Minotaur

Depth through restraint: the unexpected beauty of the straight line.

How does one reference Cubism in a typeface? The most obvious tack would be to disassemble each letter and render it broken and abstracted. That might produce something interesting to look at, but not something that can be used. Minotaur is more practical, but no less interesting. Initially created for a Paris art museum, Minotaur Sans and Serif is a family of straight lines inspired by the Cubist movement. Its roots are Venus, a landmark Grotesque from the era that gave rise to Cubism, and two serif models: Bruce's Scotch Roman and A.V. Hershey's series for early vector-based computing.

Not only are the letters’ outlines atypical, but their set number of widths – derived from historical technical limitations – play with expectations too. Despite their seemingly primitive restraints, these fonts are legible at any size. And they have their own beauty too: Minotaur Serif, in particular, balances its harsh contours with the elegant skeleton of its early 20th-century model.

Minotaur offers a richness not found in most type; one that rewards viewers in new ways as they step closer to the canvas.

Minotaur Lombardic and Minotaur Lombardic Sans are the companion to the Minotaur Collection. Both families offer a new uppercase design, inspired by the Lombardic style, fleshed-out across all weights of Minotaur.

Lombardic capitals are particularly well suited for drop- and initial caps, page openers, and other classic uses for ornamented capitals. The design of these uppers is deployed into a Sans companion, creating quite unusual shapes which suits many large display applications, from posters to store windows.
Mythography

Inkanyamba

Reichsadler

Dexamenus

Changeling

Deiphontes
Minotaur Sans

Family overview

Tlahuelpuchi
Light

Tsurara-onna
Light Italic

Asteropaios
Regular

Lycanthrope
Italic

Aigikampoi
Bold

Lugalbanda
Bold Italic

Minotaur Beef

Cockatrice
Bold
Minotaur Lombardic

Lycus Iasus
Light
Belus Fable
Regular
Sky Father
Bold

Minotaur Sans Lombardic

Laius Satyrs
Light
Hotu Matu’a
Regular
Flood Myth
Bold
Carbuncle
Bar Juchne
Persisor Perso
Brownie Poseidon
Misi-kinepikw Bodach
Nanom-keea-po-da Labbu
Kabouter Wassan-mon-ganeehla-ak

POLYNICES CULTURE HERO
CYLARABES PRESTER JOHN
GREEK STAR MYTHS ETAL
CREATION MYTH KING GOLDEMAR
MONSTERS OF GREEK MYTHOLOGY
EARTH MOTHER METAMORPHOSES

Greco-Roman Mosaics Ilus
Lugalbanda Geomythology
Lycus, son of Poseidon Car
Greco-Roman Sculpture Laertes
Mythography Legendary Creature
Greek God & Goddesses Amyntor
CROCOTTA
BUGUL NOZ
BLOODY BONES
ICHTHYOCENTAUR
HEADLESS HORSEMAN
PIM-SKWA-WAGEN-OWAD RÅ
KONOHA-TENGA THREE-LEGGED BIRD
KAY KÄVUS CULTURE HERO Hippothous Geomythology
CHALCODON ALTUN BISHIK Metamorphoses Polydorus
LYCURGUS OF THRACE NÓR Last Roman Emperor Lugh
PANTHEON OF THE GODS AENEUS Kingdoms Of Myth Geomythology
MONSTERS OF GREEK MYTHOLOGY Greco-Roman Fresco Bellerophon
EARTH MOTHER METAMORPHOSES Nymphs & Daemones Nausithous
Besides the Olympians, the Greeks worshipped various gods of the countryside, the satyr-god Pan, Nymphs (spirits of rivers), Naiads (who dwelled in springs), Dryads (who were spirits of the trees), Nereids (who inhabited the sea), river gods, Satyrs, and others. In addition, there were the dark powers of the underworld, such as the Erinyes (or Furies), said to pursue those guilty of crimes against blood-relatives. In Greek mythology, the Trojan War was wa

In between the Argo and the Trojan War, there was a generation known chiefly for its horrific crimes. This includes the doings of Atreus and Thyestes at Argos. Behind the myth of the house of Atreus (one of the two principal heroic dynasties with the house of Labdacus) lies the problem of the devolution of power and of the mode of accession to sovereignty. The twins Atreus and Thyestes with their descendants played the leading role in the tragedy of the devolution of power in Mycenae. The ancient Greeks believed that Troy was located near the Dardane

Minos is the Cretan word for “king”, or, by a euhemerist interpretation, the name of a particular king that was subsequently used as a title. There is a name in Minoan Linear A mi-nu-te that may be related to Minos. According to La Marle’s reading of Linear A, which have been heavily criticised as arbitrary we should read mwi-nu ro-ja (Minos the king) on a Linear A tablet. The royal title ro-ja is read on several documents, including on stone libation tables from the sanctuaries, where it follows the name of the main god, Asirai (the equivalent of Sanskrit Asura, and of Avestan Ahura). La Marle suggests that the name mwi-nu (Minos) is expected to mean ‘ascetic’ as Sanskrit muni, and fits this explanation to the legend about Minos sometime s living in caves on Crete. The ancient Greeks believed that Troy was located near t
Nguruvilu
Bar Juchne
Cericopithicus
Dzee-dzee-bon-da
Gichi-anami’e-bizhiw
Azukibabaa Nekomusume
Kyūbi-no-kitsune Ichchhadhari Nag
KING PURU PRESTER JOHN Underworld National Myth
GENEALOGY OF RAMA ILUS Erechtheus King Goldemar
LUGALBANDA POLYPOETES King Matjaž Creation Myth
GEOMYTHOLOGY CREATION MYTH Ascanius Greco-Roman Sculpture
REDCAP KWAKWAKALANOOKSIWAE Greco-Roman Mosaics Pendragon
CULTURE HERO METAMORPHOSES Nymphs & Daemones King Arthur
In Greek mythology, Minos was a king of Crete, son of Zeus and Europa. Every nine years, he made King Aegeus pick seven young boys and seven young girls to be sent to Daedalus’ creation, the labyrinth, to be eaten by the Minotaur. After his death, Minos became a judge of the dead in the underworld. The Minoan civilization of Crete has been named after him by the archaeologist Arthur Evans. Whether there is any historical reality behind the

