

LB

Bourgeois Slab is a variant of Bourgeois, the popular geometric sans. Slab fully embraces the slab-serif's raison d'être: It's made to grab your attention. Robust and authoritative, Slab is perfect for text, branding and logo work.

Bourgeois Slab

WEIGHTS

Thin Condensed	Thin
<i>Thin Condensed Italic</i>	<i>Thin Italic</i>
Light Condensed	Light
<i>Light Condensed Italic</i>	<i>Light Italic</i>
Medium Condensed	Medium
<i>Medium Condensed Italic</i>	<i>Medium Italic</i>
Bold Condensed	Bold
<i>Bold Condensed Italic</i>	<i>Bold Italic</i>
Ultra Bold Condensed	Ultra Bold
<i>Ultra Bold Condensed Italic</i>	<i>Ultra Bold Italic</i>
Heavy Condensed	Heavy
<i>Heavy Condensed Italic</i>	<i>Heavy Italic</i>

ABOUT

Bourgeois Slab is built upon the framework of Bourgeois, our popular geometric type family. As with the sans-serif Bourgeois, Slab's letter forms are thoroughly contemporary in look and feel. Echoing mid-century modernism in style, Slab's overall look is friendly and businesslike, more expansive and expressive than Bourgeois's pared-down asceticism.

The slab-serif's development and vigorous uptake during the early-Victorian-era Industrial Revolution, means that we endow slab-serif faces with characteristics of sturdiness, durability and trustworthiness. At the same time, we appreciate the slab-serif's *raison d'être*: They're made to grab your attention.

Bourgeois Slab and Slab Condensed when combined, offer 24 styles suited for text of all kinds and sizes. Both are particularly good for for text-heavy projects and for designers seeking a robust, authoritative-but-genial voice for branding and logo work.

SUPPORTED
LANGUAGES

Afar / Afrikaans / Albanian / Basque / Bosnian / Breton / Catalan / Crimean Tatar (Latin) / Croatian / Czech / Danish / Dutch / English / Esperanto / Estonian / Faroese / Finnish / French / Frisian / Friulian / German / Greenlandic / Hawaiian / Hungarian / Icelandic / Indonesian / Interlingua / Irish Gaelic / Italian / Karelian / Kirundi / Kurdish (Latin) / Ladin / Latvian / Lithuanian / Luxemburgish / Malagasy / Malay / Maltese / Māori Norn / Norwegian (Bokmål) / Norwegian (Nynorsk) / Occitan / Palauan / Polish / Portuguese / Rhaeto-Romance / Romani / Romanian / Sango / Sámi (Northern) / Scottish Gaelic / Serbian (Latin) / Shona / Slovak / Slovene / Sorbian / Spanish / Swahili / Swati / Swedish / Tagalog (Filipino) / Tahitian / Tokelauan / Tsonga / Turkish / Umbundu / Veps / Welsh / Wolof / Zulu

UNICODE RANGES

Complete: Basic Latin / Latin-1 Supplement / Latin Extended-A
Parts of: Mathematical Operators / Latin Extended-B / Latin Extended Additional / Spacing Modifier Letters / General Punctuation / Currency Symbols / Letterlike Symbols

WEB FONT FEATURES

frac / liga / salt / ss01

CREDITS

Designed by Jonathan Barnbrook and Julián Moncada
First published in 2018

Bourgeois Slab features a set of stylistic alternates. When using Adobe Illustrator, stylistic alternates are accessed via the OpenType panel by selecting **Stylistic Alternates**. When using Adobe InDesign, stylistic alternates are accessed via the character panel by selecting **OpenType > Stylistic Sets > Set 1**. When using CSS, stylistic alternates are activated using the **font-feature-settings** property with a value of either **salt** or **ss01**.

Aa → Aa

Beads

Beads

Cigars

Cigars

Estate

Estate

Frocks

Frocks

Guffaws

Guffaws

Marble

Marble

Prosperity

Prosperity

Serenade

Serenade

Wives

Wives

Bourgeois Slab features a set of standard ligatures, available in both the standard and alternate character set. When using Adobe Illustrator, ligatures are accessed via the OpenType panel by selecting **Standard Ligatures** and **Discretionary Ligatures**. When using Adobe InDesign, ligatures are accessed via the character panel by selecting **OpenType > Standard Ligatures** and **OpenType > Discretionary Ligatures**. When using CSS, ligatures are activated using the **font-feature-settings** property with a value of either **liga** or **dlig**. See page 4 for information on how to select stylistic alternates.



UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWER CASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE

STYLISTIC ALTERNATES

AGJ K M N P Q R T U V W Y Z

LOWER CASE

STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê
Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ
ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

ACCENTED UPPERCASE

STYLISTIC ALTERNATES

À Á Â Ã Ä Å Æ Ç È É Ê
Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ
ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

ACCENTED LOWER CASE

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ACCENTED LOWER CASE

STYLISTIC ALTERNATES

à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß
à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

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UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE

STYLISTIC ALTERNATES

AGJKMNPQR+UVWYZ

LOWERCASE

STYLISTIC ALTERNATES

aefgijkltvwyz

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê
 Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ
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ACCENTED UPPERCASE

STYLISTIC ALTERNATES

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LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

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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

UPPERCASE

STYLISTIC ALTERNATES

A G J K M N P Q R T U V W Y Z

LOWERCASE

STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê
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ACCENTED UPPERCASE

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ACCENTED LOWERCASE

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à á â ã ä å æ ç è é ê
ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

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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

