QUARIA DISPLAY TEXT

TYPE SPECIMEN

www.renebieder.com

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Quaria is available for customizations, modifications or languages extensions. If you want to learn more send a mail to hi@renebieder.com

Information

How to combine the elegance of a serif font with the sturdiness of a sans-serif? It took me three years to find my answer. Quaria's DNA combines opposites, drawing from the rich pool of typographic elements from the last 200 years without dedicating itself to a specific era. It is a modern hybrid that can be both elegant and powerful, Sans and Serif.

2 Subfamilies10 Weights

20 Styles

10 Stylistic Sets

204 Languages

Glyphs per font

Ouaria



Ouaria 1

ABCDEFGGHIJKKLM NOPQQRRSTUVWXYZ aabcdefgghijkklmn opqrstuvwxyyz 01233456789

ABCDEFGGHIJKKLM NOPQQRRSTUVWXYZ abcdefgghijkklmn opgrstuvwxyyz 01233456789

Specimen

Patterns Hygiene Eighties Cabling Notifies

Displays Teletype Exciting Tomato Magnet

Specimen

ASSORT BETTER PRESET FLARES **MPPER**

PETROL TRIVIAL SECRET ARTIER NASIA



Quaria Display

Regular Regular Italic Medium Medium Italic **SemiBold** SemiBold Italic Bold **Bold Italic** ExtraBold ExtraBold Italic

aabcdefgg hijkklmnopq rstuvwxyyz 012334

56789

44/46 pt

Earth is the third planet from the Sun.

22/25 pt

Earth is the third planet from the Sun and the only astronomical object known to harbor life.

12/15 pt

aabcdefgg hijkklmnopq rstuvwxyyz 012334 44/46 pt

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ABCDEFGG HIJJKKLMNO **POORRSTUV** WXYZ aabcdefgg hijkklmnopq

012334

rstuvwxyyz

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ABCDEFGG HIJJKKLMNO **POORRSTUV WXYZ** aabcdefgg hijkklmnopa rstuvwxyvz

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Quaria Display

Styles

Bold

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ABCDEFGGHIJJKKLM NOPQQRRSTUVWXYZ abcdefgghijkklmn opgrstuvwxyyz 01233456789

Parallax Funnier Socially Varnish Receipt

Develop Cookies Eastern Munich Guiltily

DIGGER USEFUL VIDEOS BITTER ALLAYS

GLOSSY **OFFSET** STUDIO PROFIT FUSION

Quaria Text



Regular Regular Italic Medium Medium Italic SemiBold SemiBold Italic **Bold Bold Italic ExtraBold** ExtraBold Italic

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S.RB

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G Standard G	Standard	Standard K
Standard G	Standard J	Standard K
Q	R	a
Standard Q	Standard R	Standard a
8	y	3
Standard g	Standard y	Standard y



Granularity Granularity

Alternate G, a, y

Rhythmical Rhythmical

Alternate R, a, y

Qualitäten Qualitäten

Alternate Q. a

33 Quentin Pl. 33 Quentin Pl.

Alternate 3. Q

Keyboardist Keyboardist

Alternate K, y

John & Paul John & Paul

Alternate R, g, y

Languages

A Abenaki Danish Afaan Oromo Dawan Afar Delaware **Afrikaans** Dholuo Albanian Drehu Alsatian Dutch Amis E English Anuta Estonian Aragonese Faroese Aranese F Fijian Filipino Aromanian Finnish Arrernte Arvanitic Folkspraak Asturian French Atayal Frisian Aymara Friulian B Bashkir G Gagauz Basque Galician Bemba Ganda Bikol Genoese Bislama German Bosnian Gooniyandi Breton Greenlandic C Cape Verdean Guadeloupean Catalan Gwichin H Haitian Creole Cebuano Chamorro Han Chavacano Hawaiian Chichewa Hiligaynon Chickasaw iaoH Cimbrian Hotcak Cofan Hungarian Corsican I Icelandic Creek Ido Crimean Tatar Ilocano Croatian Indonesian Czech Interglossa

