Proto Collection

Proto Grotesk
Proto Slab

Proto Grotesk and Slab are Jean-Baptiste Levée's exploration into early "grots" and "egyptians", the rough-and-ready jobbing typefaces of the 19th century. These four-weight families translate antique styles into a useful contemporary vernacular without abandoning their eccentricities. Proto Grotesk was released in 2014 with a single weight. It was extended to two weights in 2015, and then four to match the new Proto Slab. With compatible weights and proportions, the two families are made to be used together.

8 styles
Grotesk & Slab

Proto Grotesk ExtraLight
Proto Grotesk Light
Proto Grotesk Regular
Proto Grotesk Bold

Proto Slab ExtraLight
Proto Slab Light
Proto Slab Regular
Proto Slab Bold

Proto Grotesk

Over the last hundred years or so, utilitarian typefaces have shed most of their quirks and eccentricities on the way to becoming more versatile and universal. That makes some sense, but there's no reason type can't be both steadfast and peculiar. Drawing from an early German sans serif used for catalog text, Proto Grotesk revives an era when clunkiness was a virtue. Its pedigree is varied, vacillating between Egyptian and Modern, round and edged, even sans and slab. Despite these contradictions, its posture is nothing less than sturdy and forthright. Proto Grotesk is strange but steady.

4 styles

Proto Grotesk ExtraLight
Proto Grotesk Light
Proto Grotesk Regular
Proto Grotesk Bold

Proto Slab

With pinched joints and unpredictable chunky serifs, Proto Slab could be mistaken as a novelty, but that denies its potential as a true workhorse. Like its partner, Proto Sans, this face echoes an era when systematic type families were rare. Instead, new styles and weights were cut as needed, each in their own particular design, related only by vague classification. Referencing "Antiques" from American foundries like Barnhart Bros. & Spindler, Keystone, and MacKellar Smiths & Jordan, Proto Slab wrangles the traditional pre-family jumble into a more cohesive set of fonts, yet the variation between its four weights is still apparent. As the type gains weight serifs fall away (A, C, R, a, w), widths change (J, S), and shapes morph (r, l, t) producing a mix of personalities, each distinct but all sprouting from the same slabby tree. A set of stylistic alternates invites users to manipulate this relationship between fonts, to either normalize or emphasize their differences. Proto Slab, a curious but capable companion to Proto Sans.

4 styles

Proto Slab ExtraLight
Proto Slab Light
Proto Slab Regular
Proto Slab Bold

Spectral Lines

ExtraLight

Deforestation

Light

Vernier Scale

Regular

Biostatistics

Bold

Rationalism

ExtraLight

Parasitology

Light

John Graunt

Regular

Relativistic

Bold

Proto Grotesk ExtraLight

Correlation Tree Planter Invasive Species Behavioral Science Global Social Processes Brown, Theodore M. (1969). Joint House-Office Russian Engravers

ANALYTICAL MECHANICS
ALVAR AALTO ARCHITECT
EPIPHANY AT HELGOLAND
AALTO: ALVAR AALTO FURNITURE
APPELL'S EQUATION OF MOTION
GLOBAL POSITIONING SYSTEMS

Conjectures and Refutations
Laaksonen, Esa (2013). 1999
Merriam-Webster's Dictionary
Society for Experimental Mechanics
Russian Positivism (Empiriomonism)
The Quarterly Journal of Economics

Proto Grotesk ExtraLight

DISCRETE

AALTO VASE

DIMITROVGRAD

NATURAL HISTORY

PLANETARY SCIENCE

MACHINING VIBRATIONS

AN OVERVIEW OF EDUCATION

PRESSED FLOWER CRAFT Museum of Fine Arts, Boston

OUTLINE OF ECONOMICS Conjectures and Refutations

SOCIOLOGY OF SCIENCE International Relations Larch

STUDIO FURNITURE MOVEMENT Russian Positivism (Empiriomonism)

EBONY ROBERTSON, GEOFFREY Brown, Theodore M. (1969). Collage

BACHELOR OF SOCIAL SCIENCE Society for Experimental Mechanics

Proto Grotesk ExtraLight

Experimental Mechanics is a peer-review ed scientific journal covering all areas of experimental mechanics. It is an official jo urnal of the Society for Experimental Mec hanics and was established in 1961, being published monthly. From 1983 to 2003, it was published quarterly, increasing to 6 is sues per year until 2009. Since then it ha s 9 issues per year. The journal is publishe d by Springer Science+Business Media a nd the editor-in-chief is Hareesh V. Tippur

The English term “natural history” is a translation of the Latin hi storia naturalis. Its meaning has narrowed progressively with ti me, while the meaning of the related term “nature” has widene d (see also History below). In antiquity, it covered essentially an ything connected with nature or which used materials drawn f rom nature. For example, Pliny the Elder’s encyclopedia of this title, published circa 77 to 79 AD, covers astronomy, geograph y, man and his technology, medicine and superstition as well a s animals and plants. The astronomer, William Herschel was al

A significant contribution to English natural history was made by parson-naturalists such as Gilbert White, William Kirby, John George Wood, and John Ray, who wrote about plant s, animals, and other aspects of nature. Many of these men wrote about nature to make t he natural theology argument for the existence or goodness of God. In modern Europe, pr ofessional disciplines such as botany, geology, mycology, palaeontology, physiology and z oology were formed. Natural history, formerly the main subject taught by college science professors, was increasingly scorned by scientists of a more specialized manner and rele gated to an “amateur” activity, rather than a part of science proper. In Victorian Scotland i t was believed that the study of natural history contributed to good mental health. Particu larly in Britain and the United States, this grew into specialist hobbies such as the study of

Proto Grotesk Light

Electronics Systematics

Poisson Bracket

Habermas, Jürgen,

Biological Anthropology

Hay Fever Henry O. Studley

French Revolution Research Institutes

CONSILIENCE COLLAPSE
MATHEMATICAL PHYSICS
PROBLEM OF INDUCTION
NATIONAL RESEARCH COUNCIL
THE RHETORIC OF ECONOMICS
PHONOLOGY INLINE CITATIONS

It Has Been Suggested That
National Pension Institution
Non-Inertial Reference Frame
Nomothetic–Idiographic Distinction
Russian Positivism (Empiriomonism)
Karl Popper and the Social Sciences

Proto Grotesk Light

MANDREL
HISTORICAL
CROSS-STITCH
ATOMIC NUCLEUS
MARGARETE SEELER
EVALUATION RESEARCH
CHILDREN INTERPRETATIONS

TEA CART (TEA TROLLEY) Physics In Life Science Dj/Dj
SOCIOLOGY OF SCIENCE Interviewing Citizen Science
THEORY OF EVERYTHING It Has Been Suggested That
DEEP DRAWING (DD) SKETCHES Philosophy of Social Sciences Pliers
LANGUAGE, TRUTH, AND LOGIC Russian Positivism (Empiriomonism)
THE RHETORIC OF ECONOMICS Nomothetic–Idiographic Distinction

Proto Grotesk Light

The sociology of scientific knowledge in i ts Anglophone versions emerged in the 1 970s in self-conscious opposition to the sociology of science associated with the American Robert K. Merton, generally co nsidered one of the seminal authors in th e sociology of science. Merton's was a ki nd of "sociology of scientists," which left t he cognitive content of science out of so ciological account; SSK by contrast aime d at providing sociological explanations o

Fundamental contributions to the sociology of mathematic al knowledge have been made by Sal Restivo and David Bloo r. Restivo draws upon the work of scholars such as Oswald S pengler (The Decline of the West, 1926), Raymond L. Wilder and Lesley A. White, as well as contemporary sociologists of knowledge and science studies scholars. David Bloor draws u pon Ludwig Wittgenstein and other contemporary thinkers. They both claim that mathematical knowledge is socially co nstructed and has irreducible contingent and historical fact

