

U.S. Academic Keyboard Layout, version 1, updated and revised

(First version of U.S. Academic—August 2003–March 2004; second, revised version—July–August 2004; small revision—May 2009)

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Read the documentation below, aiming at instructing the user with the complexities of this keylayout, designed for linguists and dialectologists.

Enjoy!

Sorin Paliga

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I Generalities

MAC OS X is, I think, the only platform which allows an easy access to various specific characters with diacritical marks (current in Central European and Baltic languages, also in Maltese, Vietnamese), IPA characters (IPA is for International Phonetic Association) and various others symbols. The first release of MAC OS X had a default keylayout labelled Latin Extended, later re-labelled U.S. Extended (without any change in its contents), beginning with Panther enriched with various other possibilities. At the same time, Eric Rasmussen's set of Latin Extended keylayouts have a similar scope. US Academic, the first version of which dates as back as spring of 2003, had and has the aim at solving some issues I have encountered in my everyday use: a richer inventory of characters defined as 'Latin Extended', IPA, symbols, Greek and Hebrew letters to be covered in one keylayout, thus avoiding the frequent switch from keylayout to another. I shall try to cover the essential points of working with US Academic (most of them are valid if you already use U.S. Extended or Eric Rasmussen's set of keylayouts).

Defining dead keys, Combining diacritical marks etc.

In order to cover a large range of characters (hereafter **chars**) in one keylayout it is necessary to make use of the so-called **dead keys** (hereafter **DK**) and/or **Combining Diacritical Marks** (hereafter **CDM**).

A **dead key**, or **DK**, is achieved by pressing the *Option* key (with the inscription *alt*) AND another key conventionally selected as a DK. In practise, you may achieve this by first pressing the *Option* key, and – while keeping it pressed – also press the second key. As there are two *Option* keys, on both left and right side of the physical keyboard (some Apple physical keyboards delivered with iMac G3 unfortunately have only one on the left side), and assuming that you type by using all your ten fingers, this is an easy task indeed. If you are new to MAC OS and/or your typing speed is not very good the only choice is to practice several minutes every day until your speed is satisfactory. Be patient, speed goes up from itself while practising, and is almost automatic. The DK's were conventionally chosen by Apple many years ago, I assume from the very beginning of MAC OS 1, and are currently five (in U.S. and many other keylayouts). So, by pressing the *Option* key + the following keys you get the DK's for:

e = dead acute, e.g. á, é

` = dead grave, e.g. à, è

This is the key left to z on the ISO Extended physical keyboards; on US physical keyboards, this is the key left to l

i = dead circumflex, e.g. â, ê (it is *Option*+6 in U.S. Extended)

u = dead diaeresis (or Umlaut), e.g. ä, ë

n = dead tilde, e.g. ã, õ, ñ

As you may note, the initial target was to cover the chars with diacritical marks used in

the West European languages (French, German, Portuguese, Spanish etc.). Other specific chars used in other languages or as symbols are achieved by also pressing the *Option* key + the other keys, e.g. ø/Ø is achieved by pressing *Option* + o/O, etc. MAC OS has always used all the levels of the keyboard in order to achieve as many chars as possible, unlike Windows and Linux where the level AltGr (i.e. left Alt key, approximately the equivalent of *Option* in MAC OS) is rarely used. In order to have a general view of these capabilities, open the application KeyCaps ('classic' MAC OS through 10.2.8) or Keyboard Viewer (beginning with 10.3) and all is hopefully clear.

Therefore, a DK triggers, so to speak, a small mechanism of achieving additional chars by pressing another key AFTER activating the DK. Upon activating a DK, a highlighted char, usually showing the diacritical mark in isolated position, is displayed; after pressing another key, the pre-composed character is effectively inserted in the document. If you press the spacebar, the isolated (initially highlighted) character is inserted. If you press a key which is not defined in the sub-range of the given DK, the char specific for that key is inserted. If you made a mistake, go back by deleting the last char used and resume working.

