

Gabriola



TIRO TYPEWORKS

Specimen last updated 13 August 2025



TIRO TYPEWORKS

Gabriola

Designed by John Hudson
Version 5.9x
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www.tiro.com

STYLES

Regular

SCRIPTS

Latin, Cyrillic, and Greek
(Monotonic and Polytonic)

FORMATS

TTF, WOFF2, WOFF
(TrueType OpenType format only)

Gabriola is an island in the Salish Sea, where John Hudson lives and designs typefaces. Gabriola is also a display typeface that, like the island, embodies the harmonies and tensions between identity and diversity. The design began from a musical metaphor: a single instrument capable of performing text in many modes.

Gabriola supports three scripts—Latin, Greek, and Cyrillic—and contains multiple levels of stylistic variants, building on a core identity but picking up voices or melodies from different periods and styles of lettering, including renaissance cursive, mannerist formal and baroque roundhand scripts. Neither wholly roman nor italic, Gabriola can be pushed in either direction by the user.

The complex design of more than 4,500 glyphs rests on top of even more complex OpenType Layout programming, including dozens of chained contextual lookups that minutely control the interaction of the more elaborately ornamental forms. Gabriola makes it easy to create elaborate display typography but difficult to produce something ugly or unreadable.

Microsoft font family sold under M-Product License.
TrueType OpenType format only.

AVAILABLE PACKAGES

Aa	Gabriola Regular Includes support for Latin, Cyrilli, and Greek (Monotonic and Polytonic)	
	FORMAT	GLYPH COUNT
	OpenType TTF	4500+

“It’s the 10:45am Gabriola ferry, darling!”

Malaspina Galleries Withey’s Shipyard

SILVA BAY’S BEST MACHINE SHOP

Millstone Quarry

1791

Josè María Narváez visited the
Island on the Santa Saturnina

Arbutus menziesii

“How close the stars rose over the mountains,
and were reflected in the inlet, among the reflections
of the pines.”

» 49.15° N, 123.78° W «

The Snuneymuxw people
featuring multiple stylistic sets & flourishes

Ζωντανός, Ισχυρός Ωκεανός

STYLISTIC SETS

Gabriola contains seven stylistic sets enabling different levels of expression, designated into Formata or Corsiva, with the latter containing glyphs typically found in italic typefaces (eg. single story a). Gabriola's level of expression becomes more flamboyant as you progress through the stylistic sets.

Formata | default style

Quezale

Gabriola is a display typeface that behaves like many fonts: one instrument that can be played in many different modes or styles.

Corsiva | stylistic set 1

Quezale

Gabriola is a display typeface that behaves like many fonts: one instrument that can be played in many different modes or styles.

Alto formata | stylistic set 2

Quezale

Gabriola is a display typeface that behaves like many fonts: one instrument that can be played in many different modes or styles.

Alto corsiva | stylistic set 3

Quezale

Gabriola is a display typeface that behaves like many fonts: one instrument that can be played in many different modes or styles.

Cancellaresca formata | stylistic set 4

Quezale

Gabriola is a display typeface that behaves like many fonts: one instrument that can be played in many different modes or styles.

Cancellaresca corsiva | stylistic set 5

Quezale

Gabriola is a display typeface that behaves like many fonts: one instrument that can be played in many different modes or styles.

Rondo formata | stylistic set 6

Quezale

Gabriola is a display typeface that behaves like many fonts: one instrument that can be played in many different modes or styles.

Rondo corsiva | stylistic set 7

Quezale

Gabriola is a display typeface that behaves like many fonts: one instrument that can be played in many different modes or styles.

STYLISTIC SET 5

Elder Cedar Forest

49.19° N, 123.87° W

STYLISTIC SET 4

Gossip Corner

49.13° N, 123.71° W

STYLISTIC SET 6

Lavender Bay

49.25° N, 123.94° W

STYLISTIC SET 3

Malaspina Galleries

49.19° N, 123.87° W

STYLISTIC SET 5

Mudge Island

49.13° N, 123.79° W

STYLISTIC SET 4

Brickyard Beach

49.13° N, 123.78° W

18 60

18 60

16 39

18 60

18 60

18 60

18 60

Gabriola Pass

SS04 (CURVED ASCENDERS)

Nootka

Петроглифы

CYRILLIC

Canary Grass Meadow

DISPLAY SWASHES

Skoo-Quacht

Twin Beaches

Orlebar Point

SS03

Dodd Narrows

Snake Island

SS02 (TALL ASCENDERS)

SPRING BEACH DRIVE

Tugboat Island

SMALL CAPITALS

DISPLAY SWASHES

1,965 Red elderberries

OLDSTYLE FIGURES

Outward Bound!

