

**DESIGNED BY**

Ivan Kyosev & Ani Dimitrova

Thalweg

Thalweg serif typeface is a project focused on the digitalization and development of the Thalweg font. The font was originally designed in 1993 by the Bulgarian artist Ivan Kyosev. In 2018 Ani Dimitrova began the revival of the Thalweg font and converted the drawings into a digital form. The existing set of characters required some necessary expansions such as the development of capital letters, alternative symbols and many other functions. Furthermore, some additional weights were developed which aimed to make the font more complete.

Thalweg was completed in 2020 with 16 weights ranging from Thin to Black with extra drawn italics and small caps versions, each style containing more than 1100 glyphs. The font comes with an extended coverage of the Latin, Cyrillic and Greek Scripts. All of the weights are specifically equipped for complex, professional typography with Open Type Features. These features include: *Small Caps, Ligatures, Discretionary Ligatures, Superscript, Subscript, Tabular Figures, Old-Style Figures, Circled Figures, Arrows, Matching currency symbols and fraction*. The Thalweg serif typeface is a perfect choice for body text, branding design, web design, editorial design and more.



Ivan Kyosev

Ivan Kyosev (1933-1994) was one of Bulgaria's most famous artists whose work influenced several generations of Bulgarian designers. He was born on February 5, 1933, in the city of Burgas. In 1957 he graduated in illustration at the National Academy of Art in Sofia led by Prof. Iliya Beshkov. Mr. Kyosev was a member in the management of the "Graphics and Illustration" section in the Union of Bulgarian Artists, member of the UBA board, artist in the publishing houses "September" and "World". Together with Boris Angelushev, he worked on the layout design of the "Literary Front" newspaper. Furthermore, in 1963 - 1964 he was the main artist in the publishing house "Prosveta". Ivan Kyosev excelled in the field of illustration, book design and library layouts in various genres (classics, children's literature, poetry, journalism, memoirs, etc.). He is also the author of many fonts.

Participated in numerous international and national exhibitions:

- International Book Art Exhibition - Leipzig, GDR - 1965;
- First National Exhibition of Illustration - Sofia - 1968;
- International Book Fair/Exhibition - Bologna, Italy - 1969;
- International Book Art Exhibition - Moscow, USSR - 1969;
- International Book Art Exhibition in Bratislava and Belgrade;
- In 1983 he presented his works in a solo exhibition at the Union of Bulgarian Artists, 6 Shipka Street, in Sofia.

Winner of numerous awards:

- Prize from the best books competition - for the illustrations of "School Roof" by Alexander Muratov and "Dinko's Dream" by Ivan Vassilev - 1962;
- Second place prize in the best books competition - for the illustrations "Tales" by the Brothers Grimm, and to "A Yankee in the court of King Arthur" by Mark Twain - 1964;



About the designers

- Gold Medal (together with “Narodna Kultura” Publishing House) for overall performance and a silver medal for the design layout of “Mother Courage and Her Children” by Bertold Brecht at the International Book Art Exhibition in Leipzig - 1964;
- Award for achievements in the art of the Bulgarian book for “Zubyuk” and “Oscar Wilde” - 1967;
- Receiver of the “Boris Angelushev” award for illustration from UBA for overall performance as a graphic designer - 1968;
- First prize from the best printed book competition in Bulgaria by the association “Bulgarian Book” - Received for “Germinal” by Emil Zola, “Wallenstein” and “Legend of Sibir” - 1968;
- Receiver of the annual “Boris Angelushev” award from UBA for outstanding achievements in the book art and illustration - 1969 and 1976;
- Receiver of the “Honored Artist” title in 1972;
- Winner of the “Dimitrov” Prize in 1974;
- Awarded with the III degree medal “Cyril and Methodius” in 1975;
- Awarded with the II degree medal “People's Republic of Bulgaria” in 1983;
- Winner of the “Golden Branch of Friendship” Grand Award - for the illustrations and overall book layout of “Mother” by Maxim Gorky - Moscow, International Book Fair - 1975;
- Receiver of a silver medal of labor for his participation in the construction of the “Radetski” ship;



Ani Dimitrova

Ani Dimitrova was born in 1988 in Sofia, Bulgaria.

