Qwerty

8 Points–**Context** The typewriter appeared in the late 1860s and early 1870s, at a moment when information was moving faster than ever. Railways, telegraphy, newspapers, printing, administration and banking were accelerating its circulation, while the production of personalised documents remained largely manual. The typewriter accelerated their production, bringing writing into the rhythm of industrialisation.

The QWERTY keyboard layout, developed by American inventor and newspaper publisher Christopher Latham Sholes in the 1870s, transformed writing into a physical choreography: eye, brain, finger, key, mechanism, letter. Typing became measurable, turning the typist into an athlete of language.

About Qwerty Qwerty preserves the spirit of mechanical writing while translating it into a contemporary typeface.

It draws from the monospaced logic of the typewriter, where every character occupies the same amount of space. Its letters are built from the circle as a common graphic matrix, creating open, generous forms with excellent readability at small sizes. This circular geometry also gives the typeface an organic rhythm, connecting the letters while retaining the distinctive rhythm of mechanical text. **Qwerty** brings the act of typing back into the visual character of the text.

With five weights and matching italics, the family offers a complete range of typographic hierarchies, from continuous text to titles and headlines. Its combination of geometric, low-contrast forms and more expressive letterforms gives it a strong graphic presence while remaining highly functional.

At a time increasingly dominated by AI and automated writing, **Qwerty** pays tribute to the physical act of writing: the rhythm of the keys, the transcription of speech, the mechanical production of language.

Qwerty Family was designed by Ludovic Balland and Isia Yurovsky.
Ludovic Balland studied Graphic Design and Typography at the Basel School of Design in the early 1990s, under Wolfgang Weingart, Christian Mengelt, and André Gürtler. After an internship at Dalton Maag Studio in London, he began designing his own typefaces, including Stanley and Next, available at Optimo.ch, as well as custom fonts for clients such as Zoo Basel and MINI.

In 2006, he founded his studio, Typography Cabinet, in Basel, whose main focus is editorial design. In 2016, he was awarded the Jan Tschichold Prize by the Swiss Federal Office of Culture for his outstanding achievements in book design.

Isia Yurovsky was born in Paris, France. He graduated from the Beaux-Arts de Besançon in 2016 before joining the Atelier National de Recherche Typographique, where he researched early Cyrillic italic typefaces. In 2019, he moved to Switzerland to work with graphic designer Ludovic Balland. In 2023, he collaborated with Roch Deniau on the opening credits of Mati Diop's film Dahomey, winner of the Golden Bear at the Berlin Film Festival. Maligne, released in 2024, grew out of a collaboration with Maximage that began in 2022.

24 Points—Qwerty Family
10 Styles

42 Points

Qwerty Light

Qwerty Light Italic

Qwerty Regular

Qwerty Italic

Qwerty Medium

Qwerty Medium italic

Qwerty Bold

Qwerty Bold Italic

Qwerty Black

Qwerty black Italic

18 Points—Qwerty offers three alternate sets. These three sets integrate circular letters:

Set 1: oœOQŒ

Set 2: aobdpqgOQ26890

Set 3: aobdpqgkOQPR26890

All alternate sets are included.

QWERTY STANDARD SET

a
coœe
dpgqbkk
POQR
1234567890

ALTERNATE SET 1

a
coœe
dpgqbkk
POQŒR
1234567890

ALTERNATE SET 2

a
coœe
dpgqbkk
POQŒR
1234567890

ALTERNATE SET 3

a
coœe
dpgqbkk
POQŒR
1234567890

24 Points—Qwerty Light
Standard Set

10 Points—Texts excerpted from: Boston University School Of Education, Service Paper: "The History Of Typewriting Instruction", Submitted by: Viola P. Evans B.S.E. Salem Teachers' College 1939

42 Points—Finger Gymnastics

30 Points—Opinion has varied as to the advisability of using finger gymnastics in the development of typing skill. They were very popular for a time, then their use died out.

24 Points—Clem apparently was very much in favor of them, for she includes in her text two and one-half pages of fine print containing twenty-two suggested exercises which she considers "the most helpful."

18 Points—There are still some authorities who believe them beneficial enough to be used, but the attitude at the present moment among teachers and teachers of teachers seems to be that anyone should be allowed to take them or leave them as his own inclinations dictate.

24 Points—Qwerty Light Standard Set

14 Points—The Use of Music
Crum[1] gives as one important reason for typing to music: It aims to increase the students' musical appreciation of good composers. It is astonishing to learn from time to time that in many commercial schools and departments typing is not taught to music—that there are teachers, even in this progressive age, who, even yet, seem to think of typing as strictly a vocational subject and nothing else.

12 Points—For these, a visit to a typing room equipped with more important things in mind, would prove interesting and profitable. Modern teachers, however, believe that in the typewriting class, nothing is more important than the development of the mastery of the typewriter and if the student's morals and appreciation of good literature and good music are benefitted, all well and good, but the aim of the course is not primarily to take them in.

