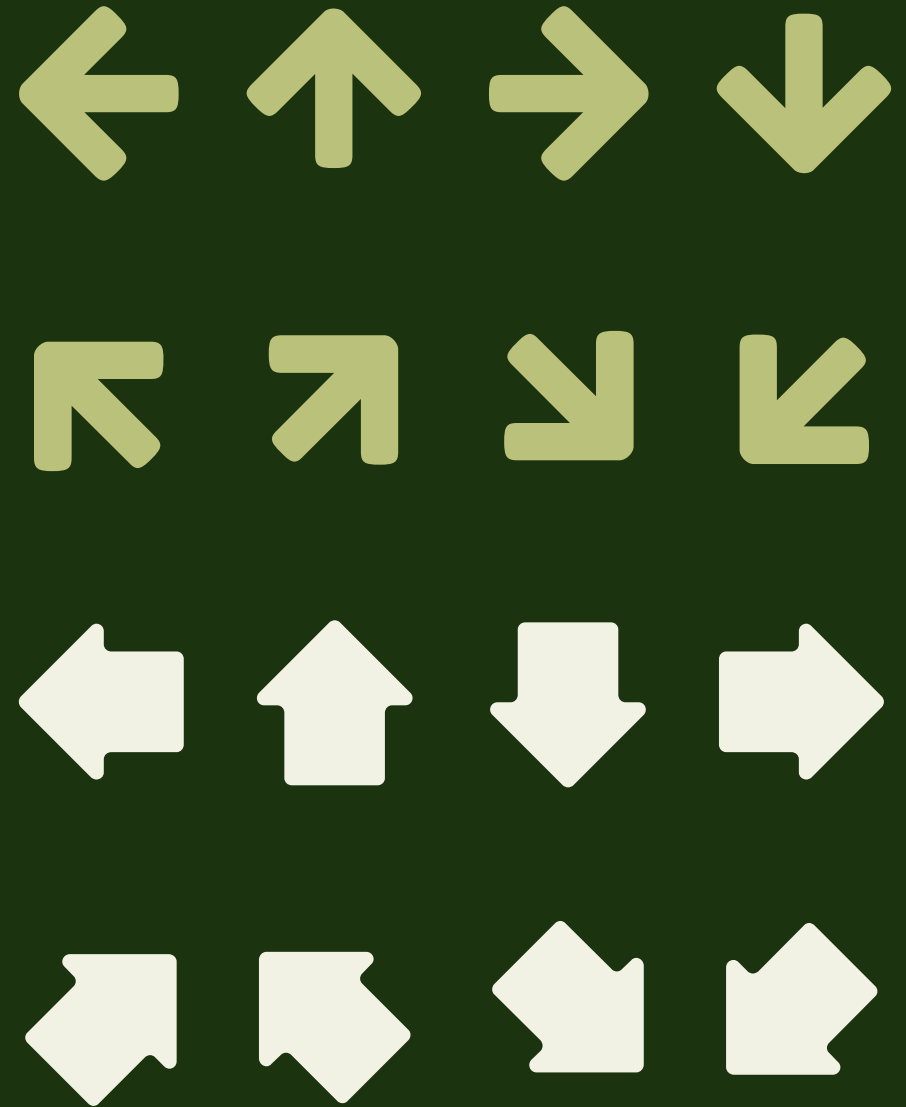
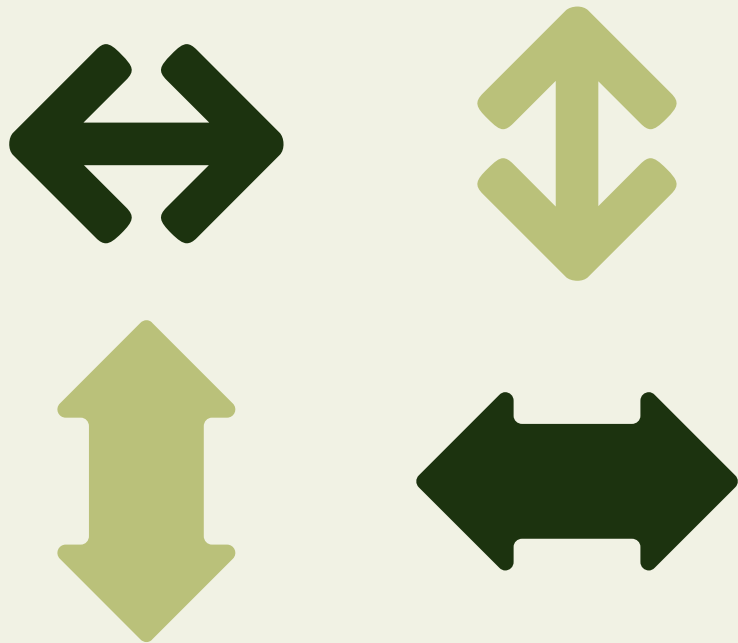
₪ ₪ ₪ ₪ ₪