She completed her secondary education in 2007 at The National School of Fine Arts in Sofia. After that, she went on and completed her Bachelor's degree at The National Academy of Art in Sofia specializing in book and printed graphics. Furthermore, in February 2014 she finished her Master's degree in Type design.

Immediately after completing her higher education, she started working as a type designer at Fontfabric Type Foundry. Since 2017 Ani has become a member of the Lettersoup Type Foundry. In 2019 Ani decided to concentrate more on her own type projects and founded her type foundry, becoming independent.

At the moment Ani is a PhD student at the National Academy to Arts in Sofia. The topic of her dissertation is "Origin and development process of the Bulgarian form of Cyrillic alphabet"

Participation in exhibitions and events:

— New Bulgarian Typography I - typography exhibition at Vivacom Art Hall as a part of the fifth edition of Sofia Design Week - Sofia, Bulgaria - 2013;

— Leipzig Book Fair - Exhibition featuring Kardinal Font family - 2014;

— Workshop on creating fonts with Glyphs App at the Typofest II in Sofia, Bulgaria - 2016;

— The Bulgarian School of Typography - An Exhibition on the Occasion of the 100th Anniversary of Prof. Vasil Yonchev's Birth, Sofia, Bulgaria - 2016;

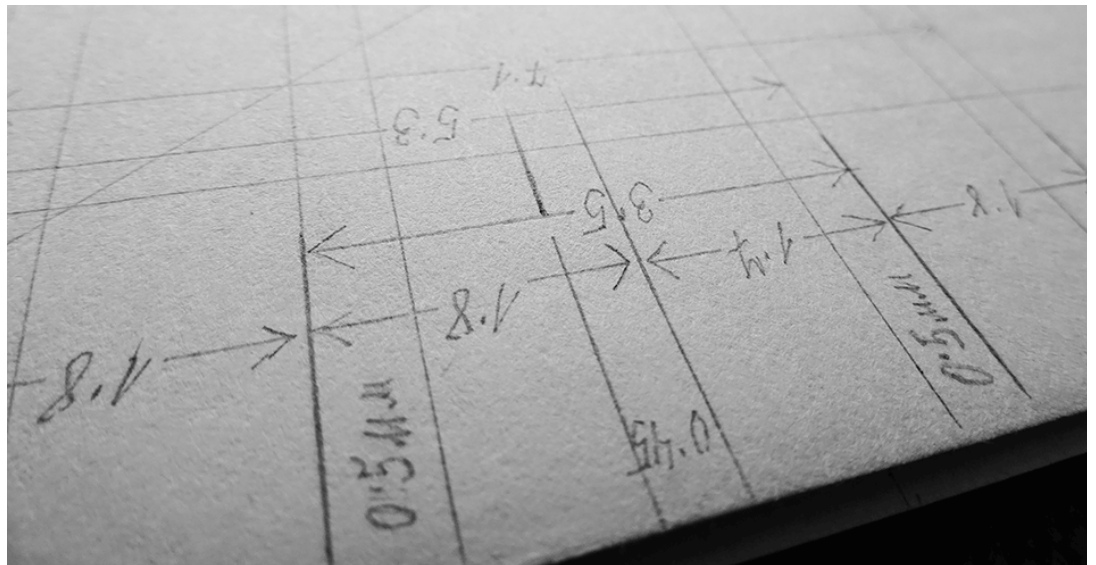
— Lecturer at a conference for graphic design and typography "Raster Minds" in Varna, Bulgaria - 2016;



About the designers

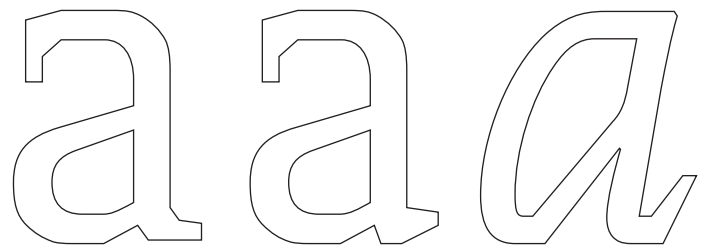
- Interview for Typofest about Kardinal Font Family - 2017;
- Participation in the creation of the Typeface for Sofia's tourist wayfinding system in Bulgaria "Sofia Sans" - together with Botio Nikoltchev and Fullmasters studio - 2017;
- Interview for Typofest about Vocal Font Family - 2018;
- Exhibition "New members - Union of Bulgarian Artist", The Union of Bulgarian Artist Sofia, Bulgaria - 2018;
- New Bulgarian Typography II - typography exhibition at Central lobby of the Rectorate at Sofia University "St. Kliment Ohridski" Sofia, Bulgaria - 2019;