Studies of mathematical practice and quasi-empiricism in mathematics are also righ tly part of the sociology of knowledge, since they focus on the community of those w ho practice mathematics and their common assumptions. Since Eugene Wigner rais ed the issue in 1960 and Hilary Putnam made it more rigorous in 1975, the question o f why fields such as physics and mathematics should agree so well has been debate d. Proposed solutions point out that the fundamental constituents of mathematical t hought, space, form-structure, and number-proportion are also the fundamental co nstituents of physics. It is also worthwhile to note that physics is nothing but a mode ling of reality, and seeing causal relationships governing repeatable observed pheno mena, and much of mathematics, especially in relation to the growth of the calculus

Proto Grotesk Regular

Equipment
Mechanism
Bolt Installation
Rustic Experience
Manufacturing Quality
Robust Steam Generators
Screwdriver Cordless Battery Driver

ATTACHABLENESS FUEL Chromatographic Projects

RUGGED CLIP DESIGNER Expansion Empowerments

DAMES DÉCONCERTÉES 750 Fragen Über Das Leben

SWIMSUITS COMMANDMENTS Intelligently Animated Round-Trip

YOUR OWN ROMANTICALNESS Nuance Throughout Employment

UNSQUARED UNBUSINESSLIKE Big Oceanographical Endeavours

Proto Grotesk Regular

MACHINE
APPARATUS
POWER TOOLS
STAINLESS STEEL
GEARING & DRIVING
CRESCENT WRENCHES
STEADY ENGINE OPERATION

DON REÇU LA TÉMÉRITÉ Flashing Architypographer

TRANSAQUATIC PLACES Internationalize Discharge

PROFUSE OCEANOLOGY Les Goûts Pour Le Théâtre

AUTHORIZED CONTRIBUTIONS Famous Philatelical Egocentricity

PATRIMONIAL UNILATERALISM Human Extrascientific Lexicology

TROUBLEMAKING LANDSCAPE Trying to Fight Puzzleheadedness

Proto Grotesk Regular

Anthropologists believe that the use of t ools was an important step in the evolut ion of mankind. Because tools are used extensively by both humans and wild ch impanzees, it is widely assumed that th e first routine use of tools took place pr ior to the divergence between the two s pecies. These early tools, however, wer e likely made of perishable materials su ch as sticks, or consisted of unmodified stones that cannot be distinguished fro

Stone artifacts only date back to about 2.5 million years ag o. However, a 2010 study suggests the hominin species Aust ralopithecus afarensis ate meat by carving animal carcasse s with stone implements. This finding pushes back the earlie st known use of stone tools among hominins to about 3.4 m illion years ago.Finds of actual tools date back at least 2.6 million years in Ethiopia. One of the earliest distinguishable stone tool forms is the hand axe. Up until recently, weapons found in digs were the only tools of “early man” that were st

As well as hunting, other activities required tools such as preparing food, “...nutting, le atherworking, grain harvesting and woodworking...” Included in this group are “flake s tone tools”. Tools are the most important items that the ancient humans used to climb to the top of the food chain; by inventing tools, they were able to accomplish tasks th at human bodies could not, such as using a spear or bow and arrow to kill prey, since t heir teeth were not sharp enough to pierce many animals’ skins. “Man the hunter” as t he catalyst for Hominin change has been questioned. Based on marks on the bones at archaeological sites, it is now more evident that pre-humans were scavenging off of o ther predators’ carcasses rather than killing their own food. Mechanical devices expe rienced a major expansion in their use in Ancient Greece and Ancient Rome with the s

Proto Grotesk Bold

Improving Transitions

Manufacturing Palaeogeography

Abiogenesis Ingenuity Semiconductor Symbolic

Prototype Development Apparatus

AUTOMATION HUMANS Common Ancestor Fossils

CONCEPT GENERATION Robust Steam Generators

ENGINE DEVELOPMENT Recycle—Decommissioning

PALEOANTHROPOLOGY NOTE Maintenance Demands Ingenuity

MISCELLANEOUS COMPUTER An Invention Profuse Oceanology

VERTEBRAL COLUMN GROUP Machination Abstract Equipment

Proto Grotesk Bold

SPECIFIC LANGUAGE ORIGIN QUEST MECHANIZATION MAJOR CAPACITOR COMPUTER INDUCTOR AN INVENTION STRUCTURE

CLOCK FUNDAMENTAL Fundamental Abiogenesis

CONCEPT GENERATION Skeletal Changes Humans

STONES AN INVENTION Troublemaking Landscape

SYMBOLIC MECHANIZATIONS Reducing Service Manufacturing

CONTRAST MANUFACTURING Simple Machines Semiconductor

INDUCTOR SEMICONDUCTOR Theory Of Forms Representation

Proto Grotesk Bold

The modern field of paleoanthropolog y began in the 19th century with the d iscovery of “Neanderthal man” (the e ponymous skeleton was found in 1856, but there had been finds elsewhere si nce 1830), and with evidence of so-ca lled cave men. The idea that humans a re similar to certain great apes had be en obvious to people for some time, b ut the idea of the biological evolution of species in general was not legitimiz

The concept of psychological archetypes was advanced b y the Swiss psychiatrist Carl Jung, c. 1919. In Jung’s psyc hological framework, archetypes are innate, universal pr ototypes for ideas and may be used to interpret observat ions. A group of memories and interpretations associate d with an archetype is a complex (e.g. a mother complex a ssociated with the mother archetype). Jung treated the a rchetypes as psychological organs, analogous to physica l ones in that both are morphological constructs that aro

Knowledge of innovation was spread by several means. Workers who were trained in the technique might move to another employer or might be poached. A commo n method was for someone to make a study tour, gathering information where he could. During the whole of the Industrial Revolution and for the century before, al l European countries and America engaged in study-touring; some nations, like S weden and France, even trained civil servants or technicians to undertake it as a matter of state policy. In other countries, notably Britain and America, this pract ice was carried out by individual manufacturers eager to improve their own meth ods. Study tours were common then, as now, as was the keeping of travel diaries. Diffusion of innovations is a theory that seeks to explain how, why, and at what ra

Proto Slab ExtraLight

Historical Chromium

Kenneth Bates

Quantum Jumps

International Studies

Communication Studies

Timeline of Materials Technology

THEODOR W. ADORNO
Book 3: Furnituremaking
NORMAN SCHULMAN
Symbolic Interactionism
ALVAR AALTO MEDAL
Condensed Matter Physics
ENVIRONMENTAL HISTORY
Cpu Time Usage: 0.293 Seconds
REPRESENTATION THEORY
Fractional Quantum Mechanics
DEVELOPMENTAL BIOLOGY
Lagrangian Mechanics Physical

Proto Slab ExtraLight

PADAUK

JIG BORER

CONIFEROUS

DISPLACEMENT

EGG DECORATING

RUSSIAN-AMERICAN

OUTLINE OF GEOGRAPHY

MORTISE AND TENON University of Manchester

WERTURTEILSSTREIT Footnotes and References

NORMAN SCHULMAN Electromagnetic Forming

ENVIRONMENTAL STUDIES Political Theory and Philosophy

MEASURING INSTRUMENTS 500002617 Purpose-Built Office

REPRESENTATION THEORY List of Manufacturing Processes

Proto Slab ExtraLight

Since historiographicaI debates rega rding the proper method for the stud y of the history of science are someti mes difficuIt to demarcate from hist oricaI controversies regarding the ve ry course of science, it is often (and r ightIy) the case that the earIy contro versies of the Iatter kind are conside red the inception of the sub-discipIi ne. For example, such discussions pe rmeate the historicaI writings of the