As time went on, at the beginning of 1990's additional solutions were gradually added in order to cover the needs for word processing in the case of those languages which make extensive use of diacritical marks, for phonetic transcriptions, various specific symbols etc. A history of this complex process, with its meandering ways and not always comfortable solutions, would be tedious. At the same time, the Unicode Consortium (www.unicode.org) assumed the task of putting order in a maze of languages, both contemporary and extinct. The last Unicode charts reflect version 4. In order to have a general idea of this indeed complex and complicated process, open the Character Palette (it may be made active in System/International/Input Menu, just as a keyboard layout) and activate Unicode Blocks; on the left side you will be displayed a list of these unicode blocks (they may be also labelled 'areas', or 'scripts'), and - by scrolling down all these blocks - you will be shown an immensity of chars covering most of contemporary and extinct languages. US Academic aims at easily accessing all those blocks defined as Latin Extended (Latin-1 Supplement, Latin Extended-A, Latin Extended-B, Latin Extended Additional – well, this block was added later and you should scroll down after a long series of other blocks), as IPA (IPA Extensions and Phonetic Extensions, this latter one also down on the block list, after Khmer Symbols) and as CDM (i.e. short for Combining Diacritical Marks). Other common symbols are achieved by the usual combination of the *Option* key + other keys. Also, the combination *Option* + g/shift g triggers the DK for the Greek letters; the combination *Option* + j/shift j triggers the DK for the Hebrew (= Jewish) letters (this combination because *Option* + h/shift h is for hook and horn diacriticals, respectively); and the combination *Option* + d/shift d/capslock d for CDM. Rather complicated, indeed, so let us explain the differences in detail.

DK, CDM, IPA, Greek, Hebrew...

As the basic five dead keys quoted above are not sufficient, a multinational keylayout like US Academic (or U.S. Extended or Eric Rasmussen's Latin Extended set or any other similar keylayout indeed) must use a larger number of dead keys. In order to make the list of DK's as easy to remember as possible, I started (spring of 2003) to adopt, as much as possible, the basic conventions used in U.S. Extended (the version included in 10.2.x, of

course); beginning with 10.3.x, U.S. Extended uses a lot more DK's too, but in – I think – a complicated way, difficult to remember. Just make a comparison, and decide by yourself. Consequently I adopted those conventions I assumed basic and already consecrated by use, and made changes and/or additions I assumed more logical and easier to remember. If you have better ideas or solutions, please let me know.

Note that you will never use ALL the DK's and other key combinations, but – according to your field of work – only some of them. The simplest way to learn the key combinations you need is again to open CapsLock (prior to 10.3.x) or Keyboard Viewer (beginning with 10.3.x, which also has the excellent capability of displaying the chars after activating a DK). If you are already familiar with the philosophy of U.S. Extended, you should find this keylayout easy to learn or re-learn some conventions. If new to MAC OS, you should spend some time to read this document and also practise the steps described here. They are valid for U.S. Extended as well in their basic principles.

As US Academic covers the largest range of chars in any keylayout I have come upon, in MAC OS X indeed; such keylayouts are, as far as I am correctly informed, currently absent in Windows and/or Linux. They may become common there too, even if this perspective does not seem very close to my forecast.

DK, Pre-Composed Chars, CDM, Symbols, Greek, Hebrew...

The categories quoted above cover, I assume, all, or almost all, needs for a good and comfortable scientific work in the field of linguistics, comparative grammar, phonetics, foreign language teaching etc. In order to put order in a complex field of work, I shall present the basic principles of this keylayout, essentially the same as in U.S. Extended or any similar keylayout. So, as the number of DK's is quite large, I have chosen their organisation as follows:

- acute and double acute are at the levels *Option+e/shift e* respectively, and
- grave and double grave at the levels *Option+`/shift `* [the key left to z, if present; in US, the key left to l] respectively, i.e. enriched conventions already consacrated in MAC OS;
- breve and inverted breve at the levels *Option+b/shift b*;
- all the other diacriticals, which may be below or above a given char, are organised at the level *Option+key* if below and *Option+ shift key* if above; see below the complete list;
- the combinations *Option+ p/shift p/q/shift q* trigger the various instances of phonetic symbols known as IPA;
- the combination *Option+w* triggers mainly West European specific characters like ð, ß, æ, ſ, etc.
- the combinations *Option+g/shift g* trigger the Greek letters, of course useful for just inserting isolated letters or writing short words, otherwise you should switch to a Greek keylayout;
- the combinations *Option+j/shift j* trigger Hebrew (= Jewish) letters (so because the combinations *Option+h/ shift h* trigger horn and hook respectively), of course useful for just inserting isolated letters or writing short words, otherwise you should switch to a Hebrew keylayout;
- the combination *Option+r* triggers the specific Roman numerals, and only with specific look as all the others are practically identical to their modern look;
- the combination *Option+i* triggers symbols for International currencies.