Zachariah Point

“Atrevida Ferry docking at 8:45 am”

TABULAR LINING FIGURES

Kulleet, Eena & Quinitisa

Willowherb

John Canessa

Captain George H. Richards

Snuneymuxw

False Narrows

SS01 (SINGLE STORY A)

Dryopteris expansa

piškovec

Mainland home

Grassroot community

SS05

Nanaimo

Salt Spring

{?Œ#†!}*

PUNCTUATION

Περμακουλούρα

Petroglyph Park

GREEK

José María Narváez

56.7² kilometres

The shore line is indented with a hundred sounds and inenarrable inlets and natural canals. Some of the inland seas lead into fjords which can stretch long arms back into the hearts of the majestic mountain ranges, affording entrancing vistas of rugged grandeur as the steamer threads its way between magnificently wooded verdure clad islets; others are sewn with myriad reefs against which the cool green waters of the broad Pacific dash and are thrown up in the mighty columns of the pearl-white spray.

SAMPLE OF STYLISTIC SETS & FLORISHES

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SS04

SS06

SS07

DEAULT STYLE WITH FLORISH

SS06

SS02

ADDITIONAL
LARGE FLORISH

After passing Dodd's Narrows, a magnificent wall of sandstone is to be seen on the right, extending for several miles along the banks of Gabriola Island and rising perpendicularly from the water's edge.

Gabriola's Sandstone Quarry The Earliest Days, by Jenni Gehlbach



"Sometimes, these mills you know... cut so many thousand, then they take 250 feet for their share of their cutting it."

October Ferry to Gabriola, Malcolm Lowry, p.327



"Vista de una galería natural de cien pies de largo y diez de ancho en la inmediación del Puerto del Descanso en el estrecho de Juan de Fuca"

Voyage around the World, Alejandro Malaspina

STYLISTIC SET 5

Λυκάβηττος

Lycabettus

STYLISTIC SET 4

Μεγάλη Βλαχία

Great Vlachia

STYLISTIC SET 3

Εύβοια

Euboea

STYLISTIC SET 3

Σκόπελος

Skopelos

STYLISTIC SET 4

Φαρμακονήσιον

Farmakonisi



ΤΟ ΨΑΡΟΝΙ είναι είδος πουλιού που ανήκει στο γένος Στούρνος, που ανήκει στην οικογένεια Sturnidae. Τα είδη του γένους αριθμούν περίπου 55. Τα ψαρόνια ζουν και αναπαράγονται σχεδόν όλο το χρόνο στην βόρεια και κεντρική Ευρώπη, στην νότια Αυστραλία και στην βόρεια και Κεντρική Αμερική. Το χειμώνα τα ψαρόνια ζουν στη νότια Ευρώπη και στην Ασία. Το ψαρόνι στην Ελλάδα είναι γνωστό και ως γκάρκουλο, γκαραβέλι ή ζαραβέλι, χειμώνι, μαυροπούλι, κουρκουβέλι και στην Κύπρο ως λαζούρι. Το μήκος του είναι περίπου από 20 ως 22 cm και το βάρος του είναι

ΤΟ ΨΑΡΟΝΙ είναι είδος πουλιού που ανήκει στο γένος  SS04 Στούρνος, που ανήκει στην οικογένεια Sturnidae. Τα είδη του γένους  SS04 αριθμούν περίπου 55. Τα ψαρόνια ζουν και αναπαράγονται σχεδόν όλο το χρόνο στην βόρεια και κεντρική Ευρώπη, στην νότια Αυστραλία και στην βόρεια και Κεντρική Αμερική. Το χειμώνα τα  SS05 ψαρόνια ζουν στη νότια Ευρώπη και στην Ασία. Το ψαρόνι στην Ελλάδα είναι γνωστό και ως  SS04 γκάρκουλο, γκαραβέλι ή ζαραβέλι, χειμώνι, μαυροπούλι, κουρκουβέλι και στην Κύπρο ως λαζούρι.  SS02 Το μήκος του είναι  SS03 περίπου από 20 ως 22 cm και το βάρος του είναι για μεν το  NON-SPACING FLORISHES