Organizations face more complex adoption possibiIitie s because organizations are both the aggregate of its ind ividuaIs and its own system with a set of procedures an d norms. Three organizationaI characteristics match w eII with the individuaI characteristics above: tension fo r change (motivation and abiIity), innovation-system fit (compatibiIity), and assessment of impIications (observ abiIity). Organizations can feeI pressured by a tension f or change. If the organization's situation is untenabIe, it

The concept of diffusion was first studied by the French sociologist GabrieI T arde in Iate 19th century and by German and Austrian anthropologists such a s Friedrich RatzeI and Leo Frobenius. The study of diffusion of innovations t ook off in the subfieId of ruraI sociology in the midwestern United States in t he 1920s and 1930s. AgricuIture technoIogy was advancing rapidIy, and rese archers started to examine how independent farmers were adopting hybrid s eeds, equipment, and techniques. A study of the adoption of hybrid corn see d in Iowa by Ryan and Gross (1943) soIidified the prior work on diffusion int o a distinct paradigm that wouId be cited consistentIy in the future. Since it s start in ruraI sociology, Diffusion of Innovations has been appIied to nume

Proto Slab Light

Any Basis References

Biotechnology Milling Machine

Further Information: Lorentz Transformations

Dynamics International Relations

ALVAR AALTO MUSEO Sustainable Management

RICHARD MAWDSLEY Computational Sociology

TREE MEASUREMENT Environmental Economics

EPIPHANY AT HELGOLAND Fractional Quantum Mechanics

ETYMONLINE DICTIONARY Deep Drawing (Dd) Gauge Block

ANTHROZOOLOGY SPINDLE Science, Technology and Society

ENERGY
BAYESIAN
ROSE SLIVKA
SHAW PROCESS
SHARON CHURCH
NEUROPSYCHOLOGY
REPOUSSÉ AND CHASING

NORMAN SCHULMAN Sustainable Management

PLANCK'S CONSTANT Pallasmaa, Juhani (1985).

PLANETARY SCIENCE Sustainable Management

OXY-FUEL CUTTING TORCH Mature Career: Monumentalism

BACHELOR OF ECONOMICS Spektrum Akademischer Verlag

ENVIRONMENTAL STUDIES Fractional Quantum Mechanics

Proto Slab Light

Planetary science or, more rarely, pla netology, is the scientific study of pla nets (including Earth), moons, and pl anetary systems (in particular those of the Solar System) and the processe s that form them. It studies objects ra nging in size from micrometeoroids t o gas giants, aiming to determine the ir composition, dynamics, formation, interrelations and history. It is a stro ngly interdisciplinary field, originall

The Shaw process, also known as the Osborn-Shaw pro cess, uses a mixture of refractory aggregate, hydrolyzed ethyl silicate, alcohol, and a gelling agent to create a m old. This slurry mixture is poured into a slightly tapere d flask and a reusable pattern (i.e. the item used to crea te the shape of the mold) is used. The slurry hardens al most immediately to a rubbery state (the consistency o f vulcanized rubber). The flask and pattern is then remo ved. Then a torch is used to ignite the mold, which caus

The field encompasses study in basic principles of solve contemporary environ mental problems. It is a broad field of study that includes also the natural envir onment, built environment, and the sets of relationships between them. The fie ld encompasses study in basic principles of ecology and environmental scienc e, as well as associated subjects such as ethics, geography, policy, politics, law, e conomics, philosophy, environmental sociology and environmental justice, pla nning, pollution control and natural resource management. ecology and envir onmental science, as well as associated subjects such as ethics, geography, pol icy, politics, law, economics, philosophy, environmental sociology and environ mental justice, planning, pollution control and natural resource management.

Proto Slab Regular

Textbooks

Judgement

Technoscience

James Mckinnell

Structure and Agency

Evolutionary Psychology

History of Communication Studies

PLANETARY SCIENCE **Rotation Interdisciplinary**

RIBBON EMBROIDERY **Footnotes and References**

THOMAS LUCKMANN **Udwadia–Kalaba Equation**

EUROPEAN COLONISATION **Real Time Usage: 0.876 Seconds**

QUANTITATIVE RESEARCH **Coolant Isbn 978-0-7546-4776-8**

INTERACTION SANDPAPER **Geographic Information Science**

Proto Slab Regular

FRENCH ROTATION

ROBYN HORN

CUTTING FLUID

DANISH-MODERN

NEUROPSYCHOLOGY

PROBLEM OF INDUCTION

THOMAS LUCKMANN
SENSE-DATA THEORY
HENNING ENGELSEN
QUANTITATIVE RESEARCH
HIROKO SATO-PIJANOWSKI
REPRESENTATION THEORY

Alvar Aalto Museum 2011
American Cabinetmakers
Electrohydraulic Forming
List of Manufacturing Processes
Atomic Hydrogen (Athydo/Ahw)
Science and Technology Studies

Proto Slab Regular

Hot isostatic pressing is a manufactur ing process, theorized in the 1970s, us ed to reduce the porosity of metals an d increase the density of many ceram ic materials. This improves the mater ial's mechanical properties and work ability. The HIP process subjects a co mponent to both elevated temperatu re and isostatic gas pressure in a high pressure containment vessel. The pre ssurizing gas most widely used is argo

Metal injection molding is a metalworking process by w hich finely-powdered metal is mixed with a measured a mount of binder material to comprise a "feedstock" cap able of being handled by plastic processing equipment t hrough a process known as injection mold forming. The molding process allows complex parts to be shaped in a single operation and in high volume. End products are c ommonly component items used in various industries a nd applications. The nature of MIM feedstock flow is de

Extrusion is a process used to create objects of a fixed cross-sectional profile. A material is pushed through a die (a certain manufacturing tool) of the desired c ross-section. The two main advantages of this process over other manufacturin g processes are its ability to create very complex cross-sections, and to work ma terials that are brittle, because the material only encounters compressive and s hear stresses. It also forms parts with an excellent surface finish. Drawing is a si milar process, which uses the tensile strength of the material to pull it through t he die. This limits the amount of change which can be performed in one step, s o it is limited to simpler shapes, and multiple stages are usually needed. Drawi ng is the main way to produce wire. Metal bar and tube are also often drawn.

Proto Slab Bold

Pull Saws

Viola Frey

Epidemiology

Surface Science

Complex Conjugates

Environmental Politics

Science, Technology and Society

TWO NEW SCIENCES **Television Broadcasting**

PAGE INFORMATION **International Education**

WENDY MARUYAMA **American Cabinetmakers**

STRUCTURATION THEORY **Theoretical Computer Science**

ECOLOGICAL ECONOMICS **Non-Inertial Reference Frame**

NATIONAL ROMANTICISM **Ruusuvuori, Aarno, Ed. (1978).**

Proto Slab Bold

CRITICS

PLYWOOD

ENTANGLED

ENCOMPASSES

ANCIENT GREEK

DAVISSON-GERMER

SCHRÖDINGER PICTURE

FOREST GARDENING **Alexander Milne Calder**

MACHINIST SQUARE **American Craft Council**

PAGE INFORMATION **Infinitesimal Generator**

ECOLOGICAL ECONOMICS **Non-Inertial Reference Frame**

COLUMBIAN CYCLOPEDIA **Deductive-Nomological Model**

SCHRÖDINGER EQUATION **Pascual Jordan Smithing tools**

Proto Slab Bold

Often, by design or coincidence, a tool may share key functional attributes with one or more other tools. In this case, some tools can substitute for other tools, either as a makeshift solution or as a matter of practical efficiency. “One tool does it all” is a motto of some importance for workers who cannot practically carry every specialized tool to the location of every work task; such as a

