Instant

THE TYPEFACE THAT SHIFTS GEARS

Since its origins, typography has been closely related to the handwriting from which it originates. The quicker we write, the more the writing is done without raising our hand; typographic shapes derived from this action are known as "cursive". So, why not imagine the opposite: that the shapes decomposed into several strokes represent a slower execution speed? This is the path Jérôme Knebusch took in the creation of Instant.

Naturally, speed produces light marks on the paper, while a slower pace results in a heavier mark. This is the spirit behind Instant, a family in which each member is defined by a speed, which in return lends it both shape and weight: Instant Vivid, Instant Quick, Instant Regular, Instant Slow, Instant Heavy. Instant Vivid encapsulates handwriting, animated by a vivacious motion, while Instant Heavy is a sans serif, with robust and reassuring forms. Each weight is an intermediate step which allows the passage from one extreme to another. Instant calls into question some established practices of typography. The semantic purpose traditionally assigned to italic – usually emphasizing a language element – is only possible by juxtaposing contrasting weights. On the other hand, Instant lets modern typographers rediscover italic's first purpose, which was conceived as a design in itself, chosen for its own qualities. A wealth of expressiveness is at the heart of this family, allowing the user to stage a variety of connotations within a single text.

Typographic research project par excellence, Jérôme Knebusch designed Instant at Atelier national de recherche typographique, starting in 2005. It received the careful support of Hans-Jürg Hunziker.

5 styles

Instant Vivid
Instant Quick
Instant Regular
Instant Slow
Instant Heavy

Pseudobenefactory

Vivid

Contemporariness

Quick

Nonpsychopathic

Regular

Overpunishment

Slow

Complementary

Heavy

Kaleidoscope

Schizomycetic

Precongratulating

Semiangle Landholder

Unsufferableness Raphides

Microclimatologic Computerized

Strophanthin Trinitrophenylmethylnitramine

QUESTION THE DETERMINISM

ARCHIVIST RUNNING PROCESS

INTERACTIONS REPRESENTING

VARIETY OF INFORMATION STORAGES

INTEGRATION FORMAL CONJECTURES

GLOMEROMYCOTA NUCLEAR PHYSICS

Performance Database Designing

Strong Compile-Time Type Checks

Interference Experiments Optical

Pure Création Obsessions Contemporaines

Electromagnetic Fields Optical Instrument

Supersymmetric Theories Microscopic Scale

AFFIRMABLE

CASSIOPEIAE

ANTIPHONARIES

PSYCHOLINGUISTICS

AMBULATOR HALITUOUS

ENGAGEMENT PROGRAMMES

INGENIOUS REINTERPRETATION CONCEPT

MICROGRAPHY WAVE EFFECTS

SUB-ATOMIC PARTICLES LOUPE

FIBRE OPTICS FORM AN IMAGE

QUANTUM ELECTRODYNAMICS HOLE

FOR CONVENIENCE THÉORIQUEMENT

CLOSER TO MARKET ANALYSE SÉRIELLE

Contributor & Influential Thinkers

Expérimentations Sur L'humanité

Checking The Authenticity Volume

Thin Convex Lens Of Focal Length Leptons

James Dean's Little Bastard Bottom Quark

Experimental Demonstration Tau Neutrino

Instant Vivid

Each section is one of four, that form one of three z ones. The map uses a modified Ptolemaic coniform projection with curved meridians to depict the entir e surface of the Earth The Centennia Historical Atla s was required reading for all beginning students a t the US Naval Academy at Annapolis for over twe lve years. Over 1150 copies have been purchased an nually for all prospective naval officers at Annapoli s. The software serves as a visual introduction to We stern History from a cartographic perspective. Cent ennia is also licensed by hundreds of secondary sch

The various features shown on a map are represented by conventional signs o r symbols. For example, colors can be used to indicate a classification of roads . Those signs are usually explained in the margin of the map, or on a separate ly published characteristic sheet. Some cartographers prefer to make the map cover practically the entire screen or sheet of paper, leaving no room "outside" the map for information about the map as a whole. These cartographers typi cally place such information in an otherwise "blank" region "inside" the map c artouche, map legend, title, compass rose, bar scale, etc. In particular, some ma ps contain smaller "sub-maps" in otherwise blank regions—often one at a mu