UPPERCASE

STYLISTIC ALTERNATES

A G J K M N P Q R T U V W Y Z

LOWERCASE

STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë
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ACCENTED UPPERCASE

STYLISTIC ALTERNATES

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Ŕ Ŗ Ţ Ț Ț Ù Ú Û Ü Ů Ű Ų Ŵ
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ACCENTED LOWERCASE

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ACCENTED LOWERCASE

STYLISTIC ALTERNATES

à á â ã ä å æ ç è é ê ë ě ħ ģ ģ ģ
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LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

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ORDINALS

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UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE

STYLISTIC ALTERNATES

AGJKLMNPQR±UVWYZ

LOWERCASE

STYLISTIC ALTERNATES

aefgijkl†vwyz

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë
 Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß
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ACCENTED UPPERCASE

STYLISTIC ALTERNATES

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ACCENTED LOWERCASE

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ACCENTED LOWERCASE

STYLISTIC ALTERNATES

[illegible]

LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

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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

UPPERCASE

STYLISTIC ALTERNATES

A G J K M N P Q R T U V W Y Z

LOWERCASE

STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë
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ACCENTED UPPERCASE

STYLISTIC ALTERNATES

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ACCENTED LOWERCASE

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ACCENTED LOWERCASE

STYLISTIC ALTERNATES

à á â ã ä å æ æ è é ê ë ě ħ ģ ģ ģ
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LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

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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

UPPERCASE

STYLISTIC ALTERNATES

A G J K M N P Q R † U V W Y Z

LOWERCASE

STYLISTIC ALTERNATES

a e f g j k l † v w y z

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë
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Ń Ņ Ŋ Ò Ó Ô Õ Ö Ø Œ Ř Ŕ Š Š
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ACCENTED UPPERCASE

STYLISTIC ALTERNATES

À Á Â Ã Ä Å Æ Ğ Ġ Ĥ Ħ Ì Í Î Ï Ĵ Ķ Ń Ņ Ŋ
Ř Ŕ Ŧ † ‡ † † Ù Ú Û Ü Û Ü Ů Ű
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ACCENTED LOWERCASE

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ACCENTED LOWERCASE

STYLISTIC ALTERNATES

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LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

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SYMBOLS

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CURRENCY

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ORDINALS

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MATHEMATICAL

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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

UPPERCASE

STYLISTIC ALTERNATES

A G J K M N P Q R T U V W Y Z

LOWERCASE

STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë
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ACCENTED UPPERCASE

STYLISTIC ALTERNATES

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ACCENTED LOWERCASE

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ACCENTED LOWERCASE

STYLISTIC ALTERNATES

à á â ã ä å æ ç è é ê ë ě ě ě ě
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LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

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ORDINALS

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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

UPPERCASE
STYLISTIC ALTERNATES

A G J K M N P Q R T U V W Y Z

LOWERCASE
STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê
Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ
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ACCENTED UPPERCASE
STYLISTIC ALTERNATES

À Á Â Ã Ä Å Æ Ç È É Ê
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ACCENTED LOWERCASE

à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

ACCENTED LOWERCASE
STYLISTIC ALTERNATES

à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

LIGATURES

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

STYLISTIC ALTERNATES

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

PUNCTUATION

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STANDARD FIGURES

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SYMBOLS

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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

UPPERCASE

STYLISTIC ALTERNATES

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LOWERCASE

STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê
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ACCENTED UPPERCASE

STYLISTIC ALTERNATES

À Á Â Ã Ä Å Æ Ç È É Ê
Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ
ß

ACCENTED LOWERCASE

à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ
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ACCENTED LOWERCASE

STYLISTIC ALTERNATES

à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ
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LIGATURES

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STYLISTIC ALTERNATES

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

PUNCTUATION

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STANDARD FIGURES

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SYMBOLS

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MATHEMATICAL

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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

UPPERCASE

STYLISTIC ALTERNATES

A G I K M N P Q R T U V W Y Z

LOWERCASE

STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë
Ě Ĝ Ğ Ġ Ĥ Ħ Ì Í Î Ï Ĵ Ķ Ĺ Ļ Ľ
Ñ Ñ Ñ Ñ Ò Ó Ô Õ Ö Ø Æ Ř Ŕ Š Š
Œ Š Ţ Ţ Ţ Ţ Ù Ú Û Ü Û Ü Û Ü Û Ü
Ŵ Ŷ Ÿ Ź Ž Þ

ACCENTED UPPERCASE

STYLISTIC ALTERNATES

À Á Â Ã Ä Å Æ Ĝ Ğ Ġ Ĥ Ħ Ì Í Î Ñ Ñ Ñ
Ŕ Ŕ Ŕ Ţ Ţ Ţ Ţ Ù Ú Û Ü Û Ü Û Ü Û Ü
Ŵ Ŷ Ÿ Ź Ž

ACCENTED LOWERCASE

à á â ã ä å æ ç è é ê ë ě ĝ ğ ģ
ĥ ħ ì í î ï ĵ ħ ħ ħ ħ ò ó ô õ ö ø ò ò æ
ŕ ŕ ŕ š š š Œ Ţ Ţ Ţ Ţ ù ú û ü ü ü ü ü ü
ŵ ŷ Ÿ Ź Ž þ