A multi-tool is a hand tool that incorporates several tools into a single, portable device; the Swiss army knife represents one of the earliest examples. Other tools have a primary purpose but also incorporate other functionality – for example, lineman’s pliers incorporate a gripper and cutter, and are often used as a hammer; and some hand saws incorporate a carpenter’s square in the right-angle between the blade’s dull edge and the saw’s handle. This would also be the catego

Human factors and ergonomics, also known as comfort design, functional design, and systems, is the practice of designing products, systems, or processes to take proper account of the interaction between them and the people who use them.The field has seen contributions from numerous disciplines, such as psychology, engineering, biomechanics, industrial design, physiology, and anthropometry. In essence, it is the study of designing equipment and devices that fit the human body and its cognitive abilities. The two terms “human factors” and “ergonomics” are essentially synonymous. The International Ergonomics Association defines ergonomics or human factors as follows: Ergonomics (or human factors) is the scientific discipline conc

Uppercase
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

Lowercase
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

Standard punctuation
! ¡ ? ¿ . , : ; … _ - – — / \ | ¦ ( ) [ ] { } ‘ ’ “ ” ‚ „ ' " ‹ › « » • · * † ‡ @ &

Case-sensitive forms
! ¡ ? ¿ - – — ( ) [ ] { } ‹ › « » · @

Symbols
§ ¶ © Ⓟ ® ™ ℠ a o №

Ligatures
fi fl

Figures & monetary (Lining tabular)
0 1 2 3 4 5 6 7 8 9 Ø € $ ¢ £ ƒ ¥ #

Mathematical symbols Fractions
+ − ± × ÷ = ≠ ~ ≈ ^ < > ≤ ≥ ¬ ¤ ∞ ◊ Δ Ω ∂ ∫ √ ∑ ∏ π µ ° ℓ ℮ / ¼ ½ ¾ % ‰

Superiors figures
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Accented uppercase
À Á Â Ã Ä Ā Ă Å Ǻ Ą Æ Ǽ Ć Ĉ Č Ċ Ç Ď Đ È É Ê Ě Ë
Ē Ĕ Ė Ę Fl FL Ĝ Ğ Ġ Ģ Ĥ Ħ Ì Í Î Ĩ Ï Ī Ĭ İ Į IJ Ĵ Ķ Ĺ Ľ Ļ Ł Ŀ Ń
Ň Ñ Ņ Ò Ó Ô Õ Ö Ō Ŏ Ő Ø Ǿ Œ Ŕ Ř Ŗ SS Ś Ŝ Š Ş Ș Ť Ţ
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Accented lowercase
à á â ã ä ā ă å ǻ ą æ ǽ ć ĉ č ċ ç ď đ è é ê ě ë ē ĕ ė ę ĝ ğ ġ ģ
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Circled numbers
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Arrows
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Ornaments
■ ◆ ● ▶ □ ◇ ○ ▷ ◀ ▶ ▲ ▼ ◁ ▷ △ ▽ ◂ ▸ ▴ ▾ ◃ ▹ ▵ ▿ 〈 〉 ∧ ∨ ♡ ♥

Alternate a (Stylistic set 1)
a ǽ à á â ã ä ā ă å ǻ ą æ

Alternate g (Stylistic set 2)
g ģ ĝ ğ ġ

Alternate t (Stylistic set 3)
t ŧ ť ţ

Alternate C (Stylistic set 4)
C Ç Ć Ĉ Č Ċ

Alternate J (Stylistic set 5)
J Ĵ

Alternate Q (Stylistic set 6)
Q

Alternate R (Stylistic set 7)
R Ŗ Ŕ Ř

Alternate numbers (Stylistic set 12)
0 1 2 3 4 5 6 7 8 9

Uppercase
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

Lowercase
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

Standard punctuation
! ¡ ? ¿ . , : ; .. _ - – — / \ | ¦ ( ) [ ] { } ‘ ’ “ ” ‚ „ ' " ‹ › « » • · * † ‡ @ &

Case-sensitive forms
! ¡ ? ¿ - – — ( ) [ ] { } ‹ › « » · @

Symbols
§ ¶ © ℗ ® ™ ℠ a o №

Ligatures
fi fl

Figures & monetary (Lining tabular)
0 1 2 3 4 5 6 7 8 9 Ø € $ ¢ ₤ ƒ ¥ #

Mathematical symbols Fractions
+ − ± × ÷ = ≠ ~ ≈ ^ < > ≤ ≥ ¬ ¤ ∞ ◊ Δ Ω ∂ ∫ √ ∑ ∏ π µ ° ℓ ℮ / ¼ ½ ¾ % ‰

Superiors figures
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Accented uppercase
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Ņ Ò Ó Ô Õ Ö Ō Ŏ Ő Ø Ǿ Œ Ŕ Ř Ŗ SS Ś Ŝ Š Ş Ș Ť Ţ Ŧ
Ů Ú Û Ũ Ü Ū Ŭ Ů Ű Ų Ẁ Ẃ Ŵ Ẅ Ỳ Ý Ŷ Ÿ Ź Ž Ż Ə Ŋ Đ Þ

Accented lowercase
à á â ã ä ā ă å ǻ ą æ ǽ ć ĉ č ċ ç ď đ è é ê ě ë ē ĕ ė ę ĝ ğ ġ ģ
ĥ ħ ì í î ĩ ï ī ĭ į ı ij ĵ ȷ ķ ĺ ľ ļ ł ŀ ń ň ñ ņ ò ó ô õ ö ō ŏ ő ø ǿ œ ŕ ř ŗ ś
ŝ š ş ș ß ť ţ ŧ ù ú û ũ ü ū ŭ ů ű ų ẁ ẃ ŵ ẅ ỳ ý ŷ ÿ ź ž ż ə ŋ ð þ

Circled numbers
⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⓿ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾ ❿

Arrows
← → ↑ ↓ ↖ ↗ ↙ ↘ ↔

Ornaments
■ ◆ ● ▶ □ ◇ ○ ▷ ◀ ▶ ▲ ▼ ◁ ▷ △ ▽ ◂ ▸ ▴ ▾ ◃ ▹ ▵ ▿ 〈 〉 ∧ ∨ ♡ ♥

Alternate a (Stylistic set 1)
ɑ ɑ́ æ à á â ã ä ā ă å ǻ ą œ

Alternate g (Stylistic set 2)
g ģ ĝ ğ ġ

Alternate t (Stylistic set 3)
t ŧ ť ţ

Alternate C (Stylistic set 4)
C Ç Ć Ĉ Č Ċ

Alternate J (Stylistic set 5)
J Ĵ

Alternate Q (Stylistic set 6)
Q

Alternate R (Stylistic set 7)
R Ŗ Ŕ Ř

Alternate numbers (Stylistic set 12)
0 1 2 3 4 5 6 7 8 9

Uppercase
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

Lowercase
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

Standard punctuation
! ¡ ? ¿ . , : ; … _ - – — / \ | ¦ ( ) [ ] { } ‘ ’ “ ” ‚ „ ' " ‹ › « » • · * † ‡ @ &

Case-sensitive forms
! ¡ ? ¿ - – — ( ) [ ] { } ‹ › « » · @

Symbols
§ ¶ © Ⓟ ® ™ ℠ a̲ o̲ №

Ligatures
fi fl

Figures & monetary (Lining tabular)
0 1 2 3 4 5 6 7 8 9 Ø € $ ¢ £ ƒ ¥ #

Mathematical symbols Fractions
+ − ± × ÷ = ≠ ~ ≈ ^ < > ≤ ≥ ¬ ¤ ∞ ◊ Δ Ω ∂ ∫ √ ∑ ∏ π µ ° ℓ ℮ / ¼ ½ ¾ % ‰