The availability of new estates as a result of the Dissolution of the Monasteries gave increased impetus t o their production. Estate maps continued in popularity until the middle of the 19th century, when larg e scale tithe and Ordnance Survey maps became available. A few maps were drawn prior to the 16th ce ntury, but these were ad hoc, for a particular purpose. Before the emergence of the estate map, manors and other estates were usually managed using written documents listing the buildings, fields and tena nts. These were known variously as surveys, rentals and extents. Despite the adoption of estate maps, th e use of mapless surveys continued, although it gradually declined.[4] The surveyor who measured the l and for the map could typically survey 20 acres (8.1 ha) per day and was paid 6d per acre. More unusu ally, the Dymaxion map does not have any "right way up". Fuller argued that in the universe there is n o "up" and "down", or "north" and "south": only "in" and "out". Gravitational forces of the stars and pla

Egocentricity

Transannular

Nontransposition

Staircase Presentation

Disestablishmentarianism

Protection Systems Early Version

Physical Object Practices Of Documentation

CONCEPT NETWORK CULTURE

CONSTRUCT EPISODIC BUFFER

PROTOTYPICAL MONOGRAPH

CHYTRIDIOMYCOTA EXOTIC PARTICLE

ABSTRACT METAMATERIAL CLOAKING

FLUORESCENCE TOMOGRAPHY ATOM

Protons, Neutrons, And Electrons

Pauli Exclusion Principle Plasmon

Simple Systematized Equivalents

In Order To Develop & Crystalize Concept

Conversation Newer Complete Catalogue

Document Flow Impossible Appropriation

VALPARASO

SECONDARY

TRANSMATERIAL

ARSINO HYDRATING

DECARBOXYLATING LATE

CORUNNA OVERRESERVEDLY

NEUTRAL PARTICLE OSCILLATION MESON

FLUORESCENCE MICROSCOPE

LIL EAZY-E HOLOPLANKTONIC

PHOTOELECTRIC EFFECT MASS

JAMES DEAN'S LITTLE BASTARD FUNGI

USED THE SYSTEM TO ITS ADVANTAGE

STORAGE SYSTEM BOLT INSTALLATION

Neutral Particle Oscillation Roton

Significant Efforts Améliorations

Perforation Instantanée Overhaul

True Implicit Default Arguments Structure

Feet And Inches Metrological Instruments

Negative Index Metamaterials Integration

He attributed the north-up-superior/south-down-inferior presentation of most other world maps to cultural bias. Fuller intended the map to be unfolded in different ways to emphasize different aspects of the world. Peeling the triangular faces of the icosahedron apart in one way results in an icosahedral net that shows an almost contiguous land mass comprising all of Earth's continents — not groups of continents divided by oceans. Peeling the solid apart in a different way presents a view of the world dominated by connected oceans surrounded by lan

the south pole is 90° S. The 0° parallel of latitude is designated the equator, the fundamental plane of all geographic coordinate systems. The equator divides the globe into Northern and Southern Hemispheres. The "longitude" (abbreviation: Long., or lambda) of a point on the Earth's surface is the angle east or west from a reference meridian to another meridian that passes through that point. All meridians are halves of great ellipses (often improperly called great circles), which converge at the north and south poles. Klencke Atlas (1660) is one of the world's largest atlases. It is 1.75 metres tall (about 5 ft, 9in) by 1.9 metres wide when open (about 6 ft, 3in), and so heavy the British Libra

It was presented by a consortium of Dutch merchants, led by Professor Johannes Klencke, to King Charles II of England in 1660 to mark the occasion of his restoration to the throne. Johannes Klencke was the son of a Dutch merchant family. Charles, a map enthusiast, kept it in the 'Cabinet and Closset or rarities' in Whitehall. In 1828 King George III gave it to the British Library as part of a larger gift of maps and atlases. In the 1950s it was re-bound and restored. Today it is held by the Antiquarian Mapping division of the British Library in London. Since 1998 it was displayed at the entrance lobby of the maps reading room. In April 2010 it was publicly displayed for the first time in 350 years with pages open, at an exhibition at the British Library. Willem and his son Joan Blaeu made a public announcement in an Amsterdam newspaper that they would publish their own full atlas in 1634. Their first atlas was completed in 1635 and appeared in four different versions: Novus Atlas (German edition, 208 map