The oldest of the hymns were probably written in the seventh century BC, somewhat later than Hesiod and the usually accepted date for the writing down of the Homeric epics. This still places the older Homeric Hymns among the oldest monuments of Greek literature; but although most of them were composed in the seventh and sixth centuries, a few may be Hellenistic, and the Hymn to Ares might be a late pagan work, inserted when it was observed that a hymn to Ares was lacking. Whether there is any historical reality behind the Trojan War rem

Cryptozoology is a pseudoscience involving the search for animals whose existence has not been proven. The animals cryptozoologists study are often referred to as cryptozooids, a term coined by John Wall in 1988. This includes looking for living examples of animals that are considered extinct, such as non-avian dinosaurs; animals whose existence lacks physical evidence but which appear in myths, legends, or are reported, such as Bigfoot and Chupacabra; and wild animals dramatically outside their normal geographic ranges, such as phantom cats (also known as Alien Big Cats). Cryptozoology is not a recognized branch of zoology or a discipline of science. It is an example of pseudoscience because it relies heavily upon anecdotal evidence, stories and alleged sightings. Whether there is any historical reality behin
Keythong
Unhcegila
Kuda-gitsune
Mooinjer veggey
Alom-bag-winno-sis
Capetus Silvius Broteas
Erymanthian Boar Leanan sidhe
GIANTS & FANTASTIC MEN
BESTIARY OF CREATURES
LUGALBANDA IDRIS GAWR
CULTURE HERO NATIONAL MYTH
TUGARIN ZMEYEVICH LAVELLAN
GEOMYTHOLOGY LEODEGRANCE
Legendary Creature Atys
Pendragon Prester John
Polynices Geomythology
Kingdoms Of Myth Deiphontes
Metamorphoses Creation Myth
Cisseus Greco-Roman Mosaics
KOFEWALT
BLEMMYAE
AMPHISBAENA
WARAK NGENDOG
TUGARIN ZMEYEVICH
GED HEINZELMÄNNCHEN
ANDROSPHINX ICHThyocentaurs
BENNU KLABAUTERMANN  Hippogriff Manananggal
GAGANA GANDABERUNDA  Bar Juchne Lycanthrope
GIRTABLILU SHACHIHOKO  Mygdon of Bebryces Ajax
WASSAN-MON-GANEEHLA-AK ZIZ  Kingdoms Of Myth Erechtheus
ERECHTHEUS METAMORPHOSES  Hitotsume-kozō Muma Pădurii
GEOMYTHOLOGY BELLEROPHON  National Myth Metamorphoses
Book of Imaginary Beings was written by Jorge Luis Borges, published in 1957 under the original Spanish title Manual de zoología fantástica, and expanded in 1967 and 1969 to the final El libro de los seres imaginarios. The English edition, created in collaboration with translator Norman Thomas di Giovanni, contains descriptions of 120 mythical beasts from folklore and literature. Whether there is any historical

It continues to be read in the Homeric Greek and translated into modern languages around the world. Many scholars believe that the original poem was composed in an oral tradition by an aoidos (epic poet/singer) perhaps a rhapsode (professional performer), and was more likely intended to be heard than read. The details of the ancient oral performance, and the story’s conversion to a written work inspire continual debate among scholars. Many scholars believe that there is a histo

Poseidon is one of the twelve Olympian deities of the pantheon in Greek mythology. His main domain is the ocean, and he is called the “God of the Sea”. Additionally, he is referred to as “Earth-Shaker” due to his role in causing earthquakes, and has been called the “tamer of horses”. He is usually depicted as an older male with curly hair and beard. The name of the sea-god Neptune in Etruscan was adopted in Latin for Neptune in Roman mythology; both were sea gods analogous to Poseidon. Linear B tablets show that Poseidon was venerated at Pylos and Thebes in pre-Olympian Bronze Age Greece as a chief deity, but he was integrated into the Olympian gods as the brother of Zeus and Hades. Whether there is any historical reality behind the Trojan
Tarasque
Menehune
Khalkotauroi
Kuchisake-onna
Wentshukumishiteu
Leucrota Hecatonchires
Ambrosius Aurelianus Melanthus