Superiors figures
0 1 2 3 4 5 6 7 8 9

Accented uppercase
À Á Â Ã Ä Ā Ă Å Ǻ Ą Æ Ǽ Ć Ĉ Č Ċ Ç Ď Đ È É Ê Ě Ë Ē Ĕ
Ė Ę Fl Fl Ĝ Ğ Ġ Ģ Ĥ Ħ Ì Í Î Ĩ Ï Ī Ĭ İ Į Ĳ Ĵ Ķ Ĺ Ľ Ļ Ł Ŀ Ń Ň
Ñ Ņ Ò Ó Ô Õ Ö Ō Ŏ Ő Ø Ǿ Œ Ŕ Ř Ŗ SS Ś Ŝ Š Ş Ș Ť Ţ Ŧ
Ù Ú Û Ũ Ü Ū Ŭ Ů Ű Ų Ẁ Ẃ Ŵ Ẅ Ỳ Ý Ŷ Ÿ Ź Ž Ż Ə Ŋ Ð Þ

Accented lowercase
à á â ã ä ā ă å ǻ ą æ ǽ ć ĉ č ċ ç ď đ è é ê ě ë ē ĕ ė ę ĝ ğ ġ
ģ ĥ ħ ì í î ĩ ï ī ĭ į ı ĳ ĵ ķ ĺ ľ ļ ł ŀ ń ň ñ ņ ò ó ô õ ö ō ŏ ő ø ǿ œ ŕ ř ŗ
ś ŝ š ş ș ß ť ţ ŧ ù ú û ũ ü ū ŭ ů ű ų ẁ ẃ ŵ ẅ ỳ ý ŷ ÿ ź ž ż ə ŋ ð þ

Circled numbers
⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⓿ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾ ❿

Arrows
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Ornaments
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Alternate a (Stylistic set 1)
ɑ ɑ́ æ à á â ã ä ā ă å ǻ ą æ

Alternate g (Stylistic set 2)
g ǵ ĝ ğ ġ

Alternate t (Stylistic set 3)
t ŧ ť ţ

Alternate C (Stylistic set 4)
C Ç Ć Ĉ Č Ċ

Alternate J (Stylistic set 5)
J J́

Alternate Q (Stylistic set 6)
Q

Alternate R (Stylistic set 7)
R Ŗ Ŕ Ř

Alternate numbers (Stylistic set 12)
0 1 2 3 4 5 6 7 8 9

Uppercase
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

Lowercase
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

Standard punctuation
! ¡ ? ¿ . , : ; … _ - – — / \ | ¦ ( ) [ ] { } ‘ ’ “ ” ‚ „ ' " ‹ › « » • · * † ‡ @ &

Case-sensitive forms
! ¡ ? ¿ - – — ( ) [ ] { } ‹ › « » · @

Symbols
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Ligatures
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Figures & monetary (Lining tabular)
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Mathematical symbols Fractions
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Superiors figures
0 1 2 3 4 5 6 7 8 9

Accented uppercase
À Á Â Ã Ä Ā Ă Å Ǻ Ą Æ Ǽ Ć Ĉ Č Ċ Ç Ď Đ È É Ê Ě Ë Ē Ĕ
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Ñ Ņ Ò Ó Ô Õ Ö Ō Ŏ Ő Ø Ǿ Œ Ŕ Ř Ŗ SS Ś Ŝ Š Ş Ș Ť Ţ Ŧ
Ù Ú Û Ũ Ü Ū Ŭ Ů Ű Ų Ẁ Ẃ Ŵ Ẅ Ỳ Ý Ŷ Ÿ Ź Ž Ż Ə Ŋ Ð Þ

Accented lowercase
à á â ã ä ā ă å ǻ ą æ ǽ ć ĉ č ċ ç ď đ è é ê ě ë ē ĕ ė ę ĝ ğ ġ ģ ĥ
ħ ì í î ĩ ï ī ĭ į ı ij ĵ ȷ ķ ĺ ľ ļ ł ŀ ń ň ñ ņ ò ó ô õ ö ō ŏ ő ø ǿ œ ŕ ř ŗ ś
ŝ š ş ș ß ť ţ ŧ ù ú û ũ ü ū ŭ ů ű ų ẁ ẃ ŵ ẅ ỳ ý ŷ ÿ ź ž ż ə ŋ ð þ

Circled numbers
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Arrows
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Ornaments
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Alternate a (Stylistic set 1)
ɑ ɑ́ æ à á â ã ä ā ă å ǻ ą œ

Alternate g (Stylistic set 2)
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Alternate t (Stylistic set 3)
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Alternate C (Stylistic set 4)
C Ç Ć Ĉ Č Ċ

Alternate J (Stylistic set 5)
J Ĵ

Alternate Q (Stylistic set 6)
Q

Alternate R (Stylistic set 7)
R Ŗ Ŕ Ř

Alternate numbers (Stylistic set 12)
0 1 2 3 4 5 6 7 8 9

Uppercase
A B C Ć D E F G H I J K L M N O P Q R S T U V W X Y Z

Lowercase
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

Standard punctuation
! ¡ ? ¿ . , : ; … _ - – — / \ | ¦ ( ) [ ] { } ‘ ’ “ ” ‚ „ ' " ‹ › « » • · * † ‡ @ &

Case-sensitive forms
! ¡ ? ¿ - – — ( ) [ ] { } ‹ › « » · @

Symbols
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Ligatures
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Figures & monetary (Lining tabular)
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Mathematical symbols Fractions
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Superiors figures
0 1 2 3 4 5 6 7 8 9

Accented uppercase
À Á Â Ã Ä Ā Ă Å Ǻ Ą Æ Ǽ Ć Ĉ Č Ċ Ç Ḑ Ð È É Ê Ě Ë Ē
Ĕ Ė Ę Fi Fl Ĝ Ğ Ġ Ģ Ĥ Ħ Ì Í Î Ĩ Ï Ī Ĭ İ Į Ĳ Ĵ Ķ Ĺ Ľ Ļ Ł Ŀ Ń
Ň Ñ Ņ Ò Ó Ô Õ Ö Ō Ŏ Ő Ø Ǿ Œ Ŕ Ř Ŗ Ss Ś Ŝ Š Ş Ș Ť Ţ Ŧ
Ù Ú Û Ũ Ü Ū Ŭ Ů Ű Ų Ẁ Ẃ Ŵ Ẅ Ỳ Ý Ŷ Ÿ Ź Ž Ż Ə Ŋ Ð Þ

Accented lowercase
à á â ã ä ā ă å ǻ ą æ ǽ ć ĉ č ċ ç ḑ ð è é ê ě ë ē ĕ ė ę ĝ ğ ġ ģ ĥ ħ
ì í î ĩ ï ī ĭ į i ɪ ĳ ĵ ȷ ķ ĺ ľ ļ ł ŀ ń ň ñ ņ ò ó ô õ ö ō ŏ ő ø ǿ œ ŕ ř ŗ ś ŝ
š ş ș ß ť ţ ŧ ù ú û ũ ü ū ŭ ů ű ų ẁ ẃ ŵ ẅ ỳ ý ŷ ÿ ź ž ż ə ŋ ð þ

Circled numbers
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Arrows
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Ornaments
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Alternate a (Stylistic set 1)
ɑ ɑ́ æ à á â ã ä ā ă å ǻ ą æ

Alternate g (Stylistic set 2)
g ġ ĝ ğ ġ

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Alternate J (Stylistic set 5)
J J̊

Alternate Q (Stylistic set 6)
Q

Alternate R (Stylistic set 7)
R Ŗ Ŕ Ř

Alternate numbers (Stylistic set 12)
0 1 2 3 4 5 6 7 8 9

Uppercase
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

Lowercase
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

Standard punctuation
! ¡ ? ¿ . , : ; … _ - – — / \ | ¦ ( ) [ ] { } ‘ ’ “ ” ‚ „ ' " ‹ › « » • · * † ‡ @ &