Shiftingness

Proindustrial

Clown Penalizing

Lickerish Elementally

Unimaginableness Scope

Difference Database Designing

Used For Additional Refinement Discipline

CONTRIBUTIONS OF VARIOUS

ADD A FEW EXTRA KEYWORDS

ENGAGEMENT PROGRAMMES

TERRIBLY PLAYFUL CONTEMPLATIONS

VARIOUS SERENDIPITOUS DISCOVERY

ALGORITHMS LOW IMPLEMENTATION

Reproduction Interdite Concept

Interactions Formal Conjectures

Remain Very Complex & Subtle

Teach Interactive Advertising Language

Proteobacteria Pauli Exclusion Principle

Thin Convex Lens Of Focal Length Muon

POLYMYXIN

OUTTRADED

SECUNDERABAD

CAR MONOPOLISTIC

MISINFERENCE BATHTUB

MICRO SYSTEM MESOSCOPIC

SUPERSYMMETRIC THEORIES BACTERIUM

TI-PUNCH BUILDING LAYOUTS

ULTRA-THIN SPECIMEN ZOOM

FEMTOSECOND OPTICS ATOM

COSMIC RAYS SIX-FEET-TO-THE-INCH

INTERFERENCE EXPERIMENTS XCITON

MANUFACTURING QUALITY CONCEPT

Fluorescence Tomography Mass

Access To Personal Information

Deeper Understanding Machine

Diffraction And Optical Resolution Hole

Protons, Neutrons, And Electrons Zoom

Deinococcus-Thermus Volumetric Model

After his father's death in 1638, Joan continued to rework and expand the atlas. A three volume edition was published from 1640 onwards. Joan later published the Atlas of England with maps of John Speed, the Atlas of Scotland (1654) with maps of Timothy Pont and Robert Gordon, and Martino Martini's Novus Atlas Sinensis (Atlas of China, 1655), which were added as respectively the fourth, fifth and sixth volumes of Blaeu's Atlas Novus. The final version of the atlas was published as the Atlas Maior and contained 594 maps i

He also started to create a 12 volume Spanish edition, however, only 10 volumes were finished. Stielers Handatlas (after Adolf Stieler, 1775–1836), formally titled "Hand-Atlas über alle Theile der Erde und über das Weltgebäude" (Handy atlas of all parts of the world and of the universe), was the leading German world atlas of the last three decades of the 19th and the first half of the 20th century. Published by Justus Perthes of Gotha (established 1785 and still existing there) it went through ten editions from 1816 to 1944. As with many 19th century publications, an edition was issued in parts; for example, the eighth edition was issued in 32 monthly parts. R

However, it was not until the sixth edition (1871–75, 90 maps), edited by August Petermann (1822–78), Hermann Berghaus (1828–1890) and Carl Vogel (1828–1897), that the work reached the high scientific level and the unsurpassed relief Stieler's Atlas is famous for. A seventh edition was issued 1879-82; an eighth 1888-91 (both 95 maps) under the direction of Hermann Berghaus, Vogel and Hermann Habenicht (1844–1917). Although the printing industry had already changed to lithography for some time, some maps in Stieler's Atlas were still reproduced by copper-plate printing on hand presses with hand colouring into the 1890s. The first geologic map of Singapore was produced in 1974, produced by the then Public Work Department. The publication includes a locality map, 8 map sheets detailing the topography and geological units, and a sheet containing cross sections of the island. Since 1974, for 30 years, there were many findings reported in various te

Subtenancy
Fecundatory
Price Production
Sugh Superpatriotic
Phenylethylmalonylurea
Low Implementation Abstract
Language Restrict To Logical Indentation

