



Arcadia Grotesk™

Release 2022
Available in 28 Styles
For Desktop, Web, App Licensing

designed by
Marco Battaglia

ARCADIA GROTESK

The versatile neo-grotesk typefamily, inspired by the swiss academia with a contemporary mood. The shape of the letters are more pliable compered to classics grotesks typefaces



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ARCADIA GROTESK™

Taking inspirations from classic grotesk letterforms, both from the European tradition (specifically the Swiss school) and the American tradition, HypeType's Arcadia Grotesk is modernized with its shorter ascenders and descenders to give more compact blocks of text and with its more contemporary and dynamic forms.



Characters in Complete Font

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 & \$ 1 2
3 4 5 6 7 8 9 0
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
. , - ' : ; ! ?



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Thin
/ Thin Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz - 0123456789

Thin Expanded
/ Thin Italic Expanded

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz - 0123456789

Light
/ Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz - 0123456789

Light Expanded
/ Light Italic Expanded

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz - 0123456789

Regular
/ Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz - 0123456789

Expanded
/ Expanded Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz - 0123456789

Semibold
/ Semibold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz - 0123456789

Semibold Expanded
/ Semibold Italic Expanded

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz - 0123456789

Bold
/ Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz - 0123456789

Bold Expanded
/ Bold Italic Expanded

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz - 0123456789

Black
/ Black Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz - 0123456789

Black Expanded
/ Black Italic Expanded

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz - 0123456789

Extra Black
/ Extra Black Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz - 0123456789

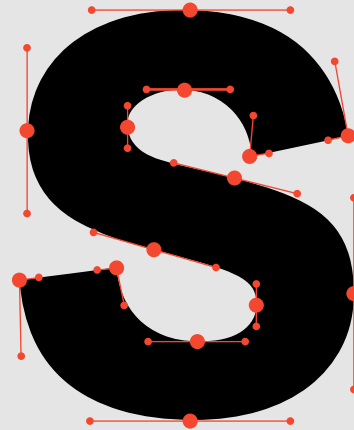
Extra Black Expanded
/ Extra Black Italic Expanded

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz - 0123456789

ARCADIA GROTESK™

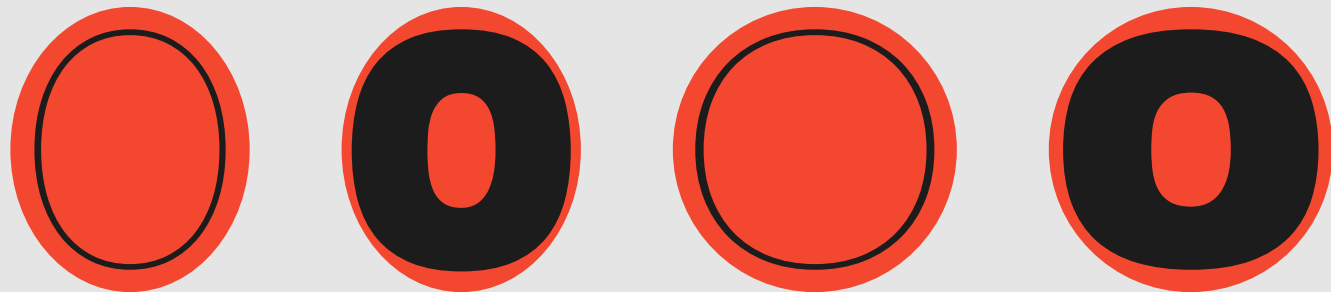
Italic

The Arcadia Grotesk italic sports a 8° angle and it is corrected manually in the construction of the pathfind.



Rounded Shape

The rounded shapes are more square. This characteristic is more evident with an increase in weight.





ARCADIA GROTESK™

Stilistic Alternatives

BRANDING
KEY

BRANDING
KEY

Small Caps

ALLOGGIAMENTO PER ALTOPARLANTE

Ligatures

ff fi fj fl fh fk ffi ffi ft fi fi' fi'
ff fi fj fl fh fk ffi ffi ft fi fi' fi'

Case sensitive Forms

STRAßER

Language Feature

mihăeşti wikţionar
mihăeşti wikţionar

Oldstyle figures

19,60 €
19,60 €

Automatic fractions

25/234
25/234

Ordinals

1o 2a 1st 2nd
1º 2ª 1st 2nd



Arcadia Grotesk Thin 8pt Tracking 20pt

Sperimentata da John Chowning presso il centro *CCRMA della Stanford University*, questa tecnica è divenuta di grande popolarità tramite una fortunata serie di sintetizzatori prodotta dalla giapponese Yamaha a partire dal 1982. Il concetto parte dalla possibilità di modulare in banda audio la frequenza di una fondamentale mediante un altro segnale. Il segnale modulante era puro, cioè sinusoidale, nelle prime versioni commerciali Yamaha per poi diventare di complessità differente nelle implementazioni successive. Per effetto della modulazione il segnale modulato modifica la sua fase in funzione del segnale modulante, perdendo così la caratteristica di segnale puro e arricchendosi di nuove armoniche: il risultato è estremamente variabile in funzione del rapporto aritmetico fra le frequenze e dell'ampiezza del segnale modulante: maggiore è l'ampiezza del segnale modulante, maggiore sarà la distribuzione di armoniche nel segnale fondamentale. Ciò permette di ottenere timbriche di eccezionale verosimiglianza, soprattutto operando con combinazioni di più generatori, sull'involuppo di ampiezza e di frequenza degli stessi.

Questo procedimento è molto più vicino alla generazione naturale del suono di quanto si immagini: ad esempio nel momento in cui il suono viene prodotto con una chitarra acustica, la corda viene spostata dal suo stato di quiete e rilasciata: ciò provoca un'oscillazione della corda corrispondente alla sua fondamentale, sommata allo "sforzo" del pizzico. In questo esempio la fondamentale della corda è l'oscillatore modulato e l'andamento nel tempo della componente del pizzico rappresenta l'oscillatore modulante[1]. L'ampiezza di entrambi decade con l'andare del tempo fino al naturale smorzamento del suono, quindi si delineano due differenti curve di involuppo per i due generatori. Il suono risultante sarà pertanto diversamente colorato in funzione dell'intensità e della modalità (dita o plettro) del pizzico.