10 Points—A knowledge of fundamentals of English usage may, however, be justified in its inclusion in the aims of both the teacher and the textbook writer since vocational typewriting (and even personal typewriting) is based upon a certain amount of ability here. Clem, who is much is favor of metronomic rhythm and music as an aid in getting it says: It is said that where there is music there is order and proportion. This statement explains, in brief, why music is used in learning typewriting. She believes that it aids the pupil to write more accurately:

8 Points—Students may be allowed to sing or whistle the air if they choose. It also is an excellent test of concentration, and motorization of the words being written. As a result, more accurate work will be done. ....an average students outwrites himself. He is so anxious to get ahead that he forgets about accuracy and sacrifices everything to speed. Here music comes in as a great aid. If the student attempts to write at too fast a rate, the tempo of the record acts as a continuous check on the increased rate. She believes it can be used to induce the pupil to strike the keys faster also.

6 Points—The laggards know they must keep up with the music, and as a result they put twice the amount of effort into their work and develop into good typists, oftentimes in spite of themselves. Music eliminates the tendency of the loiterer to waste time between strokes, and he will accomplish just as much as the brightest student perhaps. Modern experiments in the use of music show that this theory of using music to speed up slow responses is tenable if the right kind of music is used. The schottische and polka are best for this purpose in typewriting.

1 Annabel Crum, author of an article titled "*Typing to Music*," published in The American Shorthand Teacher in June 1930, page 378.

24 Points—Qwerty Regular
Standard Set

42 Points—Finger Gymnastics

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1 Annabel Crum, author of an article titled "*Typing to Music*," published in The American Shorthand Teacher in June 1930, page 378.

24 Points—Qwerty Light
Alternate Set 1: oœOQŒ

42 Points—Finger Gymnastics

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24 Points—Qwerty Light
Alternate Set 2: aobdpqgOQ26890

42 Points—Finger Gymnastics

30 Points—Opinion has varied as to the advisability of using finger gymnastics in the development of typing skill. They were very popular for a time, then their use died out.

24 Points—Clem apparently was very much in favor of them, for she includes in her text two and one-half pages of fine print containing twenty-two suggested exercises which she considers “the most helpful.”

18 Points—There are still some authorities who believe them beneficial enough to be used, but the attitude at the present moment among teachers and teachers of teachers seems to be that anyone should be allowed to take them or leave them as his own inclinations dictate.

24 Points—Qwerty Light
Alternate Set 2: aobdpqgOQ26890

14 Points—The Use of Music
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24 Points—Qwerty Light
Alternate Set 3:
aobdpqgkOQPR26890

42 Points—Finger Gymnastics

30 Points—Opinion has varied as to the advisability of using finger gymnastics in the development of typing skill. They were very popular for a time, then their use died out.

24 Points—Clem apparently was very much in favor of them, for she includes in her text two and one-half pages of fine print containing twenty-two suggested exercises which she considers “the most helpful.”

18 Points—There are still some authorities who believe them beneficial enough to be used, but the attitude at the present moment among teachers and teachers of teachers seems to be that anyone should be allowed to take them or leave them as his own inclinations dictate.