VISUO-SPATIAL SKETCHPADS

Episodic Buffer Nomenclatures

THE SERVER ADMINISTRATOR

Resourced Allowed Subroutine

THE LAUDATIONS OF EXCESS

Network Culture Performance

ROGER BACON IN THE 1200S MICRO

Conversation Clear Operating System

METHYLOCOCCALES FUSOBACTERIA

Ingenious Reinterpretation Difference

THE CONSTITUENTS OF ATOMS LENS

Underlining & Highlighting Celebrated

Instant Slow

UNSUNKEN

FLEXUOSITY

ZINCOGRAPHER

NONEXPERIMENTAL

MEDIA SUBDIAPASONIC

NANOSCOPIC SCALES ATOM

FILAMENTOUS HETEROCYSTOUS MUON

GULLIVER GLOMEROMYCOTA

BOSONS DAVYDOV SOLITON

PHOTOELECTRIC EFFECT LENS

MICROSCOPE CULTURE COLLECTION

LAYERED ARCHITECTURE PARTITIONS

RELEASED UNPUBLISHED MATERIALS

Roger Bacon In The 1200S Hole

Behaviour Non-Confocal Light

Fluorescence Tomography Lens

Impressive Atomic Resolution Modeler

Iconographies Procedural Animations

Document Flow Manufacturing Quality

The new edition that was published in 2009, co ntains a 1:75,000 geology map of the island, 6 maps (1:25,000) containing topography, stree t directory and geology, a sheet of cross sectio n and a locality map. The difference found bet ween the 1976 Geology of Singapore report in clude numerous formations found in literature between 1976 and 2009. These include the For t Canning Boulder Beds and stretches of limest one. Pictorial maps are a category of maps tha t are also loosely called illustrated maps, pano

They can feature all sorts of varied topics like historical events, legend ary figures or local agricultural products and cover anything from an e ntire continent to a college campus. Drawn by specialized artists and i llustrators, pictorial maps are a rich, centuries-old tradition and a dive rse art form that ranges from cartoon maps on restaurant placemats t o treasured art prints in museums. Pictorial maps usually show an are a as if viewed from above at an oblique angle. They are not generally drawn to scale in order to show street patterns, individual buildings, a nd major landscape features in perspective. While regular maps focus

Some require thousands of hours to produce. Will Durant said that maps show us the face of History. This is especially true of pictorial maps because their vocation has always been to pr esent a visual message. Throughout the ages, pictorial maps have been used to show the cuisi ne of a country, the industries of a city, the attractions of a tourist town, the history of a regio n or its holy shrines. The history of pictorial maps overlaps much with the history of cartogra phy in general and ancient artifacts suggest that pictorial mapping has been around since rec orded history began. In Medieval cartography, pictorial icons as well as religious and historic al ideas usually overshadowed accurate geographic proportions. A classic example of this is t he T and O map which represented the three known continents in the form of a cross with Jer usalem at its center. The more precise art of illustrating detailed bird's-eye-view urban landsc

Catamount

Lancastrian

Prequarantined

Horse Jawbreaking

Joint Superfecundation

Dicyclopentadienyliron Arm

Practices Of Documentation Difference

CONCEPT TEMPORARY FILES

Experience Of Time Evolution

CIRCUMSTANCE CONSTRUCT

Bottom Quark Exotic Particle

ABSTRACT ICONOGRAPHIES

Microscopic Features Lepton

ARCHIVING ALLOWED SUBROUTINE

Published Thoughts Running Process

LILLIPUT AND BLEFUSCU COPEPODS

Ingenious Reinterpretation Archivist

ROBIN HOOD & LITTLE JOHN MESON

Integration Help Manage Your Pages

Instant Heavy

VAPOURIZE

RETRIEVING

NONELLIPTICAL

WALKING MUNITUS

AMOUNT GYROSTATICS

NEOCALLIMASTIGOMYCOTA

FLUORESCENCE TOMOGRAPHY ATOMS

ELECTRON ANTIMICROBIALS   **Impressive Atomic Resolution**

NANOSCIENCE VIBRIONALES   **Microscopic Features Mirrors**

STRANGENESS PRODUCTION   **Electromagnetic Fields Atoms**

PAULI EXCLUSION PRINCIPLE ZOOM   **Fluorescence Interference Prototype**

SUPERSYMMETRIC THEORIES MUON   **Filamentous Heterocystous Particles**

APPLICATION OF NEW PHENOMENA   **Laser Capture Microdissection Lasers**

When printing came around, pictorial maps evolved into some of the earliest forms of a dvertising as cities competed amongst them selves to attract larger shares of the known world's commerce. Later, during the Age of Exploration, maps became progressively mo re accurate for navigation needs and were o ften sprinkled with sketches and drawings s uch as sailing ships showing the direction o f trade winds, little trees and mounds to rep resent forests and mountains and of course,

Ironically, despite all the changes that they record, very little has c hanged in the business of creating pictorial maps over the centurie s. Showing off a given town, attracting visitors and stirring up loca l pride is what they have always been about. Most of these maps w ere and continue to be created by a handful of itinerant specialist s who keep up the tradition. Many of them traveled from city to cit y enlisting the support of local merchants, industrialists and civic o rganizations whose endorsement would of course guarantee a pro minent place for their properties on the map. Tampa-Bay Aerial Vie