- the combination *Option+t* triggers a list of specific typographic symbols, some otherwise lost by the extensive use of dead keys in this keylayout.

ALL these key combinations trigger DK's for pre-composed characters, i.e. those characters already defined as such and included in some large fonts like Lucida Grande, the largest Apple font in MAC OS X.

As these pre-composed chars may not always cover your needs, especially in the case of very specialised work like transcribing dialectal texts, there is an additional solution: CDM or Combining Diacritical Marks. In order to make use of this wonderful capability, two conditions should be met: (1) the application should handle CDM, e.g. TextEdit, AbiWord 2.1.2 (wonderful application indeed, unfortunately still frequently crashes), Mellel (beginning with version 1.8), Nisus Writer Express. Please let me know if there are others. Note also that MS Office 2004, though finally unicode-savvy, cannot still handle CDM. In order to activate/trigger CDM, press:

- *Option+d* = CDM below the character;
- *Option+shift d* = CDM above the character;
- *Option+capslock d* = combining letters above a character.

As the capability of using CDM is a new and wonderful feature of more and more MAC OS X applications, and more and more fonts include these specific chars, it may become one good day, perhaps not very remote in the future, the standard way of getting any possible combination between a basic Latin character and any diacritical mark, below or above the given char, e.g. *ā, â, ã* etc. In practise, you should yet avoid the use of CDM if:

- you frequently exchange data with Windows and/or Linux users; as far as I know there is no Win or Lin application capable of correctly handling CDM;
- your book editor uses applications incapable of handling CDM (this practically means all DTP applications I know, for any platform).

If your main preoccupation is to store correct information, with accurate data and transcription, using CDM with the appropriate applications listed above is the best option; Mellel and Nisus X may be used for getting the final form of your document/book. If a camera-ready copy is required by your editor, you must ask for the EXACT book format, and proceed with preparing your book for print. You may save it in PDF format; in my tests, both Mellel and Nisus X may lead to high quality documents. You should yet check if the generated PDF is correctly displayed and printed on another platform, by using at least Acrobat Reader 5 or Adobe Reader 6. In my limited tests, this works OK with some good fonts.

DK, Pre-Composed Chars and CDM

It is high time to briefly explain the main difference between the pre-composed chars, usually achieved via a DK, and the basic chars + CDM (combining diacritical marks):

- a DK triggers, as said, a small mechanism of inserting a pre-composed character existing as such in the chosen font, therefore you activate a dead key as described above, then press a second key, which leads to the final result.
- CDM, disregarding how the mechanism is activated in a keylayout, must be added AFTER typing the desired basic char; prior to US Academic keylayout era (I'm modest

indeed, I think), the only solution was to type the character, then open Character Palette and look for the desired CDM, then select the char, then click on the *Insert* button on the right (or double click the desired char). In US Academic, CDM is also made possible by triggering the internal mechanism of a DK, as described above, and then adding the diacritical mark. It is understandable that the conventions used for the DK's are, as far as possible, identical for CDM too, e.g. b is breve, shift b is inverted breve, dot is, of course, dot etc. You should just keep in mind that *Option*+d = CDM below the char, *Option*+shift d = CDM above, and *Option*+ capslock d = letters above the basic letter (or char). I shall reflect on the opportunity to creating a keylayout with CDM only, in which case it may be activated not as dead keys, but by combining the *Option* key + another key. Please let me know your opinion.

Fonts and Applications

The only problem you may have, beside the still limited number of applications capable of both being uncod-savvy and, furthermore, of correctly handling CDM, the fonts available for such purposes is limited. Fortunately, if currently using this keylayout or any similar keylayout, you are probably a linguist, phonetician or journalist interested in accurate scientific data rather than font variations. Lucida Grande is such a large, rich font. Unfortunately, such a Swiss-type font is not appropriate for linguistics and phonetics, but you may download some good free fonts like Gentium, GentiumAlt and Titus; the wonderful Alphabetum Unicode font (© Juan-José Marcos) is also available for € 15, which is indeed worth it; or the large Code 2000 font (© James Kass) for US\$ 5 only, I think. For a list of some large unicode fonts, it is convenient to go to www.redlers.com, then click on the Download button: you will find a concentrated list of both keylayouts for MAC OS X and some large, unicode fonts.