Interlingua Mohawk Irish Moldovan Istroromanian Montagnais Italian Montenegrin Jamaican Murrinhpatha Javanese Nagamese Jerriais Creole Ndebele K Kala Lagaw Ya Kapampangan Neapolitan Kagchikel Ngiyambaa Karakalpak Niuean Karelian Noongar Kashubian Norwegian Kikongo Novial Kinyarwanda O Occidental Kiribati Occitan Kirundi Oshiwambo Klingon Ossetian L Ladin P Palauan Latin Papiamento Latino Sine Piedmontese Latvian Polish Lithuanian Portuguese Loiban Potawatomi Lombard Q Qeachi Low Saxon Quechua Luxembourgish R Rarotongan M Maasai Romanian Makhuwa Romansh Malay Rotokas Maltese S Sami Inari Manx Sami Lule Maori Sami Northern Sami Southern Marquesan Mealenoro-Samoan Sango manian Meriam Mir Saramaccan

Sardinian U Ukrainian Scottish Gaelic Uzbek Serbian V Venetian Seri Vepsian Sevchellois Volapuk Shawnee Voro W Wallisian Shona Sicilian Walloon Silesian Waraywaray Slovak Warlpiri Slovenian Wayuu Slovio Welsh Somali Wikmungkan Sorbian Lower Wiradjuri Sorbian Upper Wolof Sotho Northern X Xhosa Sotho Southern Y Yapese Spanish Y Yindiibarndi Sranan Zapotec Z Zulu Sundanese Swahili Zuni Swazi Swedish T Tagalog **Tahitian** Tetum Tok Pisin Tokelauan Tongan Tshiluba Tsonga Tswana Tumbuka Turkish Turkmen