Un esempio ancora più evidente lo si trova nella tecnica slap per il basso elettrico o nelle varianti del pianoforte acustico (piano elettrificato Yamaha, piano a puntine). Nel caso degli archi è lo sfregamento dell'archetto sulla corda a creare la componente modulante. Non a caso le modulazioni di frequenza e di fase danno risultati eccellenti nella riproduzione proprio di queste categorie di strumenti.

Arcadia Grotesk Thin 12pt Tracking 30pt

Heutige Synthesizer sind überwiegend digital aufgebaut und verwenden spezielle DSP-Bausteine zur Klangerzeugung, wobei teilweise unterschiedliche Formen der Klangsynthese parallel eingesetzt werden. Für Ein- und Ausgangsschaltungen, sowie teilweise bei den Einstellreglern (Potentiometern) werden noch analoge Schaltungsteile eingesetzt. Allerdings wurden auch einige sogenannte Hybridsynthesizer entwickelt, die DSPs mit analogen Bauteilen kombinieren, wobei sowohl ein zum Großteil digitaler Signalweg, wie z. B. beim Waldorf Q+ (analoge Filter, ansonsten DSP-basiert) als auch ein vorwiegend analog aufgebauter Signalweg (DSI Evolver, Alesis A6 Andromeda) vorkommen. Das Konzept der hybriden Synthesizer stammt ursprünglich aus den 1980er Jahren: Modelle wie der ESQ1 von Ensoniq kombinierten kurze Samples oder additiv erzeugte Wellenformen mit analogen Filtern.

Arcadia Grotesk Thin 19pt Tracking -10pt

Nota: Se pensate di utilizzare le batterie, scollegate il trasformatore di CA dal Synth.
Nota: Se sono inserite le batterie, scollegando o ricollegando il cavo di alimentazione del trasformatore di CA o la spina del trasformatore la presa DC IN del Synth mentre lo strumento è acceso, il Synth si spegne. Dovete spegnere l'unità paria di collegare o scollegare il cavo di alimentazione o il trasformatore di CA.



Arcadia Grotesk Thin 51pt Tracking -10pt

Funk-Technik (FT) (18/1962, S. 610 - 613)

Arcadia Grotesk Thin 81pt Tracking -40pt

Gestaltungsmöglichkeiten

Arcadia Grotesk Thin 111pt Tracking 10pt

DISPOSITIVO MIDI

Arcadia Grotesk Thin 156pt Tracking 30pt

Amp VeI Amt



Arcadia Grotesk Thin Expanded 7pt Tracking 40pt

Les plus courants sont les synthèses analogiques soustractive et additive (l'additive fut utilisée dès le début du xxe siècle sur un instrument appelé le Telharmonium. Ce fut la première). Elles se basent sur des formes d'onde simples (sinusoïdale, triangulaire ou carrée le plus souvent). La synthèse additive combine différentes ondes sinusoïdales (comme un orgue par exemple). La synthèse soustractive utilise des signaux riches en harmoniques, et nécessite des filtres pour ajuster le timbre. Cependant, il est techniquement simplificateur de qualifier en bloc les synthétiseurs analogiques de synthèse soustractive au seul motif de l'usage d'un filtre en fin de traitement. Nombre de synthétiseurs modulaires ou semi-modulaires permettent également de combiner plusieurs signaux différents et pas uniquement par simple addition mais également par leur multiplication via un modulateur en anneau. C'est est notamment possible avec le VCS3 de EMS.

Elles ont connu leurs heures de gloire dans les années 1970 puis leur retour en grâce dans les années 1990 à 2000 à cause de leur usage très répandu dans les musiques actuelles, et cela continue aujourd'hui grâce à leur facilité d'accès sous forme de logiciel informatique. Toutefois il ne s'agit plus d'un traitement analogique du son mais d'un traitement numérique qui simule le comportement analogique des synthétiseurs de cette époque.

Dans les années 1980, un autre type de synthèse a remporté un large succès, il s'agit de la synthèse FM. Le principe est radicalement différent, il s'appuie sur la modulation de fréquence ou la distorsion de phase utilise un générateur pour en moduler un autre.

Tous les instruments électroniques munis d'un clavier ne sont pas forcément des synthétiseurs dans le sens littéral du terme. Certains appareils appelés échantillonneurs reproduisent simplement des échantillons sonores préenregistrés et ne nécessitent donc aucune synthèse sonore. Mais la frontière entre les deux types d'appareil n'est pas clairement établie, certaines techniques de synthèse se basent sur des échantillons.

Arcadia Grotesk Thin Expanded 13pt Tracking 20pt

ALLERDINGS WURDEN AUCH EINIGE SOGENANNTHE HYBRIDSYNTHESIZER ENTWICKELT, DIE DSPS MIT ANALOGEN BAUTEILEN KOMBINIEREN, WOBEI SOWOHL EIN ZUM GROSSTEIL DIGITALER SIGNALWEG, WIE Z. B. BEIM WALDORF Q+ (ANALOGUE FILTER, ANSONSTEN DSP-BASIERT) ALS AUCH EIN VORWIEGEND ANALOG AUFGEBAUTER SIGNALWEG (DSI EVOLVER, ALESIS A6 ANDROMEDA) VORKOMMEN. DAS KONZEPT DER HYBRIDEN SYNTHESIZER STAMMT URSPRÜNGLICH AUS DEN 1980ER JAHREN: MODELLE WIE DER ESQ1 VON ENSONIQ KOMBINIERTEN KURZE SAMPLES ODER ADDITIV ERZEUGTE WELLENFORMEN MIT ANALOGEN FILTERN.