HESPERIDES AWA-HON-DO  Maski-mon-gwe-zo-os Ba
DOPPELGÄNGER NARGUN  Puckwudgie Kongamoto
DI PENATES LEPRECHAUN  Wyrm Heinzelmännchen
HEINZELMÄNNCHEN NUPPEPPO  Greco-Roman Sculpture Byzas
NU GUI KWAKWAKALANOOKSIWAE  Psychopomp Gods & Goddesses
JÖRMUNGANDR CHRY SOMALLUS  Lycus, son of Poseidon Faunus
YILBEGÄN
NÍÐHÖGGR
FURU-UTSUBO
METEE-KOLEN-OL
MANU BELLEROPHON
MISHIBIZHIW LEOKAMPOI
ERYMANTHIAN BOAR OPHIOTAURUS
REPTILIAN HUMANOID OG Gambrinus Prester John
KURAGE-NO-HINOTAMA IO Habrok Katawa-guruma
REPTILIAN HUMANOID RÅ Lycurgus of Arcadia Car
METAMORPHOSES UNDERWORLD Erysichthon of Thessaly Byzas
MYTHOGRAPHY CREATION MYTH Aventinus of Alba Longa Maeon
PRESTER JOHN KING GOLDEMAR Pandion II Fabulous Creatures
The events of the Trojan War are found in many works of Greek literature and depicted in numerous works of Greek art. There is no single, authoritative text which tells the entire events of the war. The most important literary sources are the two epic poems traditionally credited to Homer, the Iliad and the Odyssey, composed sometime between the 9th and 6th centuries BC. Whether there is any historical reality behind...
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CHITAULI
KEE-WAKW
LOUP-GAROU
CHRY SOM ALLUS
YOMOTSU-SHIKOME
DRAC ZASHIKI-WARASHI
WILL-O’-THE-WISP FURU-UTSUBO
METAMORPHOSES HOEL  Cylarabes Culture Hero
CISSEUS LEODEGRANCE  Gods & Goddesses Hoel
OECEUS BELLEROPHON  Penthilus Mythography
HIPPOTHOUS EARTH MOTHER  Menestheus Metamorphoses
GREAT KING GEOMYTHOLOGY  Ceryneian Hind Sakabashira
PSYCHOPOMP PRESTER JOHN  Earth Mother King Goldemar
The Iliad (sometimes referred to as the Song of Ilion or Song of Ilium) is an ancient Greek epic poem in dactylic hexameter, traditionally attributed to Homer. Set during the Trojan War, the ten-year siege of the city of Troy (Ilium) by a coalition of Greek states, it tells of the battles and events during the weeks of a quarrel between King Agamemnon and the warrior Achilles. The war originated from a quarrel between

Dionysus is the god of the grape harvest, winemaking and wine, of ritual madness and religious ecstasy in Greek mythology. His name, thought to be a theonym in Linear B tablets as di-wo-nu-so (KH Gq 5 inscription), shows that he may have been worshipped as early as c. 1500–1100 BC by Mycenaean Greeks; other traces of the Dionysian-type cult have been found in ancient Minoan Crete. His origins are uncertain, and his cults took many forms; some are described by ancient sources as Thracian, others as Greek. In some cults, he arrives from the east, as an Asiatic foreigner; in others, from Ethiopia in the South. The war originated from a quarrel between the goddesses Hera, Athena, and Aphrodite
Vârcolac
Revenant
Hippocampi
Makura-gaeshi
Morinji-no-okama
Ambrosius Aurelianus
Wassan-mon-ganeehla-ak Iara
THREE-LEGGED BIRD AL
STYMPHALIAN BIRDS BA
GEOMYTHOLOGY BELUS
ERECHTHEUS EARTH MOTHER
PICTISH BEAST LYCANTHROPE
PIM-SKWA-WAGEN-OWAD HAMSA
Imp Heinzelmännchen
Hamadryad Barbegazi
Kun Senpoku-Kanpoku
Iapetus Underwater panther
Wassan-mon-ganeehla-ak Og
Gwyllgi Toire-no-Hanakosan
ALCMENE
YILBEGÄN
SALAMANDER
KARAKONCOLOSGOS
AMAZAKE-BABAA OG
UNDERWATER PANTHER
MUMA PĂDURII METEE-KOLEN-OL
PENANGGALAN UTUKKU  Gandaberunda Chiron
GNOME KONOHA-TENGU  Criosphinx Catoblepas
THREE-LEGGED BIRD IO  Kami Do-gaku-ho-wad
SOROBANBŌZU ALLOCAMELUS  Ichthyocentaurs Hephaestus
ZENNYO RYŪŌ THUNDERBIRD  Kesaran-pasaran Unhcegila
PIM-SKWA-WAGEN-OWAD DEINO  Metee-kolen-ol Orang Minyak
Minos himself is said to have died at Camicus in Sicily, whither he had gone in pursuit of Daedalus, who had given Ariadne the clue by which she guided Theseus through the labyrinth. Subsequently his remains were sent back to the Cretans, who placed them in a sarcophagus, on which was inscribed: The tomb of Minos, the son of Zeus. Aphrodite, after Eris, the goddess of strife and discord.

Upon the death of the king, Pandion II, Aegaeus and his three brothers, Pallas, Nisos, and Lykos, took control of Athens from Metion, who had seized the throne from Pandion. Aegaeus’ first wife was Meta, and his second wife was Chalciope. Still without a male heir, Aegaeus asked the oracle at Delphi for advice. Her cryptic words were “Do not loosen the bulging mouth of the wineskin until you have reached the height of Athens, lest you die of grief.” The war originated from a quarrel between

While many of these creatures serve the purpose of symbolizing religious concepts, others point to social aspects of the medieval period. This is evidenced in the centaur. This led to a revolutionary way of conducting battle from horseback, and embodied the ideology behind the mythological centaur. Historian Lynn White argued that the stirrup was the most critical development in medieval Europe. White concluded, “Antiquity imagined the Centaur; the early Middle Ages made him the master of Europe.” Stirrups played a crucial role in the lives of people at this time, and the centaur served as an appropriate symbol to express this importance. As the Apple of Discord, marked “for the fairest”. Zeus sent the god
Hippogriff
Solar Deity
Palena of Maui
Ichchhadhari Nag
Balius and Xanthus Io
Gichi-anami’e-bizhiw Vila
Terrible Monster Ani Hyuntikwalaski
CORYCIAN NYMPHS YUXA
AMBROSIUS AURELIANUS
YACUMAMA LEPRECHAUN
DEATH DEITY METAMORPHOSES
ISHIGAQ KURAGE-NO-HINOTAMA
UNDERWATER PANTHER HAETAE heroes, gods and satyrs Io
Gichi-anami’e-bizhiw Otso
Alba Silvius Creation Myth
Mythological King Gyges Of Lydia
Poltergeist Gichi-anami’e-bizhiw
Heroes & Heroines Gods & Spirits
In European folklore, the unicorn is often depicted as a white horse-like or goat-like animal with a long horn and cloven hooves. In the Middle Ages and Renaissance, it was commonly described as an extremely wild woodland creature, a symbol of purity and grace, which could only be captured by a virgin. In the encyclopedias its horn was said to have the power to render poisoned water potable and to heal sickness. On the basis of excavations conducted by Sc