Original drawings – 1993





Family Overview



Aa Aa Aa Aa **Aa Aa Aa Aa**

Aa Aa Aa Aa Aa Aa Aa Aa

Thalweg Thin & *Thalweg Thin Italic*

Thalweg Ultra Light & *Thalweg Ultra Light Italic*

Thalweg Light & *Thalweg Light Italic*

Thalweg Regular & *Thalweg Italic*

Thalweg Medium & *Thalweg Medium Italic*

Thalweg Semi Bold & *Thalweg Semi Bold Italic*

Thalweg Bold & *Thalweg Bold Italic*

Thalweg Black & *Thalweg Black Italic*



Uppercase character 65 pt

LANGUAGE

GRAPHIC DESIGN

TYPOGRAPHY

ART DIRECTORS

DIGITAL AGE

BRANDING

DIGITALIZATION

TYPESETTING



scientific techniques

effective

Rapidly advancing technology revolutionized

digitization

Experimental typography

communication

designers and lay users



Uppercase character Italic 65 pt

LANGUAGE

GRAPHIC DESIGN

TYPOGRAPHY

ART DIRECTORS

DIGITAL AGE

BRANDING

DIGITALIZATION

TYPESSETTING



естетически издържана употреба

графично

Типографията е дял от графичния дизайн

писменост

характеристики на буквите

пространство

ВЪЗДЕЙСТВА ВИЗУАЛНО

начертания



Language • *Language*

Graphic Design • *Graphic Design*

Typography • *Typography*

Art Directors • *Art Directors*

Digital Age • *Digital Age*

Branding • *Branding*

Digitalization • *Digitalization*

Manuscripts • *Manuscripts*



представляет собой одну из отраслей графического дизайна

гарнитуры

искусство оформления печатного текста

выбор регистра алфавита

минускул

шрифтовой дизайн

межбуквенных



LANGUAGE • *LANGUAGE*

GRAPHIC DESIGN • *GRAPHIC DESIGN*

TYPOGRAPHY • *TYPOGRAPHY*

ART DIRECTORS • *ART DIRECTORS*

DIGITAL AGE • *DIGITAL AGE*

BRANDING • *BRANDING*

DIGITALIZATION • *DIGITALIZATION*

MANUSCRIPTS • *MANUSCRIPTS*



Σύμφωνα με το Λεξικό της Νέας Ελληνικής Γλώσσας

τυπογραφίας

συνδεδεμένων τεμαχίων χαρτιού

Η αξία και το περιεχόμενο του βιβλίου συνδέθηκε

τεχνολογίας

εικαστικού περιεχομένου

ηλεκτρονικό βιβλίο



Latin Uppercase

A Á Ā Â Ä À Ā Ą Ą Ą Ą Ą Ą
 B C Č Ć Ç Ĉ Ċ D Đ Ď Ę
 E É Ě Ê Ë È Ē Ę F G Ğ Ğ Ğ Ğ Ğ
 I J Í Ĩ Î Ï Ì Ī Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ Ĵ
 Ń Ņ ņ Ñ O Ó Ő Ô Ö Ò Ő Ő Ø Ő Ő
 P Þ Q R R̄ R̄ R̄ S Ś Ś Ś Ś Ś Ś Ś Ś
 T F T̄ T̄ T̄ U Ú Ů Ů Ů Ů Ů Ů Ů Ů Ů
 V W W̄ W̄ W̄ W̄ X Y Ý Ŷ ŷ Ÿ Ź Ż Ź Ż