Case-sensitive forms
! ¡ ? ¿ - – — ( ) [ ] { } ‹ › « » · @

Symbols
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Ligatures
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Figures & monetary (Lining tabular)
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Superiors figures
0 1 2 3 4 5 6 7 8 9

Accented uppercase
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Ĕ Ė Ę FI FL Ĝ Ğ Ġ Ģ Ĥ Ħ Ì Í Î Ĩ Ï Ī Ĭ İ Į IJ Ĵ Ķ Ĺ Ľ Ļ Ł Ŀ Ń
Ň Ñ Ņ Ò Ó Ô Õ Ö Ō Ŏ Ő Ø Ǿ Œ Ŕ Ř Ŗ SS Ś Ŝ Š Ş Ș Ť Ţ Ŧ
Ù Ú Û Ũ Ü Ū Ŭ Ů Ű Ų Ẁ Ẃ Ŵ Ẅ Ỳ Ý Ŷ Ÿ Ź Ž Ż Ə Ŋ Đ Þ

Accented lowercase
à á â ã ä ā ă å ǻ ą æ ǽ ć ĉ č ċ ç ď đ è é ê ě ë ē ĕ ė ę ĝ ğ ġ ģ ĥ ħ
ì í î ĩ ï ī ĭ į ı ij ĵ ȷ ķ ĺ ľ ļ ł ŀ ń ň ñ ņ ò ó ô õ ö ō ŏ ő ø ǿ œ ŕ ř ŗ ś ŝ
š ş ș ß ť ţ ŧ ù ú û ũ ü ū ŭ ů ű ų ẁ ẃ ŵ ẅ ỳ ý ŷ ÿ ź ž ż ə ŋ ð þ

Circled numbers
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Arrows
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Ornaments
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Alternate a (Stylistic set 1)
ɑ ɑ́ æ à á â ã ä ā ă å ǻ ą œ

Alternate g (Stylistic set 2)
g ǵ ĝ ğ ġ

Alternate t (Stylistic set 3)
t ŧ ť ţ

Alternate C (Stylistic set 4)
C Ç Ć Ĉ Č Ċ

Alternate J (Stylistic set 5)
J Ĵ

Alternate Q (Stylistic set 6)
Q

Alternate R (Stylistic set 7)
R Ŗ Ŕ Ř

Alternate numbers (Stylistic set 12)
0 1 2 3 4 5 6 7 8 9

Uppercase
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

Lowercase
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

Standard punctuation
! ¡ ? ¿ . , : ; … _ - – — / \ | ¦ ( ) [ ] { } ‘ ’ “ ” ‚ „ ' " ‹ › « » • · * † ‡ @ &

Case-sensitive forms
! ¡ ? ¿ - – — ( ) [ ] { } ‹ › « » · @

Symbols
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Ligatures
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Figures & monetary (Lining tabular)
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Mathematical symbols Fractions
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Superiors figures
0 1 2 3 4 5 6 7 8 9

Accented uppercase
À Á Â Ã Ä Ā Ă Å Ǻ Ą Æ Ǽ Ć Ĉ Č Ċ Ç Ď Đ È É Ê Ě Ë Ē Ĕ
Ė Ę Fi Fl Ĝ Ğ Ġ Ģ Ĥ Ħ Ì Í Î Ĩ Ï Ī Ĭ İ Į IJ Ĵ Ķ Ĺ Ľ Ļ Ł Ŀ Ń
Ň Ñ Ņ Ò Ó Ô Õ Ö Ō Ŏ Ő Ø Ǿ Œ Ŕ Ř Ŗ Ss Ś Ŝ Š Ş Ș Ť Ţ Ŧ
Ù Ú Û Ũ Ü Ū Ŭ Ů Ű Ų Ẁ Ẃ Ŵ Ẅ Ỳ Ý Ŷ Ÿ Ź Ž Ż Ə Ŋ Đ Þ

Accented lowercase
à á â ã ä ā ă å ǻ ą æ ǽ ć ĉ č ċ ç ď đ è é ê ě ë ē ĕ ė ę ĝ ğ ġ ģ ĥ
ħ ì í î ĩ ï ī ĭ į ı ij ĵ ȷ ķ ĺ ľ ļ ł ŀ ń ň ñ ņ ò ó ô õ ö ō ŏ ő ø ǿ œ ŕ ř ŗ ś
ŝ š ş ș ß ť ţ ŧ ù ú û ũ ü ū ŭ ů ű ų ẁ ẃ ŵ ẅ ỳ ý ŷ ÿ ź ž ż ə ŋ ð þ

Circled numbers
⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⓿ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾ ❿

Arrows
← → ↑ ↓ ↖ ↗ ↙ ↘ ↔

Ornaments
■ ◆ ● ▶ ▫ ◇ ○ ▷ ◀ ▶ ▲ ▼ ◁ ▷ △ ▽ ◂ ▸ ▴ ▾ ◃ ▹ ▵ ▿ 〈 〉 ^ v ♡ ♥

Alternate a (Stylistic set 1)
ɑ ǽ à á â ã ä ā ă å ǻ ą æ

Alternate g (Stylistic set 2)
g ģ ĝ ğ ġ

Alternate t (Stylistic set 3)
t ŧ ť ţ

Alternate C (Stylistic set 4)
C Ç Ć Ĉ Č Ċ

Alternate J (Stylistic set 5)
J Ĵ

Alternate Q (Stylistic set 6)
Q

Alternate R (Stylistic set 7)
R Ŗ Ŕ Ř

Alternate numbers (Stylistic set 12)
0 1 2 3 4 5 6 7 8 9

Uppercase
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

Lowercase
a b c d e f g h i j k l m n o p q r s ł u v w x y z

Standard punctuation
! ¡ ? ¿ . , : ; … _ - – — / \ | ¦ ( ) [ ] { } ‘ ’ “ ” ‚ „ ' " ‹ › « » • · * † ‡ @ &

Case-sensitive forms
! ¡ ? ¿ - – — ( ) [ ] { } ‹ › « » · @

Symbols
§ ¶ © ℗ ® ™ ℠ ª º №

Ligatures
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Figures & monetary (Lining tabular)
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Mathematical symbols Fractions
+ − ± × ÷ = ≠ ~ ≈ ^ < > ≤ ≥ ¬ ¤ ∞ ◊ Δ Ω ∂ ∫ √ ∑ ∏ π µ ° ℓ ℮ / ¼ ½ ¾ % ‰

Superiors figures
0 1 2 3 4 5 6 7 8 9

Accented uppercase
À Á Â Ã Ä Ā Ă Å Ǻ Ą Æ Ǽ Ć Ĉ Č Ċ Ç Ď Đ È É Ê Ě Ë Ē Ĕ
Ė Ę F I F L Ĝ Ğ Ġ Ģ Ĥ Ħ Ì Í Î Ĩ Ï Ī Ĭ İ Į I J Ĵ Ķ Ĺ Ľ Ļ Ł Ŀ Ń
Ň Ǹ Ņ Ò Ó Ô Õ Ö Ō Ŏ Ő Ø Ǿ Œ Ŕ Ř Ŗ S S Ś Ŝ Š Ş Ș Ť Ţ Ŧ
Ù Ú Ŭ Ũ Ü Ū Ŭ Ů Ű Ų Ẁ Ẃ Ŵ Ẅ Ỳ Ý Ŷ Ÿ Ź Ž Ż Ə Ŋ Ð Þ