As already stated above, for sure you will not need all the chars available with this keylayout, so I strongly recommend you to practise a little bit with this keylayout active and Keyboard Viewer open (it was KeyCaps prior to 10.3.x), and first determine which chars you need. You will soon discover that some frequently used fonts like Times or Helvetica do not cover your needs. Lucida Grande is one basic option, yet you may be unsatisfied with its non-serif look. For most needs, TITUS Cyberbit Basic may be the ideal solution or Gentium/GentiumAlt (GentiumAlt is optimised for CDM, specifically!). Ideally, Apple should add a large serif font based on Times and/or Palatino in order to cover the needs described above. Until this may be eventually achieved, the solutions described should cover all, or most, needs.

II

Detailed, step-by-step description

Special characters

Non-breaking hyphen (NBH), U 2011; on the key left to z (on the ISO Extended physical keyboards), or on the key left to 1 (on the US physical keyboards).

Non-breaking space: *option+spacebar*.

NOTE. If used, the **non-breaking hyphen must be at the first level of the keyboard layout**; and on another key than minus-hyphen, which often (but incorrectly) substitutes NBH. NBH is very frequent in Romanian, to a less extent in other languages too (e.g. French, Portuguese, Czech etc.) It is situationally recommended (or recommendable) in various other languages, including English.

Mnemotechnical principles

The keys used to access the diacritical marks, be they **CDM (Combined Diacritical Marks**, i.e. may be put on any letter, if the chosen font and the chosen application may allow this) or **DK (Dead Keys**, which means that you must first decide which diacritical mark to use, press *option+key* or *option+shift+key*, then the required key; the character thus obtained must be defined in the Unicode charts, and – of course – the font must include it). Apple has always had an application labelled *KeyCaps* (until MAC OS X 10.2.X) or *Keyboard Viewer* (beginning with Panther) which easily allows to view the characters at all levels (first level, shift+key, option+key, option+shift+key, option+capslock+key).

There are **five consecrated dead keys** in MAC OS, any generation, i.e. press *option+[this] key*, then release them and press the letter for which you wish to have a diacritical mark. There is a change in US Extended against US (Standard): the circumflex DK is *option+6* against *option+i*. Out of the basic, traditional Apple conventions in the standard US keylayout I have preserved, with additions:

1. option+` = grave, i.e. the key left to z in the ISO Extended Physical Keyboard, e.g. è;

1a. option+shift+` = double grave, ` e.g. è;

2. option+e = acute: ´, e.g. é;

2a. option+shift+e = double acute, " e.g. ő, ű (Hungarian only, and in certain dialectal transcriptions);

3. option+6 = circumflex below: ˘, e.g. ȧ, ȕ;

3a. option+shift+6 = circumflex above, ^ e.g. â, ŷ;

The circumflex (above only) is usually (e.g. in U.S. default) via *option+i*, replaced as described in U.S. Extended.

4. option+u = diaeresis or Umlaut: ¨, e.g. ë;

5. option+n = tilde below: ˜, e.g. ȧ;

5a. option+shift+n = tilde above, ~ e.g. ñ.

The basic forms are largely used, also in many localised keylayouts. There are of course

localized dead keys according to the national standard in view. To just limit to our purpose, we should also note that a generic qwerty-type keylayout was included in MAC OS X, initially labelled Extended Roman, later US Extended. Its recent version is considerably enhanced.

Out of the **US Extended conventions**, I have preserved, beside option+6/shift 6, with additions:

- **option+a** = macron/line below (e.g. \bar{n});
- **option+shift+a** = macron (above) (e.g. \bar{a})
- **option+b** = breve (e.g. \breve{a});
- **option+shift+b** = inverted breve (e.g. \hat{a})
- **option+c** = cedilla (e.g. \mathfrak{c} , \mathfrak{s});
- **option+v** = caron (e.g. \mathfrak{c});
- **option+m** = ogonek (it usually notes a nasal vowel, as Polish \mathfrak{a} and \mathfrak{e} , or \mathfrak{Q} in transcribing Old Church Slavonic).

In addition, most of the dead keys and CDM have either the variant simple-double (grave and acute) or, in most cases, below and above; in this latter case the DK is at the level option+key (diacritical mark below) and option+shift+key (diacritical mark above). In the former case, the level option+key = simple diacritical mark, and option+shift+key = double diacritical mark. This is valid for grave and acute only: \grave{o} , \acute{o} and \grave{o} , \acute{o} .