Latin Uppercase Stylistic Sets

K K̄



Latin Uppercase Italic

A Á Ā Ą Â Ä À Ā Ą Ą Ą Æ É
 B C C Č Ç Ć Ć D Đ Ď Đ
 E É Ě Ê Ë È Ē Ę F G Ğ Ğ Ğ H Ĥ
 I J Í Ĩ Î Ï Ì Ī Ĵ Ĵ K Ķ L Ł L' L' L' L' M N Ń
 Ņ Ņ Ņ Ñ O Ó Ő Ô Ö Ò Ő Ő Ø Ø Ő Ő
 P P Q R R' R' R' S S' S' S' S' T F T' T' T'
 U Ú Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů
 V W W' W' W' X Y Y' Y' Y' Y' Z Z' Z' Z'

Latin Uppercase Stylistic Sets Italic

K K



Latin Lowercase

a á â ã ä à ā ą ă ǎ ã æ é b c ć č ç ĉ ċ d đ d'đ
 e é ě ê ë è è ē ę f g ğ ħ ħ h ħ i í ĩ î ï ï ï ï ï ï ï ï
 j j k k k l l l l l l l m n n n n n n ñ
 o ó ǒ ô ö ò ó õ ø ø õ œ p p q r r r r r s s s s s s
 ß t t t t t u ú ŭ û ü ù ú ū ū ū ū ū ū ū ū ū ū ū
 v w w w w w x y y y y y z z z z z

Latin Lowercase Stylistic Sets

a á â ã ä à ā ą ă ǎ d d'đ g ğ ħ ħ ij j j k k k
 u ú ŭ û ü ù ú ū ū ū ū x y j j

Latin Ligatures

Tb Th Tk Tl Tv Tw Ty Ťh Ṭh Ṭh ct fb ff
 ffb ffh ffi ffj ffk ffk ffl fft fh fi fj fk fk fl
 ft st tt



Latin Lowercase Italic

a á â ã ä å à ā ą ă ǎ ã æ é b c ċ ç c̈ c d đ d'
e é ě ê ë è ē ę f g ğ ħ h ħ i i í î ï ï ï ï ï j j k k̇ κ l l' l̇ l t m n ṅ ñ ñ ñ ñ
o ó õ ô ö ò ó õ ø ø õ œ p ṗ q r r' ṙ r s ṡ s̈ s̈ s̈
ß t t' ṫ ṫ u ú ů û ü ù ů ů ů ů ů
v w ẇ ẇ ẇ x y y' ẏ ẏ ẏ z z' ż ż

Latin Lowercase Stylistic Sets Italic

f ij j j ß v v' v̇ v̇

Latin Ligatures Italic

QJ Tb Th Tk Tl Tv Tw Ty Ťh Ṭh Ṭh ct fb
ff fḟb fḟh fḟi fḟj fḟk fḟk̇ fḟl fḟt fh fi fj
fk fk̇ fl ft st tt



Latin Ligatures Stylistic Sets

Ty Tk ffj ffk ffk, fj fk fk,

Latin Small Caps

A Á Ā Ā Ä Ä À Á Ā Ā Ā Æ Æ B C C Č Č Ć Ć D Đ
 Ď Đ E É Ě Ě Ê Ě È Ē Ē Ě F FB FF FFB FFH FFI FFJ
 FFK FFk, FFL FFT FH FI FJ FK Fk, FL FT
 G Ğ Ğ Ğ H Ĥ I I Í Í Î Î Ï Ï Ĳ Ĳ Ĵ Ĵ K k,
 L L L Ľ Ľ M N N Ĺ Ĺ Ń Ń ń ń Ņ Ņ O Ó Ő Ő Ô Ö Ò Ő Ő
 Ø Ø Ő Ő Œ P P Q R R R S S S S S S S S T
 T T T T T U U U Ū Ū Ü Ü Ū Ū Ū Ū Ū Ū V
 W W W W X Y Y Y Y Z Z Z Z Tv Tw Ty