Amphisbaena, amphisbain, amphisbene, amphisboena, amphibona, amphista, amfivena,amphivena, or anphivena (the last two being feminine), a Greek word, from amphis, meaning “both ways”, and bainein, meaning “to go”, also called the Mother of Ants, is a mythological, ant-eating serpent with a head at each end. According to Greek mythology, the amphisbaena was spawned from the blood that dripped from the Gorgon Medusa’s head as Perseus flew over the Libyan Desert with it in his hand. On the basis of excavations conducted by Sc

Cerberus in Greek and Roman mythology, is a multi-headed (usually three-headed) dog, or “hellhound” with a serpent’s tail, a mane of snakes, and a lion’s claws.[4] He guards the entrance of the underworld to prevent the dead from escaping and the living from entering. Cerberus is featured in many works of ancient Greek and Roman literature and in works of both ancient and modern art and architecture, although the depiction of Cerberus differs across various renditions. The most notable difference is the number of his heads: Most sources describe or depict three heads; others show Cerberus with two or even just one; a smaller number of sources show a variable number, sometimes as many as 50 or even 100. On the basis of excavations conducte
Diao Si Gui
The Cu Bird
Aspidochelone
Galtzagorriak Lynx
Morinji-no-okama Hag
Gichi-anami’e-bizhiw Aloja
Gichi-anami’e-bizhiw Laestrygonians

UNDERWATER PANTHER OG
ASENA GREEK MYTHOLOGY
DEMOPHON BELLEROPHON
WASSAN-MON-GANEEHLA-AK NYX
LAESTRYGONIANS PENANGGALAN
GEOMYTHOLOGY OLYMPIAN GODS

Lycus, son of Poseidon Hoel
Pricolici Mares of Diomedes
Erysichthon of Thessaly Nóρ
Gichi-Anami’e-Bizhiw Madremonte
Terrible Monster Three-legged bird
Titans & Titanesses Gyges of Lydia
The Chimera was, according to Greek mythology, a monstrous fire-breathing hybrid creature of Lycia in Asia Minor, composed of the parts of more than one animal. Usually depicted as a lioness with full breasts, with the head of a goat arising from her back, and a tail that might end with a snake’s head, the Chimera was one of the offspring of Typhon and Echidna and a sibling of such monsters as Cerberus and the Lernaean Hydra. Episodes from the war

European dragons are legendary creatures in folklore and mythology among the overlapping cultures of Europe. In Western folklore, dragons are usually portrayed as evil, with exceptions mainly in Welsh folklore and modern fiction. This is in contrast to Chinese dragons, which are traditionally depicted as more benevolent creatures. In the modern period, the European dragon is typically depicted as a huge, fire-breathing, scaly, horned, lizard-like creature; the creature also has leathery, bat-like wings, four legs, and a long, muscular prehensile tail. The war provided materia
Tikoloshe
Narecnitsi
Kitsune-Tsuki
Alba Silvius Ajax
Alf And Alfhild Manu
Ratatoskr Galtzagorriak
Gichi-anami’e-bizhiw Sandwalker
AHKIYYINI PUCKWUDGIE Polypoetes Earth Mother
TUGARIN ZMEYEVICh AL Theoi Classical Texts Car
CHIMAERA BAR JUCHNE Heroes, Gods And Satyrs
CONTINENTS KARAKONCOLOS Will-O’-The-Wisp Gandaberunda
DI SMA UNDAR JORDI TRAUCO Headless Horseman Merpeople
KWAKWAKALANOOKSIWAE NIX Kobalos/Kobaloi Doppelgänger
BLUECAP
CRINAEAE
HRÍMÞURSAR
POLLO MALIGNO
HOTU MATU’A NISOS
WOLPERTINGER SUANGI
THERIOCEPHALUS SWAN MAIDEN
AQRABUAMELU KUMIHO  Wild man Teumessian fox
PENG CALYGREYHOUND  Life-Death-Rebirth Deity
KORO-POK-GURU PŪĶIS  Lycurgus of Nemea Asius
LAELAPS SENPOKU-KANPOKU  Titans & Titanesses Polypoetes
ALOM-BAG-WINNO-SIS KEELUT  Bestiary Of Creatures Amyntor
PENANGGALAN ANDROSPHINX  Lycurgus of Nemea King Matjaž
The dragons have many animal-like forms such as turtles, fish, and imaginary creatures, but they are most commonly depicted as snake-like with four legs. In yin and yang terminology, a dragon is yang and complements a yin fen ghuang. Chinese dragons traditionally symbolize potent and auspicious powers, particularly control over water, rainfall, hurricane, and floods. The war originated from a quarrel between the g

In late poetical Greek mythology ichthyocentaurs were a pair of centaurine sea-gods with the upper body of a man, the lower front of a horse, and the tail of a fish. Also, they wore lobster-claw horns. They were half-brothers of the wise centaur Chiron and the sons of Poseidon and the sea goddess Amphitrite. These two sea-gods, though little remembered, were set in the sky as the astronomical constellation Pisces. The twin ichthyocentaurs appear together in several works of art. The war originated from a quarrel b

A centaur or hippocentaur is a mythological creature with the head, arms, and torso of a human and the body and legs of a horse. In early Attic and Boeotian vase-paintings (see below), they are depicted with the hindquarters of a horse attached to them; in later renderings centaurs are given the torso of a human joined at the waist to the horse's withers, where the horse's neck would be. This half-human and half-horse composition has led many writers to treat them as liminal beings, caught between the two natures, embodied in contrasted myths, both as the embodiment of untamed nature, as in their battle with the Lapiths (their kin), or conversely as teachers, like Chiron. The war originated from a quarrel b
Kay Kāvus
King Minos
Creation Myth
Earth Mother Nór
Plant & Flower Myths
Bokkenrijders Telekhines