ACCENTED LOWERCASE

STYLISTIC ALTERNATES

à á â ã ä å æ ç è é ê ë ě ĝ ğ ģ
ĵ ħ ħ ħ ħ ħ ħ ħ ħ ŵ ŷ Ÿ Ź Ž

LIGATURES

fb ffb ff fh fi ffi fj ffi fk ffk fl ffl

STYLISTIC ALTERNATES

fb ffb ff fh fi ffi fj ffi fk ffk fl ffl

PUNCTUATION

.,:;...&!¿?“”“,„«·»•<>*'"_---/()[]{}\\|!†‡

STANDARD FIGURES

0 1 2 3 4 5 6 7 8 9

SYMBOLS

§ © ® ™ ° ¶ @

FRACTIONS

1/4 1/2 3/4

CURRENCY

\$ ¢ £ € ¥ ₣ ₧

ORDINALS

1 2 3

MATHEMATICAL

- / ÷ × ± ∓ ∼ ≈ | < > ≤ ≥ ≠ % ‰ #

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

UPPERCASE

STYLISTIC ALTERNATES

A G J K M N P Q R T U V W Y Z

LOWERCASE

STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë
Ē Ē Ē Ē Ē Ē Ē Ē Ē Ē Ē Ē Ē Ē Ē Ē
Ń Ń Ń Ń Ń Ń Ń Ń Ń Ń Ń Ń Ń Ń Ń
Ş Ş Ţ Ţ Ţ Ţ Ţ Ţ Ţ Ţ Ţ Ţ Ţ Ţ Ţ Ţ Ţ

ACCENTED UPPERCASE

STYLISTIC ALTERNATES

À Á Â Ã Ä Å Æ Ç Ğ Ğ Ğ Ğ Ğ Ğ Ğ
Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ
Ŷ Ŷ Ŷ Ŷ Ŷ Ŷ Ŷ Ŷ Ŷ Ŷ Ŷ Ŷ Ŷ Ŷ Ŷ

ACCENTED LOWERCASE

à á â ã ä å æ ç è é ê ë ě ě ě ě
ĥ ĥ ĥ ĥ ĥ ĥ ĥ ĥ ĥ ĥ ĥ ĥ ĥ ĥ ĥ
ŕ ŕ ŕ ŕ ŕ ŕ ŕ ŕ ŕ ŕ ŕ ŕ ŕ ŕ ŕ ŕ

ACCENTED LOWERCASE

STYLISTIC ALTERNATES

à á â ã ä å æ ç è é ê ë ě ě ě ě
ĵ ĵ ĵ ĵ ĵ ĵ ĵ ĵ ĵ ĵ ĵ ĵ ĵ ĵ ĵ

LIGATURES

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

STYLISTIC ALTERNATES

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

PUNCTUATION

.,:;...&!;¿?‘’“”„„«·»•<>*’”_--—/(){}\\!+‡

STANDARD FIGURES

0 1 2 3 4 5 6 7 8 9

SYMBOLS

§ © ® ™ ° ¶ @

FRACTIONS

¼ ½ ¾

CURRENCY

\$ ¢ £ € ¥ ₣ ₧

ORDINALS

1st 2nd 3rd 0th

MATHEMATICAL

- / ÷ × + ± ∓ ∼ ≈ | < > ≤ ≥ ≠ % ‰ #

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE

STYLISTIC ALTERNATES

AGJKLMNPQR±UVWYZ

LOWERCASE

STYLISTIC ALTERNATES

aefgijkltvwyz

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê
Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ
ß à á â ã ä å æ ç è é ê
ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ
ÿ

ACCENTED UPPERCASE

STYLISTIC ALTERNATES

À Á Â Ã Ä Å Ā Ă Ą Ć Ğ Ġ Ĵ Ķ Ñ Ń Ņ Ň
 Ř Ŕ Ŗ Ě Ƨ Ƨ̂ Ƨ̃ Ƨ̄ Ù Ú Û Ü Ů Ű Ų Ŵ
 Ŷ Ÿ Ź Ž Ž̂

ACCENTED LOWERCASE

àáâãäåāăąęćĉċčďđèéêëēěėęğĝ
ġĥħîïîĩīıȳķκĺłł'łñńņňŋòóôõöøōőœ
ŗřśŝšşßƁţţţùúûüũūůųŵýÿÿźżžƚ

ACCENTED LOWERCASE

STYLISTIC ALTERNATES

à á â ã ä å ā ă ą æ è é ê ë ē ě ę ħ ĝ ģ ģ ģ
 į k l ł ll ll t t t t t ŵ y ŷ ŷ ŷ z z z

LIGATURES

f b ff b ff fh fi ffi fj ffi k ffk fl ffl

STYLISTIC ALTERNATES

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

PUNCTUATION

.,.,...&!¿?‘“”„«·»•<)*'''_---/[]{}\\|+≠

STANDARD FIGURES

0123456789

SYMBOLS

§ © ® ™ ° ¶ ¶ @

FRACTIONS

 $\frac{1}{4} \frac{1}{2} \frac{3}{4}$

CURRENCY

$$\mathcal{S} \mathcal{C} \mathcal{L} \mathcal{E} \mathcal{Y} f \square$$

ORDINALS

12.3

MATHEMATICAL

$$-/\div\times+\pm\neg\sim\approx|<>\leq\geq\neq\% \%_ \#$$

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE

STYLISTIC ALTERNATES

AGJKNPQR+UVWYZ

LOWERCASE

STYLISTIC ALTERNATES

aefgijkltvwyz

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê
Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ
ß à á â ã ä å æ ç è é ê
ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ
ÿ