Latin Small Caps Stylistic Sets

K k,



Latin Ligatures Stylistic Sets Italic

*Ty fb ff ffb ffh ffi fff ffk ffk, ffl fft fh fi fj
fk fk, fl ft*

Latin Small Caps Italic

*A Á Ā Ä À Ā Ą Ą Ą Ą Æ É B C C C Ç Ç Ć Ć D Đ
Ď Đ E É Ě Ê Ě Ě È È Ē Ē F FB FF FFB FFH FFI FFJ
FFK FFK, FFL FFT FH FI FJ FK FK, FL FT
G Ğ Ğ Ğ H Ĥ I I Í Ĩ Î Ĩ I Ì I J Ī Ĵ Ĵ J K K,
L L L L Ł M N N N N N N Ñ O Ó Ő Ô Ö Ò Ó Ō
Ø Ø Õ Œ P P Q R R R R S S S S S S S S T
T T T T T U Ú Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů
W W W W X Y Y Y Y Y Z Z Z Z Tv Tw Ty*

Latin Small Caps Stylistic Sets Italic

K K,



Cyrillic Uppercase

А В ВГ ГГ Д Д Е Е Ё Ж З И Й Й К К
Л Л М Н О П Р С Т У Ў Ф Ф Х Ч
Ц Ш Щ Ц Ъ Ы Ь Ь Ъ S E Э I I J T
Ю Я Т Ъ Ж I Й У

Cyrillic Uppercase Stylistic Sets

Ж К Қ

Cyrillic Lowercase

а б в в г г г г д е е ж ж з з и и и и
к к к к л л м н о п п р с т т у ў ф х ц ц ч
ш ш щ щ ц ъ ъ ы ь ь ъ s e э і і j ħ ю ю я
ћ ъ ж і ū й ū



Cyrillic Uppercase Italic

А В В Г Г Г Д Е È Ё Ж З И Й Й К К
Л М Н О П Р С Т У Ў Ф Ф Х Ч
Ц Ш Щ Ц Ъ Ы Ь Ъ S E Э И Ъ Т
Ю Я Т Ъ Ж И Ъ

Cyrillic Uppercase Stylistic Sets Italic

Ж К Қ

Cyrillic Lowercase Italic

а б в г г г д е è ё ж ж з з и й ù к к к л
м н о п р с т у ў ф х ц ч ш щ ц ъ ъ ъ ъ ъ S
е э и и и и ю ю я ѓ ѓ ж л ъ ъ



Cyrillic Lowercase Stylistic Sets

а ж ж к ќ ќ́ у ў ū х ц ц ш щ щ j j u ŭ ù ū

Cyrillic Ligatures

Ту П Тк Пю Ту

Cyrillic Small caps

А В В Г Ѓ Ѓ́ Д Д Е È Ë Ж З И Й Й́ К Ќ Л Л М
Н О П Р С Т У У́ Ф Ф Х Ц Ч Ш Щ Ц Ъ Ъ Ы
Ь Ь Ъ S E Э I Í J T Ю Я T Ъ Ж I Й Ū

Cyrillic Small Caps Stylistic Sets

Ж К Ќ

Greek Uppercase

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ
Τ Υ Φ Χ Ψ Ω Ἀ Ἐ Ἠ Ἰ Ὅ Ὑ Ὠ ἶ ὸ



Cyrillic Lowercase Stylistic Sets Italic

у ў ū ц щ ј я

Cyrillic Ligatures Italic

Ту П Тк Тю Ту

Cyrillic Small Caps Italic

*А В В Г Г Д Е È Ё Ж З И Й Ì К Ќ Л М
Н О П Р С Т У Ў Ф Ф Х Ц Ч Ш Щ Ц Ъ Ы
Ь Њ S E Э I Ï J Ъ Ю Я Ѓ Ђ Ж I Й Ū*

Cyrillic Small Caps Stylistic Sets Italic

Ж К Ќ

Greek Uppercase Italic

*Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ
Τ Υ Φ Χ Ψ Ω Ἀ Ἐ Ἠ Ἰ Ὁ Ὑ Ὠ ἶ ὺ*



Greek Lowercase

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 ι ï ï ú ü ü ó ώ ά έ ή Τ γ

Greek Small Caps

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 Ι ï ï Υ ÿ ŷ Ο Ω Α Ε Η Τ Υ

Greek Lowercase Italic

*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 ι ï ï ú ü ü ó ώ ά έ ή Τ γ*

Greek Small Caps Italic

*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 Ι ï ï Υ ÿ ŷ Ο Ω Α Ε Η Τ Υ*



