

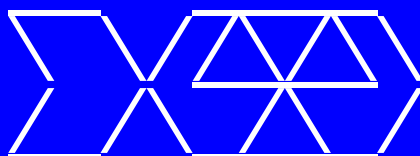
R-I-B-BI & R-I-B-BI Typewriter

Type specimen

Monokrom Skriftforlag AS

Schæffers gt 5

No-0558 Oslo, Norway

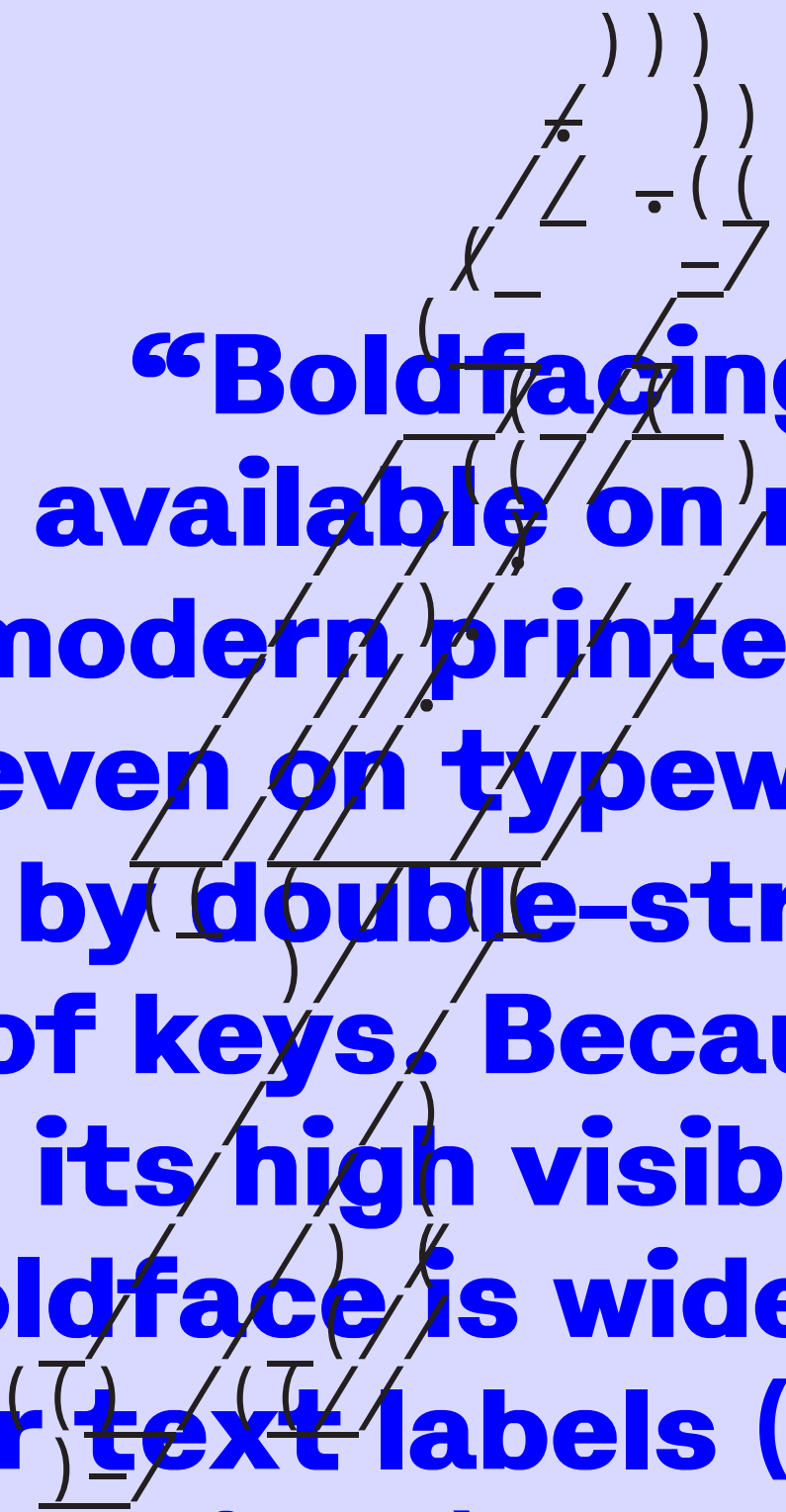


R-I-B-BI

&

R-I-B-BI Typewriter

Composing the
nuclear font family
on each side of the
digital divide



“Boldfacing is available on most modern printers and even on typewriters by double-striking of keys. Because of its high visibility, boldface is widely used for text labels (notably headings), emphasis, warnings, etc.”