STYLISTIC SET 5

Ново Архангельск

New Archangel

STYLISTIC SET 7

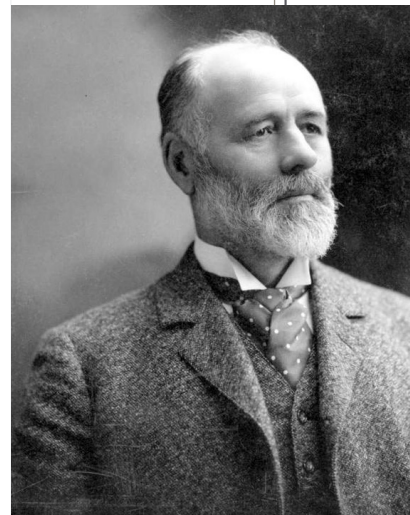
Ковычын

Cowichan River

STYLISTIC SET 4

Стюарт

Point Stewart



STYLISTIC SET 5

Кан Арро

Arro Canal

STYLISTIC SET 2

Робэртс

Point Roberts

STYLISTIC SET 4

Трай

Point Grey



Вечнозелёные мелкие деревья или кустарники с гладкой кораллово-красной или трещиноватой грубой бурой корой. Листорасположение очерёдное. Листья кожистые, цельнокрайные или пильчатые, на черешках. Цветки в конечных повислых или прямостоячих метёлках. Чашечка глубоко пятилопастная, остающаяся при плодах; венчик сростно-лепестный, шаровидно-кувшинчатый, после цветения быстро опадающий, белый или розовый, с пятью завернутыми наружу тупыми

SAMPLE OF STYLISTIC SETS & FLORISHES (CYRILLIC)

Вечнозелёные мелкие деревья или кустарники с
гладкой кораллово-красной или трещиноватой
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розовый, с пятью завернутыми наружу тупыми

SS03

SS03

SS06

NON-SPACING FLORISHES

SS05

SS05

SS04

SS06

SS07

A FEW WORKS ABOUT GABRIOLA, JAMES MCLAY (1879)

There seems to be a considerable amount of unappreciated and perhaps unmerited affection lavished for some time back on the settlers of Gabriola, and especially, in this case, with those on the north end of the island. The kindness at present being forced upon them is in the shape of a road—a grand, new and picturesque road—leading them several miles out of their usual course in reaching Nanaimo, their market.

SS06

SS01



In fact, it is meant to lead them half way back down the island to that wharf—the pet wharf—which, according to some accounts, is already shaky about the knee-joints. Some people have the temerity to say, ‘That wharf has never been of any service nor ever will’.

Well, this is scarcely correct, as I am almost certain there has been one man landed there, from the mail steamer too. But then, there is no use denying the fact that the consequences to that man were rather bad. He was sorry afterwards for being landed there.

SS04

And by the way, there is another service that the said wharf must get credit for. This is the third year that it has been the means of gobbling up all the money appropriated for the island’s roads.

SS05

But to return to those blessed people on the north of the island (Blessed, I say, for it is for them principally, and with a fatherly eye for their benefit, that all that money has been and is being expended in that quarter). They are perfectly satisfied with their present mode of entrance and exits to and from their homes, and apparently, all they wish for was for a little of that money to be put upon their present roads where they would have derived some benefit from it. But no, the higher powers knew better what was good for their pet children, than they did themselves. And no doubt, after

 SS05

Now you can see it all.
That's Gabriola for you.

October Ferry to Gabriola,
by Malcolm Lowry, p.332

The origin of Gabriola Island's name

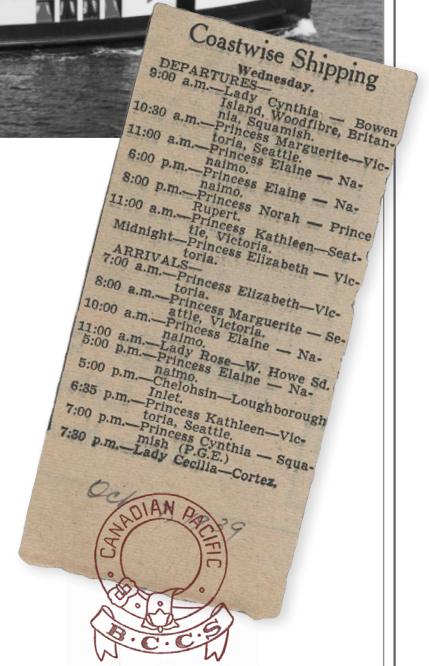
Gabriola Island's name is derived from the Spanish 'Punta de Gaviola' (Point Gaviola), which, at the time, was frequently written without distinction as 'Punta de Gabiola' (with a 'b'). There was originally no 'r'; this addition was a careless copying error made by a British cartographer in the mid-19th century... There is not a scrap of evidence in the historical records to support the notion that the word gaviola was a corruption of gaviota, meaning 'seagull'. This idea is a 20th-century myth...

Gaviola is the family name of aristocrats who originally came from the Mendaro Valley in the Basque

province of Guipúzcoa in Spain... Simón de Gaviola y Zabala, after whom the island is probably named... [was] paymaster (treasurer) of the fleet protecting the trade routes to the Americas [thus] well qualified for the honour of having a geographical feature named after him...". Jose Narvaez is often said to have given Gabriola/Gaviola/Gaviota its name, [but] it is more likely that Juan Francisco Bodega y Quadra named the island.