ACCENTED UPPERCASE

STYLISTIC ALTERNATES

À Á Â Ã Ä Å Ā Ă Ą Ć Ğ Ġ Ĵ Ķ Ñ Ń Ņ Ň Ő
Ŕ Ŗ Ř Ź Ẑ Ẓ Ẕ ẖ ù ú û ü ũ Ū Ů Ű Ų
Ŵ Ŷ Ÿ Ź Ž Ž Ž

ACCENTED LOWERCASE

àáâãäåāăąæçćĉčċďđèéêëēěėęĝğ
ğġĥĥîîïĩĩııĵķķĺĺľłłñńņňŋòóôõöøōóœ
ŕŕŕśŝŝșșßţţţţùúûüũūůůųŵýÿÿźżžþ

ACCENTED LOWERCASE

STYLISTIC ALTERNATES

àáâãäåāăąœèéêëēěėęğġĝġ
îķκĺłľłłŧť†‡Ƶŷýÿûžžž

LIGATURES

fb ffb ff fh fi ffi fj ffi fk ffk fl ffl

STYLISTIC ALTERNATES

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

PUNCTUATION

.,.:...&!¿?“”,,,«·»•<)*'"_---/[]{}\\|!+&

STANDARD FIGURES

0123456789

SYMBOLS

§ © ® ™ ° ¶ ¶ @

FRACTIONS

 $\frac{1}{4} \frac{1}{2} \frac{3}{4}$

CURRENCY

\$ ¢ £ € ¥ ¢

ORDINALS

123

MATHEMATICAL

- / ÷ × + ± ¬ ~ ≈ | < > ≤ ≥ ≠ % ‰ #

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

UPPERCASE

STYLISTIC ALTERNATES

A G J K M N P Q R T U V W Y Z

LOWERCASE

STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë
Ē Ē Ē Ē Ē Ē Ē Ē Ē Ē Ē Ē Ē Ē Ē
Ń Ń Ń Ń Ń Ń Ń Ń Ń Ń Ń Ń Ń Ń Ń
Ş Ş Ţ Ţ Ţ Ţ Ţ Ţ Ţ Ţ Ţ Ţ Ţ Ţ Ţ Ţ

ACCENTED UPPERCASE

STYLISTIC ALTERNATES

À Á Â Ã Ä Å Æ Ç Ğ Ğ Ğ Ğ Ğ Ğ Ğ
Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ Ŕ
Ŵ Ŵ Ŵ Ŵ Ŵ Ŵ Ŵ Ŵ Ŵ Ŵ Ŵ Ŵ Ŵ Ŵ

ACCENTED LOWERCASE

à á â ã ä å æ ç è é ê ë ē ě ě ě
ğ ğ ħ ħ ì í î ï ï ï ï ï ï ï
ŕ ŕ ŕ ŕ ŕ ŕ ŕ ŕ ŕ ŕ ŕ ŕ ŕ ŕ ŕ
ŵ ŵ ŵ ŵ ŵ ŵ ŵ ŵ ŵ ŵ ŵ ŵ ŵ ŵ

ACCENTED LOWERCASE

STYLISTIC ALTERNATES

à á â ã ä å æ ç è é ê ë ē ě ě ě
ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ ğ

LIGATURES

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

STYLISTIC ALTERNATES

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

PUNCTUATION

.,,:...&!¿?‘’“”„„«·»•<>*'"_---/()[]{}\\|!+‡

STANDARD FIGURES

0 1 2 3 4 5 6 7 8 9

SYMBOLS

§ © ® ™ ° ¶ @

FRACTIONS

¼ ½ ¾

CURRENCY

\$ ¢ £ € ¥ ₣ ₧

ORDINALS

1 2 3

MATHEMATICAL

- / ÷ × + ± ∓ ∼ ≈ | < > ≤ ≥ ≠ = % ‰ #

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE

STYLISTIC ALTERNATES

AGJKMNPQR+UVWXYZ

LOWERCASE

STYLISTIC ALTERNATES

aefgijkltvwyz

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê
Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ
ß à á â ã ä å æ ç è é ê
ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

ACCENTED UPPERCASE

STYLISTIC ALTERNATES

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

ACCENTED LOWERCASE

àáâãäåāăąæçćĉčċďđđèéêëēěėęĝğ
ğġĥĥîíîïĩĩĵĵķķĺĺľłłñńņňŋòóôõöøōőœ
ŕŕŕśśŝŝșșßţţţţùúûüũūũůůųŵýÿŷźźžžþ

ACCENTED LOWERCASE

STYLISTIC ALTERNATES

[illegible]

LIGATURES

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

STYLISTIC ALTERNATES

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

PUNCTUATION

.,:;...&!¿?“”“,„«·»•<>*'"_---/0[]{}\\|!+&

STANDARD FIGURES

0123456789

SYMBOLS

§ © ® ™ ° ¶ @

FRACTIONS

 $\frac{1}{4} \frac{1}{2} \frac{3}{4}$

CURRENCY

\$ ¢ £ € ¥ ₣ ₤

ORDINALS

123

MATHEMATICAL

- / ÷ × + ± ¬ ~ ≈ | < > ≤ ≥ ≠ = % ‰ #

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

UPPERCASE

STYLISTIC ALTERNATES

A G J K M N Q R T U V W Y Z

LOWERCASE

STYLISTIC ALTERNATES

a e f g j k l t v w y z

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê
Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ
ß