₪ ₪ ₪ ₪ ₪

₪ € € \$ £ ¥

Arrows

As a final design touch, this typeface family includes two sets of arrows, a light or dark shape with various axes. The lighter arrows were created so their weight will adapt depending on the weight chosen for the letters, allowing a seamless integration and matching.



Opentype features

For the **Matryo** family, I included a range of Opentype features to offer further solutions and choices to users when they layout their text. The most frequently seen being the standard ligatures for combinations like fi or fl. These ligatures offer a neater link between the strokes, for example joining the stem of the i into the bar of the f. These substitutions are activated by default in many design applications. A complimentary set of ligatures featuring fewer common sequences like the ffi can be activated through the Discretionary ligature feature.

One of my main concerns when designing the initial forms for **Matryo** was the decision on certain letters, like the lowercase a and g. Wanting a very clear and open style, I had opted for the single story, simplified versions that best matched the overall style when used in title settings. But in terms of legibility, the argument could be made, and I would agree, that the more complex, double storied shapes are actually preferable in smaller text sizes for better letter recognition. Since I wanted this typeface to be functional in the widest range of sizes, I used the Stylistic alternate feature to equally offer three alternative lowercase forms for the letters a, g and y. There is also an alternative ampersand shape that can be selected.

official

DEFAULT NUMBERS

grainy

DEFAULT NUMBERS

grainy

DEFAULT NUMBERS

against you

DEFAULT NUMBERS

against you

ALTERNATE GLYPHS

There is the alternative possibility that Mr. Wilson was convinced that, after he had given a subject mature consideration and reached a decision, his judgment was right or at least better than that of any adviser. A conviction of this nature,

DEFAULT GLYPHS

This alternative, which is based of necessity on a presumption as to the temperament of Mr. Wilson that an unprejudiced and cautious student of personality would hesitate to adopt, I mention only because there were many who believed it to be the correct explanation of his attitude. In view of my intimate relations with the President prior to the Paris Conference I feel that in justice to him I should say that he did not, except on rare occasions, resent criticism of a proposed course of action, and, while he seemed in a measure changed after departing from the United States in December, 1918, I do not think that the change was sufficient to justify the

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ALTERNATE GLYPHS

Opentype numbers

For the numbers, I wanted to offer the same flexibility as the letter forms with three different numeral styles to choose from. The default forms, the Lining numbers, are aligned to the capitals letters and are the most familiar to users.

But for longer passages of text, an alternative, Hanging number style could be better suited since its alignment and proportion match the rhythm found in the lowercase shapes.

The final style is the Tabular Lining numbers; these numerals are equally aligned to the capitals but this time, each number shares a common width. This common proportion allows the characters to align perfectly when set in vertical columns, hence the tabular naming.

The number groups also include two further sets to be used in the scientific and the fraction feature. These two solutions allow the user to either apply exponential numbers, for example in a chemical formula, or then activate the fractions and create composed fractions with any desired value, simply by separating the sums with a slash.