Arcadia Grotesk Thin Expanded 20pt Tracking Opt

1 x woofer a cono, in alluminio, da 5,25", ad alta escursione, con motori NdFe, progettati su misura, a transizione rapida 2 x trasduttori Balanced Mode Radiator da 2,25" 2 x radiatori passivi personalizzati racetrack/quadratic da 6" x 3,5" 2 x amplificatori monolitici di potenza HD, classe D



Arcadia Grotesk Thin Expanded 104pt Tracking -10pt

Effetto Vococoder

Arcadia Grotesk Thin Expanded 119pt Tracking -30pt

REVERB LEVEL

Arcadia Grotesk Thin Expanded 219pt Tracking -50pt

CUTTOFF

Arcadia Grotesk Light 9pt Tracking 20pt

- Do not remove any parts that are not covered in this manual Follow the maintenance procedure strictly as described in this manual, and the Maintenance of the Manipulator manual, and Maintenance of the Controller manual. Improper removal of parts or improper maintenance may not only cause improper function of the robot system but also serious safety problems.
- Keep away from the Manipulator while the power is ON if you have not taken the training courses. Do not enter the operating area while the power is ON. Entering the operating area with the power ON is extremely hazardous and may cause serious safety problems as the Manipulator may move even though it seems to be stopped.
- When you check the operation of the Manipulator after replacing parts, be sure to check it while you are outside of the safeguarded area. Checking the operation of the Manipulator while you are inside of the safeguarded area may cause serious safety problems as the Manipulator may move unexpectedly.
- Before operating the robot system, make sure that both the Emergency Stop switches and safeguard switches function properly. Operating the robot system when the switches do not function properly is extremely hazardous and may result in serious bodily injury and/or serious damage to the robot system as the switches cannot fulfill their intended functions in an emergency.
- Be sure to connect the AC power cable to a power receptacle. DO NOT connect it directly to a factory power source. To shut off power to the robot system, pull out the power plug from the power source. Performing any work while connecting the AC power cable to a factory power source is extremely hazardous and may result in electric shock and/or malfunction of the robot system.
- Before performing any replacement procedure, turn OFF the Controller and related equipment, and then pull out the power plug from the power source. Performing any replacement procedure with the power ON is extremely hazardous and may result in electric shock and/or malfunction of the robot system.

Arcadia Grotesk Light 14pt Tracking -10pt

The workobject normally represents the physical work piece. It is composed of two coordinate systems: the User frame and the Object frame, where the latter is a child to the former. When programming a robot, all targets (positions) are related to the object frame of a workobject. *If no other workobject is specified, the targets will be related to the default Wobj0, which always coincides with the base frame of the robot.* Using workobjects provides the chance to easily adjust robot programs with an offset, if the location of the work piece has

Arcadia Grotesk Light 23pt Tracking -20pt

To hoist the *Manipulator* with a crane, secure the *Manipulator* with shipping bolts and jigs and posture the *Manipulator* as shown in the figures below (*the posture at shipment from the manufacturer*).

Arcadia Grotesk Light 34pt Tracking -5pt

SPECIFIES THE RGB-VALUES OF THE HIGHLIGHT COLOR

Arcadia Grotesk Light 55pt Tracking -20pt

*G6-45^{**}: Approximately 27 kg: 60 lb.*

Arcadia Grotesk Light 100pt Tracking -5pt

ALLOWABLE WRIST

Arcadia Grotesk Light 208pt Tracking -50pt

RC180-UJL



Arcadia Grotesk Light Expanded 10pt Tracking Opt

The Property editor is used to modify the values of dynamic properties and I/O signals for a Smart Component. By default, the Property editor is displayed as a tool window to the left. Each dynamic property is represented by a control. The type of control that is displayed depends on the property type and property attributes. Properties with the Hidden flag set to true are not displayed. Read-only properties cannot be modified but are only displayed. The values are validated according to the property attributes. If an invalid value is entered, an error icon is displayed next to the control and the *Apply button* is disabled. If you set the *AutoApply* attribute of a property to true, the value is applied whenever you change the value in the control. You can apply the values of other properties by clicking the *Apply button*. If the component has no properties without *AutoApply*, then the *Apply button* will never be enabled. You can toggle the value of a digital signal by clicking the control. Similarly, you can change the value of an analog or group signal by entering the new value in the text box.

In the Simulation Watch window, right-click on the row of the watch item and select *Break Condition*.

The Break Condition dialog box appears.

- Set the simulation to paused, when the value meets a certain logical condition. The condition can be viewed in the Break column of the Watch window.
- When a breakpoint is reached, the simulation is paused which is indicated by both the Play and Stop buttons being enabled.
- If the Simulation Watch window is hidden behind the other windows, it is brought to the front and the text of the corresponding watch item turns red.

Arcadia Grotesk Light Expanded 15pt Tracking 10pt

The maximum allowable load on the peripheral equipment of the U-arm (A1 and A2) is 16 kg or less, including the wrist load on the wrist point. For instance, when the mass installed on the wrist point is 6 kg, *the mass which can be installed on the peripheral equipment* of the U-arm (A1 and A2) is 10 kg.

And the maximum allowable load on the peripheral equipment (A3 and A4) is 6 kg or less, including the wrist load on the wrist point.

The maximum allowable load on the peripheral

Arcadia Grotesk Light Expanded 21pt Tracking -30pt

WHEN CONNECTING THE
MANIPULATOR AND THE
CONTROLLER, MAKE SURE THAT
THE SERIAL NUMBERS ON EACH
EQUIPMENT MATCH. IMPROPER
CONNECTION BETWEEN THE
MANIPULATOR AND CONTROLLER
MAY NOT ONLY CAUSE IMPROPER



Arcadia Grotesk Light Expanded 45pt Tracking Opt

The Create/Modify Joint dialog box

Arcadia Grotesk Light Expanded 64pt Tracking -20pt

(THE FIGURE IS G6-553S)