Accented lowercase
à á â ã ä ā ă å ǻ ą æ ǽ ć ĉ č ċ ç ď đ è é ê ě ë ē ĕ ė ę ĝ ğ ġ ģ ĥ
ħ ì í î ĩ ï ī ĭ į ı ij ĵ ȷ ķ Í Ľ Ļ ł l ń ň ñ ņ ò ó ô õ ö ō ŏ ő ø ǿ œ ŕ ř ŗ
ś ŝ š ş ș ß ť ţ ŧ ù ú û ũ ü ū ŭ ů ű ų ẁ ẃ ŵ ẅ ỳ ý ŷ ÿ ź ž ż ə ŋ ð þ

Circled numbers
⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⓿ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾ ❿

Arrows
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Ornaments
■ ◆ ● ▶ ◘ ◇ ○ ▹ ◀ ▶ ▲ ▼ ◁ ▷ △ ▽ ◂ ▸ ▴ ▾ ◃ ▹ ▵ ▿ 〈 〉 ^ v ♡ ♥

Alternate a (Stylistic set 1)
ɑ ɑ́ æ à á â ã ä ā ă å ǻ ą æ

Alternate g (Stylistic set 2)
g ǵ ĝ ğ ġ

Alternate t (Stylistic set 3)
t ŧ ť ţ

Alternate C (Stylistic set 4)
C Ç Ć Ĉ Č Ċ

Alternate J (Stylistic set 5)
J J̌

Alternate Q (Stylistic set 6)
Q

Alternate R (Stylistic set 7)
R Ŗ Ŕ Ř

Alternate numbers (Stylistic set 12)
0 1 2 3 4 5 6 7 8 9

	OFF	ON
All caps [CPSP]	Lowercase	UPPERCASE
Case-sensitive forms [CASE]	[Case-sensitive] !¡?¿-–—()[]{}‹›«»·@	[CASE-SENSITIVE] !¡?¿-–—()[]{}‹›«»·@
Slashed zero [ZERO]	0123456789	Ø123456789
Superscript/Superior [SUPS]	H0123456789	H^{0123456789}
Fractions [FRAC]	1/4 1/2 3/4	¼ ½ ¾
Ordinals [ORDN]	2a 2o No N° no n°	2ª 2º № № № №
Stylistic set 1 Alternate a [SS01]	another animal	another animal
Stylistic set 2 Alternate g [SS02]	big guy, tough guy	big guy, tough guy
Stylistic set 3 Alternate t [SS03]	to be or not to be	to be or not to be
Stylistic set 4 Alternate C [SS04]	COOL CATS	COOL CATS
Stylistic set 5 Alternate J [SS05]	JUMP AROUND	JUMP AROUND
Stylistic set 6 Alternate Q [SS06]	CONQUEROR	CONQUEROR
Stylistic set 7 Alternate R [SS07]	LONE RANGER	LONE RANGER
Stylistic sets 8 & 9 Circled numbers [SS08 & SS09]	012345678910 012345678910	⓪①②③④⑤⑥⑦⑧⑨⑨ ⓿❶❷❸❹❺❻❼❽❾❾
Stylistic set 10 Arrows [SS10]	<>+−×÷=±	←→↑↓↖↗↙↘
Stylistic set 11 Ornaments [SS11]	rstuvw	■◆●▶❤♡
Stylistic set 12 Alternate numbers [SS12]	0123456789	0123456789

	Proto Grotesk Light	OpenType features
	OFF	ON
All caps [CPSP]	Lowercase	UPPERCASE
Case-sensitive forms [CASE]	[Case-sensitive] ¡¿?-−—()[]{}‹›«»·@	[CASE-SENSITIVE] ¡¿?-−—()[]{}‹›«»·@
Slashed zero [ZERO]	0123456789	Ø123456789
Superscript/Superior [SUPS]	H0123456789	H⁰¹²³⁴⁵⁶⁷⁸⁹
Fractions [FRAC]	1/4 1/2 3/4	¼ ½ ¾
Ordinals [ORDN]	2a 2o No N° no n°	2ª 2º № № № №
Stylistic set 1 Alternate a [SS01]	another animal	another animal
Stylistic set 2 Alternate g [SS02]	big guy, tough guy	big guy, tough guy
Stylistic set 3 Alternate t [SS03]	to be or not to be	to be or not to be
Stylistic set 4 Alternate C [SS04]	COOL CATS	COOL CATS
Stylistic set 5 Alternate J [SS05]	JUMP AROUND	JUMP AROUND
Stylistic set 6 Alternate Q [SS06]	CONQUEROR	CONQUEROR
Stylistic set 7 Alternate R [SS07]	LONE RANGER	LONE RANGER
Stylistic sets 8 & 9 Circled numbers [SS08 & SS09]	012345678910 012345678910	⓪①②③④⑤⑥⑦⑧⑨⑨ ⓿❶❷❸❹❺❻❼❽❾❾
Stylistic set 10 Arrows [SS10]	<>+−×÷=±	←→↑↓↖↗↙↘
Stylistic set 11 Ornaments [SS11]	rstuvw	■◆●▸❤♡
Stylistic set 12 Alternate numbers [SS12]	0123456789	0123456789

	OFF	ON
All caps [CPSP]	Lowercase	UPPERCASE
Case-sensitive forms [CASE]	[Case-sensitive] !¡?¿-–—()[]{}‹›«»·@	[CASE-SENSITIVE] !¡?¿-–—()[]{}‹›«»·@
Slashed zero [ZERO]	0123456789	Ø123456789
Superscript/Superior [SUPS]	H0123456789	H⁰¹²³⁴⁵⁶⁷⁸⁹
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Stylistic set 5 Alternate J [SS05]	JUMP AROUND	JUMP AROUND
Stylistic set 6 Alternate Q [SS06]	CONQUEROR	CONQUEROR
Stylistic set 7 Alternate R [SS07]	LONE RANGER	LONE RANGER
Stylistic sets 8 & 9 Circled numbers [SS08 & SS09]	012345678910 012345678910	⓪①②③④⑤⑥⑦⑧⑨⑨ ⓿❶❷❸❹❺❻❼❽❾❾
Stylistic set 10 Arrows [SS10]	<>+−×÷=±	←→↑↓↖↗↙↘
Stylistic set 11 Ornaments [SS11]	rstuvw	■◆●▸❤♡
Stylistic set 12 Alternate numbers [SS12]	0123456789	0123456789

Proto Grotesk Bold

OpenType features

	OFF	ON
All caps [CPSP]	Lowercase	UPPERCASE
Case-sensitive forms [CASE]	[Case-sensitive] !¡?¿-–—()[]{}‹›«»·@	[CASE-SENSITIVE] !¡?¿-–—()[]{}‹›«»·@
Slashed zero [ZERO]	0123456789	Ø123456789
Superscript/Superior [SUPS]	H0123456789	H⁰¹²³⁴⁵⁶⁷⁸⁹
Fractions [FRAC]	1/4 1/2 3/4	¼ ½ ¾
Ordinals [ORDN]	2a 2o No N° no n°	2ª 2º № № № №
Stylistic set 1 Alternate a [SS01]	another animal	ɑnother ɑnimɑl
Stylistic set 2 Alternate g [SS02]	big guy, tough guy	big guy, tough guy
Stylistic set 3 Alternate t [SS03]	to be or not to be	to be or not to be
Stylistic set 4 Alternate C [SS04]	COOL CATS	COOL CATS
Stylistic set 5 Alternate J [SS05]	JUMP AROUND	JUMP AROUND
Stylistic set 6 Alternate Q [SS06]	CONQUEROR	CONQUEROR
Stylistic set 7 Alternate R [SS07]	LONE RANGER	LONE RANGER
Stylistic sets 8 & 9 Circled numbers [SS08 & SS09]	012345678910 012345678910	⓪①②③④⑤⑥⑦⑧⑨⑩ ⓿❶❷❸❹❺❻❼❽❾❿
Stylistic set 10 Arrows [SS10]	<>+−×÷=±	←→↑↓↖↗↙↘
Stylistic set 11 Ornaments [SS11]	rstuvw	■◆●▸♥♡
Stylistic set 12 Alternate numbers [SS12]	0123456789	0123456789