Gabriola Island's name is derived from the Spanish term 'Punta de Gaviola' (Point Gaviola).

The Origin of Gabriola's Name, by Nick Doe, published in *Shale, The Journal of the Gabriola Historical & Museum Society*, Nº13, 2006, p.9–37



The Lady Rose comes to Gabriola

"The population of Gabriola Island is approximately 370 persons. At the present time, a new landing is being built at Gabriola and a new landing is being considered for Nanaimo. When these landings are completed and the ferry is able to load end-on the service will be greatly improved. In the meantime, I feel that my decision regarding the overnight berthing of the ferry on Gabriola Island should be held in abeyance."

Letter from the Department of Ferries to the Department of Highways. January 29, 1957.

NANAIMO

Last outpost
in the Pacific

Panorama
OF THE
Gulf Islands

DAILY SAILING

Delightful Cruise
up the Fraser River

5 Convenient
trips daily
to
VICTORIA
from DOWNTOWN
VANCOUVER

Leave Vancouver	9:15 AM	11:00 AM	3:15 PM	6:15 PM	11:59 PM
Arrive Nanaimo	DIRECT SERVICE	1:30 PM	6:00 PM	8:30 PM	DIRECT SERVICE
Leave Nanaimo		2:00 PM	6:15 PM	9:00 PM	
Arrive Victoria	1:45 PM	4:05 PM	9:00 PM	11:30 PM	7:00 PM

connecting BUS to VICTORIA

“A new landing is being built at Gabriola and another being considered for Nanaimo. When these landings are completed and the ferry is able to load end-on the service will be greatly improved.”

1919

Eena

212 HP Ruston-Hornsby diesel engine
Top speed of 7.5 knots
CAPACITY: 12 cars, 45 passengers
LENGTH: 92 feet (28 metres)
BEAM: n/a
DISPLACEMENT: n/a

100HP Fairbanks Morse diesel
Top speed of 9 knots
CAPACITY: 6 cars, 20 passengers
DISPLACEMENT: 50 Tonnes
LENGTH: 78 feet (23.7 metres)
BEAM: 21 feet (6.4 metres)

1928

Atrevida

1972

Kulleet

650HP diesel engine
Top speed of 10 knots
CAPACITY: 26 cars, 150 passengers
LENGTH: 155 feet (47 metres)
BEAM: 38 feet (11.5 metres)
DISPLACEMENT: 355 Tonnes

Engine type unrecorded
Top speed of 10 knots
CAPACITY: 21 cars, 200 passengers
LENGTH: 177 feet (54 metres)
BEAM: n/a
DISPLACEMENT: 946 tonnes

1973

Kahloke

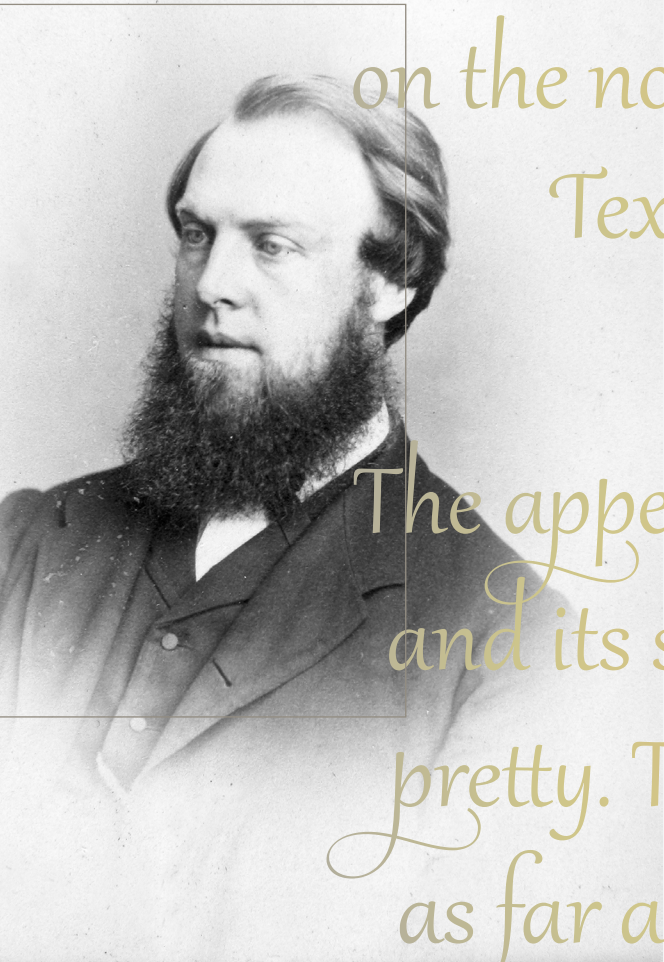
1977

Quinitsa

1441 HP diesel engine
Top speed of 10 knots
CAPACITY: 50 cars, 390 passengers
LENGTH: 245 feet (74.6 metres)
BEAM: 64 feet (19.5 metres)
DISPLACEMENT: 1107 tonnes

ARCHIBALD MCKINLAY
FRIDAY 8TH DECEMBER, 1876

The weather was very foggy however, but for all that we could see the land on the north of the famous Texada Island.