Then, choosing an imaginary aerial vantage point, he would integrate all his sketches int o a complete and detailed drawing of the city. Then after that, say the chroniclers of the time, Whitefield would once again be seen furiously darting all over town to collect from all his sponsors. Says Jean-Louis Rheault, a contemporary pictorial map illustrator: 'Picto rial maps - with their emphasis on what's important and eye-catching - make it easier to figure out what's where. The Sanborn maps themselves are large-scale lithographed stre et plans at a scale of 50 feet to one inch (1:600) on 21 by 25 inches (53 by 64 cm) sheets o f paper. The maps were created in volumes, bound and then updated until the subsequen t volume was produced. Larger cities would have multiple volumes. In between volumes, updates (new drawings of new or altered buildings or lots) were created and sent out to

Instant

Character set

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

Lowercase
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 capitals
A B C D E F G H I I J K L M N O P Q R S T U V W X Y Z ( ) [ ] { } & ! i ? ¿ / \ ' " ' ' " " *

Standard punctuation
! ¡ ? ¿ , ; : . ... - - ' ' " " , „ ' " ‹ › « » / \ | ¦ – _ — · · ( ) [ ] { } * † ‡ @ &

Case-sensitive forms
¡ ¿ - ‹ › « » / \ – — · · ( ) [ ] { } @

Symbols
§ ¶ © ® ℗ ™ ℠ a o №

Ligatures
Discretionary ligatures
Historical ligatures
fb ffb ff fh ffh fi ffi fi ffi fi fi fj ffj fk ffk fl ffl ft ft fft fft fr ffr fp ſ cs
es ib ih ik il ls t tf ti tj tp tr ts tt tt tz

Figures (Lining proportional)
0 1 2 3 4 5 6 7 8 9 # € $ ¢ £ ƒ ¥ ∅

Figures (Oldstyle proportional)
0 1 2 3 4 5 6 7 8 9 # € $ ¢ £ ƒ ¥ ∅

Figures (Lining tabular)
0 1 2 3 4 5 6 7 8 9 # € $ ¢ £ ƒ ¥ ∅

Figures (Oldstyle tabular)
0 1 2 3 4 5 6 7 8 9 # € $ ¢ £ ƒ ¥ ∅

Mathematical symbols
Fractions
+ − ± × ÷ = ≠ ~ ≈ ^ < > ≤ ≥ ¬ ¤ ∞ ◊ Δ Ω ∂ ∫ √ ∑ ∏ π µ ° ℓ ∈ ¼ ½ ¾
⅓ ⅔ ⅕ ⅗ ⅘ ⅙ ⅚ ⅛ ⅜ ⅝ ⅞ ¹⁄ ²⁄₅ % ‰

Superiors / Inferiors
( ) + − = 0 1 2 3 4 5 6 7 8 9 / ( ) + − = 0 1 2 3 4 5 6 7 8 9

Numerators / Denominators
( ) + − = 0 1 2 3 4 5 6 7 8 9 / ( ) + − = 0 1 2 3 4 5 6 7 8 9

Superscript
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

Accented uppercase
À Á Â Ã Ä Æ Ā Ă Å Ǻ Ą Æ Ǽ Ć Ĉ Č Ċ Ç Ď Đ È É Ê Ě Ë Ē Ĕ Ė Ę FI FL Ĝ Ğ Ġ Ģ Ĥ Ħ Ì Í
Î Ĩ Ï Ĭ İ Į IJ Ĵ Ķ Ĺ Ľ Ļ Ŀ Ń Ň Ñ Ņ Ò Ó Ô Õ Ö Œ Ō Ŏ Ő Ø Ǿ Œ Ŕ Ř
Ŗ SS Ś Ŝ Š Ş Ş Ť Ţ Ŧ Ù Ú Û Ũ Ü Ǝ Ū Ŭ Ů Ű Ų Ẁ Ẃ Ŵ Ẅ Ỳ Ý Ŷ Ÿ Ź Ž Ż Ə Ŋ Đ Þ

Accented lowercase
à á â ã ä ā ă å ǻ ą æ ǽ ć ĉ č ċ ç ď đ è é ê ě ë ē ĕ ė ę ĝ ğ ġ ý Ĥ ħ ì í
î ĩ ï ĭ į ı ij ĵ ĸ ĸ ĺ ľ ļ ŀ ł ń ň ñ ņ ŉ ò ó ô õ ö ō ŏ ő ø ǿ œ ŕ ř ŗ ś ŝ š ş ş
ß ť ţ ŧ ù ú û ũ ü ū ŭ ů ű ų ẁ ẃ ŵ ẅ ỳ ý ŷ ÿ ỿ Ŷ Ṽ Ẅ Ỳ ź ž ż ə ŋ ð þ