Arcadia Grotesk Light Expanded 130pt Tracking -40pt

ActUnit CNV1

Arcadia Grotesk Light Expanded 152pt Tracking -60pt

Workobject

Arcadia Grotesk Regular 8pt Tracking 40pt

- Grundsätzlich unterscheiden sich zwei Bauweisen: Ein Rechner ist ein Digitalrechner, wenn er mit digitalen Geräteeinheiten digitale Daten verarbeitet (also Zahlen und Textzeichen); er ist ein Analogrechner, wenn er mit analogen Geräteeinheiten analoge Daten verarbeitet (also kontinuierlich verlaufende elektrische Messgrößen wie Spannung oder Strom).
- Heute werden fast ausschließlich Digitalrechner eingesetzt. Diese folgen gemeinsamen Grundprinzipien, mit denen ihre freie Programmierung ermöglicht wird. Bei einem Digitalrechner werden dabei zwei grundsätzliche Bestandteile unterschieden: Die Hardware, die aus den elektronischen, physisch anfassbaren Teilen des Computers gebildet wird, sowie die Software, die die Programmierung des Computers beschreibt.
- Ein Digitalrechner besteht zunächst nur aus Hardware. Die Hardware stellt erstens einen Speicher bereit, in dem Daten portionsweise wie auf den nummerierten Seiten eines Buches gespeichert und jederzeit zur Verarbeitung oder Ausgabe abgerufen werden können. Zweitens verfügt das Rechenwerk der Hardware über grundlegende Bausteine für eine freie Programmierung, mit denen jede beliebige Verarbeitungslogik für Daten dargestellt werden kann: Diese Bausteine sind im Prinzip die Berechnung, der Vergleich und der bedingte Sprung. Ein Digitalrechner kann beispielsweise zwei Zahlen addieren, das Ergebnis mit einer dritten Zahl vergleichen und dann abhängig vom Ergebnis entweder an der einen oder der anderen Stelle des Programms fortfahren. In der Informatik wird dieses Modell theoretisch durch die eingangs erwähnte Turing-Maschine abgebildet; die Turing-Maschine stellt die grundsätzlichen Überlegungen zur Berechenbarkeit dar.
- Erst durch eine Software wird der Digitalcomputer jedoch nützlich. Jede Software ist im Prinzip eine definierte, funktionale Anordnung der oben geschilderten Bausteine Berechnung, Vergleich und bedingter Sprung, wobei die Bausteine beliebig oft verwendet werden können. Diese Anordnung der Bausteine, die als Programm bezeichnet wird, wird in Form von Daten im Speicher des Computers abgelegt. Von dort kann sie von der Hardware ausgelesen und abgearbeitet werden. Dieses Funktionsprinzip der Digitalcomputer hat sich seit seinen Ursprüngen in der Mitte des 20. Jahrhunderts nicht wesentlich verändert, wenngleich die Details der Technologie erheblich verbessert wurden.

Arcadia Grotesk Regular 10pt Tracking Opt

Die Von-Neumann-Architektur ist gewissermaßen die unterste Ebene des Funktionsprinzips eines Computers oberhalb der elektrophysikalischen Vorgänge in den Leiterbahnen. *Die ersten Computer wurden auch tatsächlich so programmiert*, dass man die Nummern von Befehlen und von bestimmten Speicherzellen so, wie es das Programm erforderte, nacheinander in die einzelnen Speicherzellen schrieb. Um diesen Aufwand zu reduzieren, wurden Programmiersprachen entwickelt. Diese generieren die Zahlen innerhalb der Speicherzellen, die der Computer letztlich als Programm abarbeitet, aus Textbefehlen heraus automatisch, die auch für den Programmierer einen semantisch verständlichen Inhalt darstellen (z. B. GOTO für den „unbedingten Sprung“).

Arcadia Grotesk Regular 18pt Tracking -20pt

Leicht zu verstehen. Unglaublich leistungsstark.
Und dafür gemacht, dass du arbeiten, spielen
und kreativ sein kannst wie noch nie.
Er kommt mit jeder, die direkt einsatzbereit sind.
Mit kostenlosen, regelmäßigen Softwareupdates,
sodass alles auf dem aktuellen Stand bleibt
und nahtlos funktioniert.
Und wenn du schon ein hast, fühlt er sich
vertraut an, sobald du ihn einschaltest.

Arcadia Grotesk Regular 102pt Tracking -10pt

IDEENKRAFTWERK

Arcadia Grotesk Regular 155pt Tracking -30pt

Superpower

Arcadia Grotesk Regular 218pt Tracking -50pt

8 TB SSD



Arcadia Grotesk Expanded 7pt Tracking 30pt

Les ordinateurs furent d'abord utilisés pour le calcul (en nombres entiers d'abord, puis flottants). On ne peut cependant les assimiler à de simples calculateurs, du fait de la possibilité quasi infinie de lancer d'autres programmes en fonction du résultat de calculs, ou de capteurs internes ou externes (température, inclinaison, orientation, etc.), ou de toute action de l'opérateur ou de son environnement.

- Dans l'*architecture de von Neumann*, les données sont banalisées et peuvent être interprétées indifféremment comme des nombres, des instructions, des valeurs logiques ou tout symbole défini arbitrairement (exemple : lettres de l'alphabet).
- Le calcul représente une des applications possibles. Dans ce cas, les données sont traitées comme des nombres.
- L'ordinateur est utilisé aussi pour ses possibilités d'organisation de l'information, entre autres sur des *périphériques* de stockage magnétique. On a calculé à la fin des années 1980 que sans les ordinateurs il faudrait toute la population française juste pour faire dans ce pays le seul travail des banques :
 - cette capacité d'organiser les informations a généralisé l'usage du traitement de texte dans le grand public ;
 - la gestion des *bases de données* relationnelles permet également de retrouver et de consolider des informations réparties vues par l'utilisateur comme plusieurs tables indépendantes.

Cette création d'un néologisme fut à l'origine de traductions multiples des expressions supercomputer, superordinateur ou supercalculateur.

L'expérience a appris à distinguer dans un ordinateur deux aspects, dont le second avait été au départ sous-estimé :

- l'architecture physique, matérielle (alias hardware ou hard) ;
- l'architecture logicielle (alias software ou soft).

Un ordinateur très avancé techniquement pour son époque comme le Gamma 60 de la compagnie Bull n'eut pas le succès attendu, pour la simple raison qu'il existait peu de moyens de mettre en œuvre commodément ses possibilités techniques[réf. nécessaire].

Le logiciel — et son complément les services (formation, maintenance...) — forme depuis le milieu des années 1980 l'essentiel des coûts d'équipement informatique, le matériel n'y ayant qu'une part minoritaire.

Arcadia Grotesk Expanded 10pt Tracking 10pt

PARMI TOUTES LES MACHINES INVENTÉES PAR L'HOMME, L'ORDINATEUR EST CELLE QUI SE RAPPROCHE LE PLUS DU CONCEPT ANTHROPOLOGIQUE SUIVANT : *ORGANE D'ENTRÉE, ORGANE DE TRAITEMENT DE L'INFORMATION ET ORGANE DE SORTIE*. CHEZ L'HUMAIN, LES ORGANES D'ENTRÉE SONT LES ORGANES SENSORIELS, L'ORGANE DE TRAITEMENT EST LE CERVEAU DONT LES LOGICIELS SONT L'APPRENTISSAGE AVEC DES MISES À JOUR CONSTANTES EN COURS DE VIE, PUIS LES ORGANES DE SORTIE SONT LES MUSCLES. POUR LES ORDINATEURS MODERNES, LES ORGANES D'ENTRÉE SONT LE CLAVIER ET LA SOURIS ET LES ORGANES DE SORTIE, L'ÉCRAN, L'IMPRIMANTE, LE GRAVEUR DE DVD, ETC. LES TECHNIQUES UTILISÉES POUR FABRIQUER CES MACHINES ONT ÉNORMÉMENT CHANGÉ DEPUIS LES ANNÉES 1940 ET SONT DEVENUES UNE TECHNOLOGIE

Arcadia Grotesk Expanded 17pt Tracking Opt

Il réunit dans un format incroyablement compact des performances hors normes et une connectivité multiple.