Tuvaluan

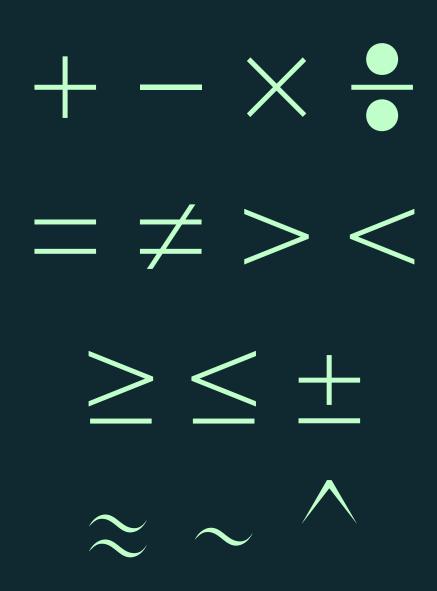
Tzotzil

82 83



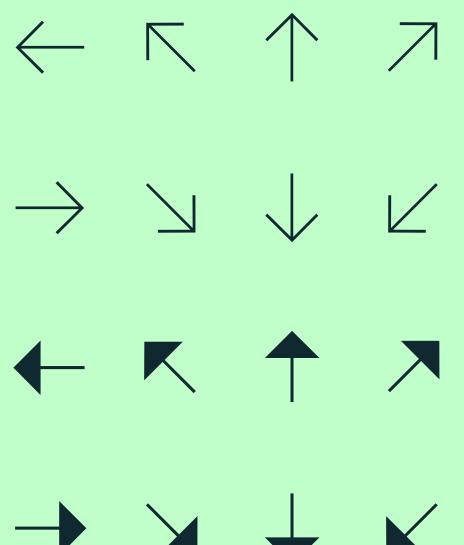
S.RB

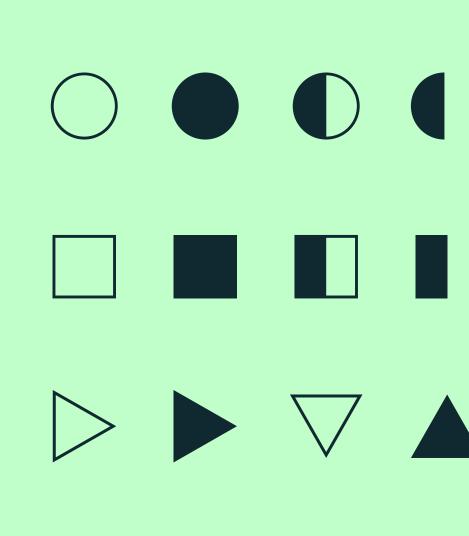




the shape JRJA

Elsjähriger Magnificent Cauliflower Aufklärerin Reshuffling Semiofficial Riffkoralle











	Off	On
Case sensitives	::HOLA?! {[(CASE)]}	¿¡HOLA?! {[(CASE)]}
Small caps	Smcp	SMCP
Ligatures	Officially	Officially
Contextual alts	MAßE, ->	MAßE, \rightarrow
Old style numbers	28 May 1982	28 May 1982
Tabular numbers	\$12,949.01	\$12,949.01
Fractions	1/2 kg	½ kg
Superior	Note2	Note ²
Inferior	H2O	H_2O
Ordinals	20a primo	2 ^{oa} primo

Alternate a	Availablity	Availablity
Alternate g	Unplugging	Unplugging
Alternate y	Synonymy	Synonymy
Alternate 3	33 Hill Plaza	33 Hill Plaza
Alternate J	Jamaican	Jamaican
Alternate Q	Qualities	Qualities
Alternate G	Geometry	Geometry
Alternate RKk	MARK Mark	MARK Mark
Alternate Ampersand	Pull & Bear	Pull & Bear
Alternate Arrows	\rightarrow Here \leftarrow	→ Here ←

On

Off

Uppercase

А	Á	Ă	Ă	Â	Ä	À	Ā
Ą	Å	Ã	Æ	В	С	Ć	Č
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Ě	Ê	Ë	Ė	È	Ē	Ę	F
G	Ğ	Ģ	Ġ	Н	Ħ	I	Í
Î	ï	İ	Ì	Ī	Į	J	K
Ķ	L	Ĺ	Ľ	Ļ	Ł	М	N
Ń	Ň	Ņ	Ŋ	Ñ	О	Ó	Ô
Ö	Ò	Ő	Ō	Ø	Õ	Œ	Р
Þ	Q	R	Ŕ	Ř	Ŗ	S	Ś
Š	Ş	Ş	ß	Т	Ŧ	Ť	Ţ
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X	Y	Ý	Ŷ	Ÿ	Ý	Z	Ź
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Glyphs Overview

Uppercase Alternates

G	Ğ	Ģ	Ġ	J	K	Ķ	Q
R	Ŕ	Ř	Ŗ				

Small Caps

A	Á	Ă	Ă	Â	Ä	À	Ā
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Ç	Ċ	D	Đ	Ď	Đ	Е	É
Ě	Ê	Ë	Ė	È	Ē	Ę	F
G	Ğ	Ģ	Ġ	Н	Ħ	I	ĺ
Î	ï	i	Ì	Ī	Į	J	K
Ķ	L	Ĺ	Ľ	Ļ	Ł	М	N
Ń	Ň	Ņ	Ŋ	Ñ	О	Ó	ô
Ö	Ò	Ő	Ō	Ø	Õ	Œ	Р
Þ	Q	R	Ŕ	Ř	Ŗ	S	Ś
Š	ş	Ş	ß	Т	Ŧ	Ť	Ţ
Ţ	U	Ú	Û	Ü	Ù	Ű	Ū
Ų	Ů	V	W	Ŵ	Ŵ	Ÿ	Ŵ
X	Y	Ý	Ŷ	Ÿ	Ý	Z	Ź
Ž	Ż						