All the other diacritical marks are obtained by mnemotechnical means, either by the character on the physical keyboard or by the letter suggesting the diacritical mark (of course, the English word for it). So:

- **dot below** is, as you may guess, **option+dot**; and **dot above** is **option+shift+dot**;
- **comma below** is **option+[, [comma]**,
- **ring below and above** is, of course, **option+o/ shift o**, e.g. \mathfrak{o} , \mathfrak{a} , \mathfrak{u}
- **stroke** is **option+[/ [extreme right down key]** and **bar** is **option+shift+[/**; also the
- **hook** is **option+h** and **horn** is **option+shift+h**.

Other conventions:

- **option+p/shift p/q/shift q = Phonetic (IPA) characters**;
- **option+w = specific (mainly) West European chars**, e.g. \mathfrak{B} , \mathfrak{D} , \mathfrak{R} , \mathfrak{P} etc.
- **option+t = typographic symbols**, e.g. \mathfrak{t} , \mathfrak{f} , \mathfrak{R} etc.
- **option+i = international currency symbols**, e.g. \mathfrak{R} , \mathfrak{E} , \mathfrak{a} etc.
- **option+r = Roman specific numerals**, only those specific: \mathfrak{D} , \mathfrak{C} , \mathfrak{M} .
- **option+g/shift g = Greek letters**, of course just for inserting isolated chars, otherwise you should switch to a Greek keylayout;
- **option+j/ shift j = Jewish (Hebrew) letters**, of course just for inserting isolated chars, otherwise you should switch to a Hebrew keylayout; after activating this DK, the keylayout is that for Hebrew QWERTY.

option+d = CDM below
 option+shift+d = CDM above
 Option+capslock+d = Combining letters as CDM

1. a CDM below

[illegible]

The following diacritical marks may be put above any letter. As an example, letter *a* has been chosen. You may combine these diacritical marks with any other letter.

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
ǎ ă ą ą̇ ą̈ ą̉ ą̊ ą̋ ą̌ ą̍ ą̎ ą̏ ą̐ ą̑ ą̒ ą̓ ą̔ ą̕ ą̖ ą̗ ą̘ ą̙

a e e i o u c d h m r t v x
a a a a a a a a a a a a a

9

instances are OK, then you may go on).

NOTE. Though displayed correctly I found that sometimes the printed and/or exported PDF with CDM's puts problems WITH SOME CHARACTERS. This is bad news indeed, but I assume this is due to the printer driver, not the font or application. Therefore, DO TEST how the document is printed and/or exported as PDF before taking a decision. Anyway, if a given font puts such problems, the rapid workaround is to change the font.

2. Dead Keys (DK) for achieving pre-composed characters

DK must anticipate the letter with which you wish to associate it with. Also, the diacritical marks used with the given letters must (1) be assigned a unicode encoding, (2) be included in the chosen font. The following chars have been assigned a DK combination in this keyboard layout. The combinations cover the pre-defined combinations with ONE diacritical mark only. There are also double pre-defined diacritical marks, but adding these would have uselessly complicated the key combinations. In such needed cases, please use CDM's as described above.

Option+6, circumflex below: ñÑ ıİ ůŮ

Option+Shift+6, circumflex above: âÂ êÊ îÎ ôÔ ûÛ ĉĈ ĝĜ ĥĤ ĵĴ ŝŜ ŵŴ
ŷŶ žŽ

NOTE. Option+6 is the DK for circumflex above in US Extended; otherwise Option+i in the standard Apple US keyboard layout. I have preserved the US Extended convention.






Option+w, European, mainly West European, specific characters. The character displayed after pressing option+w is ð, which loosely suggests the category of characters. Please note that æ/Æ and œ/Œ are on the **a** and **o** keys respectively; traditionally, they are put on the **'** and **q/Q** keys respectively and the 3rd and 4th level (i.e. option+**'**/option+shift+**'**; option+**q**/option+shift+**q**). The character **žŽ** is on the **x** key, i.e. next to **z**. I could not find a better, mnemotechnical solution.

æÆ ıİ ðÐ fiſi ħH œŒ R ƀ Ɔ ƒ 88 pP 33 žŽ [press x]

Option+e: DK acute; **Option+Shift+e**: DK double acute

áÁ ćĆ éÉ ğĞ íÍ ħĦ ÍÍ Ĺĺ óÓ pP rR śŚ úÚ žŽ ýÝ ŵŴ
æÆ

őŐ ůŮ

Option+r, Roman specific numerals.     

NOTE. It is not necessary to complicate the keylayout with all the Roman numerals assigned in the unicode charts as they are identical to the usual Latin letters, e.g. I or i, i.e. one; etc.