Avec lui, vous avez tout ce qu'il faut à portée de main pour transformer n'importe quel espace en véritable studio de création.

Il ne vous reste qu'à choisir entre la M1 Max, d'une vitesse sidérante, et la toute nouvelle M1 Ultra, la plus puissante jamais intégrée à un ordinateur personnel



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Arcadia Grotesk Expanded 71pt Tracking -20pt

Performances du GPU

Arcadia Grotesk Expanded 91pt Tracking -50pt

DESIGN MODERNE

Arcadia Grotesk Expanded 299pt Tracking Opt

HDMMI



Arcadia Grotesk Semibold 12pt Tracking Opt

Before the advent of fiber-optic transmission, most long-distance telephone calls were carried via networks of microwave radio relay links run by carriers such as AT&T Long Lines. Starting in the early 1950s, frequency-division multiplexing was used to send up to 5,400 telephone channels on each microwave radio channel, with as many as ten radio channels combined into one antenna for the hop to the next site, up to 70 km away.

Wireless LAN protocols, such as Bluetooth and the IEEE 802.11 specifications used for Wi-Fi, also use microwaves in the 2.4 GHz ISM band, although 802.11a uses ISM band and U-NII frequencies in the 5 GHz range. Licensed long-range (up to about 25 km) Wireless Internet Access services have been used for almost a decade in many countries in the 3.5–4.0 GHz range. The FCC recently[when?] carved out spectrum for carriers that wish to offer services in this range in the U.S. — with emphasis on 3.65 GHz. Dozens of service providers across the country are securing or have already received licenses from the FCC to operate in this band. The WiMAX service offerings that can be carried on the 3.65 GHz band will give business customers another option for connectivity. Metropolitan area network (MAN) protocols, such as WiMAX (Worldwide Interoperability for Microwave Access) are based on standards such as IEEE 802.16, designed to operate between 2 and 11 GHz. Commercial implementations are in the 2.3 GHz, 2.5 GHz, 3.5 GHz and 5.8 GHz ranges. Mobile Broadband Wireless Access (MBWA) protocols based on standards specifications such as IEEE 802.20 or ATIS/ANSI HC-SDMA (such as iBurst) operate between 1.6 and 2.3 GHz to give mobility and in-building penetration characteristics similar to mobile phones but with vastly greater spectral efficiency.

Some mobile phone networks, like GSM, use the low-microwave/high-UHF frequencies around 1.8 and 1.9 GHz in the Americas and elsewhere, respectively. DVB-SH and S-DMB use 1.452 to 1.492 GHz, while proprietary/incompatible satellite radio in the U.S. uses around 2.3 GHz for DARS.

Microwave radio is used in broadcasting and telecommunication transmissions because, due to their short wavelength, highly directional antennas are smaller and therefore more practical than they would be at longer wavelengths (lower frequencies). There is also more bandwidth in the microwave spectrum than in the rest of the radio spectrum; the usable bandwidth below 300 MHz is less than 300 MHz while many GHz can be used above 300 MHz. Typically, microwaves are used in television news to transmit a signal from a remote location to a television station from a specially equipped van. See broadcast auxiliary service (BAS), remote pickup unit (RPU), and studio/transmitter link (STL). Most satellite communications systems operate in the C, X, Ka, or Ku bands of the microwave spectrum. These frequencies allow large bandwidth while avoiding the crowded UHF frequencies and staying below the atmospheric absorption of EHF frequencies. Satellite TV either operates in the C band for the traditional large dish fixed satellite service or Ku band for direct-broadcast satellite. Military communications run primarily over X or Ku-band links, with Ka band being used for Milstar.

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Use the microwave oven only for its intended use as described in this manual.

Do not use corrosive chemicals or vapors in the microwave oven.

This type of oven is specifically designed to heat, cook, or dry food. It is not designed for industrial or laboratory use.

Do not operate the microwave oven if it has a damaged cord or plug, if it is not working properly, or if it has been damaged or dropped.

The microwave oven should be serviced only by qualified service personnel. Call an authorized service company for examination, repair, or adjustment.

Arcadia Grotesk Semibold 16pt Tracking Opt

**CAN CONTROL SPEED AND ON/OFF.
COMES ON AUTOMATICALLY AT THE LOW
SETTING WHEN IT SENSES HEAT FROM THE
COOKTOP BELOW.
WHEN THIS OCCURS, THE VENT FAN CANNOT
BE TURNED OFF. IT MAY STAY ON FOR UP TO 1
HOUR TO COOL THE MICROWAVE OVEN.**



Arcadia Grotesk Semibold 47pt Tracking 20pt

Microwave frequency measurement

Arcadia Grotesk Semibold 53pt Tracking 10pt

120 Volt, 60 Hz, AC only, 20-amp

Arcadia Grotesk Semibold 97pt Tracking -0pt

HERTZIAN OPTICS

Arcadia Grotesk Semibold 219pt Tracking -40pt

Vent Fan



Arcadia Grotesk Semibold Expanded 6pt Tracking 10pt

MICROWAVE

MICROWAVE REFERS TO THE ELECTROMAGNETIC WAVES FREQUENCY BETWEEN 300MHZ-300GHZ, WAVELENGTH IS BETWEEN 1MM TO 1M. MICROWAVE USUALLY SHOWS PENETRATION, REFLECTION AND ABSORPTION CHARACTERISTICS. FOR GLASS, PLASTIC AND PORCELAIN, MICROWAVE WILL PENETRATE IT WITHOUT BEING ABSORBED. FOR WATER AND FOOD, IT WILL ABSORB MICROWAVE AND HEATING ITSELF. FOR METAL MATERIAL, IT WILL REFLECT THE MICROWAVE.