24 Points—Qwerty Light Alternate Set 3: aobdpqgkOQPR26890

14 Points—The Use of Music
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12 Points—Qwerty Light Standard Set

72 Points abc
defghijklmn
opqrstuvwxy
zœ@%12345
67890 ABC
DEFGHIJKL
MNOPQRST
UVWXYZ!?Æ

48 Points abcde
fghijklmnopqrst
uvwxyzœ@%123

12 Points—Qwerty Light Standard Set

4567890 ABC
DEFGHIJKLMN
OPQRSTUWX
YZ!?&ÆŒ£©®

42 Points abcdefg
hijklmnopqrstuvw
xyzœ@%12345678
90 ABCDEFGHIJK
KLMNOPQRSTUV
WXYZ!??&ÆŒ£©

36 Points abcdefghijkl
mnopqrstuvwxyzœ@%
1234567890 ABCDEF
GHIJKLMNOPQRST
UVWXYZ!?&ÆŒ£©®

12 Points—Qwerty Light Standard Set

30 Points abcdefghijklmn opqrstuvwxyzœ@% ABC DEFGHIJKLMNOPQRS TUVWXYZ!?&ÆŒ£©®

24 Points abcdefghijklmnopqrst uvwxyzœ@1234567890 ABCDE FGHIJKLMNOPQRSTUVWXYZ!?

18 Points abcdefghijklmnopqrstuvwxyzœ @%1234567890 ABCDEFGHIJKLMNOPQ RSTUVWXYZ!?&ÆŒ£₿€ffiffkfb™©®℗

14 Points abcdefghijklmnopqrstuvwxyzœ@%12345678 90ABCDEFGHIJKLMNOPQRSTUVWXYZ!?&ÆŒ£©®

12 Points abcdefghijklmnopqrstuvwxyzœ@%1234567890 ABC DEFGHIJKLMNOPQRSTUVWXYZ!?&ÆŒ£₿€ffiffkfb℗©®

8 Points abcdefghijklmnopqrstuvwxyzœ@%1234567890 ABCDEFGHIJKLMNOPQRSTUVWXYZ!?

6 Points abcdefghijklmnopqrstuvwxyzœ@% ABCDEFGHIJKLMNOPQRSTUVWXYZ!?&ÆŒ£₿€©®℗

12 Points—Qwerty Regular Standard Set

72 Points abc
defghijklmn
opqrstuvwxy
zœ@%12345
67890ABCD
EFGHIJKL
MNOPQRST
UVWXYZ!Æ

48 Points abcde
fghijklmnopqrs
tuvwxyzœ@%12

12 Points—Qwerty Regular Standard Set

34567890 ABC
DEFGHIJKLMN
OPQRSTUWX
YZ!?&ÆŒ£©®

42 Points abcdefg
hijklmnopqrstuvw
xyzœ@%12345678
90 ABCDEFGHIJK
KLMNOPQRSTUV
WXYZ!??&ÆŒ£©

36 Points abcdefghijk
lmnopqrstuvwxyzœ@
%1234567890 ACDE
FGHIJKLMNOPQRST
UVWXYZ!?&ÆŒ£©

12 Points—Qwerty Regular Standard Set

30 Points abcdefghijklmn opqrstuvwxyzœ@% ABC DEFGHIJKLMNOPQRS TUVWXYZ!?&ÆŒ£©®

24 Points abcdefghijklmnopqrst uvwxyzœ@1234567890 ABCDE FGHIJKLMNOPQRSTUVWXYZ!

18 Points abcdefghijklmnopqrstuvwxyzœ @%1234567890 ABCDEFGHIJKLMNOPQ RSTUVWXYZ!?&ÆŒ£฿€ffiffkfb™©®℗

14 Points abcdefghijklmnopqrstuvwxyzœ@%12345678 90ABCDEFGHIJKLMNOPQRSTUVWXYZ!?&ÆŒ£©®

12 Points abcdefghijklmnopqrstuvwxyzœ@%1234567890 ABC DEFGHIJKLMNOPQRSTUVWXYZ!?&ÆŒ£฿€ffiffkfb℗©®

8 Points abcdefghijklmnopqrstuvwxyzœ@%1234567890 ABCDEFGHIJKLMNOPQRSTUVWXYZ

6 Points abcdefghijklmnopqrstuvwxyzœ@% ABCDEFGHIJKLMNOPQRSTUVWXYZ!?&ÆŒ£฿€©®℗

12 Points—Qwerty Medium Standard Set

72 Points abc
defghijklmn
opqrstuvwx
yzœ@12345
67890 ABC
DEFGHIJKL
MNOPQRST
UVWXYZ!Æ

48 Points abcde
fghijklmnopqrs
tuvwxyzœ@%12

12 Points—Qwerty Medium Standard Set

34567890 ABC
DEFGHIJKLMN
OPQRSTUWX
YZ!?&ÆŒ£©®

42 Points abcdef
ghijklmnopqrstuv
wxyzœ@1234567
890 ABCDEFGHI
JKLMNOPQRST
UVWXYZ!??&Æ©

36 Points abcdefghijk
lmnopqrstuvwxyzœ@
%1234567890 ACDE
FGHIJKLMNOPQRS
TUVWXYZ!?&ÆŒ©

12 Points—Qwerty Medium Standard Set

30 Points abcdefghijklmn opqrstuvwxyzœ@% ABC DEFGHIJKLMNOPQRS TUVWXYZ!?&ÆŒ£©®

24 Points abcdefghijklmnopqrst uvwxyzœ@1234567890 ABCDE FGHIJKLMNOPQRSTUVWXYZ!

18 Points abcdefghijklmnopqrstuvwxyzœ @%1234567890 ABCDEFGHIJKLMNOP QRSTUVWXYZ!?&ÆŒ£Þ€ffiffkfb™©®℗

14 Points abcdefghijklmnopqrstuvwxyzœ@%12345678 90ABCDEFGHIJKLMNOPQRSTUVWXYZ!?&ÆŒ£©®

12 Points abcdefghijklmnopqrstuvwxyzœ@%1234567890 ABC DEFGHIJKLMNOPQRSTUVWXYZ!?&ÆŒ£Þ€ffiffkfb℗©®

8 Points abcdefghijklmnopqrstuvwxyzœ@1234567890 ABCDEFGHIJKLMNOPQRSTUVWXYZ

6 Points abcdefghijklmnopqrstuvwxyzœ@% ABCDEFGHIJKLMNOPQRSTUVWXYZ!?&ÆŒ£Þ€©®℗

12 Points—Qwerty Bold Standard Set

72 Points ab
cdefghijklm
nopqrstuvw
xyzœ@1234
567890ABC
DEFGHIJKL
MNOPQRS
TUVWXYZ!
48 Points abcde
fghijklmnopqr
stuvwxyz@%12