Archibald McKinlay, photograph taken 1866

The appearance of the bay and its surroundings are pretty. The soil is gravely as far as I have yet seen.



Archibald McKinlay

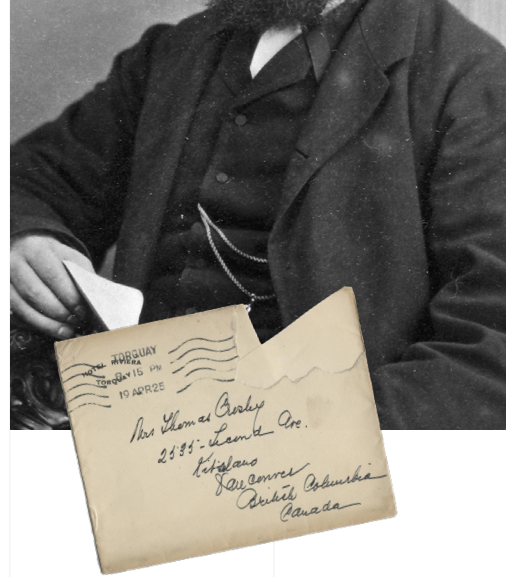
Correspondence letters and diary entries

11TH NOV. 1883 — CORRESPONDENCE TO SON

"I received your welcome epistle of the 26th ulto last Wednesday. We are all very sorry to learn that Mary is not improving in health as rapidly as might have been expected. I am truly sorry to learn that the dear girl is so home sick. I hope however that she will not allow this to interfere or prevent her from following the doctor's advice to the uttermost and that she will consider her health above all things — impress on her mind that nothing in this world is to be compared to good health — with health we can enjoy life whether rich or poor."

12TH MAY 1884 — CORRESPONDENCE TO FRIEND

"Remember that the melon affair occurred in 1841. The seriousness of the trick was little thought of at the time, but it became known to the Indians and they frequently referred to it not only to myself but to Whitman also. Another curious incident occurred at Waulatpu (?) (I'm sure I have told you often about it) in the summer of 1844, which caused both Whitman and myself some anxiety. I shall mention it again (tear) of that year about all the principal men of the Cayouse & Walla Wallas went to California to buy some cattle. During their absence the song of one of the absent Cayouse chiefs headed a party of young men proceeded them to give them Horses dried Salmon Blankets ect ect. The young Chief on his return meeting Whitman at his door approached as if nothing had happened to shake hands."



FRIDAY 3, 1876

Victoria on Steamer Enterprise reached New Westminster. Sent for Steamer Leonora she may be expected here tomorrow. She is chartered to carry our party along the Coast.

SATURDAY 4, 1876

Leonora arrived but too late to admit of our departure to day and as tomorrow is Sunday. We have come to the determination not to leave the Royal City before Monday. Got Letters from home.

MONDAY, 1876

At 8:30am this morning the Leonora Cast off and we steamed to Mualquette Village where we landed, pinched tents, and prepared for business as Reserve Commissioners. We dispatched the Leonora back to New Westminster there to await Mr. Sproat tomorrow to bring him hither, he having had some business to transact that prevented his accompanying us on Friday.

TUESDAY 7, 1876

Had some talk with the Indians of this reserve and went over with them to an Island about 4 miles from here where there is a piece of land they claim but which they say was taken from them by a white man.



ČEŠTINA (CZECH)

Petroglyf je obraz na skále vytvořený v pravěku nebo v pozdějších dobách opracováním povrchu kamenu řezáním, dlabáním, tesáním, obrušováním nebo malbou, nejčastěji kombinací těchto technik. Lze je najít na různých pustých územích, téměř po celém světě (kromě Antarktidy). Většinou pocházejí z holocénu. Pojem byl vytvořen ze starořeckých slov petros („kámen“) a glychos („tesat“). Ze současných jazyků nejdříve zdomácněl ve francouzštině jako

DANSK (DANISH)

En helleristning (tidligere hælleristning fra svensk håll = »flad sten«, no helle, og rista = skære, ridse) er en arkæologisk betegnelse for billeder af mennesker, dyr, genstande og symboler af geometrisk eller mere abstrakt type som er hugget, skåret, slebet eller malet på bjergsider, stenflader og også fritstående sten. Som regel findes helleristningene på synlige steder, men nogle af de malede findes i huler. Helleristninger er kendt fra forskellige perioder