Accented small capitals
À Á Â Ã Ä Æ Ā Ă Å Ǻ Ą Æ Ǽ Ć Ĉ Č Ċ Ç Ď Đ È É Ê Ě Ë Ē Ĕ Ė Ę FI FL Ĝ Ğ Ġ Ģ Ĥ Ħ Ì Í Î
Ï Ĩ Ï Ĭ İ Į IJ Ĵ Ķ K Ĺ Ľ Ļ Ŀ Ń Ň Ñ Ņ Ò Ó Ô Õ Ö Œ Ō Ŏ Ő Ø Ǿ Œ
Ŕ Ř Ŗ SS Ś Ŝ Š Ş Ş Ť Ţ Ŧ Ù Ú Û Ũ Ü Ǝ Ū Ŭ Ů Ű Ų Ẁ Ẃ Ŵ Ẅ Ỳ Ý Ŷ Ÿ Ź Ž Ż Ə Ŋ Đ Þ

Arrows
← → ↑ ↓ ↖ ↗ ↙ ↘

Alternate f (Stylistic set 5)
f

Alternate & (Stylistic set 4)
&

Alternate Small capital & (Stylistic set 4)
&

Alternate & (Stylistic set 2)
&

Alternate Small capital & (Stylistic set 2)
&

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batfoundry

	Instant	OpenType features
	OFF	ON

	OFF	ON
All caps [CPSP]	Lowercase	UPPERCASE
Case-sensitive forms [CASE]	[Case-sensitive] !¡?¿-——()[]{}‹›«»·@	[CASE-SENSITIVE] !¡?¿-——()[]{}‹›«»·@
Small capitals [SMCP]	Small Capitals	Small Capitals
All small caps [C2SC]	All Small Caps	ALL SMALL CAPS
Standard ligatures [LIGA]	fi fl fb ff fh fj fk ft ffb ffh ffi ffj ffk ffl fft	fi fl fb ff fh fj fk ft ffb ffh ffi ffj ffk ffl fft
Discretionary ligatures [DLIG]	tt	tt
Historical ligatures [HIST]	Historical	Hiſtorical
Slashed zero [ZERO]	0123456789	∅123456789
Tabular lining figures [TNUM + LNUM]	H0123456789	H0123456789
Tabular oldstyle figures [TNUM + ONUM]	H0123456789	H0123456789
Proportional lining figures [PNUM + LNUM]	H0123456789	H0123456789
Proportional oldstyle figures [PNUM + ONUM]	H0123456789	H0123456789

Instant

OpenType features

	OFF	ON
Superscript/Superior [SUPS]	Hsuperscript H0123456789	H^{superscript} H^{0123456789}
Subscript/Inferior [SINF]	H0123456789	H$_{0123456789}$
Numerator [NUMR]	H0123456789	H^{0123456789}
Denominator [DNOM]	H0123456789	H$_{0123456789}$
Fractions [FRAC]	1/4 1/2 3/4 2/3 7/8 o/o o/oo	¼ ½ ¾ ⅔ ⅞ % ‰
Ordinals [ORDN]	2a 2o No N° no n°	2ª 2º Nº N° nº n°
Stylistic set 1 Alternate I [SS01]	Irritable Idiot	Irritable Idiot
Stylistic set 2 Alternate y [SS02]	Swaggy egypt	Swaggy egypt
Stylistic set 3 Alternate Ü [SS03]	Über	Über
Stylistic set 4: Alternate & [SS04]	dumb & dumber	dumb & dumber &
Stylistic set 5: Alternate f [SS05]	freaking flick	freaking flick
Stylistic set 6: Alternate 7 [SS06]	7 ways to leave	7 ways to leave

Supported languages	Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Bosnian, Catalan, Chiga, Congo Swahili, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Luo, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Meru, Morisyen, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sena, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Vunjo, Welsh, Zulu.
Designer	Jérôme Knebusch
Contact	BAT Foundry 255 rue du Faubourg Saint-Antoine 75011 Paris, France +33 (0)9 53 48 90 33 www.batfoundry.com
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