Fabulous Creatures Gyges Of Lydia

PALENA OF MAUI AENEUS
LATINUS SILVIUS DRYOPS
HEIKEGANI URMAHLULLU
CRINAEAE SENPOKU-KANPOKU
ORIGIN-OF-DEATH MYTH MAEON
PRESTER JOHN CREATION MYTH

Solar Deity Creation Myth
Plant & Flower Myths Dion
List of kings of Athens Car
Kingdoms Of Myth Llyr Llediaith
Dragon Turtle Three-Legged Bird
Jack-In-Irons Ethiopian Pegasus
ALICANTO
KUSHTAKA
SEA MONSTER
WANA-GAMES-AK
THREE-LEGGED BIRD
ARIKURA-NO-BABA SHEN
ZUNBERA-BŌ ETHIOPIAN PEGASUS
KAY KĀVUS ALBA SILVIUS  Lunar Deity National Myth
WENTSHUKUMISHITEU AL  Will-O’-The-Wisp Harmonia
ELDJÖTNAR HESPERIDES  Toire-No-Hanakosan Toyol
ETHIOPIAN PEGASUS AGLOOLIK  Reptilian Humanoid Raven Spirit
MASKI-MON-GWE-ZO-OS LO-LOL  Hesperides Gichi-anami’e-bizhiw
MULDJEWANGK KUARAHY JÁRA  Kingdoms Of Myth Gods & Spirits
Kraken is a legendary sea monster of giant proportions that is said to dwell off the coasts of Norway and Greenland. The legend may have originated from sightings of giant squid that are estimated to grow to 13–15 m (40–50 ft) in length, including the tentacles. The sheer size and fearsome appearance attributed to the kraken have made it a common ocean-dwelling monster in various fictional works. The war originated from a quarrel be

Greek mythology is explicitly embodied in a large collection of narratives, and implicitly in Greek representational arts, such as vase-paintings and votive gifts. Greek myth attempts to explain the origins of the world, and details the lives and adventures of a wide variety of gods, goddesses, heroes, heroines and mythological creatures. These accounts initially were disseminated in an oral-poetic tradition; today the Greek myths are known primarily from Greek literature. In Greek mythology, the Trojan War was waged against the city of Troy by

The Ouroboros or Uroboros is an ancient symbol depicting a serpent or dragon eating its own tail. The Ouroboros often symbolizes self-reflexivity or cyclicality, especially in the sense of something constantly re-creating itself, the eternal return, and other things such as the phoenix which operate in cycles that begin anew as soon as they end. It can also represent the idea of primordial unity related to something existing in or persisting from the beginning with such force or qualities it cannot be extinguished. While first emerging in Ancient Egypt, the Ouroboros has been important in religious and mythological symbolism, but has also been frequently used in alchemical illustrations, where it symbolizes the circular nature of the alchemist’s opus. The war originated from a quarrel between the go
Syrbotae
Cluricaun
Wolpertinger
Theriocephalus
Tugarin Zmejevich
Wondjina Muldjewangk
Arion Wassan-mon-ganeehla-ak
HEADLESS HORSEMAN Revenant Betobeto-san
OOZLUM BIRD ASTERIA Morgens Golden Fleece
KESARAN-PASARAN AL Pardalokampoi Agloolik
QUESTING BEAST BAKENEKO Monsters Of Greek Mythology
CALYDONIAN BOAR HAUGBUI Misi-Kinepikw Kanbari-Nyūdō
ENKŌ TOIRE-NO-HANAKOSAN Ani Hyuntikwalaski La Mojana
PHOENIX
ASBOLUS
KUMAKATOK
BESTIAL BEAST
ARIKURA-NO-BABA
NIMERIGAR NUKEKUBI
BACKOO REPTILIAN HUMANOID

HEADLESS HORSEMAN
VANARA VRYKOLAKAS
CRETAN BULL SQUONK
QUETZALCOATL EACH UISGE
YALE TOIRE-NO-HANAKOSAN
HEROES, GODS AND SATYRS

Ichthyocentaurs Amala
Ljósálfar Sceadugenga
Thunderbird Carbuncle
Jiaolong Toire-no-Hanakosan
Cericopithicus Orang Bunian
Wassan-mon-ganeehla-ak Nix
The griffin was thus made an emblem of the Church’s opposition to remarriage. A Hippogriff is a legendary creature, supposedly the offspring of a griffin and a mare. Being a union of a terrestrial beast and an aerial bird, it was seen in Christendom to be a symbol of Jesus, who was both human and divine. As such it can be found sculpted on some churches. In Greek mythology, the Trojan War was wa

Fairies resemble various beings of other mythologies, though even folklore that uses the term fairy offers many definitions. Sometimes the term describes any magical creature, including goblins or gnomes: at other times, the term only describes a specific type of more ethereal creature or sprite. Various folkloristic traditions refer to them euphemistically, by names such as wee folk, good folk, people of peace, fair folk (Welsh tylwyth teg), etc. In Greek mythology, the Trojan War was wa

Since the late 18th century, kraken have been depicted in a number of ways, primarily as large octopus-like creatures, and it has often been alleged that Pontoppidan’s kraken might have been based on sailors’ observations of the giant squid. The Kraken is also depicted to have spikes on its suckers. In the earliest descriptions, however, the creatures were more crab-like than octopus-like, and generally possessed traits that are associated with large whales rather than with giant squid. Some traits of kraken resemble undersea volcanic activity occurring in the Iceland region, including bubbles of water; sudden, dangerous currents; and appearance of new islets. The Achaeans (Greeks) after Paris of Troy took Helen from h
Caladrius
Tiddy Mun
Bloody Bones
Calydonian Boar
Hecatonchires Druk
Svartálfar Mono Grande
Mares of Diomedes Sōtangitsune