12 Points—Qwerty Bold Standard Set

34567890 ABC
DEFGHIJKLM
NOPQRSTUW
XYZ!?&ÆŒ©®

42 Points abcdef
ghijklmnopqrstu
vwxyz@1234567
890 ABCDEFGHI
JKLMNOPQRST
UVWXYZ!??&Æ©

36 Points abcdefghij
klmnopqrstuvwxyz
@1234567890 ACDE
FGHIJKLMNOPQRS
TUVWXYZ!?&ÆŒ©

12 Points—Qwerty Bold Standard Set

30 Points abcdefghijklm
nopqrstuvwxyz@% ABC
DEFGHIJKLMNOPQRS
TUVWXYZ!?&ÆŒ£©®

24 Points abcdefghijklmnopqrs
tuvwxyz@1234567890 ABCDE
FGHIJKLMNOPQRSTUVWXYZ

18 Points abcdefghijklmnopqrstuvwxyzœ
@%1234567890 ABCDEFGHIJKLMNOP
QRSTUVWXYZ!?&ÆŒ£Þ€ffiffkfb™©®℗

14 Points abcdefghijklmnopqrstuvwxyz@%12345678
90ABCDEFGHIJKLMNOPQRSTUVWXYZ!?&ÆŒ©®

12 Points abcdefghijklmnopqrstuvwxyzœ@%1234567890 AB
CDEFGHIJKLMNOPQRSTUVWXYZ!?&ÆŒffiffkfb℗©®

8 Points abcdefghijklmnopqrstuvwxyz@1234567890 ABCDEFGHIJKLMNOPQRSTUVWXYZ

6 Points abcdefghijklmnopqrstuvwxyzœ@% ABCDEFGHIJKLMNOPQRSTUVWXYZ!?&ÆŒ£Þ€©®℗

12 Points—Qwerty Black Standard Set

72 Points ab
cdefghijklm
nopqrstuvw
xyzœ@1234
567890ABC
DEFGHIJKL
MNOPQRS
TUVWXYZ!
48 Points abcd
efghijklmnopq
rstuvwxyz@12

12 Points—Qwerty Black Standard Set

34567890 ABC
DEFGHIJKLM
NOPQRSTUW
XYZ!&ÆŒ©®
42 Points abcdef
ghijklmnopqrstu
vwxyz@1234567
890 ABCDEFGHI
JKLMNOPQRST
UVWXYZ!??&Æ©
36 Points abcdefghij
klmnopqrstuvwxyz
@1234567890 ACDE
FGHIJKLMNOPQRS
TUVWXYZ!?&ÆŒ©

12 Points—Qwerty Black Standard Set

30 Points abcdefghijklm
nopqrstuvwxyz@% ABC
DEFGHIJKLMNOPQRS
TUVWXYZ!?&ÆŒ£©®

24 Points abcdefghijklmnopqr
stuvwxyz1234567890 ABCDEF
GHIJKLMNOPQRSTUVWXYZ

18 Points abcdefghijklmnopqrstuvwxyz
@%1234567890 ABCDEFGHIJKLMNOP
QRSTUVWXYZ!?&ÆŒ£Þ€ffiffkfb™©®℗

14 Points abcdefghijklmnopqrstuvwxyz%12345678
90 ABCDEFGHIJKLMNOPQRSTUVWXYZ!?&ÆŒ©

12 Points abcdefghijklmnopqrstuvwxyzœ@%1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ!?&ÆŒffiffkfb

8 Points abcdefghijklmnopqrstuvwxyz1234567890 ABCDEFGHIJKLMNOPQRSTUVWXYZ

6 Points abcdefghijklmnopqrstuvwxyzœ@% ABCDEFGHIJKLMNOPQRSTUVWXYZ!?&ÆŒ£Þ€©®℗

12 Points—Character Map
Standard Set

UPPERCASE	14 Points—ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
SMALL CAPITALS	ABCDEFGHIJKLMNOPQRSTUVWXYZ
STANDARD PUNCTUATION	.:,;...-–—_()[]{}‖¡¡¡!¿¿¿?“”‘’„,"”«»‹›**/∧|¦·•@@
SYMBOLS	&%‰%‰℗®©§°¶**†‡#№℮
LIGATURES	ff fb ffb ffh ffi ffj ffk ffl ffr fh fi fj fk fl fr ffk fk
LINING FIGURES	00123456789
OLDSTYLE FIGURES	00123456789
RECTANGLE FRAMED FIGURES	0 0 0 0 1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4 5 5 5 5 6 6 6 6 7 7 7 7 8 8 8 8 9 9 9 9 _ [ ]
CIRCLE FRAMED FIGURES	⓿ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾ ❿ ⓫ ⓬ ⓭ ⓮ ⓯ ⓰ ⓱ ⓲ ⓳ ⓪ ⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲
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FRACTIONS	⅓⅔⅛⅜⅝⅞123456789/0123456789
NUMERATORS	H1234567890abcdefghijklmnopqrstuvwxyz.,()[]+-
DENOMINATORS	H1234567890abcdefghijklmnopqrstuvwxyz.,()[]+-
SUPERSCRIPT/SUPERIORS	H1234567890abcdefghijklmnopqrstuvwxyz.,()[]+-
SUBSCRIPT/INFERIORS	H1234567890abcdefghijklmnopqrstuvwxyz.,()[]+-
ARROWS	←←↑↑→→↓↓↔↔↕↕↖↖↗↗↘↘↙↙↰↰↱↱↲↲↳↳↴↴
CIRCULAR ARROWS	↺↻↺↻
ACCENTED UPPERCASES	ÀÁÂÃÄÅĀĂĄÆǼÇĆĈĊČĐĎÈÉÊËĒĔĖĘĚĜĞĠĢ ĤĦÌÍÎÏĨĬĮİĴIJĶĹĻĽĿŁÑŃŅŇŊÒÓÔÕÖØǾŌŎŐ ŒÙÚÛÜŔŖŘŚŜŞŠŞßŢŤŦŢÙÚÛÜŨŪŬŮŰŲŴŴŴ ẄỲÝŶŸŹŻŽÞ
ACCENTED LOWERCASES	àáâãäåāăąæǽçćĉċčðďèéêëēĕėęěĝğġǵĥħìíîïĩīĭįiĵ ijķĺļľŀłñńņňŋòóôõöøǿōŏőœœùúûüŕŗřśŝşšşßţťŧţù úûüũūŭůűųŵŵẃẅỳýŷÿźżžþ
ACCENTED SMALL CAPITALS	ÀÁÂÃÄÅĀĂĄÆǼÇĆĈĊČĐĎÈÉÊËĒĔĖĘĚĜĞĠĢĤĦÌÍÎÏĨĬĮİ ĴIJĶĹĻĽĿŁÑŃŅŇŊÒÓÔÕÖØǾŌŎŐŒÙÚÛÜŔŖŘŚŜŞŠŞßŢŤ ŦŢÙÚÛÜŨŪŬŮŰŲŴŴẄẄỲÝŶŸŹŻŽÞ