Numbers – Proportional Lining & Tabular

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

Old Style Numbers – Proportional Lining & Tabular

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

Circled numbers

0 1 2 3 4 5 6 7 8 9
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Numbers - Numinator, Denominator, Superscript, Subscript

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

Fraction

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



Numbers – Proportional Lining & Tabular Italic

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

Old Style Numbers – Proportional Lining & Tabular Italic

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

Circled numbers Italic

0 1 2 3 4 5 6 7 8 9
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Numbers - Numinator, Denominator, Superscript, Subscript Italic

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

Fraction Italic

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



Punctuation

n . n , n : n H : H n ; n ... n ! n ; H i H n ?
 n ¿ H ¿ H n · n H · H n • n H • H n * 0 #
 n / n \ n (n) { } [] (H) { } [] " ' n _ n
 n - - — H - - — , " " " " « n » < > « H » < >

Arrows

↑ H ↗ H → H ↘ H ↓ H ↙ H ← H ↖ H
 ↔ H ⇕ H

Currency – Normal & Tabular

¢ ¤ \$ € *f* £ ₣ ₹ £ ¥
 ¢ ¤ \$ € *f* £ ₣ ₹ £ ¥



Punctuation Italic

n . n , n : n H : H n ; n ... n ! n j H i H n ?
*n ç H ç H n · n H · H n • n H • H n * 0 #*
n / n \ n (n) { } [] (H) { } [] " ' n _ n
n - - — H - - — , " " " " « n » < > « H » < >

Arrows Italic

↑ H ↗ H → H ↘ H ↓ H ↙ H ← H ↖ H
↔ H ↔ H

Currency – Normal & Tabular Italic

¢ ¤ \$ € f £ ₣ ₹ £ ¥
¢ ¤ \$ € f £ ₣ ₹ £ ¥



Mathematical Symbols

• / + - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ¬ ^ ∅ ∞ ∫
Ω Δ Π Σ √ ∂ μ % ‰

Symbols

☞ ☜ ☝ ☞ 🍷 🍷 n @ n H @ H & ¶ §
© ® ℙ ™ ° † ‡ † € № / ♦ ¨ ˆ

Marks

.. \ / // ^ v u o ~ - ! : /
, > <



Mathematical Symbols Italic

• / + - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ¬ ^ ∅ ∞ ∫
Ω Δ Π Σ √ ∂ μ % ‰

Symbols Italic

☞ ☜ ☝ ☞ 🍷 🍷 n @ n H @ H & ™ §
© ® ℙ ™ ° † ‡ ℓ ≠ ∈ N° / ◊ a o

Marks Italic

.. \ / // ^ v u o ~ - ' : /
, , ,



Ampersand Black Italic 530 pt





THALWEG THIN, THALWEG THIN ITALIC & THALWEG MEDIUM 14 PT / 17 PT

TYPOGRAPHY is the art and technique of arranging type to make written language legible, readable, and appealing when displayed. The arrangement of type involves selecting typefaces, point sizes, line lengths, line-spacing (leading), and letter-spacing (tracking), and adjusting the space between pairs of letters (kerning[1]). *The term typography is also applied to the style, arrangement, and appearance of the letters, numbers, and symbols created by the process. Type design is a closely related craft, sometimes considered part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers.*[2][3] Typography also may be used as a decorative device, unrelated to communication of information. Typography is the work of typesetters (also known as compositors), **typographers, graphic designers, art directors,**