Charles Gilreath, Graphic cueing of text:
The typographic and diagraphic dimensions

R-I-B-BI |

(÷)

(+)

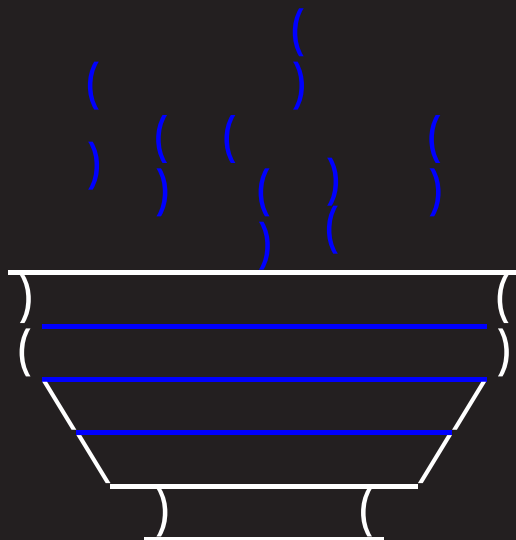
(!)
_

R-I-B-BI

Typewriter

0	.	.	.	.	'	.	.	.	10	.	.	.	'	.	.	.	20	.	.	.	'	.	.	.	30
0	.	.	.	'	.	.	.	'	.	.	.	'	.	.	.	'	.	.	24	.	.	'	.	.	36

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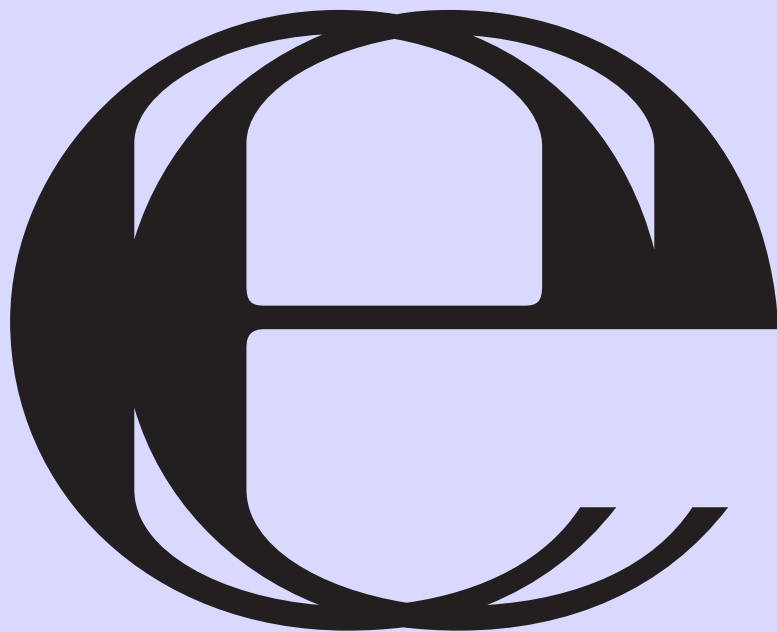


Phở hải sản



**POÉSIE
CONCRÈTE
POÉSIE
CONCRÈTE**

Le concept de « **poésie concrète** », ou « concrétisme », apparaît dans les années 1950 avec Eugen Gomringer et Augusto de Campos. En Suède, Öyvind Fahlström publie un recueil de poèmes concrets et un manifeste pour la poésie concrète en 1953¹. Une exposition collective d'art concret, organisée autour des poètes Augusto et Haroldo de Campos a lieu au Musée d'art moderne de São Paulo en 1956² puis en 1957 au Ministère de la culture à Rio de Janeiro. Leur travaux ont été nommés de « poésie concrète » à la suite de cette exposition . Les poètes présents étaient entre autres Augusto de Campos, Haroldo de Campos et Décio Pignatari, accompagnés pour l'exposition de Ferreira Gullar, Ronaldo Azevedo et Wladimir Dias Pino de Rio de Janeiro³. En 1958 un manifeste de poésie concrète fut publié et une anthologie en 1962. Ces poètes brésiliens publient également un manifeste dans la revue Noigandres en 1958. Sylvester Houédard, un théologiste et poète d'art concret, déclara que c'était une publication dans *The Times Literary Supplément* en 1962 d'une.