12 Points—Character Map

Alternate Set 1: o œ O Q Œ

UPPERCASE	14 Points—ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
SMALL CAPITALS	ABCDEFGHIJKLMNOPQRSTUVWXYZ
STANDARD PUNCTUATION	.:,;...-–—_()[]{}‖¡¡¡!¿¿¿?“”‘’„,"”«»‹›**/∧|¦·•@@
SYMBOLS	&%‰%‰℗®©§°¶**†‡#№℮
LIGATURES	ff fb ffb ffh ffi ffj ffk ffl ffr fh fi fj fk fl fr ffk fk
LINING FIGURES	0 0 1 2 3 4 5 6 7 8 9
OLDSTYLE FIGURES	0 0 1 2 3 4 5 6 7 8 9
RECTANGLE FRAMED FIGURES	0 0 0 0 1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4 5 5 5 5 6 6 6 6 7 7 7 7 8 8 8 8 9 9 9 9 _ [ ]
CIRCLE FRAMED FIGURES	⓿ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾ ❿ ⓫ ⓬ ⓭ ⓮ ⓯ ⓰ ⓱ ⓲ ⓳ ⓪ ⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲
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FRACTIONS	⅓⅔⅛⅜⅝⅞123456789/0123456789
NUMERATORS	H1234567890abcdefghijklmnopqrstuvwxyz.,()[]+-
DENOMINATORS	H1234567890abcdefghijklmnopqrstuvwxyz.,()[]+-
SUPERSCRIPT/SUPERIORS	H1234567890abcdefghijklmnopqrstuvwxyz.,()[]+-
SUBSCRIPT/INFERIORS	H1234567890abcdefghijklmnopqrstuvwxyz.,()[]+-
ARROWS	←←↑↑→→↓↓↔↔↕↕↖↖↗↗↘↘↙↙↰↰↱↱↲↲↳↳↴↴
CIRCULAR ARROWS	↺↻↺↻
ACCENTED UPPERCASES	ÀÁÂÃÄÅĀĂĄÆǼÇĆĈĊČĐĎÈÉÊËĒĔĖĘĚĜĞĠĢ ĤĦÌÍÎÏĨĬĮİĴIJĶĹĻĽĿŁÑŃŅŇŊÒÓÔÕÖØǾŌŎŐŒ ÙÚÛÜŔŖŘŚŜŞŠŞßŢŤŦŢÙÚÛÜŨŪŬŮŰŲŴŴŴŸŸ ÝŶŸŹŻŽÞ
ACCENTED LOWERCASES	àáâãäåāăąæǽçćĉċčðďèéêëēĕėęěĝğġǵĥħìíîïĩīĭįiĵ ijķĺļľŀłñńņňŋòóôõöøǿōŏőœœùúûüŕŗřśŝşšşßţťŧţù úûüũūŭůűųŵŵŵẅỳýŷÿźżžþ
ACCENTED SMALL CAPITALS	ÀÁÂÃÄÅĀĂĄÆǼÇĆĈĊČĐĎÈÉÊËĒĔĖĘĚĜĞĠĢĤĦÌÍÎÏĨĬĮİ ĴIJĶĹĻĽĿŁÑŃŅŇŊÒÓÔÕÖØǾŌŎŐŒÙÚÛÜŔŖŘŚŜŞŠŞßŢŤ ŦŢÙÚÛÜŨŪŬŮŰŲŴŴŴẄỲÝŶŸŹŻŽÞ