ACCENTED UPPERCASE

STYLISTIC ALTERNATES

À Á Â Ã Ä Å Æ Ç È É Ê
Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ
ß

ACCENTED LOWERCASE

à á â ã ä å æ ç è é ê
ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ
ß

ACCENTED LOWERCASE

STYLISTIC ALTERNATES

à á â ã ä å æ ç è é ê
ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ
ß

LIGATURES

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

STYLISTIC ALTERNATES

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

PUNCTUATION

.,:;...&!¿?‘’“”„„«·»•<>*'"_--—/()[]{}|\!+&

STANDARD FIGURES

0 1 2 3 4 5 6 7 8 9

SYMBOLS

§ © ® ™ ° ¶ ¤

FRACTIONS

¼ ½ ¾

CURRENCY

\$ ¢ £ € ¥ ₣

ORDINALS

1st 2nd 3rd

MATHEMATICAL

- / ÷ × ± ∓ ∼ ≈ | < > ≤ ≥ ≠ % ‰ #

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE

STYLISTIC ALTERNATES

AGJKMNPQR+UVWXYZ

LOWERCASE

STYLISTIC ALTERNATES

aefgijkltvwyz

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê
Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß
à á â ã ä å æ ç è é ê
ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

ACCENTED UPPERCASE

STYLISTIC ALTERNATES

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

ACCENTED LOWERCASE

àáâãäåāăąęćĉčċďđěèéêëěėęğĝ
ġĥĥîíïĩīıȧȩķłĺľłŋñńņŋòóôõöøōőœ
ŗŗŕśŝšşșţţţţùúûüũūůųŵýÿźżžþ

ACCENTED LOWERCASE

STYLISTIC ALTERNATES

**àáâãäåāăąœèéêëēěėęğǧĝḡ
îķκĺłľłtŕřwýÿźżž**

LIGATURES

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

STYLISTIC ALTERNATES

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

PUNCTUATION

.,,:...&!¿?“”“,,,,«·»•<>*"_---/000\|+&

STANDARD FIGURES

0123456789

SYMBOLS

§ © ® ™ ° ¶ @

FRACTIONS

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$

CURRENCY

\$ ¢ £ € ¥ ₣ ₤

ORDINALS

123

MATHEMATICAL

-/÷×+±¬~≈|<>≤≥≠=%‰#

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

UPPERCASE

STYLISTIC ALTERNATES

A G J K M N P Q R + U V W Y Z

LOWERCASE

STYLISTIC ALTERNATES

a e f g j k l + v w y z

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê Ë
Ē Ĕ Ė Ě Ĝ Ğ Ğ Ğ Ĥ Ħ Ì Í Î Ï Ĳ Ĵ Ľ Ļ Ŀ
Ń Ņ Ň Ŋ Ò Ó Ô Õ Ö Ø Œ Ř Ŕ Š Ś
Ŝ Š Ţ Ŧ Ù Ú Û Ü Û Ü Ů Ú Ű Ų Ŵ Ŷ Ÿ Ž Ž Ž

ACCENTED UPPERCASE

STYLISTIC ALTERNATES

À Á Â Ã Ä Å Æ Ğ Ğ Ğ Ğ Ĵ Ĵ Ń Ń Ń Ń
Ŕ Ŕ Ŕ + + + Ù Ú Û Ü Û Ü Ů Ú Ű Ų
Ŵ Ŵ Ŷ Ŷ Ž Ž Ž

ACCENTED LOWERCASE

à á â ã ä å æ ç ç ç ç ð ð è é ê ë ē ē ē ē ĝ ĝ
ğ ğ ħ ì í î ï ĳ ĵ ĵ ĵ ĵ ĵ ĵ ĵ ĵ ĵ ò ó ô õ ö ø ö ö ö œ
ř ř ŕ ŝ ŝ ŝ ŝ ŝ ß ù ú û ü ü ü ü ů ú Ű Ų Ŵ Ŷ Ÿ ž ž ž

ACCENTED LOWERCASE

STYLISTIC ALTERNATES

à á â ã ä å æ ç ç ç ç ð ð è é ê ë ē ē ē ē ĝ ĝ ĝ
ĵ ĵ ĵ ĵ ĵ ĵ ĵ ĵ ĵ ŵ ŷ ŷ ŷ ž ž ž

LIGATURES

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

STYLISTIC ALTERNATES

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

PUNCTUATION

.,:;...&!¿?‘’“”„„«·»•<>*'"_---/()[]{}\\|!+&

STANDARD FIGURES

0 1 2 3 4 5 6 7 8 9

SYMBOLS

§ © ® ™ ° ¶ @

FRACTIONS

1/4 1/2 3/4

CURRENCY

\$ ¢ £ € ¥ ₣ ₧

ORDINALS

1 2 3

MATHEMATICAL

- / ÷ × + ± ∓ ∼ ≈ | < > ≤ ≥ ≠ = % ‰ ‰ #

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

UPPERCASE

STYLISTIC ALTERNATES

AGJKLMNPQR+UVWXYZ

LOWERCASE

STYLISTIC ALTERNATES

aefgijkltvwyz

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê
Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß
à á â ã ä å æ ç è é ê
ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

ACCENTED UPPERCASE

STYLISTIC ALTERNATES

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

ACCENTED LOWERCASE

àáâãäåāăąęćĉčċďđèéêëěėęğĝ
ġĥĥîïĩīıĵķłĺľłñńņŋòóôõöøōőœ
ŗŗŕśŝşșßţţţţùúûüũūůűųŵýÿźżžþ