N° 10296578

DEFAULT NUMBERS

N° 10296578

TABULAR NUMBERS

N° 10296578

HANGING NUMBERS

C₄₀H⁵⁶O²

SCIENTIFIC NUMBERS

1029/6578

FRACTIONS

Market Data Center

Home → Market Data Center

Dow Jones	32,237.53	32,257.24	31,805.18	+132.28	+0.41%	24/03
S&P 500	3,970.99	3,972.74	3,909.16	+22.27	+0.56%	24/03
Nasdaq	11,823.96	11,826.23	11,670.67	+36.56	+0.31%	24/03
Small Cap 2000	1,734.92	1,735.76	1,695.23	+14.63	+0.85%	24/03
S&P 500 VIX	21.74	25.21	21.60	-0.87	-3.85%	24/03
S&P/TSX	19,501.49	19,506.56	19,278.62	+41.57	+0.21%	24/03
Bovespa	98,829.00	99,258.00	97,688.00	+903	+0.92%	24/03
S&P/BMV IPC	52,771.12	52,938.25	52,415.19	-56.81	-0.11%	24/03
DAX	14,957.23	15,135.65	14,809.82	-253.16	-1.66%	24/03
FTSE 100	7,405.45	7,499.60	7,335.71	-94.15	-1.26%	24/03
CAC 40	7,015.10	7,108.66	6,953.58	-124.15	-1.74%	24/03
Euro Stoxx 50	4,130.62	4,193.16	4,093.16	-76.52	-1.82%	24/03
AEX	731.81	742.03	727.93	-11.78	-1.58%	24/03
FTSE MIB	8,792.50	8,933.00	8,703.30	-177.50	-1.98%	24/03
SMI	25,892.18	26,310.73	25,708.62	-590.03	-2.23%	24/03
PSI	10,634.04	10,669.04	10,561.63	-84.50	-0.79%	24/03
BEL 20	5,733.84	5,757.34	5,665.66	-68.53	-1.18%	24/03
ATX	3,626.44	3,644.63	3,589.32	-31.28	-0.86%	24/03

font in use

γραμματοσειρά

σε χρήση

используемый

шрифт

32

Applications

When I started this project, my ambition was quite modest and practical, with a simple desire to create a flexible and friendly sans serif. But as the project grew and the language coverage expanded, I started to imagine a much wider potential application range, covering not only multiple types of settings but equally being able to set a large range of languages. I started to think how this typeface could have practical, commercial uses in branding or editorial design but how it could equally offer academics a tool to be able to work in ancient languages like the Old Cyrillic or Greek.

But as Bob Dylan stated, the times, they are changing. Unfortunately, as the pandemic rescinded its impact on the world, a new imminent danger of war started to rage at the borders of Europe. I had parents who talked of an Iron curtain descending on Europe, I had seen that curtain be raised in my lifetime, and yet, once again, the world seems to be fracturing into different tribes and ideologies. This has particularly affected the work I had done for the Cyrillic characters, as like any visual tool, simple questions like language scripts have become enflamed by cultural and political questions. My interest and desire to work with these foreign scripts is rooted in a deep curiosity of the world and the many, lovely facets that make our shared humanity. But that approach may now seem naive, as even using Russian in the specimen seemed like a political, or at least sensitive question. I continue to believe in one humanity, I can simply hope that one day, we will indeed all share a common world and be able to exchange with each other, since that is the beauty and true wealth of the world.

So with its fourteen styles, **Matryo** aims to be a functional workhorse with character. Through its simple construction and forms, the letters convey a unique identity while remaining clear and legible in all sizes and mediums. Whether employed for a large branding or employed for continuous reading in an article, the family of fourteen weights offers a flexible and versatile solution. **Matryo** is available as either static, Opentype weights but can equally be found as a Variable typeface, allowing the user complete control over the weights and inclination of the italic slant.

