

**T L T L**

TLLTLL

**Times Less**

Times Less  
Regular  
|  
Times Less  
Bold

Welcome  
Dobrodošli  
Bienvenue  
Grüezi &  
Willkommen

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**INFORMATION**

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Times Less, as the name suggests, is derived and inspired by Stanley Morison's Times New Roman. Some would say I ripped the heart out by cutting off the serifs, and in fact removing the serifs creates an unusual expression of the typeface — a sans-serif typefaces that is fascinating elegant, unique and disruptive at the same time.

In this case, BQ's Times New Roman served as a blueprint, both in terms of design and typographic repertoire. It comes in two weights, Regular and Bold, covers Western Basic Latin 1.

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**DESIGN**

Times Less is designed by Rade Matic, 2020

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**SUPPORTED LANGUAGES**

Afrikaans, Albanian, Basque, Bemba, Bosnian, Breton, Catalan, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Frisian, Friulian, Gaelic, Galician, German, Greenlandic, Hungarian, Icelandic, Indonesian, Irish, Italian, Kinyarwanda, Latin, Latvian, Lithuanian, Luxembourgish, Malay, Maltese, Montenegrin, Norwegian, Occitan, Polish, Portuguese, Romanian, Romansh, Inari Sami, Lule Sami, Northern Sami, Southern Sami, Serbian (Latin), Slovak, Slovenian, Spanish, Swahili, Swedish, Turkish, Welsh ...

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**FILE FORMATS**

Desktop format: OTF  
Web formats: WOFF2, WOFF

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**LICENSING**

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CHARACTER SET: REGULAR

CHARACTER SET: BOLD

UPPERCASE ABCDEFGHIJKLMNOPQRST  
UVWXYZ

UPPERCASE **ABCDEFGHIJKLMN****OPQRST**  
**UVWXYZ**

LOWERCASE abcdefghijklmnopqrstuvwxyz

LOWERCASE **abcdefghijklmnopqr****stuvwxyz**

ORDINALS a o

ORDINALS **a o**

LIGATURES fi ffi

LIGATURES **fi ffi**

FIGURES 01233456789  
1 2 3 1/4 1/2 3/4

FIGURES **01233456789**  
**1 2 3 1/4 1/2 3/4**

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PUNCTUATION .,:;...!i?i·•\*#--— \_  
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ACCENTED CHARACTERS Á Â Ä Å Æ Ç Ð É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ò  
Ø Õ œ þ š ú û ü ù ý ž  
á â ä å æ ç ð é ê ë ì í î ï ð ñ ó ô õ ò ø ð œ þ š  
ú û ü ù ý ž

ACCENTED CHARACTERS **Á Â Ä Å Æ Ç Ð É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ò**  
**Ø Õ œ þ š ú û ü ù ý ž**  
**á â ä å æ ç ð é ê ë ì í î ï ð ñ ó ô õ ò ø ð œ þ š**  
**ú û ü ù ý ž**

MATHEMATICAL SYMBOLS /+ - x ÷ = ≠ > < ≥ ≤ ± ≈ ~ ∞ ∫ Δ Ω  
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MATHEMATICAL SYMBOLS /+ - x ÷ = ≠ > < ≥ ≤ ± ≈ ~ ∞ ∫ Δ Ω  
∏ ∑ √ ∂ £ / % %

SYMBOLS ♂ \$ £ ¥ € | © ® ™ ° ◊ ^ ¶

SYMBOLS ♂ \$ £ ¥ € | © ® ™ ° ◊ ^ ¶

BOLD + REGULAR

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BOLD

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... spectral techniques, as they evolved through the 1970s and beyond, are quite distinct from those of his French contemporaries Gérard Grisey and Tristan Murail. His compositional aim, as outlined in his book *Sound Plasma* was to bypass the historical categories of monophony, polyphony and heterophony and to create musical textures with all elements in a constant flux. Central to this was an exploration of the harmonic spectrum, and by the invention of new playing techniques the aim to bringing out, and sometimes to isolate, the upper partials of complex sounds, on which new spectra could be built. The harmonic relationships in his music are based on these spectra and on the phenomena of sum and difference tones. The opening sonority of his fourth string quartet (1976–87), for example, is based on partials 21, 22 and

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Times Less mixed with  
Times New Roman  
looks great too.

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