U+212E

Double Trouble

With the Optics at

Hubble

Type specimen

Released

May 2025

May 2025

1.000

R-I-B-BI Regular

R

R-I-B-BI Italic

/

R-I-B-BI Bold

B

R-I-B-BI Bold Italic

BI

R-I-B-BI Typewriter Regular

R-I-B-BI Typewriter Italic

R-I-B-BI Typewriter Bold

R-I-B-BI Typewriter Bold Italic

The diagram illustrates a sequence of operations or states. It features a central horizontal line with several vertical arrows pointing up and down, indicating transitions. Various symbols are placed along the line and around it, including '0', '1', and '2', which likely represent different states or steps in the process. The overall structure is complex and multi-layered, suggesting a detailed analysis or a specific algorithmic process.

Type specimen

Character set Latin A Extended (full)
Latin B Extended (partial)
Latin Extended Additional (partial)

a á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý ÿ

Latin uppercase

A Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

R-I-B-BI

Type specimen

Character set Latin A Extended (full)
Latin B Extended (partial)
Latin Extended Additional (partial)

Ů Ũ V W W W W X Y Y Y Y Y Y Y Z
Ž Ž Ž Ž Ž

Combining diacritical marks

! " # \$ % & ' () * + , - . / : ;
; ; ; ;

Superscript and Ordinals

a o 1 2 3

Number variants and Fractions (precomposed and arbitrary)

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

Currency symbols

¥ ¢ ₣ ₧ ₨ ₩ ₪ ₮ ₯ ₰ ₱ ₲ ₳ ₴ ₵ ₶ ₷ ₸ ₹

Math symbols

∞ Δ ∘ ∫ ∏ ∑ √ μ π ∂ ∇ − + ± ÷ × = ≠ ¬ ~ ≈
> < ≥ ≤ ^

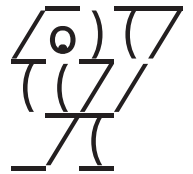
Punctuation and symbols

° ' " . , : ; ... • • ! ; ? ¿ | ¡ || // \ () { } [] -
- - - _ ' " , „ ‘ ’ “ ” < > « » & 7 @ * † ‡ * *
§ ¶ © ® ™ € ∴

Type specimen

Character set Latin A Extended (full)
Latin B Extended (partial)
Latin Extended Additional (partial)

a á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý ÿ z ž Ẑ ẑ Ẓ ẓ Ẕ ẕ

[illegible]

Type specimen

Character set Latin A Extended (full)
Latin B Extended (partial)
Latin Extended Additional (partial)

Ů ů Ú ū Ű ű ÷ v w Ẁ ẁ Ẃ ẃ x y ý â ã ä å
ÿ ų Ŷ ŷ ž Ž ž ž 3 š

Combining diacritical marks

! " # \$ % & ' () * + , - . /

Superscript and Ordinals

a 0 1 2 3

[illegible]

Number variants and Fractions (precomposed and arbitrary)

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

Currency symbols

✖ ¢ ₣ ₤ € £ ¥

Math symbols

$$\infty \triangle \Omega \int \Pi \Sigma \sqrt{\mu} \pi \partial \Diamond - + \pm \div \times = \neq \neg$$
$$\sim \approx > < \geq \leq ^$$

Punctuation and symbols

0 ' " . , : ; . . . • ! ; ? ¿ | ! ||
// \ () { } [_] - - - - - _ ' " ,
„ ` ' ` " < > « » & 7 @ * † ‡ *** § ¤
(C) (P) (R) ™ e ❁

Type specimen

OpenType™
features

Activated feature

Selection > Effect

Glyph composition/decomposition (CCMP)*

$$j + \frac{1}{2} > j$$

Localized forms (LOCL)*†

COL•LECTIU > COLLECTIU

Superscript (SUPS)

$$H^{123} > H^{123}$$

Fractions (FRAC)

$$\frac{1}{2} \frac{1}{4} \frac{3}{4} > \frac{1}{2} \frac{1}{4} \frac{3}{4}$$

Ordinals (ORDN)

$$2a > 2^a$$

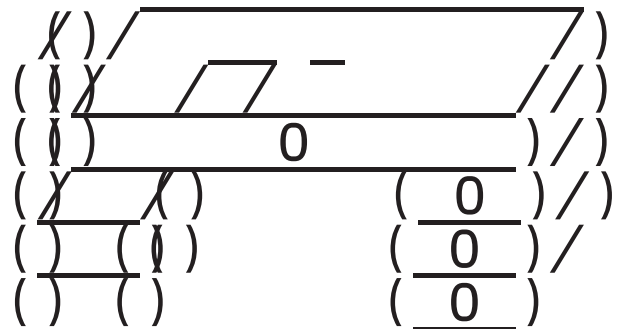
Case-sensitive forms (CASE)