MICROWAVE DRYING

WATER MOLECULE IS POLAR MOLECULE, IT WILL CHANGE ITS POLARITY AND FRICTION MOTION CAUSE BY THE EFFECT OF HIGH SPEED CHANGE OF HIGH FREQUENCY ELECTROMAGNETIC FIELD. THEN THE MICROWAVE ELECTROMAGNETIC FIELD ENERGY CAN BE CONVERTED INTO HEAT ENERGY, AND ACHIEVE THE PURPOSE OF DRYING. MICROWAVE UNIFORM HEAT UP THE MATERIAL INSIDE AND OUTSIDE BECAUSE OF THE STRONG PENETRABILITY, WILL NOT APPEAR OUTSIDE DRY BUT INSIDE WET. BODY HEAT SOURCE STATE FORMATION SHORTENS THE TIME OF HEAT CONDUCTION AND SAVE A LOT OF DRYING TIME.

MICROWAVE STERILIZATION

MICROWAVE STERILIZATION TEMPERATURE IS FROM 60°C TO 110°C, PERIOD IS FROM 3 TO 8 MINUTES. MICROWAVE THERMAL EFFECTS CHANGE THE BACTERIAL PROTEIN, MAKE IT LOSE NUTRITION, REPRODUCTION AND SURVIVAL CONDITIONS AND DEATH. MICROWAVE ELECTROMAGNETIC FIELD CAN MAKE NORMAL GROWTH AND STABILITY OF THE GENETIC BREEDING OF BACTERIA NUCLEIC ACID [RNA] AND DEOXYRIBONUCLEIC ACID [DNA] NUMBER OF HYDROGEN BONDS SLACK, BREAKAGE AND RECOMBINATION, THEREBY INDUCING GENETIC MUTATIONS, CHROMOSOMAL ABERRATIONS AND EVEN RUPTURE.

MICROWAVE DRYER ADVANTAGES:

1. EQUIPMENT EFFECT AT ONCE, POWER ADJUSTABLE, TRANSMISSION SPEED ADJUSTABLE, NO THERMAL INERTIA RESIDUES, COMPARE WITH THE CONVENTIONAL PROCESS EQUIPMENT TO SAVE ENERGY BY 50%.
2. MAKE THE MATERIAL ITSELF BECOME BODY HEAT SOURCE STATE, NO NEED HEAT TRANSFER PROCESS, CAN ACHIEVE THE DRYING TEMPERATURE WITHIN A VERY SHORT TIME.
3. MICROWAVE UNIFORM HEAT UP THE MATERIAL INSIDE AND OUTSIDE BECAUSE OF THE STRONG PENETRABILITY, WILL NOT APPEAR OUTSIDE DRY BUT INSIDE WET.
4. MICROWAVE CAN FAST STERILIZATION UNDER LOW TEMPERATURE STERILIZATION, MATERIAL STORE FOR A LONG TIME WILL NOT MILDEW.
5. DUE TO THE FAST DRYING SPEED MICROWAVE DRYING MAXIMUM SAVE THE ACTIVITY OF THE MATERIALS, NUTRITION INGREDIENT AND THE ORIGINAL COLOR.
6. MICROWAVE LEAKAGE CONTROL IN METAL DRYING CHAMBER AND THE WAVEGUIDE, NO RADIATION DAMAGE AND HARMFUL GAS EMISSIONS, NOT PRODUCE WASTE HEAT AND DUST POLLUTION, MICROWAVE DRYING IS EFFICIENT, ECONOMIC AND ENVIRONMENTAL.

Arcadia Grotesk Semibold Expanded 12pt Tracking 30pt

When the door release button is depressed slowly with the door closed, an audible click should be heard at the same time or successively at intervals. When the button is released slowly, the latches should activate the switches with an audible click.

If the latches do not activate the switches when the door is closed, the switches should be a adjusted in accordance with the adjustment procedure. Disconnect the wire lead from the primary switch. Connect the ohmmeter leads to the common (COM) and normally open (NO) terminal of the switch. The meter should indicate an open circuit in the door open condition. When the door is closed, the meter should indicate a closed circuit. When the primary switch operation is abnormal, make the necessary adjustment or replace the switch only with the same type of switch.

Arcadia Grotesk Semibold Expanded 15pt Tracking Opt

**Normal: Approximately minutes before sensor
BK-RD: 5.2 Kohms cooking.
RD-WH: 2.1 Kohms
BK-WH: 2.1 Kohms
Abnormal:
Infinite or several
*Sensor cooking
condition
1. Oven should be plugged in at least 5
2. Room temperature should not exceed 95°F.
3. Be sure the exterior of the cooking container and the interior of the oven are dry.**



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FAN MOTOR ASSEMBLY

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Magnetron

Arcadia Grotesk Semibold Expanded 238pt Tracking Opt

LATCH



Arcadia Grotesk Bold 9pt Tracking 10pt

GENERAL DESCRIPTION	The "All Purpose" Commodore 64 us the complete computer for education, home or small business applications. Supported by quality peripherals and a fullrange of software, the Commodore 64 is perfect for the family. No other computer can offer such variety of uses and applications at such an affordable price.
MEMORY	64K RAM
ROM	20K ROM Standard (includes operating system and BASIC interpreter)
MICROPROCESSOR	6510A Microprocessor - 1.02 MHz clock. Compatible with the 6502
DISPLAY	40 Columns X 25 lines of text
COLORS	16 Background, border and character colors
CHARACTERS	Upper & lower case letters, numerals and symbols. Reverse characters. All PET graphic characters.
DISPLAY MODES	Text characters. High resolution graphics.
RESOLUTION	320 X 200 Pixels.
SPRITES	8 independent sprites. Each consists of 24 X 21 pixels and up to 4 colors. Each independently expandable horizontally and vertically. Collision detection for sprite to sprite and data to sprite collisions
SOUND	6581 Sound Interface Device includes 3 independent tone generators - each with 9 octaves. Each voice includes programmable ADSR generator (Attack, Decay, Sustain, Release) and control of sawtooth, triangle, square, variable pulse and noise waveforms. Full filtering capabilities with low, high and band pass filter. External sound input
KEYBOARD	Full size typewriter style design.

