

Proper Smallcaps [All Small Caps] `font-variant-caps: all-small-caps;`	FRAGMENT CAPITAL Imagine	FRAGMENT CAPITAL IMAGINE
Upper to Smallcaps `c2sc`	FRAGMENT UPPERCASE TEXTURE	FRAGMENT UPPERCASE TEXTURE
Lower to Smallcaps `smcp`	fragment Title Case Exchange	FRAGMENT TITLE CASE EXCHANGE
FRAGMENT Logo [Stylistic Set 01] `ss01` (Use only on the whole word 'FRAGMENT')	FRAGMENT GOVERN COMFORT	FRAGMENT GOVERN COMFORT
Alternate r [Stylistic Set 02] `ss02`	aircraft formula enumerate	aircraft formula enumerate
Smart Uppercase Punctuation [Contextual Alternates] `calt`	12:35 E:-52 (x):0.21	12:35 E:-52 (x):0.21

Coding Ligatures [Contextual Alternates] `calt`	<p> ++ -- ≠ && → ⇒ :: — = ≡ ≠ ≠ = ≡ ≠ ≠ ≤ ≥ ⇔ ≡ ≠ ? . </ <!-- </> —> /> # ## ### #### ##### -- --- = ≡ ◇ ⇔ ? . ?? := ..< !! ::: =!= ← → ⇒ ⇐ ⇑ ⇒ ⇐ <+ <+> +> <*> *> < > +++ *** :>: :<: < < < ▷ ▷ ▷ ← [] { } ~ ~ / \ - ⊥ ⊥ ⊥ ⊥ ≡ :> :< >: <: </p>
--	---

```
1 class ExitNotifyThread(Thread):
2     """This class is designed to alert a "monitor" to the fact that a thread has
3     exited and to provide for the ability for it to find out why."""
4     def run(self):
5         global exitthreads, profiledir
6         self.threadid = thread.get_ident()
7         try:
8             if not profiledir:           # normal case
9                 Thread.run(self)
10            else:
11                try:
12                    import cProfile as profile
13                except ImportError:
14                    import profile
15                prof = profile.Profile()
16                try:
17                    prof = prof.runctx("Thread.run(self)", globals(), locals())
18                except SystemExit:
19                    pass
20                prof.dump_stats( \
21                    profiledir + "/" + str(self.threadid) + "_" + \
22                    self.getName() + ".prof")
23            except:
24                self.setExitCause('EXCEPTION')
25                if sys:
26                    self.setExitException(sys.exc_info()[1])
27                    tb = traceback.format_exc()
28                    self.setExitStackTrace(tb)
29            else:
30                self.setExitCause('NORMAL')
31            if not hasattr(self, 'exitmessage'):
32                self.setExitMessage(None)
33
34            if exitthreads:
35                exitthreads.put(self, True)
```

```
1 class RepeatedSubstring
2   def find_repeated_substring(s)
3     # catch the edge cases
4     return 'NONE' if s == ''
5     # check if the string consists of only one character ⇒ "aaaaaa" ⇒ "a"
6     return s.split('').uniq[0] if s.split('').uniq.length == 1
7
8     searched = []
9     longest_prefix = 0
10    long_prefix = ''
11    (0..s.length - 1).each do |i|
12      next if searched.include? s[i]
13
14      searched.push(s[i])
15      next_occurrences = next_index(s, i + 1, s[i])
16      next_occurrences.each do |next_occurrence|
17        next if next_occurrence == -1
18
19        prefix = ge_prefix(s[i..next_occurrence - 1], s[next_occurrence..s.length])
20        if prefix.length > longest_prefix
21          longest_prefix = prefix.length
22          long_prefix = prefix
23        end
24      end
25    end
26    # if prefix = "      " it is a invalid sequence
27    return 'NONE' if long_prefix.strip.empty?
28
29    long_prefix
30  end
31
32  def get_prefix(s1, s2)
33    prefix = ''
34    min_length = [s1.length, s2.length].min
35    return '' if s1.nil? || s2.nil?
```

```
1 let letNumber = 1000;
2 const constNumber = 10;
3 var varNumber = -1234;
4 let listofthings = ["thing", 'thing2', `foo`, ["bar"]];
5
6 // ### Comment ###
7
8 let test;
9 for (let i = 0; i < constNumber; i++) {
10     if (test) continue;
11     else test += 1; // random things
12 }
13
14 while(test < 100 && typeof test ≡ "number") {
15     test = test > 30 ? test+5 : test+1;
16 }
17
18 function weatherSays(when=Date.now()) {
19     return "rain";
20 }
21
22 switch(weatherSays(Date.now())) {
23     case 'rain':
24         break;
25     case 'sun':
26     default:
27         break;
28 }
29
30 let rain = false;
31 if ((thereAreClouds && cloudsCount ≥ 20) || weatherSays() ≡ "rain") {
32     rain = false;
33 } else if (thereAreClouds && weatherSays() = "rain") { // oh no, unsafe two equals checking!
34     rain = true;
35 } else {
```

```
1 <?php
2
3 if(($numberone ≥ 3 || $numberone ≤2) && $numberone ≠ 2.5){
4     echo "what a number!!!";
5 }
6 if($numberone ≥ 3 and $numberone ≤2 and $numberone ≠ 2.5){
7     echo "something is wrong, this is supposed to be impossible";
8 }
9
10
11 if ($number < 3){
12     $languages = array("HTML", "CSS", "JS");
13     print_r($languages);
14     echo $languages[2];
15     print $languages[$number];
16 }
17 elseif ($number = 3 ){
18     function favMovie() {
19         echo "JUMAJI";
20         return true;
21     }
22     favMovie();
23 }
24 else {
25     switch ($number) {
26         case 4:
27             echo "fours";
28             break;
29         default:
30             echo "I dont know you";
31     }
32 }
33
34 while($number ≤ 6 ){
35     echo $number;
```

```
1 $size: 16;
2
3 body {
4   background: #000;
5   color: #bffffa5;
6   font-family: 'Fragment Mono';
7   margin: 0;
8 }
9
10 .container {
11   height: auto;
12   left: 50%;
13   min-width: 400px;
14   opacity: 1;
15   overflow: hidden;
16   position: fixed;
17   top: 50%;
18   transform: translate(-50%, -50%) scale(1);
19   width: auto;
20   z-index: 1;
21
22   .char {
23     line-height: 0.1;
24     max-height: $size + px;
25     max-height: $size + px;
26     max-width: $size + px;
27     min-width: $size + px;
28     text-align: center;
29   }
30 }
31 .button {
32   background-color: white;
33   color: black;
34   font-size: $size + px;
35   left: 50%;
```