Glyphs Overview

Small Caps Alternates

G	Ğ	Ģ	Ġ	J	K	Ķ	Q
R	Ŕ	Ř	Ŗ				

Lowercase

a	á	ă	â	ä	à	ā	ą
å	ã	æ	b	С	Ć	č	Ç
ċ	d	ð	ď	đ	е	é	ě
ê	ë	ė	è	ē	ę	f	g
ğ	ģ	ġ	h	ħ	i	l	í
î	ï	ì	Ī	į	j	J	k
ķ	1	ĺ	1'	ļ	ł	m	n
ń	ň	ņ	ŋ	ñ	0	ó	ô
ö	ó	ő	Ō	Ø	õ	œ	р
þ	q	r	ŕ	ř	ŗ	S	Ś
š	ş	Ş	ß	t	ŧ	ť	ţ
ţ	u	ú	û	ü	ù	ű	ū
ų	ů	V	W	Ŵ	ŵ	Ÿ	ù
X	у	ý	ŷ	ÿ	ỳ	Z	ź
ž	Ż						

Glyphs Overview

Lowercase Alternates

а	á	ă	â	ä	à	ā	ą
å	ã	g	ğ	ģ	ġ	y	ý
ŷ	ÿ	ỳ	k	ķ			

Ligatures

fi	fl	fj	fk	fb	fh	ffi	ffl
ffj	ffk	ffb	ffh				

Ordinals

a	0	а

Glyphs Overview

Numbers

О	1	2	3	4	5	6	7
8	9	0	I	2	3	4	5
6	7	8	9	0	1	2	3
4	5	6	7	8	9	0	1
2	3	4	5	6	7	8	9
0	ı	2	3	4	5	6	7
8	9	0	1	2	3	4	5
6	7	8	9	0	I	2	3
4	5	6	7	8	9	/	1/3
2/3	1/5	2/5	3/5	4/5	1/6	5/6	1/8
3/8	5/8	7/8					

Alternate Numbers

3	3	3	3	3	3	3	1/3
2/3	3/5	3/8					

Punctuations

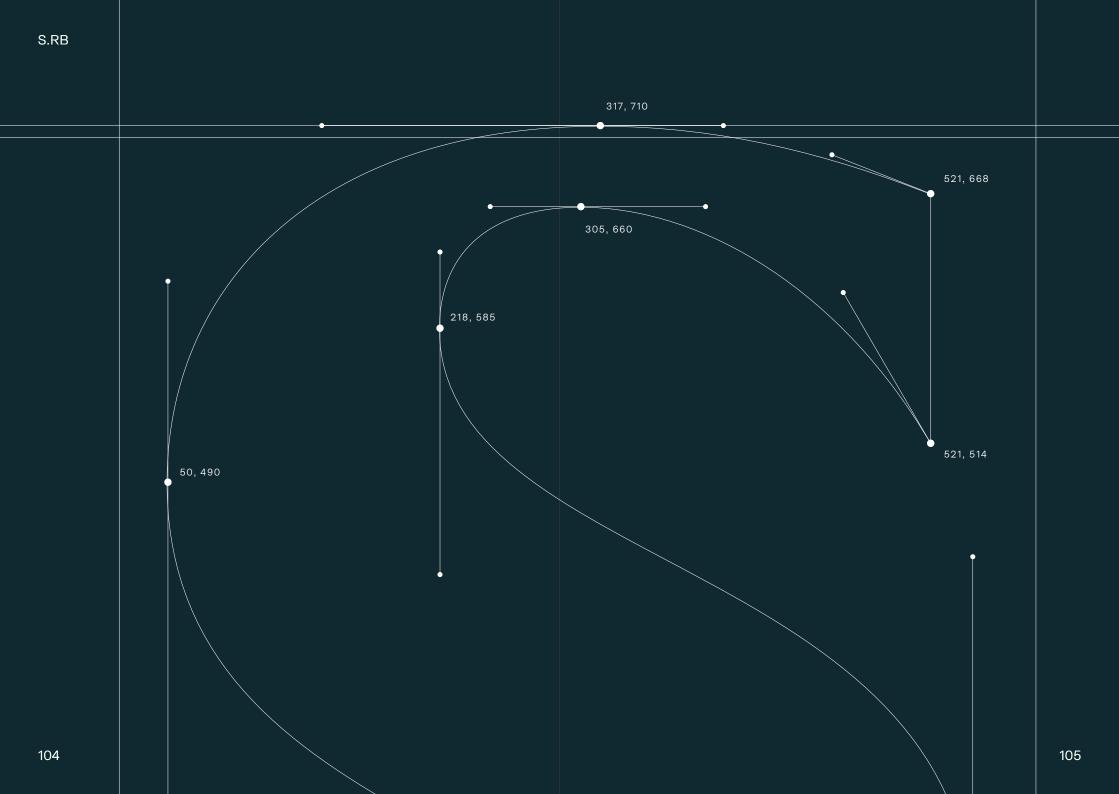
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i	•	•	*	#	/	\	i
i	•	•	/	\	()	{
}	[]	()	{	}	[
]	-	_		_	-	_	
,	"	66	"	6	,	«	*
(>	**	,	«	*	‹	>