MACHLYES KUMAKATOK  Rainbow Serpent Calingi
UNDERWATER PANTHER  Three-Legged Bird Aleya
OPHIOTAURUS AKATEKO  Black Annis Sea Monster
ARKAN SONNEY LADY MIDDAY  Gichi-anami’e-bizhiw Kiyohime
MASKI-MON-GWE-ZO-OS BAKU  Metamorphoses Alf and Alfhild
GOLEM BALIUS AND XANTHUS  Rainbow Serpent Ippon-datara
TACHASH
JIAOLONG
NOPPERA-BŌ
LAUKŲ DVASIOS
CANOTILA LAELAPS
CALYDONIAN BOAR PAN
PIM-SKWA-WAGEN-OWAD WRAITH
AMABURAKOSAGI JAUD     Ares Tugarin Zmeyevich
SHENLONG FENGHUANG      Loup-garou Ashi-magari
NANOM-KEEA-PO-DA AL      Svartálfar Myrmecoleon
KUARAHY JÁRA PATUPAIREHE Warak ngendog Soraki-gaeshi
NOBUSUMA NIGHTMARCHERS   Heinzelmännchen Jasy Jaterei
KWAKWAKALANOOKSIWAE OG  Wassan-mon-ganeehla-ak Lilin
The English word elf is from the Old English word most often attested as ælf. Although this word took a variety of forms in different Old English dialects, these converged on the form elf during the Middle English period. During the Old English period, separate forms were used for female elves, but during the Middle English period the word elf came routinely to include female beings. The Apple of Discord, marked

The manticore is a Persian legendary creature similar to the Egyptian sphinx. It has the body of a red lion, a human head with three rows of sharp teeth, sometimes bat wings, and a trumpet-like voice. Other aspects of the creature vary from story to story. The tail is that of either a dragon or a scorpion, and it may shoot poisonous spines to either paralyze or kill its victims. It devours its prey whole and leaves no clothes, bones, or possessions of the prey behind. Zeus sent the goddesses to Paris, who judged tha

In Greek mythology, Talos or Talon was a giant man of bronze who protected Europa in Crete from pirates and invaders. He circled the island’s shores three times daily. Alternatively Talos could be figured as a sacred bull. His bronze nature suggested to the author of Bibliothēkē that he may have been a survivor from the Age of Bronze, a descendant of the brazen race that sprang from meliae “ash-tree nymphs” according to Argonautica 4. The conception that Hesiod’s men of the Age of Bronze were actually made of bronze is extended to men of the age of gold by Lucian for humorous effect. The pseudo-Platonic dialogue Minos rationalized the myth, thrice yearly showing at each village in turn the laws of Minos inscribed on brass tablets. The Apple of Discord
Minotaur Beef Bold

Karkinos
Candileja
Wati-Kutjara
Asbolus Ko-Gok
Three-Legged Bird
Onocentaur Svaðilfari
Gichi-Anami’e-Bizhiw Cambion

MARES OF DIOMEDES        Reptilian Humanoid Rå
BALIUS AND XANTHUS         Sandwalker Kyourinrin
TUGARIN ZMEYEVICH          Toire-No-Hanakosan Io
HEADLESS HORSEMANDOLA      Heroes, Gods And Satyrs Ker
ANI HYUNTIKWALASKI DIP    Maro Deivës Moojner Veggey
HOMBRE CAIMAN CMBION       Heroes, Gods And Satyrs Hag
TARTALO
KINNARA
GANDHARVA
SOROBANBŌZU
SHUNKA WARAKIN
DUWENDE LINDWORM
GICHI-ANAMI’E-BIZHIW ALUX
STYMPHALIAN BIRDS
MARES OF DIOMEDES
BALIUS AND XANTHUS
BLACK SHUCK ATO-OI-KOZŌ
GICHI-ANAMI’E-BIZHIW RĀ
BAHAMUT KANBARI-NYŪDŌ

Cerberus Yato-No-Kami
Toire-No-Hanakosan Io
Shellycoat Sunekosuri
Karura Gichi-Anami’e-Bizhiw
Toire-No-Hanakosan Cipactli
Quetzalcoatl! Argus Panoptes

Production Type
Minotaur Beef Bold

The dragons have many animal-like forms such as turtles, fish, and imaginary creatures, but they are most commonly depicted as snake-like with four legs. In yin and yang terminology, a dragon is yang and complements a yin fenghuang. Chinese dragons traditionally symbolize potent and auspicious powers, particularly control over water, hurricane, and floods. Zeus sent the goddesses to

Poseidon is one of the twelve Olympian deities of the pantheon in Greek mythology. Additionally, he is referred to as “Earth-Shaker” due to his role in causing earthquakes, and has been called the “tamer of horses”. He is usually depicted as an older male with curly hair and beard. The name of the sea-god Nethuns in Etruscan was adopted in Latin for Neptune in Roman mythology; both were sea gods analogous to Poseidon. In 868, however, the German archaeologist Heinrich Sch

While many of these creatures serve the purpose of symbolizing religious concepts, others point to social aspects of the medieval period. This is evidenced in the centaur. This led to a revolutionary way of conducting battle from horseback, and embodied the ideology behind the mythological centaur. Historian Lynn White argued that the stirrup was the most critical development in medieval Europe. White concluded, “Antiquity imagined the Centaur; the early Middle Ages made him the master of Europe.” Stirrups played a crucial role in the lives of people at this time, and the centaur served as an appropriate symbol to express this importance. Whether there is any historical reality behind the Trojan War remain
King Puru
Great King
Qenninkäinen
Qalupalik Ḋabrok
Origin-Of-Death Ḍyth
Personified Spirits Ḍugh
Kwakwakalanooksiwae Ḍashi-Ḏagari