Arcadia Grotesk Bold 16pt Tracking Opt

THE EXTERNAL POWER SUPPLY GENERATES A REGULATED 5VDC AND 9VAC. 5VDC IS APPLIED TO PINS 5 AND 1 OF CN7 ON

THE C64 PCB. FILTERED BY L5, C97, AND C100 IT IS THEN CONTROLLED BY ON/OFF SWITCH S1. THIS 5VDC OUTPUT SUPPLIES

THE MICROPROCESSOR LOGIC.

9VAC IS APPLIED TO PINS 6 AND 7 OF CN7 ON THE C64 PCB. +12VDC, +5VDC CAN AND 9VAC

UNREGULATED ARE OUTPUTS THAT ARE DERIVED FROM THIS 9VAC SUPPLY. THE 9VAC SUPPLY IS MADE AVAILABLE ON PINS 10 AND 11 OF THE USER PORT CN2.

Arcadia Grotesk Bold 21pt Tracking 20pt

Crystal Y1 develops the fundamental 16Mhz clock signal. U31 is a Clock Generator IC that outputs the 8.1818MHz DOT clock on pin 6, and the 14.31818 MHz color clock on pin 8.



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Eight 4164 DRAMS. One 2114 RAM (U6)

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PADDLE INTERFACE CIRCUITS

Arcadia Grotesk Bold Expanded 90pt Tracking -40pt

Diodes CR100-105

Arcadia Grotesk Bold Expanded 155pt Tracking -60pt

JOYSTICK



Arcadia Grotesk Bold Expanded 7pt Tracking 10pt

The C64 or the GBM 64, is an 8-bit home computer introduced in January 1982 by Commodore International (first shown at the Consumer Electronics Show, January 7–10, 1982, in Las Vegas). It has been listed in the Guinness World Records as the highest-selling single computer model of all time, with independent estimates placing the number sold between 12.5 and 17 million units. Volume production started in early 1982, marketing in August for US\$595 (equivalent to \$1,596 in 2020). Preceded by the Commodore VIC-20 and Commodore PET, the C64 took its name from its 64 kilobytes (65,536 bytes) of RAM. With support for multicolor sprites and a custom chip for waveform generation, the C64 could create superior visuals and audio compared to systems without such custom hardware.

The C64 dominated the low-end computer market (except in the UK and Japan, lasting only about six months in Japan) for most of the later years of the 1980s. For a substantial period (1983–1986), the C64 had between 30% and 40% share of the US market and two million units sold per year, outselling IBM PC compatibles, Apple computers, and the Atari 8-bit family of computers. Sam Tramiel, a later Atari president and the son of Commodore's founder, said in a 1989 interview, "When I was at Commodore we were building 400,000 C64s a month for a couple of years. "In the UK market, the C64 faced competition from the BBC Micro and the ZX Spectrum, but the C64 was still the second most popular computer in the UK after the ZX Spectrum. The Commodore 64 failed to make any impact in Japan. The Japanese market was dominated by Japanese computers, such as the NEC PC-8801, Sharp X1, Fujitsu FM-7, and MSX.

Part of the Commodore 64's success was its sale in regular retail stores instead of only electronics or computer hobbyist specialty stores. Commodore produced many of its parts in-house to control costs, including custom integrated circuit chips from MOS Technology. In the United States, it has been compared to the Ford Model T automobile for its role in bringing a new technology to middle-class households via creative and affordable mass-production. Approximately 10,000 commercial software titles have been made for the Commodore 64, including development tools, office productivity applications, and video games. C64 emulators allow anyone with a modern computer, or a compatible video game console, to run these programs today. The C64 is also credited with popularizing the computer demoscene and is still used today by some computer hobbyists. In 2011, 17 years after it was taken off the market, research showed that brand recognition for the model was still at 87%.

Arcadia Grotesk Bold Expanded 14pt Tracking -10pt

**U20 is a 556 timer configured as a one shot multivibrator. The output pulse width is determined by the size of R34 and C24.
Pulse width = 1.1 x R34 x C24 = .5 seconds.
The output on pin 9 is "high" active.
The output of U8 is "low" active.
Reset initializes all the processor logic and causes the processor to load the program counter register with the address of the first instruction of the operating system program called the KERNAL. The starting address is stored in locations \$FFFC and \$FFFD. The first instruction is decode and executed giving KERNAL control of the computer operations. The reset pulse occurs when turning the power on to the compute**

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**VIC IC \$D000 - \$D02E
SID IC \$D400 - \$D7FF
COLOR RAM \$D800 - \$DBFF
CIA 1 \$DC00 - \$DC0F
CIA 2 \$DD00 - \$DD0F
I/O 1 \$DE00 - \$DEFF
I/O 2 \$DF00 - \$DFFF**



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(CN5-Video port has 5 pins)

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Serial Interface

Arcadia Grotesk Bold 274pt Tracking -10pt

PORT



Arcadia Grotesk Heavy 13pt Tracking 40pt

NON SUPERARE I VALORI MASSIMI DI TENSIONE SPECIFICATI SUL PANNELLO FRONTALE DEI TERMINALI (CH1, CH2, EXT TRIG). FATE RIFERIMENTO ALLE SPECIFICHE PER MAGGIORI DETTAGLI. LA CATEGORIA DI INSTALLAZIONE I (OVERVOLTAGE) FA RIFERIMENTO AL LIVELLO DEL SEGNALE, CHE PUÒ ESSERE APPLICATO AI TERMINALI DI MISURA DELLO STRUMENTO CHE SONO CONNESSI A CIRCUITI SORGENTE IN CUI SIANO PRESE MISURE ADEGUATE PER LIMITARE I TRANSIENTI DI TENSIONE AD UN LIVELLO BASSO ED APPROPRIATO. IL GRADO DI INQUINAMENTO 2 FA RIFERIMENTO AD UN AMBIENTE OPERATIVO DOVE NORMALMENTE SI HA INQUINAMENTO ASCIUTTO E NON-CONDUTTIVO. OCCASIONALMENTE PUÒ ACCADERE UNA CONDUTTIVITÀ TEMPORANEA CAUSATA DA CONDENSAZIONE.