CATALÀ (CATALAN)

Un petroglif és una imatge creada mitjançant la retirada de part de la superfície d'una roca per incisions, talla, escultura i abrasió. Poden estar relacionats amb cultures prehistòriques o amb altres estils i moviments artístics de qualsevol altra època des d'aleshores. Són força habituals en certs edificis. Per exemple, a l'església de Burg a Farrera, que hom pensa que deu ser de principis del segle x, hi ha un petroglif a la façana de ponent per a indicar que va

DEUTSCH (GERMAN)

Petroglyphen sind außer in der Antarktis weltweit verbreitet. In Europa sind sie seit dem Aurignacien. Damit gehören sie zu den frühesten künstlerischen Äußerungen des anatomisch modernen Menschen (Homo sapiens). Oftmals haben die Darstellungen für die Gemeinschaften, von denen sie stammen, eine kulturelle und religiöse Bedeutung. Das Erkennen der Bedeutung von Petroglyphen ist, wenn überhaupt, nur durch sehr gute Kenntnisse der jeweiligen

NEDERLANDS (DUTCH)

De afbeeldingen zelf zijn wel in elke prehistorische cultuur anders, hoe prooidieren werden afgebeeld. Deze dieren kregen soms menselijke of andere ongewone eigenschappen; de reden hiervoor is wellicht dat de kunstenaars voortdurend in trance verkeerden. Aanredenen om petroglyphen te maken waren cultureel en/of religieus van aard. Simpelweg een mooie afbeelding willen maken zou ook een motivatie kunnen zijn.

GREEK, MONOTONIC

Από την αρχαιότητα έως τη σύγχρονη εποχή οι λιθοξόοι ως τεχνίτες όφειλαν να λουθούν συγκεκριμένα σχέδια αρχιτεκτόνων και έως τον 11ο αιώνα τουλάχιστον υπέγραφαν τα έργα τους. Επίσης, είναι εκείνοι κυρίως που χρησιμοποιήθηκαν ανακύκλωση των αρχαίων οικοδομικών υλικών. Πολύ γνωστός λιθοξόος στον 19ο αιώνα θεωρείται ο Αντρέα Παλλάντιο, ο οποίος μάλιστα καθιέρωσε τον παλλαντιόμο με σαφείς αναφορές στην αρχαία ελληνική αρχιτεκτονική. Ειδικευμένοι λιθοξόοι υπέγραφαν τα έργα τους με το όνομα τους.

ESPAÑOL (SPANISH)

Los petroglifos son registros de actividad humana, diseños simbólicos, en forma de grabados esculpidos en roca realizados desgastando su capa superficial. La mayoría de los petroglifos encontrados datan del período Neolítico (10.000 - 3000 a. C.) que se caracteriza, en contraste con el período Paleolítico (30.000 - 10.000 a. C.), por el avance social, económico y político de las agrupaciones humanas y la introducción del sedentarismo. Los petroglifos son considerados como una forma de arte prehistórico.

FRENCH (FRANÇAIS)

Les pétroglyphes sont généralement associés aux peuples préhistoriques de l'Holocène et furent la forme dominante des symboles utilisés pour la communication des groupes humains, du Mésolithique à l'Âge du fer. Les pétroglyphes furent progressivement remplacés par des systèmes d'écriture plus avancés utilisant des pictogrammes et des idéogrammes. Certaines sociétés primitives ont utilisé les pétroglyphes longtemps, parfois même jusqu'à leur contact avec les civilisations.

HRVATSKI (CROATIAN)

Petroglifi su piktogrami i logogrami uklesani u kamene stijene. Uglavno vežu za prapovijesne kulture, a riječ dolazi iz francuskog izraza *pétrogly* je izveden iz grčkih riječi *petros* („kamen”) i *glyphein* („urezivati, klesati”). Stariji petroglifi datiraju u kasni paleolit i rani mezolit, oko 10.000 - 8.000 pr. Kr. a najviše ih je nastalo tijekom neolita. Oko 7.000. pr. Kr. počeli su se pojaviti prvi pismeni znakovi u obliku piktograma i ideograma. Mogu se pronaći

ITALIANO (ITALIAN)

Le incisioni rupestri (dette anche petroglifi o graffiti) sono segni scavati nella roccia con strumenti appuntiti di vario genere, come una punta di roccia dura a forma di scalpello, utilizzando una tecnica di picchiatura, guidata da un percussore, o una punta metallica (come un pugnale, di bronzo o di ferro) o per mezzo di una tecnica di raschiatura a graffio, da cui il nome di graffito. Le figure formate in alcuni casi, da una fitta concentrazione di

LIETUVIŲ (LITHUANIAN)