11 PT / 15 PT

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8 PT / 11 PT

TYPOGRAPHY is the art and technique of arranging type to make written language legible, readable, and appealing when displayed. The arrangement of type involves selecting typefaces, point sizes, line lengths, line-spacing (leading), and letter-spacing (tracking), and adjusting the space between pairs of letters (kerning[1]). *The term typography is also applied to the style, arrangement, and appearance of the letters, numbers, and symbols created by the process. Type design is a closely related craft, sometimes considered part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers.* [2][3] Typography also may be used as a decorative device, unrelated to communication of information. Typography is the work of typesetters (also known as compositors), typographers, graphic designers, art directors, manga artists, comic book artists, **graffiti artists, and, now, anyone who arranges words, letters, numbers, and symbols for publication,** display, or distribution, from clerical workers and newsletter writers to anyone self-publishing materials. *Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of previously unrelated designers and lay users. As the capability to create typography has become ubiquitous, the application of principles and best practices developed over generations of skilled workers and professionals has diminished.* So at a time when scientific techniques can support the proven traditions (e.g., greater legibility with the use of serifs, upper and lower case, contrast, etc.) through understanding the limitations of human vision, typography as often encountered may fail to achieve its principal objective: **effective communication.** Although typically applied to printed, published, broadcast, and reproduced materials in contemporary times, all words, letters, symbols, and numbers written alongside the earliest naturalistic drawings by humans may be called typography. The word, typography, is derived from the Greek words **τύπος typos "form" or "impression" and γράφειν graphein "to write"**, traces its origins to the first punches and dies used to make seals and currency in ancient times, which ties the concept to printing. *The uneven spacing of the impressions on brick stamps found in the Mesopotamian cities of Uruk and Larsa, dating from the second millennium B.C., may be evidence of type, wherein the reuse of identical characters was applied to create cuneiform text.*[4] *Babylonian cylinder seals were used to create an impression on a surface by rolling the seal on wet clay.*[5] *Typography also was implemented in the Phaistos Disc, an enigmatic Minoan printed item from Crete, which dates to between 1850 and 1600 B.C.*[6][7][8] *It has been proposed that Roman lead pipe*



THALWEG ULTRA LIGHT, THALWEG ULTRA LIGHT ITALIC & THALWEG SEMI BOLD 14 PT / 18 PT

TYPOGRAPHY is the art and technique of arranging type to make written language legible, readable, and appealing when displayed. The arrangement of type involves selecting typefaces, point sizes, line lengths, line-spacing (**leading**), and letter-spacing (**tracking**), and adjusting the space between pairs of letters (**kerning**[1]). *The term typography is also applied to the style, arrangement, and appearance of the letters, numbers, and symbols created by the process.* Type design is a closely related craft, sometimes considered part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers.[2][3] Typography also may be used as a decorative device, unrelated to communication of information. Typography is the work of typesetters (**also known as compositors**), typographers, graphic designers, art di-

11 PT / 15 PT

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THALWEG LIGHT, THALWEG LIGHT ITALIC & THALWEG BOLD 14 PT / 19 PT

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THALWEG REGULAR, THALWEG ITALIC & THALWEG BOLD 14 PT / 19 PT

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THALWEG MEDIUM, THALWEG MEDIUM ITALIC & THALWEG BLACK 14 PT / 19 PT

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THALWEG BLACK, THALWEG BLACK ITALIC 14 PT / 19 PT

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Кни́га — один из видов печатной продукции: непериодическое издание, состоящее из сброшюрованных или отдельных бумажных листов (страниц) или тетрадей, на которых нанесена типографским или рукописным способом текстовая и графическая (иллюстрации) информация, имеющее, как правило, твёрдый переплёт[1]. *Также книгой может называться литературное или научное произведение, предназначенное для печати в виде отдельного сброшюрованного издания[2]. С развитием информационных технологий всё более широкое распространение получают электронные книги — электронные версии печатных книг, которые можно читать на компьютерах или специальных*

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Кни́га — один из видов печатной продукции: непериодическое издание, состоящее из сброшюрованных или отдельных бумажных листов (страниц) или тетрадей, на которых нанесена типографским или рукописным способом текстовая и графическая (иллюстрации) информация, имеющее, как правило, твёрдый переплёт[1]. Также книгой может называться литературное или научное произведение, предназначенное для печати в виде отдельного сброшюрованного издания[2]. С развитием информационных технологий всё более широкое распространение получают электронные книги — электронные версии печатных книг, которые можно читать на компьютерах или специальных устройствах[3]. В 2013 году электронные книги занимали 30 % книжного рынка в количественном выражении и 14 % — в стоимостном[4]. Древность[править | править код] Устная передача — самый древний способ передачи знаний в истории человечества. После изобретения древними цивилизациями систем записи люди начали использовать для письма почти всё, на чём можно писать — глиняные таблички, кору дерева, листья металла и т. п. Таблички[править | править код] Табличку можно определить как физически прочный, надёжный носитель письменной информации, относительно удобный в повседневном использовании и транспортировке. Пишущим средством в этом случае, как правило, выступало стило. Можно выделить два основных типа табличек: глиняные (например, у населения долины между Тигром и Евфратом), которые часто использовались для письма клинописью[7], и восковые. Последние представляли собой дощечки, покрытые слоем воска, в то время как глиняные полностью состояли из глины и после нанесения надписей часто обжигались для придания им дополнительной прочности. После этой процедуры, соответственно, изменить текст было уже невозможно; напротив, записи на восковых табличках можно было стереть и использовать носитель повторно. В Древнем Риме дощечки часто скрепляли друг с другом. Известно, что существовали «диптихи», «триптихи» и «полиптихи» (соответственно две, три и много дощечек)[8], образуя тем самым своеобразный прототип современной книги — кодекс[9]. Винченцо Фотта. Юный Цицерон за книгой В Древнем Египте для записи со времён Первой Династии использовался папирус (вид бумаги, сделанной из стеблей одноимённого растения). Древнейшими находками этого рода являются папирусы,