Glyphs Overview

Symbols

¢	¤	\$	€	f	ŧ	₹	€
¥	¢	¤	\$	€	f	丰	₹
£	¥	+	_	×	÷.	=	≠
>	<	≥	≤	±	≈	~	^
%	%。	+	_	×	÷.	=	≠
>	<	≥	≤	±	≈	~	^
\uparrow	7	\rightarrow	И	\downarrow	∠′	←	K
\leftrightarrow	↑	7	\rightarrow	И	\downarrow	∠′	←
	\leftrightarrow	•	0	•	•	•	\Diamond
\Diamond					A	•	•
•	Δ	\triangleright	∇	\triangleleft	•	•	•
4	*	•	/	×	@	&	•
§	©	®	P	TM	0		
+	‡	Nº	е	@		l I	TM

&





ABCDEF GHIJKIM NOPORS TUVWX YZ0123 456789 (&\$€£#)

Good design goes to heaven; bad design goes everywhere.

Good design goes to heaven; bad design goes everywhere.

Layouts

ALL MELODY

01

THE WHOLE UNIVERSE 1:57

02

SUNSON 9:10

03

A PLACE 7:01

04

MY FRIEND THE FOREST 5:16

05

HUMAN RANGE 6:59 06

FOREVER CHANGELESS 2:47 2018 NILS FRAHM

07

ALL MELODY 9:31

08

BECAUSE THIS MUST BE IT 9:40

09

IN THE PARKING LOT 5:21 10

FUNDAMENTAL VALUES 3:50

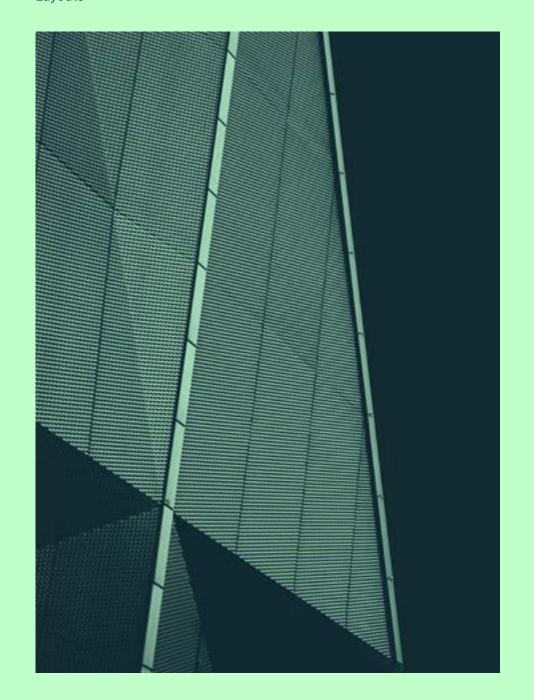
11

OVER THERE IT'S RAINING 6:59

12

HARM HYMN 2:47 A32 offers you an extraordinary living experience in an exclusive surrounding. From the imposing entrance to the lush garden area, everything has been thought out down to the smallest detail. Choose from among 24 great apartments with living areas of approx. 35 to 160 m² and enjoy the best living comfort.