Uolų raižiniai (arba petroglifai; sen. gr. πέτρος – akmuo, sen. – raižyti) – piktograminiai arba logograminiai paveikslėliai, koku nors būdu išraižyti uolienos (akmens, olos sienos ir kt.) paviršiaus. Tokių dirbinių randama visame pasaulyje. Jie dažniausiai siejami su priešistorinėmis kultūromis ir yra vienas seniausių ir geriausių išsilaikančių archeologinių radinių. Petroglifai ne tik su urvų piešiniais, kuomet paveikslėliai gaminami ne apdirbant uolieną

POLISH (POLSKA)

Wyryte w skale rysunki, na ogół prehistoryczne dzieła ludzi z ery neolity. Są one ważną formą przedliterackich symboli, używanych od około 10. tys. lat p.n.e. do czasów współczesnych, mających różnorodne formy zależności od czasu i miejsca powstania. Słowo petroglif pochodzi z greki, w której *petros* oznacza skała, a *glyphein* to wyryć (ich złożenie zostało zaadaptowane pierwotnie w języku francuskim, jako *pétroglyphe*). Petroglifu nie należy mylić z petroglifem

PORTUGUÊS (PORTUGUESE)

Petróglifos ou gravuras rupestres (do prefixo latino *petra*, ae, «rochedo, este do grego *pétra*, as, «rochedo, rocha», com o sufixo grego *glúphó*, «es gravar») são imagens geometrizadas e representações simbólicas, geralmente associadas, que registram fatos e mitos, gravadas nas rochas das paredes internas e externas de cavernas por populações neolíticas ou calcolíticas encontrados em todo o mundo. Não se deve confundir o termo «petrógl

SLOVENČINA (SLOVAK)

Petroglyf je obraz vytvorený opracovaním povrchu kameňa rezaním, dla tesaním a obrusovaním. Je možné ich nájsť na rôznych miestach na celom a často (ale nie vždy) sú výtvorom pravekých ľudí. Pojem pochádza zo starogréckych slov *petros* („kameň“) a *glyphein* („tesať“). Zo súčasných jazy najprv udomácnil vo francúzštine ako *pétroglyphe*. Motiverne kan have eller magisk betydning. Danmarks største helleristningsfelt er Madseba

SLOVENŠČINA (SLOVENIAN)

Petroglifi (imenovani tudi skalne rezbarije) so piktogramske in logogramlike, nastale s klesanjem oz. dolbenjem površine skale, brušenjem ali poliranjem kamnite površine. Petroglife najdemo po vsem svetu in so največ povezani s prazgodovinskimi ljudmi. Beseda izvira iz grških besed *petros* (kamen) in *glyphein* (vrezovati, klesati) in je bila najprej uporabljena v franc kot *pétroglyphe*. Izraza petroglif ne bi smeli zamenjevati z besedo piktogram

SVENSKA (SWEDISH)

En hällristning är symboler, figurer och avbildningar som är inhuggna i bergshällar eller lösa klippblock under forntiden. Figurerna har som regel ristats, utan snarare knackats eller huggits in i bergytan med olika typer av knackstenar eller under järnåldern skarpa huggjärn. Hällristningar uppträder i olika kultursammanhang över hela världen. De största koncentrationerna återfunnits i Afrika, Skandinavien, Sibirien, Nordamerika och Australien

TÜRKÇE (TURKISH)

Bir petroglif, bir kaya sanatı biçimi olarak, bir kaya yüzeyinin bir kısmı olarak, oyarak veya aşındırarak oluşturulan bir görüntüdür. Kuzey Amerika'da, bilim adamları bu tür görüntülere atıfta bulunmak için genellikle "gravür" gibi terimler veya tekniğin diğer tanımlarını kullanırlar. Petroglif dünya çapında bulunur ve genellikle tarih öncesi insanlarla ilişkilendirilir. Bu kelime Yunanca petro-önekinden, "taş" anlamına gelen πέτρα petra'dan gelir.

RUSSIAN

Петрогліфи (писаницы или наскальные изображения) — выбитые нанесённые краской изображения на каменной основе (от др.-греч. πέτρα — камень и γλυφή — резьба). Пепроглифами называют все изображения на камне древнейших времён, с палеолита вплоть до Средневековья, с исключением тех, в которых достоверно присутствует хорошо развитая система письменных знаков. Абсолютно однозначного с

UKRAINIAN

Петрогліфи (наскельні зображення) — висічені зображення на кам'яній основі (грец. πέτρος — камінь і грец. γλυφή — різьблення), що є важливим історичним джерелом. Однозначного визначення пепрогліфів не існує. Під визначення цього терміна підпадають як первісні печерні наскальні малюнки, так і пізніші, наприклад, на спеціально встановлених каменях, мегалітах чи «диких» скелях. Традиційно так називають

The long linear fractures occur in the sandstone bedrock all over the island, which are not randomly oriented.