ADA, C#, C/C++, DART, GO,
JAVA, JAVASCRIPT, KOTLIN,
Matlab, Objective-C, PHP,
Python, R, Ruby, Rust, Scala,
Swift, TypeScript, VBA,
Visual Basic

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Visual Basic*

Regular 12pt

Helvetica (originally Neue Haas Grotesk) is a widely used sans-serif typeface developed in 1957 by Swiss typeface designer Max Miedinger and Eduard Hoffmann.

Helvetica is a neo-grotesque design, one influenced by the famous 19th century (1890s) typeface Akzidenz-Grotesk and other German and Swiss designs. Its use became a hallmark of the International Typographic Style that emerged from the work of Swiss designers in the 1950s and '60s, becoming one of the most popular typefaces of the mid-20th century. Over the years, a wide range of variants have been released in different weights, widths, and sizes, as well as matching designs for a range of non-Latin alphabets. Notable features of Helvetica as originally designed include a high x-height, the termination of strokes on horizontal or vertical lines and an unusually tight spacing between letters, which combine to give it a dense, solid appearance.

Developed by the Haas'sche Schriftgiesserei (Haas Type Foundry) of Münchenstein (Basel), Switzerland, its release was planned to match a trend: a resurgence of interest in turn-of-the-century "grotesque" sans-serifs among European graphic designers, that also saw the release of Univers by Adrian Frutiger the same year. Hoffmann was the president of the Haas Type Foundry, while Miedinger was a freelance graphic designer who had formerly worked as a Haas salesman and designer.

Miedinger and Hoffmann set out to create a neutral typeface that had great clarity, had no intrinsic meaning in its form, and could be used on a wide variety of signage. Originally named Neue Haas Grotesk (New Haas Grotesque), it was rapidly licensed by Linotype and renamed Helvetica in 1960, which in Latin means "Swiss" (from Helvetia), capitalising on Switzerland's reputation as a centre of ultra-modern graphic design. A feature-length film directed by Gary Hustwit was released in 2007 to coincide with the 50th anniversary of the typeface's introduction in 1957.