ACCENTED LOWERCASE

STYLISTIC ALTERNATES

**àáâãäåĀăąœèéêëěėęğǧǫǵ
îķκĺłłŁłŦ†‡ƣŴŶŷÿžžž**

LIGATURES

fb ffb ff fh fi ffi fj fjj fk ffk fl ffl

STYLISTIC ALTERNATES

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

PUNCTUATION

.,,:...&!¿?“”“,„«·»●<>*“”_---/000\!t#

STANDARD FIGURES

0123456789

SYMBOLS

§ © ® ™ ° ¶ @

FRACTIONS

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$

CURRENCY

\$ ¢ £ € ¥ ₣ ₤

ORDINALS

123

MATHEMATICAL

$-/\div\times+\pm\neg\sim\approx\mid<>\leq\geq\neq=\%\%_{\circ}\#$

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

AGJKMNPQR+UVWYZ

aefgijkltvwyz

À Á Â Ã Ä Å Æ Ç È É Ê
Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß
à á â ã ä å æ ç è é ê
ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

**àáâãäåāǎȳœçćĉčċďđđěèéêëēěėęğĝ
gġĥħìíîïĩıĵķłĺľłŧñńņňŋòóôõöøōőœ
ŗŗŕśŝšşșßţţţţùúûüũūůųŵýÿźżžþ**

[illegible]

fbffbffhfi ffi fj ffjfk ffk fl ffl

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

.,,:...&!¿?“”“,„«·»●<>*“”_---/000\!t#

0123456789

§ © ® ™ ° ¶ @

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$

\$ ¢ £ € ¥ ₣ ₤

123

$-/\div\times+\pm\neg\sim\approx|<>\leq\geq\neq=\%\text{‰}\#$

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

abcdefghijklmnopqrstuvwxyz

UPPERCASE

STYLISTIC ALTERNATES

A G I J K M N P Q R T U V W Y Z

LOWERCASE

STYLISTIC ALTERNATES

aefgijklvwyz

ACCENTED UPPERCASE

À Á Â Ã Ä Å Æ Ç È É Ê
Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß
à á â ã ä å æ ç è é ê
ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

ACCENTED UPPERCASE

STYLISTIC ALTERNATES

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

ACCENTED LOWERCASE

[illegible]

ACCENTED LOWERCASE

STYLISTIC ALTERNATES

**àáâãäåæçèéêëễẻđğġģĝ
îķκĺľłŁłŦ†‡•ųýÿûžż**

LIGATURES

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

STYLISTIC ALTERNATES

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

PUNCTUATION

.,,:...&!¿?“”,,,«·»●<>*“_---/000\!t#

STANDARD FIGURES

0123456789

SYMBOLS

§ © ® ™ ° ¶ @

FRACTIONS

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$

CURRENCY

\$ ¢ £ € ¥ ₣ ₤

ORDINALS

123

MATHEMATICAL

-/÷×+±¬~≈|<>≤≥≠=%‰#

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

UPPERCASE

STYLISTIC ALTERNATES

A G J K M N P Q R + U V W Y Z

LOWERCASE

STYLISTIC ALTERNATES

a e f g j k l + v w y z

ACCENTED UPPERCASE

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ACCENTED LOWERCASE

STYLISTIC ALTERNATES

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LIGATURES

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STYLISTIC ALTERNATES

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PUNCTUATION

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STANDARD FIGURES

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SYMBOLS

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CURRENCY

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ORDINALS

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MATHEMATICAL

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**The Comte de
Montchevrel,
his cousin
and guardian,
placed in his
hands the title
to his wealth.**

182 PT

INHALING

116 PT

the fresh breeze

128 PT

LONGUEVILLE

163 PT

from Voulzie

18 PT

The other group, educated in the state colleges or in the lycées, were less hypocritical and much more courageous, but they were neither more interesting nor less bigoted. Gay young men dazzled by operettas and races, they played lansquenet and baccarat, staked large fortunes on horses and cards, and cultivated all the pleasures enchanting to brainless fools. After a year's experience, Des Esseintes felt an overpowering weariness of this company whose debaucheries seemed to him so unrefined,

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162 PT

SOUTHERN

76 PT

exuberance & joviality of

112 PT

A DOUBTLESSLY

128 PT

corpulent man

136 PT

A GAY CRONY

18 PT

Certainly, he bitterly regretted the Eustion and the Albutiae, those two works by Petronius mentioned by Planciade Fulgence which are forever lost. But the bibliophile in him consoled the student, when he touched with worshipful hands the superb edition of the Satyricon which he possessed, the octavo bearing the date 1585 and the name of J. Dousa of Leyden. Leaving Petronius, his Latin collection entered into the second century of the Christian era, passed over Fronto, the declaimer, with his

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100 PT

Château de Lourps

172 PT

profession

204 PT

PROVINS

134 PT

golden dust of

18 PT

It was his supreme delight to wander down the little valley to Jutigny, a village planted at the foot of the hills, a tiny heap of cottages capped with thatch strewn with tufts of sengreen and clumps of moss. In the open fields, under the shadow of high ricks, he would lie, listening to the hollow splashing of the mills and inhaling the fresh breeze from Voulzie. Sometimes he went as far as the peat-bogs, to the green and black hamlet of Longueville, or climbed wind-swept hillsides affording magnificent views.