Option+t = typographic symbols

%oo %ooo † ‡ ∂ · · [these latter two symbols on letter h = hyphenation points] © √ ∫
 „ ” [the latter two on letter w/shift w]

Option+u, diaeresis (or Umlaut).

NOTE. Diaeresis below is assigned to only u (small and capital); if needed, use CDM for this.

äÄ ëË ĥĤ ĭĬ öÖ ț ü Ü ŷ Ÿ ẄẄ ẂẂ

Option+i, International currencies; for \$, €, £, only the variants have been included:

\$ ¢ £ ₣ ₤ ₩ ¥ € ∈ Rs ₦ ₹ ₧ ₨ ₪ α ∞ Pts đ Dp Fr K £ Ø C #
m £

Option+o, ring below. $\mathfrak{a}_o A_o$

Option+Shift+o, ring above. å Å ů Ů ẁ Ỳ

Option+p, phonetic IPA part 1; **Option+Shift+p**, phonetic IPA part 2.

Part 1

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 ? , '

Part 2

ə e dʒ dz ɛʒ fŋ ɾ ɕ ɥ ɯ L J I ʎ b ts tʃ ɸ w ɣ ʒ z ɰ r ɪ R ʁ
tɐ θ [capital schwa, press 0 = zero]

Option+q, Phonetic Extensions; **Option+Shift+q**, Phonetic Extensions, supplement

A B B D E G H I J K L M N И Æ Ɔ Ɔ Ɔ U P R T W ˆ ˆ ˆ O

Option+Shift+a, macron āĀ ēĒ ġĠ ĩĩ ōŌ ūŪ ȳȲ æÆ

αΑ βΒ γΓ δΔ εΕ ζΖ ηΗ θΘ ιΙ κΚ λΛ μΜ νΝ ξΞ οΟ πΠ
ρΡ ςς σΣ τΤ υΥ φΦ χΧ ψΨ ωΩ ρQ ϕ κ

β β δ ϕ Γ Υ Λ Π ρ Ρ ϕ Ψ χ χ

Option+h, hook

ø ß Ć Ď ð Ğ ħ ĩ kK l m nŋ ð ſ ŧ Ŧ Ũ ŷ Ÿ zZ

The character \dot{Y} should be achieved by pressing y/Y then CDM hook above: \dot{Y}/\dot{Y}

Option+Shift+h, horn

σΟ' υ'U'

Option+j, Option+shift+j, Jewish (Hebrew) letters; fonts TITUS and Alphabetum Unicode:

ק ש, ע, ר, ת, מ, ו, י, ו, פ, א, ס, ד, פ, ג, ה, ח, כ, ל, ז, כ, צ, ו, ב, א, מ, ש
ע, ר, ח, א, ד, ה, כ, ל, ס

àA èÈ ìì òÒ ùÙ òÒ ùÙ òÒ ùÙ

çC đD ğG ħH kK lL nN rR sS tT

ǎǞ ċĈ d'Đ ěĚ ġĠ ĭĬ ĵ ĳ ĸĲ l'L ņŇ őÖ řŘ šŠ t'T ůŮ žž

ăĂ ěĚ ğĞ ħĤ ĭĬ őŐ ůŮ

eE il uU

ãÃ ł ñÑ õÕ ƒΘ

Option+m, ogonek (which usually notes a nasal vowel): **ąĄ** **ęĘ** **įĮ** **oO** **uU**

aA bB dD hH iI kK lL mM nN oO rR sS tT uU vV y Y
wW zZ

àÁ âË ðĎ ħĦ ġĠ ĩ Ĭ ĭ Ĳ ñÑ òĲ ãĤ šŠ ŧŦ ŵŴ xX yY

sS tT

Option+/, stroke; **ᵇ** has only small variant; the character **ᶇ** is achieved by then pressing numeral 2.

b dD hH iI jJ kK lL mM nN oO pP qQ rR sS tT uU vV wW xX yY zZ

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бб ǎǎ † ɵ Θ ɥ

Final note

US Academic and Romanian Academic may be further improved if you send your feedback. Feel free to drop me your comments, ideas etc. to (please, be concise and specific):

paliga@b.astral.ro
sorin_paliga@mac.com
paliga.sorin@unibuc.ro

I do hope you will find this keylayout useful and appropriate for your current work.

Sorin Paliga, PhD
University of Bucharest,
Revised, July-August 2004