Arcadia Grotesk Heavy 18pt Tracking 20pt

Potete usare la manopola Adjust per più funzioni, come per esempio regolare il tempo di holdoff, muovere i cursori, impostare la larghezza di impulso, impostare i limiti superiore e inferiore di frequenza delle linee del segnale video, regolare le maschere X e Y quando viene usato la funzione Pass/Fail, ecc.

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Arcadia Grotesk Heavy 25pt Tracking 10pt

Potete scegliere di acquisire una singola forma d'onda o il segnale continuativamente. Nel primo caso, premete il pulsante frontale SINGLE.

Ogni volta che premete il pulsante SINGLE l'oscilloscopio comincerà ad acquisire una nuova forma d'onda; dopo aver individuato un evento di trigger completerà l'acquisizione e si fermerà. Se volete invece acquisire il segnale continuativamente premete il pulsante frontale RUN/STOP.

Arcadia Grotesk Heavy 66pt Tracking -10pt

Equivalent Time Sampling

Arcadia Grotesk Heavy 82pt Tracking 10pt

Triggerare il Segnale

Arcadia Grotesk Heavy 104pt Tracking -30pt

massa del canale

Arcadia Grotesk Heavy 183pt Tracking -30pt

WAVEACE



Arcadia Grotesk Heavy Expanded 15pt Tracking 5pt

Gli oscilloscoppi della serie WaveAce possiedono una funzione Auto Setup che identifica il tipo di forma d'onda e regola automaticamente le impostazioni in modo visualizzare correttamente del segnale in ingresso.

Sono disponibili quattro opzioni di Auto Setup della forma d'onda: MultiPeriodo, Singolo-Periodo, Fronte di Salita e Fronte di Discesa.

Premere il pulsante AUTO e successivamente il pulsante del menu opzioni adiacente la forma d'onda desiderata come mostrato in figura.

Arcadia Grotesk Heavy Expanded 22pt Tracking 20pt

Se il canale è impostato in accoppiamento DC potete velocemente misurare la componente DC del segnale valutando semplicemente la distanza della traccia dal simbolo di massa.

Arcadia Grotesk Heavy Expanded 24pt Tracking 10pt

Quando acquistate un segnale l'oscilloscopio lo converte in un formato digitale e visualizza una forma d'onda. La modalità di campionamento definisce come viene digitalizzato il segnale e l'impostazione della base dei tempi determina il tempo e il livello di dettaglio dell'acquisizione. Potete cambiare la modalità di Campionamento premendo il pulsante frontale ACQUIRE.



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Arcadia Grotesk Heavy Expanded 57pt Tracking -10pt

Funzione matematica FFT

Arcadia Grotesk Heavy Expanded 177pt Tracking 0pt

Sistema

Arcadia Grotesk Heavy Expanded 282pt Tracking -20pt

PACGE



Arcadia Grotesk Black 23pt Tracking 20pt

On the Home screen, you can enter mathematical expressions and functions, along with other instructions. The answers are displayed on the Home screen. The TI-30X Pro MathPrint screen can display a maximum of four lines with a maximum of 16 characters per line. For entries and expressions longer than the visible screen area, you can scroll left and right (! and ") to view the entire entry or expression. In MathPrint mode, you can enter up to four levels of consecutive nested functions and expressions, which include fractions, square roots, exponents and 10x.

Arcadia Grotesk Black 30pt Tracking -10pt

SCI EXPRESSES NUMBERS WITH ONE DIGIT TO THE LEFT OF THE DECIMAL AND THE APPROPRIATE POWER OF 10, AS IN 1.2345678E5, WHICH IS THE SAME AS THE VALUE (1.2345678×10⁵) INCLUDING THE BRACKETS FOR CORRECT ORDER OF OPERATION.



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Arcadia Grotesk Black 92pt Tracking -10pt

Polynomial Solver

Arcadia Grotesk Black 173pt Tracking -10pt

STAT-REG

Arcadia Grotesk Black 205pt Tracking -20pt

Solution



Arcadia Grotesk Black Expanded 16pt Tracking Opt

USE BRACKETS TO CLEARLY INDICATE THE OPERATION ORDER YOU EXPECT FOR YOUR EXPRESSION ENTRY. IF NECESSARY, THE BRACKETS CAN BE USED TO *OVERRIDE THE ORDER OF OPERATIONS* FOLLOWED BY THE ALGORITHMS IN THE CALCULATOR.

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**Most keys can perform more than one function.
The primary function is indicated on the key and the secondary function is displayed above it.**



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Arcadia Grotesk Black Expanded 40pt Tracking -10pt

RECTANGULAR TO POLAR

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Trigonometry

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Math



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Supported Languages

Afrikaans; Albanese; Alto Sorabo; Asu; Basco; Basso Sorabo; Basso Tedesco; Bena; Bosniaco; Capoverdiano; Catalano; Cebuano; Ceco; Chiga; Coloniese; Cornico; Corso; Creolo Mauriziano; Croato; Curdo; Danese; Embu; Esperanto; Estone; Faroese; Filipino; Finlandese; Francese; Friulano; Gaelico Scozzese; Galiziano; Giavanese; Groenlandese; Gusii; Ido; Indonesiano; Inglese; Interlingua; Irlandese; Islandese; Italiano; Kai; Kalenjin; Kamba; Kikuyu; Kinyarwanda; Lettone; Lituano; Lojban; Luo; Lussemburghese; Luyia; Machame; Makhuwa-Meetto; Makonde; Malese; Malgascio; Maltese; Mannese; Maori; Meru; Ndebele Del Nord; Ndebele Del Sud; Norvegese Bokmål; Norvegese Nynorsk; Nyanja; Nyankole; Occitano; Oromo; Polacco; Portoghese; Romancio; Rombo; Rumeno; Rundi; Rwa; Samburu; Sango; Sangu; Sardo; Sena; Shambala; Shona; Slovacco; Sloveno; Soga; Somalo; Sotho Del Nord; Sotho Del Sud; Spagnolo; Sundanese; Svedese; Swahili; Swati; Taita; Taroko; Tedesco; Tedesco Svizzero; Teso; Tsonga; Tswana; Turcomanno; Ungherese; Vallone; Vunjo; Walser; Wemba; Xhosa; Zulu

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More than 20 years of true Italian design, in the center of an environment rich in arts and crafts, history and culture.

Our core team comprises several designers, along with a multitude of collaborators from across Europe.

Our job: to pour beauty into the world, across branding, packaging, web and editorial design.

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