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strokes

wallowing around

UTTERING SENILE MAXIMS

drunken

This realistic novel, this slice of Roman life, without any preoccupation, whatever one may say of it, with reform and satire, without the need of any studied end, or of morality; this story without intrigue or action, portraying the adventures of evil persons, analyzing with a calm finesse the joys and sorrows of these lovers and couples, depicting life in a splendidly wrought language without surrendering himself to any commentary, without approving or cursing the acts and thoughts of his

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206PT

his mind

132 PT

GREW SHARP

216 PT

brilliant

208 PT

IN LATIN

18 PT

But soon the time came when he must quit the Jesuit institution. He attained his majority and became master of his fortune. The Comte de Montchevreil, his cousin and guardian, placed in his hands the title to his wealth. There was no intimacy between them, for there was no possible point of contact between these two men, the one young, the other old. Impelled by curiosity, idleness or politeness, Des Esseintes sometimes visited the Montchevreil family and spent some

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74 PT

HUNTERS OF HERITAGE

136 PT

offering their

248 PT

SONS &

72 PT

daughters to debauched

154 PT

TESTATORS

18 PT

And all this recounted in a style of strange freshness and precise colour, drawing from all dialects, borrowing expressions from all the languages that were drifting into Rome, extending all the limits, removing all the handicaps of the so-called Great Age. He made each person speak his own idiom: the uneducated freedmen, the vulgar Latin argot of the streets; the strangers, their barbarous patois, the corrupt speech of the African, Syrian and Greek; imbecile pedants,

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RICHLY

illuminated

WINDOW

curtains

Aside from the sensual delights for which he had designed this chamber, this painted atmosphere which gave new colour to faces grown dull and withered by the use of ceruse and by nights of dissipation, there were other, more personal and perverse pleasures which he enjoyed in these languorous surroundings,—pleasures which in some way stimulated memories of his past pains and dead ennui. As a souvenir of the hated days of

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definite

their petty existence

HAPPENINGS

passions

THEIR BESTIALITIES

One glimpses the inspector of furnished lodgings who has inquired after the newly arrived travellers; bawdy houses where men prowl around nude women, while through the half-open doors of the rooms couples can be seen in dalliance; the society of the time, in villas of an insolent luxury, a revel of richness and magnificence, or in the poor quarters with their rumpled, bug-ridden folding-beds; impure sharpers, like Ascylte and Eumolpe in search

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84 PT

VOLUPTUOUSNESS

182 PT

souvenir

168 PT

BOUQUET

138 PT

languorous

96 PT

SURROUNDINGS

18 PT

He had constructed, too, a lofty high room intended for the reception of his tradesmen. Here they were ushered in and seated alongside each other in church pews, while from a pulpit he preached to them a sermon on dandyism, adjuring his bootmakers and tailors implicitly to obey his briefs in the matter of style, threatening them with pecuniary excommunication if they failed to follow to the letter the instructions contained in his

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74 PT

VERSES PLATED WITH

214 PT

enamel

164 PT

STUDDIED

142 PT

with jewels

58 PT

THE CLANGOUR OF METALS

18 PT

Petronius was the author whom he truly loved and who caused him forever to abandon the sonorous ingenuities of Lucan, for he was a keen observer, a delicate analyst, a marvellous painter. Tranquilly, without prejudice or hate, he described Rome's daily life, recounting the customs of his epoch in the sprightly little chapters of the Satyricon. Observing the facts of life, stating them in clear, definite form, he revealed the petty existence of the

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106 PT

IGNORING THE

126 PT

bourgeoisie

124 PT

WHOSE EYES

92 PT

are insensible to

270 PT

POMP

18 PT

Iron grey always frowns and is heavy; pearl grey loses its blue and changes to a muddy white; brown is lifeless and cold; as for deep green, such as emperor or myrtle, it has the same properties as blue and merges into black. There remained, then, the paler greens, such as peacock, cinnabar or lacquer, but the light banishes their blues and brings out their yellows in tones that have a false and undecided quality. No need to

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238 PT

GROSS

88 PT

compound words

72 PT

FULL OF NEOLOGISMS

120 PT

diminutives

166 PT

MARTIAL

18 PT

He found pasture neither among them nor among those writers who are peculiarly the delight of the spuriously literate: Sallust, who is less colourless than the others; sentimental and pompous Titus Livius; turgid and lurid Seneca; watery and larval Suetonius; Tacitus who, in his studied conciseness, is the keenest, most wiry and muscular of them all. In poetry, he was untouched by Juvenal, despite some

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194 PT

PEARL

100 PT

grey loses its

122 PT

BLUE AND

62 PT

changes to a muddy

182 PT

WHITE

18 PT

No need to waste thought on the salmon, the maize and rose colors whose feminine associations oppose all ideas of isolation! No need to consider the violet which is completely neutralized at night; only the red in it holds its ground—and what a red! a viscous red like the lees of wine. Besides, it seemed useless to employ this colour, for by using a certain amount of santonin, he could get an effect of violet on his hangings. These colors disposed of, only three remained: red, orange, yellow.