With this conception of the obligations of a Commissioner to Negotiate Peace,

obligations which were the more compelling in my case because of my official position as Secretary of State, I felt it incumbent upon me to offer advice to the President whenever it seemed necessary to me to consider the adoption of a line of action in regard to the negotiations, and particularly so when the indications were that the President purposed to reach a decision which seemed to me unwise or impolitic. Though from the first I felt that my suggestions were received with coldness

З такою концепцією зобов'язань комісара з мирних переговорів, зобов'язань,

які у моєму випадку були більш переконливими через мою офіційну посаду держсекретаря, я вважав своїм обов'язком давати поради президенту, коли мені це здавалося необхідним. розглянути питання щодо прийняття лінії дій щодо переговорів, особливо коли вказувалося на те, що Президент мав намір ухвалити рішення, яке здавалося мені нерозумним або неполітичним. Хоча з самого початку я відчував, що мої пропозиції були сприйняті

Με αυτήν την αντίληψη των υποχρεώσεων ενός Επιτρόπου να διαπραγματευτεί την ειρήνη,

υποχρεώσεις που ήταν πιο επιτακτικές στην περίπτωση μου λόγω της επίσημης θέσης μου ως Υπουργού Εξωτερικών, θεώρησα ότι ήταν καθήκον μου να προσφέρω συμβουλές στον Πρόεδρο όποτε μου φαινόταν απαραίτητο. να εξετάσει την υιοθέτηση μιας γραμμής δράσης όσον αφορά τις διαπραγματεύσεις, και ιδιαίτερα όταν υπήρχαν ενδείξεις ότι ο Πρόεδρος σκόπευε να καταλήξει σε μια απόφαση που μου φαινόταν άσοφη ή απολιτική. Αν και από

Applications

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ΑΝΑΧΩΡΗΣΗ

ARRIVALS

БЕЗДЕЛ

ΕΡΑΡΤ

LOUNGE

Γ

ΠΡΑ

ПРИБЫТИЕ

ΣΑΛΟΝ

ΤΑΜ

CHECK IN

ΡΕΣΤΟΡΑΝ

Η

ΘΙΜΑ

ΕΛΕΓΧΟΣ ΕΙΣΙΤΗΡ

Σ

РЕГИСТРИРОВАТЬСЯ

ΑΧΩΡ

ARRIVALS

БЕЗДЕЛЬНИ

ΤΙΠΕ

ΑΦΙΞΕΙΣ

LOUNGE

ΓΗΠΕΔ

Do not disturb

Не турбувати

Ne pas déranger

Тынчымды алба

No molestar

Μην ενοχλείτε

Rahatsız etmeyin

Netrukdyti

Text samples

This alternative, which is based of necessity on a presumption as to the temperament of Mr. Wilson that an unprejudiced and cautious student of personality would hesitate to adopt, I mention only because there were many who believed it to be the correct explanation of his attitude. In view of my intimate relations with the President prior to the Paris Conference I feel that in justice to

MATRYO REGULAR 10/12 PT

I should say that he did not, except on rare occasions, resent criticism of a proposed course of action, and, while he seemed in a measure changed after departing from the United States in December, 1918, I do not think that the change was sufficient to justify the presumption of self-assurance which it would be necessary to adopt if the alternative possibility is considered to furnish the better explanation.

MATRYO OBLIQUE 12/14,4 PT

It is, however, natural, considering what occurred at Paris, to search out the reason or reasons for the President's evident unwillingness to listen to advice when he did not solicit it, and for his failure to take all the American Commissioners into his confidence. But to attempt to dissect the mentality and