12 Points—Character Map

Alternate Set 2: aobdpqgOQ26890

UPPERCASE	14 Points—ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
SMALL CAPITALS	ABCDEFGHIJKLMNOPQRSTUVWXYZ
STANDARD PUNCTUATION	.:,;...-–—_()[]{}‖¡¡¡!¿¿¿?“”‘’„,"”«»‹›**/∧|¦·•@@
SYMBOLS	&%‰%‰℗®©§°¶**†‡#№℮
LIGATURES	ffffbffbffhffiffjffkfflffrfhfifjfkflfrffkfk
LINING FIGURES	ØO123456789
OLDSTYLE FIGURES	ø0123456789
RECTANGLE FRAMED FIGURES	0 0 0 0 1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4 5 5 5 5 6 6 6 6 7 7 7 7 8 8 8 8 9 9 9 9 _ [ ]
CIRCLE FRAMED FIGURES	⓿ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾ ❿ ⓫ ⓬ ⓭ ⓮ ⓯ ⓰ ⓱ ⓲ ⓳ ⓪ ⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲
MATHEMATICAL SYMBOLS	+-±×=><~÷≠≈≤≥∞¬µΩ∫∂Δ∏∑√◊
CURRENCIES	₡₦₨₩₪₫€₭₮₱₲₴₵₸₹₺₼₽₾₿₾¤£¥
FRACTIONS	⅓⅔⅛⅜⅝⅞123456789/0123456789
NUMERATORS	H123456789Oabcdefghijklmnopqrstuvwxyz.,()[]+-
DENOMINATORS	H123456789Oabcdefghijklmnopqrstuvwxyz.,()[]+-
SUPERSCRIPT/SUPERIORS	H123456789Oabcdefghijklmnopqrstuvwxyz.,()[]+-
SUBSCRIPT/INFERIORS	H123456789Oabcdefghijklmnopqrstuvwxyz.,()[]+-
ARROWS	←←↑↑→→↓↓↔↔↕↕↖↖↗↗↘↘↙↙↰↰↱↱↲↲↳↳↴↴
CIRCULAR ARROWS	↺↻↺↻
ACCENTED UPPERCASES	ÀÁÂÃÄÅĀĂĄÆǼÇĆĈĊČĐĎÈÉÊËĒĔĖĘĚĜĞĠĢ ĤĦÌÍÎÏĨĬĮİĴIJĶĹĻĽĿŁÑŃŅŇŊÒÓÔÕÖØǾŌŎŐŒ ÙÚÛÜŔŖŘŚŜŞŠŞßŢŤŦŢÙÚÛÜŨŪŬŮŰŲŴŴŴŸŸ ÝŶŸŹŻŽÞ
ACCENTED LOWERCASES	àáâãäåāăąæǽçćĉċčðďèéêëēěėęěĝğġǵĥħìíîïĩīĭį iĵijķĺļľŀłñńņňŋòóôõöøǿōŏőœœùúûüŕŗřśŝşšşßţťŧ ţùúûüũūŭůűųŵŵŵẅỳýŷÿźżžþ
ACCENTED SMALL CAPITALS	ÀÁÂÃÄÅĀĂĄÆǼÇĆĈĊČĐĎÈÉÊËĒĔĖĘĚĜĞĠĢĤĦÌÍÎÏĨĬĮİ ĴIJĶĹĻĽĿŁÑŃŅŇŊÒÓÔÕÖØǾŌŎŐŒÙÚÛÜŔŖŘŚŜŞŠŞßŢŤ ŦŢÙÚÛÜŨŪŬŮŰŲŴŴŴẄỲÝŶŸŹŻŽÞ

12 Points—Character Map

Alternate Set 3: aobdpqgOPQR26890

UPPERCASE	14 Points—ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWERCASE	abcdefghijklmnopqrstuvwxyz
SMALL CAPITALS	ABCDEFGHIJKLMNOPQRSTUVWXYZ
STANDARD PUNCTUATION	.:,;...-–—_()[]{}‖¡¡i!¿¿¿?“”‘’„,"”«»‹›**/∧|¦·•@@
SYMBOLS	&%‰%‰℗®©§°¶**†‡#№℮
LIGATURES	ff fb ffb ffh ffi ffj ffk ffl ffr fh fi fj fk fl fr ffk fk
LINING FIGURES	ØO123456789
OLDSTYLE FIGURES	ø0123456789
RECTANGLE FRAMED FIGURES	0 0 0 0 1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4 5 5 5 5 6 6 6 6 7 7 7 7 8 8 8 8 9 9 9 9 _ [ ]
CIRCLE FRAMED FIGURES	⓿ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾ ❿ ⓫ ⓬ ⓭ ⓮ ⓯ ⓰ ⓱ ⓲ ⓳ ⓪ ⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲
MATHEMATICAL SYMBOLS	+-±×=><~÷≠≈≤≥∞¬µΩ∫∂Δ∏∑√◊
CURRENCIES	₡₦₨₩₪₫€₭₮₱₲₴₵₸₹₺₼₽₾₿₾¤£¥
FRACTIONS	⅓⅔⅛⅜⅝⅞123456789/0123456789
NUMERATORS	H123456789Oabcdefghijklmnopqrstuvwxyz.,()[]+-
DENOMINATORS	H123456789Oabcdefghijklmnopqrstuvwxyz.,()[]+-
SUPERSCRIPT/SUPERIORS	H123456789Oabcdefghijklmnopqrstuvwxyz.,()[]+-
SUBSCRIPT/INFERIORS	H123456789Oabcdefghijklmnopqrstuvwxyz.,()[]+-
ARROWS	←←↑↑→→↓↓↔↔↕↕↖↖↗↗↘↘↙↙↰↰↱↱↲↲↳↳↴↴
CIRCULAR ARROWS	↺↻↺↻
ACCENTED UPPERCASES	ÀÁÂÃÄÅĀĂĄÆǼÇĆĈĊČĐĎÈÉÊËĒĔĖĘĚĜĞĠĢ ĤĦÌÍÎÏĨĬĮİĴIJĶĹĻĽĿŁÑŃŅŇŊÒÓÔÕÖØǾŌŎŐŒ ÙÚÛÜŔŖŘŚŜŞŠŞßŢŤŦŢÙÚÛÜŨŪŬŮŰŲŴŴŴŸŸ ÝŶŸŹŻŽÞ
ACCENTED LOWERCASES	àáâãäåāăąæǽçćĉċčðďèéêëēěėęěĝğġǵĥħìíîïĩīĭį iĵijķĺļľŀłñńņňŋòóôõöøǿōŏőœœùúûüŕŗřśŝşšşßţťŧţ ùúûüũūŭůűųŵŵŵẅỳýŷÿźżžþ
ACCENTED SMALL CAPITALS	ÀÁÂÃÄÅĀĂĄÆǼÇĆĈĊČĐĎÈÉÊËĒĔĖĘĚĜĞĠĢĤĦÌÍÎÏĨĬĮİ ĴIJĶĹĻĽĿŁÑŃŅŇŊÒÓÔÕÖØǾŌŎŐŒÙÚÛÜŔŖŘŚŜŞŠŞßŢŤ ŦŢÙÚÛÜŨŪŬŮŰŲŴŴŴẄỲÝŶŸŹŻŽÞ