	OFF	ON
All caps [CPSP]	Lowercase	UPPERCASE
Case-sensitive forms [CASE]	[Case-sensitive] ¡¿?---—()[]{}‹›«»·@	[CASE-SENSITIVE] ¡¿?---—()[]{}‹›«»·@
Slashed zero [ZERO]	0123456789	Ø123456789
Superscript/Superior [SUPS]	H0123456789	H^{0123456789}
Fractions [FRAC]	1/4 1/2 3/4	¼ ½ ¾
Ordinals [ORDN]	2a 2o No N° no n°	2ª 2º № № № №
Stylistic set 1 Alternate a [SS01]	another animal	ɑnother ɑnimɑl
Stylistic set 2 Alternate g [SS02]	big guy, tough guy	big guy, tough guy
Stylistic set 3 Alternate t [SS03]	to be or not to be	to be or not to be
Stylistic set 4 Alternate C [SS04]	COOL CATS	COOL CATS
Stylistic set 5 Alternate J [SS05]	JUMP AROUND	JUMP AROUND
Stylistic set 6 Alternate Q [SS06]	CONQUEROR	CONQUEROR
Stylistic set 7 Alternate R [SS07]	LONE RANGER	LONE RANGER
Stylistic sets 8 & 9 Circled numbers [SS08 & SS09]	012345678910 012345678910	⓪①②③④⑤⑥⑦⑧⑨⑩ ❶❷❸❹❺❻❼❽❾❿
Stylistic set 10 Arrows [SS10]	<>+−×÷=±	←→↑↓↖↗↙↘
Stylistic set 11 Ornaments [SS11]	rstuvw	■◆●▶❤♡
Stylistic set 12 Alternate numbers [SS12]	0123456789	0123456789

	Proto Slab Light	OpenType features
	OFF	ON
All caps [CPSP]	Lowercase	UPPERCASE
Case-sensitive forms [CASE]	[Case-sensitive] ¡¿?-–—()[]{}‹›«»·@	[CASE-SENSITIVE] ¡¿?-–—()[]{}‹›«»·@
Slashed zero [ZERO]	0123456789	Ø123456789
Superscript/Superior [SUPS]	H0123456789	H^{0123456789}
Fractions [FRAC]	1/4 1/2 3/4	¼ ½ ¾
Ordinals [ORDN]	2a 2o No N° no n°	2ª 2º № № № №
Stylistic set 1 Alternate a [SS01]	another animal	ɑnother ɑnimɑl
Stylistic set 2 Alternate g [SS02]	big guy, tough guy	big guy, tough guy
Stylistic set 3 Alternate t [SS03]	to be or not to be	to be or not to be
Stylistic set 4 Alternate C [SS04]	COOL CATS	COOL CATS
Stylistic set 5 Alternate J [SS05]	JUMP AROUND	JUMP AROUND
Stylistic set 6 Alternate Q [SS06]	CONQUEROR	CONQUEROR
Stylistic set 7 Alternate R [SS07]	LONE RANGER	LONE RANGER
Stylistic sets 8 & 9 Circled numbers [SS08 & SS09]	012345678910 012345678910	⓪①②③④⑤⑥⑦⑧⑨⑨ ⓿❶❷❸❹❺❻❼❽❾❾
Stylistic set 10 Arrows [SS10]	<>+−×÷=±	←→↑↓↖↗↙↘
Stylistic set 11 Ornaments [SS11]	rstuvw	■◆●▸❤♡
Stylistic set 12 Alternate numbers [SS12]	0123456789	0123456789

Proto Slab Regular

OpenType features

	OFF	ON
All caps [CPSP]	Lowercase	UPPERCASE
Case-sensitive forms [CASE]	[Case-sensitive] !¡?¿-–—()[]{}‹›«»·@	[CASE-SENSITIVE] !¡?¿-–—()[]{}‹›«»·@
Slashed zero [ZERO]	0123456789	Ø123456789
Superscript/Superior [SUPS]	H0123456789	H^{0123456789}
Fractions [FRAC]	1/4 1/2 3/4	¼ ½ ¾
Ordinals [ORDN]	2a 2o No N° no n°	2ª 2º № № № №
Stylistic set 1 Alternate a [SS01]	another animal	ɑnother ɑnimɑl
Stylistic set 2 Alternate g [SS02]	big guy, tough guy	big guy, tough guy
Stylistic set 3 Alternate t [SS03]	to be or not to be	to be or not to be
Stylistic set 4 Alternate C [SS04]	COOL CATS	COOL CATS
Stylistic set 5 Alternate J [SS05]	JUMP AROUND	JUMP AROUND
Stylistic set 6 Alternate Q [SS06]	CONQUEROR	CONQUEROR
Stylistic set 7 Alternate R [SS07]	LONE RANGER	LONE RANGER
Stylistic sets 8 & 9 Circled numbers [SS08 & SS09]	012345678910 012345678910	⓪①②③④⑤⑥⑦⑧⑨⑩ ⓿❶❷❸❹❺❻❼❽❾❿
Stylistic set 10 Arrows [SS10]	<>+−×÷=±	←→↑↓↖↗↙↘
Stylistic set 11 Ornaments [SS11]	rstuvw	■◆●▸❤♡
Stylistic set 12 Alternate numbers [SS12]	0123456789	0123456789

Proto Slab Bold

OpenType features

	OFF	ON
All caps [CPSP]	Lowercase	UPPERCASE
Case-sensitive forms [CASE]	[Case-sensitive] !¡?¿-–—()[]{}‹›«»·@	[CASE-SENSITIVE] !¡?¿-–—()[]{}‹›«»·@
Slashed zero [ZERO]	0123456789	Ø123456789
Superscript/Superior [SUPS]	H0123456789	H^{0123456789}
Fractions [FRAC]	1/4 1/2 3/4	¼ ½ ¾
Ordinals [ORDN]	2a 2o No N° no n°	2ª 2º № № № №
Stylistic set 1 Alternate a [SS01]	another animal	ɑnotɦer ɑnimɑl
Stylistic set 2 Alternate g [SS02]	big guy, łough guy	big guy, łough guy
Stylistic set 3 Alternate t [SS03]	ło be or noł ło be	to be or not to be
Stylistic set 4 Alternate C [SS04]	COOL CATS	COOL CATS
Stylistic set 5 Alternate J [SS05]	JUMP AROUND	JUMP AROUND
Stylistic set 6 Alternate Q [SS06]	CONQUEROR	CONQUEROR
Stylistic set 7 Alternate R [SS07]	LONE RANGER	LONE RANGER
Stylistic sets 8 & 9 Circled numbers [SS08 & SS09]	012345678910 012345678910	⓪①②③④⑤⑥⑦⑧⑨⑩ ⓿❶❷❸❹❺❻❼❽❾❿
Stylistic set 10 Arrows [SS10]	<>+−×÷=±	←→↑↓↖↗↙↘
Stylistic set 11 Ornaments [SS11]	rsłuvw	■◆●▸♥♡
Stylistic set 12 Alternate numbers [SS12]	0123456789	0123456789

Proto

Information

Supported languages	Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Bosnian, Catalan, Chiga, Congo Swahili, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Luo, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Meru, Morisyen, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sena, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Vunjo, Welsh, Zulu.
Designer	Jean-Baptiste Levée
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