MATRYO REGULAR 14/16,8 PT

But to attempt to dissect the mentality and
the intellectual processes of Woodrow Wilson
purpose. It would only invite discussion and
as to the truth of the premises and the accu
deductions reached. The facts will be present
an extent the impressions made upon me at
be reviewed, but impressions of that charac
not the result of comparison with subsequ
of mature deliberation are not always justifi
later prove to be partially or wholly wrong.
value, nevertheless, of explaining in many c
or did not do certain things, and of disclosin
of mind that in a measure determined my c
without this recital of contemporaneous imp
mystify one familiar with what afterwards t
notes, letters, and memoranda which are qu
succeeding pages, as well as the opinions a
at the time (of which, in accordance with a
years, I kept a record supplementing my dai
events), should be weighed and measured b
which existed when they were written and n

BLACK

With this conception of the obligations of a Commissioner to Negotiate Peace, obligations were made the more compelling in my case because of my official position as Secretary of State, I felt upon me to offer advice to the President whenever it seemed necessary to me to consider the propriety of a line of action in regard to the negotiations, and particularly so when the indications

BOLD

President purposed to reach a decision which seemed to me unwise or impolitic. Though I felt that my suggestions were received with coldness and my criticisms with disfavor, but as they did not conform to the President's wishes and intentions, I persevered in my efforts to induce him to change in some cases or to modify in others a course which would in my judgment be a violation

REGULAR

a mistake in policy. It seemed to me that duty demanded this, and that, whatever the consequences might be, I ought not to give tacit assent to that which I believed wrong or even injudicious. The principles concerning which President Wilson and I were in marked disagreement, were the following: the President's presence at Paris during the peace negotiations and especially his presence there as a delegate to the Peace Conference.

THIN

the fundamental principles of the constitution and functions of a League of Nations as proposed by him; the form of the organic act, known as the "Covenant," its elaborate character and its inclusion of provisions for restoring a state of peace; the treaty of defensive alliance with France; the necessity for a definite line of action which the American Commissioners could follow in carrying on the negotiations; the employment



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laipni lūgts mājās

Аппех

παράρτημα

приложение

приложение

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Language coverage

Country	Official language	Writing system
Belarus	Belorussian, Russian	Cyrillic
Bulgaria	Bulgarian	Cyrillic
Kazakhstan	Kazakh, Russian	Cyrillic
Kyrgyzstan	Kirghiz, Russian	Cyrillic
Macedonia	Macedonian	Cyrillic
Mongolia	Mongolian	Cyrillic
Montenegro	Montenegrin	Cyrillic, Latin
Russia	Russian	Cyrillic
Serbia	Serbian	Cyrillic
Tajikistan	Tajik (Persian)	Cyrillic
Ukraine	Ukrainian	Cyrillic

Cyprus	Greek, Turkish	Greek, Latin
Greece	Greek	Greek

Albania	Albanian	Latin
Andorra	Spanish	Latin
Angola	Portugese	Latin
Antigua and Barbuda	English	Latin
Argentina	Spanish	Latin
Australia	English	Latin
Austria	German	Latin
Azerbaijan	Azerbaijani	Latin
Bahamas	English	Latin
Barbados	English	Latin
Belgium	French, Dutch	Latin
Belize	English	Latin
Benin	French	Latin
Bolivia	Spanish	Latin
Bosnia and Herzegovina	Bosnian, Serbian, Croatian	Latin
Botswana	English, Setswana	Latin
Brazil	Portugese	Latin
Brunei	Malay	Latin
Burkina Faso	French	Latin
Burundi	French, Kirundi	Latin
Cameroon	French, English	Latin
Canada	English, French	Latin