Hippothoon Geomythology
Diomedes Of Thrace Gods
Origin-Of-Death Ḍyth Ḍajax
Lycus, Son Of Poseidon Ḍmyntor
Aventinus Of Alba Longa Ḍ Cont.
Life-Death-Rebirth Deity Ḍeneus
Werewolf
Barbegazi
Water Sprite
Ceryneian Hind
Ani Hyuntikwalaski
Ethiopian Pegasus Ork
Theriocephalus Theriocephalus
Terrible Monster
Stygophanian Bird
Ichchhadhari Nag
Magog Bannikanghari
Kurage-No-Hinotama Io
Hiderigami Minka Bird

Production Type
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ZDUNAO
CAR NÓR
ELDJÖTNAR
HOMBRE GATO
ASK-WEE-DA-EED
FAMILIAR PSOGNAV
HESPERIDES PENANGGANAN
ERAMARTHIAN BOAR
MARES OF DIOMEDES
PALENA OF MÁDI NÓR
REPTILLIAN EDOMION BA
TOIRE-NO-HANAROSAN AN
HUGIN AND MUNIN KO-GOK

Candileja Orang Oinyak
Kobalos/Kobaloi Helead
Tengu Terrible Monster
Calydonian Boar Dormolykeia
Adroanzi Balius And Xanthus
Bokkenrijders Pok-Wejee-Men
Shiki-Ōji
Nór Panji
Skin-Walker
King Lot Macar
Polybus Of Thebes
Alba Silvius Óenopion
Laukų Dvasios Iannic-Ann-Ôd
ΦΩΡΙΝΟ-ΝΟ-ΘΕΛΑΦ Ουραβοκκο Γανκανάγ
ΛΙΒΥΑΝ ΑΕΓΥΠΑΝΕΣ Ρέλινορ Πρέστερ Τζόην
ΠΡΙΜΙΤΙΒ ΠΡΙΜΑΝΙ Ρίθαιρον Καλαρε Προ
ΧΙΝΓ ΤΙΑΝ ΥΕΝΚΟΥΜΑΠΟΥÝ Φάνταστικό Περιστατικό Πίθ
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Bagiennik
La Sayona
Uma-No-ashi
Stymphalian Bird
National Myth Priam
Breathless Confectioner
Mooinjer Veggey Greek Mythology
Khalkotauroi Sea Monster
Gichi-Anami’e-Bizhiw Oni
Libyan Satyr Tsuchigumo
Aspidochelone Ichthyocentaurs
Daily Experience Manufacturing
Soucouyant Di Sma Undar Jordi
STUHAĆ
WERKHE
JORÔHUMÔ
ORBANBŌŽU
HETĂTONAHĪRES
HEINZERĀNNANEN
LAST ROMAN EMPEROR BISE
TERRIBLE MONSTER
YÔMÔTSU-SHĪRÔME
RUBBER FIEND PEDA
INDUCTOR FUNDAMENTĂĂ
HÉRÔES & HÉROINES HÉYS
KNI HUUNIKHIWĂHAHI RĂ

Their Incredible Potential
Experience In Production
Authorized Contributions
Poverty-Stricken Self-Confident
Cockleshell Profuse Oceanology
Tendency For Businesses Æbyss
HAVSRÅ
GRiffin
TŌFU-KOZŌ
CAR ALCAEUS
HORNED SERPENT
GODS GEODEGRANAE
PENTHEON OF THE GODS CAR
Pendragon Prester John
LATINUS SILVIUS ORMENUS
SKY FATHER CULTURE HERO
GOFFAR THE PICT MYTHICAL PLACE
PALENA OF MAUI GYGES OF LYDIA
DEVELOPMENT OF REQUIREMENTS

Production Type
Periphas  
Dychreus  
Ilus Ferking  
Capetus Silvius  
Prester John Gods  
Cylarabes  Alba Silvius  
Gyges Of Lydia Olympian Gods  
KING ΜΑΣΙΗΗ ΡΗΣ  Gicus, Son Of Poseidon  
ΕΙΡΗΣ ΜΩΣΕΝΕ ΣΗΡ  Olympian Gods Άsopus  
ΣΗΒΗ ΣΙΛΒΙΟΣ ΒΙΗΣ  Mechanization Species  
ΟΙΚΟ-ΡΩΜΗ ΜΟΣΧΙΣ  Altun Bishik Metamorphoses  
ΚINGDOMS OF MYTH CHA  Improving Effectiveness Era  
GEOΣΥΡΣΟΛΟΓΥ ΘΕΘΕΣ  Manco Cápac Ring Goldemar
### Minotaur Sans

**Character set**

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## Minotaur Sans

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<td><strong>Slashed zero</strong></td>
<td>[ZERO]</td>
<td><strong>Historical</strong></td>
</tr>
<tr>
<td><strong>Tabular lining figures</strong></td>
<td>[TNUM + LNUM]</td>
<td><strong>Historical</strong></td>
</tr>
<tr>
<td><strong>Tabular oldstyle figures</strong></td>
<td>[TNUM + ONUM]</td>
<td><strong>Historical</strong></td>
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<td><strong>Proportional lining figures</strong></td>
<td>[PNUM + LNUM]</td>
<td><strong>Historical</strong></td>
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<tr>
<td><strong>Proportional oldstyle figures</strong></td>
<td>[PNUM + ONUM]</td>
<td><strong>Historical</strong></td>
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<td>[SUPS]</td>
<td><strong>Historical</strong></td>
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<tr>
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<td>[SINF]</td>
<td><strong>Historical</strong></td>
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<tr>
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<td>[NUMR]</td>
<td><strong>Historical</strong></td>
</tr>
<tr>
<td><strong>Denominator</strong></td>
<td>[DNOM]</td>
<td><strong>Historical</strong></td>
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</table>