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Regular 10pt

Neo-grotesque type began in the 1950s with the emergence of the International Typographic Style, or Swiss style. Its members looked at the clear lines of Akzidenz Grotesk (1898) as an inspiration to create rational, almost neutral typefaces. In 1957 the release of Helvetica, Univers, and Folio, the first typefaces categorized as neo-grotesque, had a strong impact internationally: Helvetica came to be the most used typeface for the following decades.

Other, later neo-grotesques include Unica, Imago and Rail Alphabet, and in the digital period Acumin, San Francisco and Roboto.

As their name suggests, Geometric sans-serif typefaces are based on geometric shapes, like near-perfect circles and squares. Common features are a nearly-exactly circular capital “O”, uppercase “N” vertices are sharp and pointed and a “single-story” lowercase letter “a”. The ‘M’ is often splayed and the capitals of varying width, following the classical model.

The geometric sans originated in Germany in the 1920s. Two early efforts in designing geometric types were made by Herbert Bayer and Jakob Erbar, who worked respectively on Universal Typeface (unreleased at the time but revived digitally as Architype Bayer) and Erbar (circa 1925). In 1927 Futura, by Paul Renner, was released to great acclaim and popularity.

Geometric sans-serif fonts were popular from the 1920s and 1930s due to their clean, modern design, and many new geometric designs and revivals have been created since. Notable geometric types of the period include Kabel, Semplicità, Bernhard Gothic, Nobel and Metro; more recent designs in the style include ITC Avant Garde, Brandon Grotesque, Gotham, Avenir, Product Sans and Century Gothic. Many geometric sans-serif alphabets of the period, such as those created by the Bauhaus art school (1919-1933) and modernist poster artists, were hand-lettered and not cut into metal type at the time.

A separate inspiration for many types described “geometric” in design has been the simplified shapes of letters engraved or stenciled on metal and plastic in industrial use, which often follow a simplified structure and are sometimes known as “rectilinear” for their use of straight vertical and horizontal lines. Designs which have been called geometric in principles but not descended from the Futura/Erbar/Kabel tradition include Bank Gothic, DIN 1451, Eurostile and Handel Gothic.

Humanist sans-serif typefaces take inspiration

from traditional letterforms, such as Roman square capitals, traditional serif fonts and calligraphy. Many have true italics rather than an oblique, ligatures and even swashes in italic. One of the earliest humanist designs was Edward Johnston’s Johnston typeface from 1916, and, a decade later, Gill Sans (Eric Gill, 1928). Edward Johnston, a calligrapher by profession, was inspired by classic letter forms, especially the capital letters on the Column of Trajan.

Humanist designs vary more than gothic or geometric designs. Some humanist designs have stroke modulation (strokes that clearly vary in width along their line) or alternating thick and thin strokes. These include most popularly Hermann Zapf’s Optima (1958), a typeface expressly designed to be suitable for both display and body text. Some humanist designs may be more geometric, as in Gill Sans and Johnston (especially their capitals), which like Roman capitals are often based on perfect squares, half-squares and circles, with considerable variation in width. These somewhat architectural designs may feel too stiff for body text. Others such as Syntax, Goudy Sans and Sassoon Sans more resemble handwriting, serif fonts or calligraphy.

Frutiger, from 1976, has been particularly influential in the development of the modern humanist sans genre, especially designs intended to be particularly legible above all other design considerations. The category expanded greatly during the 1980s and 1990s, partly as a reaction against the overwhelming popularity of Helvetica and Univers and also due to the need for legible fonts on low-resolution computer displays. Designs from this period intended for print use include FF Meta, Myriad, Thesis, Charlotte Sans, Bliss, Skia and Scala Sans, while designs created for computer use include Microsoft’s Tahoma, Trebuchet, Verdana, Calibri and Corbel, as well as Lucida Grande, Fira Sans and Droid Sans. Humanist sans-serif designs can (if appropriately proportioned and spaced) be particularly suitable for use on screen or at distance, since their designs can be given wide apertures or separation between strokes, which is not a conventional feature on grotesque and neo-grotesque designs.

Due to the diversity of sans-serif typefaces, many do not fit neatly into the above categories. For example, Neuzzeit S has both neo-grotesque and geometric influences, as does Hermann Zapf’s URW Grotesk. Whitney blends humanist and grotesque influences, while Klavika is a geometric design

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Version 1.000

Weights and Styles:

Fragment Mono Regular

Fragment Mono Italic

Formats

OTF, TTF, WOFF2

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