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75 PT

lucid outpourings

88 PT

CIRCUMSPECT

268 PT

OVID

110 PT

elephantine

92 PT

RESTRAINED

18 PT

Neither was he pleased, in prose, with the verbosities, the redundant metaphors, the ludicrous digressions of Cicero. There was nothing to beguile him in the boasting of his apostrophes, in the flow of his patriotic nonsense, in the emphasis of his harangues, in the ponderousness of his style, fleshy but ropy and lacking in marrow and

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102 PT

TUROUOISE

128 PT

enfeebled

106 PT

& NERVOUS

158 PT

persons

170 PT

VIOLETT

18 PT

Disregarding entirely the generality of men whose gross retinas are capable of perceiving neither the cadence peculiar to each colour nor the mysterious charm of their nuances of light and shade; ignoring the bourgeoisie, whose eyes are insensible to the pomp and splendour of strong, vibrant tones; and devoting himself only

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78 PT

VERSIFICATION

136 PT

LACKING

52 PT

anticipated assonances

184 PT

lifeless

178 PT

HONES

18 PT

The thing he could not forgive, however, and which infuriated him most, was the workmanship of the hexameters, beating like empty tin cans and extending their syllabic quantities measured according to the unchanging rule of a pedantic and dull prosody. He disliked the texture of those stiff verses, in their official garb, their abject

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172 PT

HECTIC

100 PT

over-excited

62 PT

CREATURES HAVE A

104 PT

predilection

45 PT

TOWARD THAT IRRITATING

178 PT

morbid

18 PT

When the wainscoting was finished, he had the moulding and high plinths painted in indigo, a lacquered indigo like that which coachmakers employ for carriage panels. The ceiling, slightly rounded, was also lined with morocco. In the centre was a wide opening resembling an immense bull's eye encased in orange

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HEAP

OF VERSES

lucretius

marionettes

THE AENID

The gentle Vergil, whom instructors call the Mantuan swan, perhaps because he was not born in that city, he considered one of the most terrible pedants ever produced by antiquity. Des Esseintes was exasperated by his immaculate and bedizened shepherds, his Orpheus whom he compares to a weeping nightingale, his Aristaeus

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There was nothing of the giant in the aspect of the man who was beginning to awaken on the sleeping-porch of a Dutch Colonial house in that residential district of Zenith known as Floral Heights. His name was George F. Babbitt. He was forty-six years old now, in April, 1920, and he made nothing in particular, neither butter nor shoes nor poetry, but he was nimble in the calling of selling houses for more than people could afford to pay. His large head was pink, his brown hair thin and dry. His face was babyish in slumber, despite his wrinkles and the red spectacle-dents on the slopes of his nose. He was not fat but he was exceedingly well fed; his cheeks were pads, and the unroughened hand which lay helpless upon the khaki-colored blanket was slightly puffy. He seemed prosperous, extremely married and unromantic, and altogether unromantic appeared this sleeping-porch, which looked on one sizable elm, two respectable grass-plots, a cement driveway, and a corrugated iron. He gradually forsook them to make the acquaintance of literary men, in whom he thought he might find more interest and feel more at ease. This, too, proved disappointing; he was revolted by their rancorous and petty judgments, their conversation as obvious as a church door, their dreary discussions in which they judged the value of a book by the number of editions it had passed and by the profits acquired. At the same time, he noticed that the free thinkers, the doctrinaires of the bourgeoisie, people who claimed every liberty that they might stifle the opinions of others, were greedy and shameless puritans whom, in education, he esteemed inferior to the corner shoemaker. His contempt for humanity deepened. He reached the conclusion that the world, for the most part, was composed of scoundrels and imbeciles. Certainly, he could not hope to discover in others aspirations and aversions similar to his own, could not expect companionship with an intelligence exulting in a studious decrepitude, nor anticipate

140 PT

dined on

88 PT

BOILED EGGS

184 PT

TOAST

384 PT

tea

18 PT

There, the illusion of the sea is undeniable, imperious, positive. It is achieved by salting the water of the bath; by mixing, according to the Codex formula, sulphate of soda, hydrochlorate of magnesia and lime; by extracting from a box, carefully closed by means of a screw, a ball of thread or a very small piece of cable which had

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102 PT

SORBONNE

74 PT

orange and blue

218 PT

study

132 PT

GENERIC

78 PT

the Decadence

18 PT

The Latin written in that era which professors still persist in calling the Great Age, hardly stimulated Des Esseintes. With its carefully premeditated style, its sameness, its stripping of supple syntax, its poverty of colour and nuance, this language, pruned of all the rugged and often rich expressions of the preceding ages,

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126 PT

FLOODED

78 PT

with electricity

154 PT

CORSET

132 PT

TAFFETA

110 PT

hydraulics

18 PT

One, the Crampton, is an adorable, shrill-voiced blonde, a trim, gilded blonde, with a large, fragile body imprisoned in a glittering corset of copper, and having the long, sinewy lines of a cat. Her extraordinary grace is frightening, as, with the sweat of her hot sides rising upwards and her steel muscles stiffening, she puts

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158 PT

learned

74 PT

MINCED ALONG

204 PT

image

136 PT

SMILING

82 PT

window panes

18 PT

Such an inveterate stupidity, such a scorn for literature and art, such a hatred for all the ideas he worshipped, were implanted and anchored in these merchant minds, exclusively preoccupied with the business of swindling and money-making, and accessible only to ideas of politics—that base distraction of mediocrities—that he

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116 PT

powdered

180 PT

starch

168 PT

WHITE

88 PT

COLD CREAM

62 PT

exhaled a perfume

18 PT

In the warm air that fanned the faded grasses and exhaled a spicy perfume, the trees, chalky white under the moon, shook their pale leaves, and seemed to divide their trunks, whose shadows formed bars of black on the plaster-like ground where pebbles scintillated like glittering plates. Because of

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80 PT

MOUSTACHED

120 PT

UNIFORM

170 PT

church

86 PT

monstrances

202 PT

HEAD

18 PT

During the last month of his stay in Paris, when he was weary of everything, afflicted with hypochondria, the prey of melancholia, when his nerves had become so sensitive that the sight of an unpleasant object or person impressed itself deeply on his brain—so deeply that several days were required before

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