H_UAIR > **H_AAIR**

Mark positioning (MARK)*

P + !! > P̂

Mark to mark positioning (MKMK)*

$$0 + \overset{1}{\underset{\cdot}{\bullet}} + \overset{2}{\underset{\cdot}{\bullet}} + \overset{3}{\underset{\cdot}{\bullet}} > \overset{6}{\underset{\cdot}{\bullet}}$$


* Features activated by default

† Features activated with corresponding ISO language tag

R-I-B-BI Typewriter

Type specimen

OpenType™
features

Activated feature

Selection > Effect

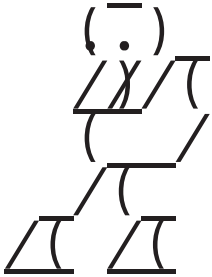
Stylistic Set 1 “RIBBI Mode” (SS01)

Combo</
S@hift left or make bold<<<<@bold
Raxise
Low#er
F<*F<@**Fu</c<kk<###lu<^p<P
/ < _ (< / _ / <) 7 < _ / < (-) / < (/ (') < / (- / < _ /
(_ < \

Combø
Shift left or make **bold**
Raise
Lower
F#kukûþ
7
α γ α τ α τ τ · γ τ (Σ '

Highjacked RIBBI Mode characters

< Backspace
@ Rightshift
^ Raise
Lower



Languages

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Aleut, Alsatian, Amis, Anuta, Apache, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Ayacucho Quechua, Aymara, Azeri, Basque, Belarusian Łacinka, Bemba, Bergamasque, Bikol, Bolognese, Bosnian (Latin), Breton, Cape Verdean Creole, Carolinian, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Drehu, Dutch, Elfdalian, English, Esperanto, Estonian, Eurōpājóm (Reconstructed Indo-European), Evenki (Latin), Extremaduran, Faroese, Fijian, Filipino (Tagalog), Finnish, Folkspraak, Franco-Provençal, French, Frisian, Friulian, Gaelic, Gagauz, Galician, Genoese, German, Gikuyu, Gilbertese, Gothic (transliteration), Greenlandic (pre- and post-1973), Guadeloupean Creole, Gwich'in, Haitian Creole, Hawai'ian, Hiligaynon, Hopi, Hotcåk (Latin), Hungarian, Hupa, Icelandic, Ido, Ilocano, Inari Sami, Indonesian, Ingrian, Interglossa, Interlingua (IALA), Interlingua (LSF), Iñupiaq (Alaskan, Atchagat, Canadian), Irish, Istro-Romanian, Italian, Jamaican Patois, Javanese, Jèrriais, Kaingang, Kalaw Lagaw Ya, Kapampangan, Kaqchikel, Karakalpak (Latin), Karelian, Kashubian, Kazakh (Latin), Kinyarwanda, Kirundi, Kurdish (Kurmanji), Kven, Ladín, Latgalian, Latin, Latvian, Laz, Ligurian, Limburgish, Lithuanian, Livonian, Ljoban, Lombard, Low Saxon, Ludic, Lule Sami, Luxembourgish, Maasai, Makhuwa, Malagasy, Malay, Maltese, Manx, Māori, Marquesan, Marshallese, Meänkieli, Meriam Mir, Milanese, Mirandese, Mohawk, Moldovan (Latin), Montagnais, Montenegrin, Munsee and Unami (Delaware languages), Murrinh-Patha, Nagamese Creole, Nahuatl, Nauruan, Navaho, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norman, Northern Sami, Northern Sotho, Norwegian, Novial, Nynorn, Occidental/Interlingue, Occitan, Old Icelandic, Old Norse, Oshiwambo, Palauan, Papiamentu, Picard, Piedmontese, Polish, Portuguese, Potawatomi, Proto-Norse (transliteration), Q'eqchi', Quechua, Rarotongan, Rhaeto-Romance, Romanian, Romansh, Romany, Rotokas, Samoan, Samogitian, Sango, Sanskrit (Transcription), Saramaccan, Sardinian, Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Skolt Sami, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian (Upper and Lower), Southern Sami, Southern Sotho, Spanish, Sranan, Sundanese, Swahili, Swazi, Swedish, Tahitian, Tatar, Tetum, Tłı̆ch̄q, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Veps, Vietnamese, Vilamovian, Volapük, Võro/Seto, Votic, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Xavante, Xhosa, Yapese, Yindjibarndi, Yup'ik (Central Alaskan), Zazaki, Zulu and Zuni.

Designed by Frode Helland
Animation tools by Wim Wepster
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The illustrations on pages 2, 8, 11–13 and 15 are sourced
from Madge Roemer's *Fun With Your Typewriter* (1965)

The illustration on page 5 references an untitled
artwork by Dom Sylvester Houdeáard (1979)