Modern architecture, well-thoughtout floor plans, high ceilings, spacious terraces and balconies, exclusive materials, and an individual approach to your needs.



S.RB Quaria Layouts



I

Like most of Kafka's works, Metamorphosis tends to be given a religious (Max Brod) or psychological interpretation by most of its interpreters. It has been particularly common to read the story as an expression of Kafka's father complex, as was first done by Charles Neider in his The Frozen Sea: A Study of Franz Kafka (1948). Besides the psychological approach, interpretations focusing on sociological aspects, which see the Samsa family as a portrayal of general social circumstances, have also gained a large following.

Vladimir Nabokov rejected such interpretations, noting that they do not live up to Kafka's art. He instead chose an interpretation guided by the artistic detail, but categorically excluded any attempts at deciphering a symbolic or allegoric level of meaning. Arguing against the popular father-complex theory, he observed that it is the sister more than the father who should be considered the cruelest person in the story, since she is the one backstabbing Gregor. In Nabokov's view, the central narrative theme is the artist's struggle for existence in a society replete with philistines that destroys him step by step. Commenting on Kafka's style he writes: "The transparency of his style underlines the dark richness of

his fantasy world. Contrast and uniformity, style and the depicted, portrayal and fable are seamlessly intertwined". In 1989, Nina Pelikan Straus wrote a feminist interpretation of Metamorphosis, bringing to the forefront the transformation of the main character. Gregor's sister, Grete, and foregrounding the family and, particularly, the younger sister's transformation in the story. According to Straus, critics of Metamorphosis have underplayed the fact that the story is not only about Gregor but also about his family and especially about Grete's metamorphosis since it is mainly Grete, as woman. daughter and sister, on whom the social and psychoanalytic resonances of the text depend.

II

In 1999, Gerhard Rieck pointed out that Gregor and his sister, Grete, form a pair, which is typical of many of Kafka's texts: it is made up of one passive, rather austere, person and another active, more libidinal, person. The appearance of figures with such almost irreconcilable personalities who form couples in Kafka's works has been evident since he wrote his short story "Description of a Struggle" (e.g. the narrator/young man and his "acquaint-ance"). They also appear in "The Judgment" (Georg and his friend in Russia), in all three of his novels (e.g. Robinson

Layouts

Aphelion Inclination

152100000 km 7.155° 1.57869° 0.00005°

Longitude Mean radius Surface area -11.26064°
6371.0 km
510072000 km²
148940000 km²
361132000 km²

Axial tilt Composition

23.4392811°
78.08% nitrogen
20.95% oxygen
0.9340% argon
0.0413% carbon

9

Quaria Designed by René Bieder Berlin, 2022

Buy licenses or download trial versions at www.renebieder.com

Quaria is available for modifications or languages extensions. If you want to learn more send a mail to hi@renebieder.com Spacing and Kerning by Igino Marini www.ikern.space

Font Engeneering by Christoph Koeberlin www.christoph.koe.berlin **About**

Studio René Bieder is the type design practice of Berlin based type designer René Bieder. I create retail and custom typefaces that combine functionality with a timeless aesthetic.

Services

Retail fonts
Custom fonts
Font modifications
Language extensions
Logo refinements

Studio René Bieder Eisenacher Str. 30 10781 Berlin, Germany

hi@renebieder.com www.renebieder.com