Country	Official language	Writing system
Cape Verde	Portugese	Latin
Central African Republic	Sango, French	Latin
Chile	Spanish	Latin
Colombia	Spanish	Latin
Congo	French	Latin
Congo, Republic	French	Latin
Costa Rica	Spanish	Latin
Cote d'Ivoire	French	Latin
Croatia	Croatian	Latin
Cuba	Spanish	Latin
Czech Republic	Czech	Latin
Denmark	Danish, Inuktitut, Faroese	Latin
Dominica	English	Latin
Dominican Republic	Spanish	Latin
East Timor	Tetum, Portugese	Latin
Ecuador	Spanish	Latin
El Salvador	Spanish	Latin
Equatorial Guinea	Spanish, French	Latin
Estonia	Estonian	Latin
Finland	Finnish	Latin
France	French	Latin
Gabon	French	Latin
Gambia	English	Latin
Germany	German	Latin
Ghana	English	Latin
Grenada	English	Latin
Guatemala	Spanish	Latin
Guinea	French	Latin
Guinea-Bissau	Portugese	Latin
Guyana	English	Latin
Haiti	Haitian, French	Latin
Honduras	Spanish	Latin
Hungary	Hungarian	Latin
Iceland	Icelandic	Latin
Indonesia	Indonesian	Latin
Ireland	English, Irish	Latin
Italy	Italian	Latin
Jamaica	English	Latin
Kenya	Swahili, English	Latin

Country	Official language	Writing system
Kiribati	Kiribati, English	Latin
Latvia	Latvian	Latin
Lesotho	Sesotho, English	Latin
Liberia	English	Latin
Liechtenstein	German	Latin
Lithuania	Lithuanian	Latin
Luxembourg	German, French, Luxembourgish	Latin
Madagascar	Malagasy, French	Latin
Malawi	Chichewa, English	Latin
Malaysia	Malay	Latin
Mali	French	Latin
Malta	Maltese, English	Latin
Marshall Islands	Marshallese, English	Latin
Mauritius	English	Latin
Mexico	Spanish	Latin
Micronesia	English, ...	Latin
Moldova	Romanian	Latin
Monaco	French	Latin
Mozambique	Portuguese	Latin
Namibia	English	Latin
Nauru	Nauruan, English	Latin
Netherlands	Dutch	Latin
New Zealand	English, Maori	Latin
Nicaragua	Spanish	Latin
Niger	French	Latin
Nigeria	English, Igbo, Yoruba, Hausa	Latin
Norway	Norse	Latin
Palau	English, Palau	Latin
Panama	Spanish	Latin
Papua New Guinea	Tok Pisin, Hiri Motu, English	Latin
Paraguay	Guaraní, Spanish	Latin
Peru	Quechua, Aymaran, Spanish	Latin
Philippines	Filipino, English	Latin
Poland	Polish	Latin
Portugal	Portuguese	Latin
Romania	Romanian	Latin
Rwanda	Kinyarwanda, French, English	Latin
St. Kitts and Nevis	English	Latin
St. Lucia	English	Latin

Country	Official language	Writing system
St. Vincent	English	Latin
Samoa	Samoan, English	Latin
San Marino	Italian	Latin
Sao Tome and Principe	Portuguese	Latin
Senegal	French	Latin
Seychelles	English, French, Creole	Latin
Sierra Leone	English	Latin
Slovakia	Slovak	Latin
Slovenia	Slovene	Latin
Solomon Islands	English	Latin
South Africa	Afrikaans, English	Latin
South Sudan	English	Latin
Spain	Spanish, Catalan	Latin
Suriname	Dutch	Latin
Swaziland	Siswati, English	Latin
Sweden	Swedish	Latin
Switzerland	German, French, Italian, Romansh	Latin
Tanzania	Swahili, English	Latin
Togo	French	Latin
Tonga	Tongan, English	Latin
Trinidad and Tobago	English	Latin
Turkey	Turkish	Latin
Turkmenistan	Turkmenian	Latin
Tuvalu	Polynesian, English	Latin
Uganda	Swahili, English	Latin
United Kingdom (UK)	English	Latin
United States (USA)	English	Latin
Uruguay	Spanish	Latin
Uzbekistan	Uzbek	Latin
Vanuatu	Bislama, English, French	Latin
Vatican City	Latin, Italian	Latin
Venezuela	Spanish	Latin
Vietnam	Vietnamese	Latin
Zambia	English	Latin
Zimbabwe	English, Shona, Ndebele	Latin

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