12 Points—Qwerty Light + Qwerty Medium
Alternate Set 1: o œ O Q Œ

50 Points

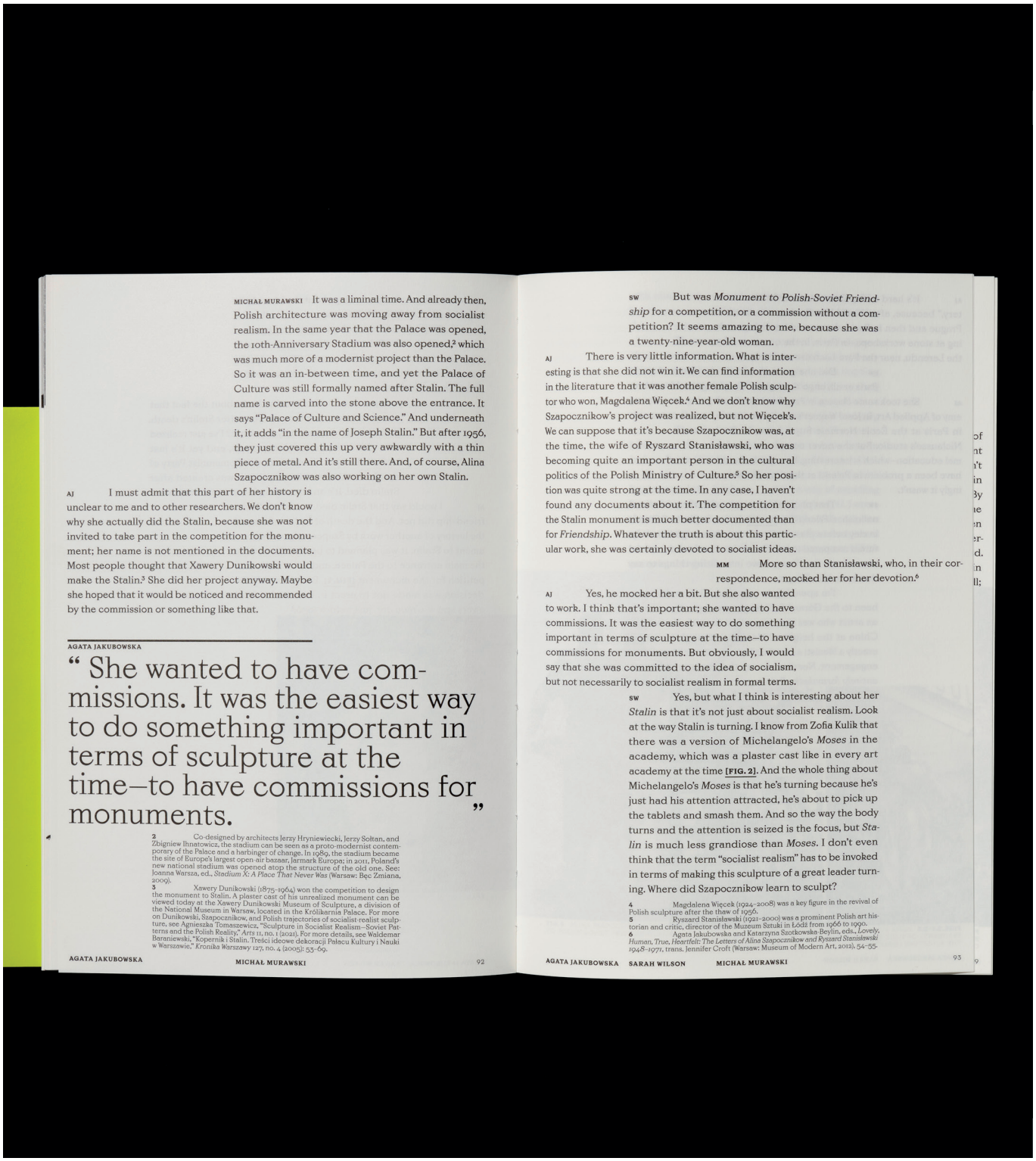
Qwerty pays tribute to the physical act of writing:

the rhythm of the keys, the transcription of speech, the mechanical production of language.