OPENTYPE FEATURES

The following table gives examples of the OpenType Layout (OTL) substitution features in the complete and subset Euphemia fonts. Some of these features are conditional, e.g. language-specific, or active by default, while others are discretionary and need to be activated by application user interface functions or mark-up.

	Deactivated	Activated
Corsiva [SS01] <i>A cursive style</i>	Bagpipes	Bagpipes
Alto formata [SS02] <i>Tall ascenders and descenders</i>	Bagpipes	Bagpipes
Alto corsiva [SS03] <i>Tall cursive style</i>	Bagpipes	Bagpipes
Cancellaresca formata [SS04] <i>Chancery style</i>	Bagpipes	Bagpipes
Cancellaresca corsiva [SS05] <i>Chancery cursive style</i>	Bagpipes	Bagpipes
Rondo formata [SS06] <i>Mannerist/roundhand style</i>	Bagpipes	Bagpipes
Rondo corsiva [SS07] <i>Mannerist/roundhand curisive style</i>	Bagpipes	Bagpipes
Contextual alternates [CALT] & [FALT]	treasure trove	treasure trove
Stylistic alternates [SALT] <i>Latin: Dutch ligated ij</i>	Van Rijn	Van Rijn
Stylistic alternates [SALT] <i>Greek: prosgegramménē</i>	᾿Αδης	᾿Αιδης
Swashes [SS04 + SWSH]	Rock Kajii	Rock Kajii
All to smallcaps [C2SC] + [SMCP]	Verse 56	VERSE 56
Lowercase to smallcaps [SMCP]	Verse 56	VERSE 56

		Deactivated	Activated	
Superscript [SUPS]		<i>module</i> ₂ β	<i>module</i> ² β	
Subscript [SUBS]		C ₄ H ₁₀	C ₄ H ₁₀	
Proportional lining numerals [LNUM]		1956	1956	
Fractions [FRAC]		123/456	¹²³ / ₄₅₆	
Allcaps punctuation [CASE]		»Gabriola«	»GABRIOLA«	

GLYPHSETS

The glyph showings below display characters from basic ranges and some variant sets to illustrate the style of the type. Full glyph sets can be viewed in the Gabriola Glyph Overview documents.

LATIN BASIC

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

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

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

LATIN EXTENDED

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 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 ÿ

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 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 ÿ

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 ÿ

LATIN LIGATED FORMS

fi fi fi fi fi fi fi fi fi fi fr fr fr fr fi fi fi fi
ff fi fi fi fi fi fi fi fi fi fr fr fr fr fi fi fi fi
gg gg gg gg gg gg gg gg

GREEK PUNCTUATION

 $\alpha \cdot A \cdot A'$

GREEK LIGATED FORMS

γγ γη γν θη πη πξ σγ σγη σγν ση σχ σψ σφα τη τξ ψα ψας ψο

CYRILLIC BASIC

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩ
ЪЫЬЭЮЯҒҢҖҜҞҠҤҥҦҨҪҫҬҮҰҲҶҾҿ

А Б В Г Д Е Ж З И Й К Л М Н О П Р С Т У Ф Х Ц Ч Ш Щ
Ъ Ы Ь Э Ю Я Ѓ Ђ Ћ Ѕ Є Æ Ė Ĩ Ĵ Ķ Ŀ Œ Ž

[illegible]

CYRILLIC SUPERScript

[illegible]



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About Tiro Typeworks Ltd

Tiro Typeworks was founded in 1994, by John Hudson and Ross Mills. The company has built an international reputation creating custom fonts for multilingual publishing and computing. Tiro Typework's clients include major software developers, including Adobe, Apple, and Microsoft; major commercial publishers such as the Anandabazar Patrika group; and academic organisations and scholarly publishers such as the Society for Biblical Literature, the STI Pub consortium, Brill, and Harvard University Press.

About the Designer

John Hudson is a type designer and co-founder of Tiro Typeworks. Since 1997, he has specialised in the design and development of custom fonts for multilingual computing. In addition to his type design activities, John writes and lectures on font technology issues.

Credits

Gabriola typeface designed by John Hudson, assisted by Marian Bantjes. Gabriola specimen designed and typeset by Paul Hanslow.

Cover photograph of bird, before alterations, taken by David Schultz, and sourced from Unsplash.com.

Historical photographs and maps sourced from The UBC Open Library Collections, The Royal B.C Museum Archives, Delta Museum and Archives, and Wikipedia.

Text samples sourced from *October Ferry to Gabriola*, by Malcolm Lowry; *The Shale: Journal of the Gabriola Historical & Museum Society*, letters from The UBC Open Library Collections, and The Royal B.C Museum Archives.

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