### Font Features

- **Lowercase**: fi fl fb ff fh fj fk ft ffb ffh ffi ffj ffk ffl fft
- **UPPERCASE**: ct st sp
### Minotaur Sans

#### OpenType features

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**Fractions**  
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1/4 1/2 3/4 0/0 0/00

**Ordinals**  
[Ord]  
2a 2o No N° no n°

**Stylistic set 1**  
Arrows [SS01]  
<>+-*/=±

**Stylistic set 2**  
Ornaments [SS02]  
rstuvw

**Stylistic set 3 & 4**  
Circled numbers  
[SS03 & SS04]  
012345678910

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**Production Type**  
www.productiontype.com © 2017
Minotaur Beef

OpenType features

<table>
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<td>![All caps (CASE-SENSITIVE)]</td>
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<td>Case-sensitive forms</td>
<td>![Case-sensitive]</td>
<td>![Case-sensitive]</td>
</tr>
<tr>
<td>Standard ligatures</td>
<td>![Standard ligatures (LIGA)]</td>
<td>![Standard ligatures (LIGA)]</td>
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<td>Discretionary ligatures</td>
<td>![Discretionary ligatures (DLIG)]</td>
<td>![Discretionary ligatures (DLIG)]</td>
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<tr>
<td>Historical ligatures</td>
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<td>![Slashed zero (ZERO)]</td>
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<tr>
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<td>![Tabular lining figures (TNUM + LNUM)]</td>
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<tr>
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<td>![Tabular oldstyle figures (PNUM + LNUM)]</td>
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<td>![Proportional oldstyle figures (PNUM + ONUM)]</td>
<td>![Proportional oldstyle figures (PNUM + ONUM)]</td>
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<td>![Superscript/Superior (SUPS)]</td>
</tr>
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<td>![Subscript/Inferior (SINF)]</td>
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<tr>
<td>Denominator</td>
<td>![Denominator (ONUM)]</td>
<td>![Denominator (ONUM)]</td>
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Minotaur Beef

OpenType features

Fractions [FRAC]

1/4 1/2 3/4 0/0
0/00

Ordinals [ORDN]

2a 2o No N° no n°

Stylistic set 1
Arrows [SS01]

Stylistic set 2
Ornaments [SS02]

Stylistic set 3 & 4:
Circled numbers
[SS03 & SS04]

Stylistic set 5:
Alternate A [SS05]

Stylistic set 6:
Alternate A [SS06]

Stylistic set 7:
Alternate B [SS07]

Stylistic set 8:
Alternate G [SS08]

Stylistic set 9:
Alternate J [SS09]

Stylistic set 10:
Alternate M [SS10]

Stylistic set 11:
Alternate O [SS11]

Stylistic set 12:
Alternate P [SS12]

Stylistic set 13:
Alternate Q [SS13]

Stylistic set 14:
Alternate R [SS14]

Stylistic set 15:
Alternate R [SS15]

Stylistic set 16:
Alternate R [SS16]

Stylistic set 17:
Alternate S [SS17]

Stylistic set 18:
Alternate T [SS18]

Stylistic set 19:
Alternate U [SS19]
## Minotaur Lombardic

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<tr>
<td>[CPSP]</td>
<td></td>
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<tr>
<td><strong>Case-sensitive forms</strong></td>
<td>[Case-sensitive]</td>
<td>[CASE-SENSITIVE]</td>
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<td>!¿–—()[]{`“”'·@</td>
<td></td>
<td>!¿–—()[]{`“”'·@</td>
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<td>ct st sp</td>
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<tr>
<td><strong>Historical ligatures</strong></td>
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<td>Historical</td>
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<tr>
<td>[HIST]</td>
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</tr>
<tr>
<td><strong>Slashed zero</strong></td>
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<tr>
<td>[ZERO]</td>
<td>h0123456789</td>
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</tr>
<tr>
<td><strong>Tabular lining figures</strong></td>
<td>h0123456789</td>
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</tr>
<tr>
<td>[TNUM + LNUM]</td>
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<td>[TNUM + ONUM]</td>
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<td><strong>Proportional lining figures</strong></td>
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<td>[PNUM + ONUM]</td>
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<td>h superscript h0123456789</td>
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<td>h „‚(+)−×÷−€$¢</td>
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<td>h „‚(+)−×÷−€$¢</td>
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<td>[NUMR]</td>
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## Minotaur Lombardic

### OpenType features

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### Production Type features

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<td>Stylistic set 2</td>
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<td>Case-sensitive forms [CASE]</td>
<td>[Case-sensitive]</td>
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<td>ct st sp</td>
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<tr>
<td>Historical ligatures [HIST]</td>
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<tr>
<td>Slashed zero [ZERO]</td>
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<tr>
<td>Tabular lining figures [TNUM + LNUM]</td>
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<tr>
<td>Tabular oldstyle figures [TNUM + ONUM]</td>
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### Minotaur Sans Lombardic

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<td><img src="image" alt="←→↑↓↖↗↙↘" /></td>
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<td><strong>Stylistic set 2 (Arrows)</strong></td>
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Information

| Supported languages | Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Bosnian, Catalan, Chiga, Congo Swahili, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faoese, 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, Malagasy, Malay, Maltese, Manx, Meru, Mozisyen, North Ndebele, Nozwegan, Bokmål, Nozwegian, Nynorsk, Nyankole, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Rwa, Samam, Sango, Sangi, Sena, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Vunjo, Welsh, Zulu. |
| Designer | Jean-Baptiste Levée |
| Contact | Production Type  
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+33 (0)7 68 72 24 00  
www.productiontype.com |
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