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8 PT / 11 PT

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В древността[редактиране | редактиране на кода] Шумерско клиновидно писмо върху глинена плочка от XXVI век пр.н.е.

При създаването на писмеността хората от древните цивилизации пишат върху най-разнообразни повърхности от камък, глина, дърво, кора и др. Изучаването на историята на писмеността се състои в по-голямата си част от проучването на такива надписи – това е предмет на науката епиграфика. Първата азбука се появява в Египет. Древните египтяни често пишат своите йероглифи върху папирус – растение, отглеждано по поречието на река Нил. Първоначално думите не са отделни една от друга и липсва пунктуация.

Посоката на писане на текст в различните култури варира: пише се отдясно наляво, отляво надясно, а понякога двете посоки се редуват – „бустрофедон“, което буквално означава „обръщане на вола“ за начина, по който един земеделски производител оре нивите си с волове. Глинени плочки[редактиране | редактиране на кода]



Το Βιβλίο είναι υλικός φορέας γραπτού ή και εικαστικού περιεχομένου. Παγκοσμίως εννοείται ως βασική κατηγορία έντυπου λόγου και αποτελείται από αριθμό συνδεδεμένων τεμαχίων χαρτιού και εξώφυλλο. Βιβλίο αποκαλείται επίσης το σύνολο του περιεχομένου του αντικειμένου αυτού ως πνευματικό έργο. *Αν και η ύπαρξη του έντυπου λόγου χρονολογείται από την απαρχή της ανθρώπινης ιστορίας, το βιβλίο αποτελεί το κατεξοχήν μέσο διάδοσης της γνώσης από την εφεύρεση της τυπογραφίας από τον Ιωάννη Γουτεμβέργιο έως και σήμερα. Η αξία και το περιεχόμενο του βιβλίου συνδέθηκε περισσότερο με τη λογοτεχνία, την επιστήμη, και τη θρησκεία. Με την ανάπτυξη της τεχνολογίας το βιβλίο εμφανίζεται τις τελευταίες δεκαετίες και σε μη υλικούς*

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Floral Heart 500 pt



*Thalweg supports over 100 languages:*

- A** — Afrikaans, Albanian, Asu
B — Basque, Belarusian, Bemba, Bena, Bosnian, Breton, Bulgarian
C — Catalan, Chechen, Chiga, Colognian, Cornish, Croatian, Czech
D — Danish, Dutch,
E — Embu, English, Estonian
F — Faroese, Filipino, Finnish, French, Friulian
G — Galician, Ganda, German, Greek, Gusii
H — Hungarian
I — Icelandic, Inari Sami, Indonesian, Irish, Italian
J — Jola-Fonyi
K — Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda
L — Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia
M — Macedonian, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Meru, Morisyen
N — North Ndebele, Northern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole
O — Oromo
P — Polish, Portuguese
Q — Quechua
R — Romanian, Romansh, Rombo, Rundi, Russian, Rwa
S — Samburu, Sango, Sangu, Scottish Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German
T — Taita, Teso, Turkish, Turkmen
U — Ukrainian, Upper Sorbian
V — Vunjo
W — Walser, Welsh, Western Frisian
Z — Zulu