12 Points—Qwerty in use:
Michał Murawsky; “A Form Of Friendship, The Museum on the Square”
Joanna Mytkowska, Katarzyna Szotkowska-Beylin; “A New museum And The Impermanent Canon, Four Takes On The Collection”,
published by the Museum of Modern Art in Warsaw



12 Points—Qwerty in use:
Michał Murawsky; “A Form Of Friendship, The Museum on the Square” Published by the Museum of Modern Art in Warsaw



MICHAŁ MURAWSKI It was a liminal time. And already then, Polish architecture was moving away from socialist realism. In the same year that the Palace was opened, the 10th-Anniversary Stadium was also opened,[2] which was much more of a modernist project than the Palace. So it was an in-between time, and yet the Palace of Culture was still formally named after Stalin. The full name is carved into the stone above the entrance. It says “Palace of Culture and Science.” And underneath it, it adds “in the name of Joseph Stalin.” But after 1956, they just covered this up very awkwardly with a thin piece of metal. And it’s still there. And, of course, Alina Szapocznikow was also working on her own Stalin.

AJ I must admit that this part of her history is unclear to me and to other researchers. We don’t know why she actually did the Stalin, because she was not invited to take part in the competition for the monument; her name is not mentioned in the documents. Most people thought that Xawery Dunikowski would make the Stalin.[3] She did her project anyway. Maybe she hoped that it would be noticed and recommended by the commission or something like that.

AGATA JAKUBOWSKA

“ She wanted to have commissions. It was the easiest way to do something important in terms of sculpture at the time—to have commissions for monuments. ”

2 Co-designed by architects Jerzy Hryniewiecki, Jerzy Sołtan, and Zbigniew Ihnatowicz, the stadium can be seen as a proto-modernist contemporary of the Palace and a harbinger of change. In 1989, the stadium became the site of Europe’s largest open-air bazaar, Jarmark Europa; in 2011, Poland’s new national stadium was opened atop the structure of the old one. See: Joanna Warsza, ed., *Stadium X: A Place That Never Was* (Warsaw: Bęc Zmiana, 2009).

3 Xawery Dunikowski (1875–1964) won the competition to design the monument to Stalin. A plaster cast of his unrealized monument can be viewed today at the Xawery Dunikowski Museum of Sculpture, a division of the National Museum in Warsaw, located in the Królikarnia Palace. For more on Dunikowski, Szapocznikow, and Polish trajectories of socialist-realist sculpture, see Agnieszka Tomaszewicz, “Sculpture in Socialist Realism–Soviet Patterns and the Polish Reality,” *Arts* 11, no. 1 (2021). For more details, see Waldemar Baraniewski, “Kopernik i Stalin. Treści ideowe dekoracji Pałacu Kultury i Nauki w Warszawie,” *Kronika Warszawy* 127, no. 4 (2005): 53–69.

SW But was *Monument to Polish-Soviet Friendship* for a competition, or a commission without a competition? It seems amazing to me, because she was a twenty-nine-year-old woman.

AJ There is very little information. What is interesting is that she did not win it. We can find information in the literature that it was another female Polish sculptor who won, Magdalena Więcek.[4] And we don’t know why Szapocznikow’s project was realized, but not Więcek’s. We can suppose that it’s because Szapocznikow was, at the time, the wife of Ryszard Stanisławski, who was becoming quite an important person in the cultural politics of the Polish Ministry of Culture.[5] So her position was quite strong at the time. In any case, I haven’t found any documents about it. The competition for the Stalin monument is much better documented than for *Friendship*. Whatever the truth is about this particular work, she was certainly devoted to socialist ideas.

MM More so than Stanisławski, who, in their correspondence, mocked her for her devotion.[6]

AJ Yes, he mocked her a bit. But she also wanted to work. I think that’s important; she wanted to have commissions. It was the easiest way to do something important in terms of sculpture at the time—to have commissions for monuments. But obviously, I would say that she was committed to the idea of socialism, but not necessarily to socialist realism in formal terms.

SW Yes, but what I think is interesting about her *Stalin* is that it’s not just about socialist realism. Look at the way Stalin is turning. I know from Zofia Kulik that there was a version of Michelangelo’s *Moses* in the academy, which was a plaster cast like in every art academy at the time [FIG. 2]. And the whole thing about Michelangelo’s *Moses* is that he’s turning because he’s just had his attention attracted, he’s about to pick up the tablets and smash them. And so the way the body turns and the attention is seized is the focus, but *Stalin* is much less grandiose than *Moses*. I don’t even think that the term “socialist realism” has to be invoked in terms of making this sculpture of a great leader turning. Where did Szapocznikow learn to sculpt?

4 Magdalena Więcek (1924–2008) was a key figure in the revival of Polish sculpture after the thaw of 1956.

5 Ryszard Stanisławski (1921–2000) was a prominent Polish art historian and critic, director of the Muzeum Sztuki in Łódź from 1966 to 1990.

6 Agata Jakubowska and Katarzyna Szotkowska-Beylin, eds., *Lovely, Human, True, Heartfelt: The Letters of Alina Szapocznikow and Ryszard Stanisławski 1948–1971*, trans. Jennifer Croft (Warsaw: Museum of Modern Art, 2012), 54–55.