

# Pyros

Design:  
Alex Chavot

Styles:  
Regular  
Italic

Formats:  
OpenType OTF (Mac & PC)  
EOT, Woff, Woff2 (web)

Published:  
2017

Pyros is a Modern, slightly condensed, typeface with a contemporary twist. Well-grounded, thanks to its conventional vertical axis and its thin serifs, it revisits the genre with surprising elements. Despite a manifest contrast between thin and thick strokes, the elegant repartition of weight keeps Pyros sturdy enough for running text use, giving an elegant and peaceful tone to your layouts. But it's in the details that Pyros expresses its most distinctive personality. Letters such as "f", "t" and "y" among others, present a subtle peculiarity, as if a stem made of paper had been folded on itself, bringing playfulness into the design of an otherwise rational typeface. Just like a volcano, Pyros convokes both ideas of stiffness and softness at the same time, oscillating between rock-solid straight lines and sharp cuts (f, g, j, k, r, t, w, y...) on one hand and the magma-like prominent trickling shape of its "a" on the other hand. The fire is definitely invoked by its nervous italic counterpart, which shapes are more subtly refined by a calligraphic heritage.

Extracts from [Into the Inferno](#) and various texts by Werner Herzog

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Regular

# Pyros Regular

Aa

+

Italic

# *Pyros Italic*

*Aa*

+

+

Regular – 270 pt

PY

+

RO

+

S

+

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Regular – 80pt

VULCAIN  
EXTINCT

+

Regular – 50pt

SALT AND FIRE  
DESTRUCTION  
CIVILISATIONS

+

Regular – 36pt

FRANÇOIS TRUFFAUT  
GERMAN DIRECTOR  
SPECTACULAR FILM  
AMBITIOUS PEOPLES

+

Regular – 24pt

CRUST EARTH ASHES MANTLE  
PLUMES UBINAS SULFUR MELT  
SMOKY VOLCANO MAGMA LAVA  
VESUVIUS KRAKATOA BASALTS  
TAMBORA PINATUBO ZEALAND

+ Regular – 14pt

FOR NOW, I'LL STAY ON THE TRUSTED GROUND OF PRAXIS. EVEN IF WE CANNOT REALLY GRASP IT, I WOULD LIKE TO TELL YOU ABOUT AN UNFORGETTABLE ENCOUNTER I HAD WITH TRUTH WHILE SHOOTING FITZCARRALDO. WE WERE SHOOTING IN THE PERUVIAN JUNGLES EAST OF THE ANDES BETWEEN THE CAMISEA AND URUBAMBA RIVERS, WHERE I WOULD LATER HAUL A HUGE STEAMSHIP OVER A MOUNTAIN. THE INDIGENOUS PEOPLE WHO

+ Regular – 12pt

LIVED THERE, THE MACHIGUENGAS, MADE UP A MAJORITY OF THE EXTRAS AND HAD GIVEN US THE PERMIT TO FILM ON THEIR LAND. IN ADDITION TO BEING PAID, THE MACHIGUENGAS WANTED FURTHER BENEFITS: THEY WANTED TRAINING FOR THEIR LOCAL DOCTOR AND A BOAT, SO THAT THEY COULD BRING THEIR CROPS TO MARKET A FEW HUNDRED KILOMETERS DOWNRIVER THEMSELVES, INSTEAD OF HAVING TO SELL THEM THROUGH MIDDLEMEN. FINALLY, THEY WANTED SUPPORT IN THEIR FIGHT FOR A LEGAL TITLE TO THE AREA BETWEEN THE TWO RIVERS. ONE COMPANY AFTER ANOTHER HAD SEIZED IT IN ORDER TO PLUNDER LOCAL STOCKS OF WOOD; RECENTLY,

+ Regular – 10pt

OIL FIRMS HAD ALSO BEEN CASTING A GREEDY EYE ON THEIR LAND. EVERY PETITION WE ENTERED FOR A DEED VANISHED AT ONCE IN THE LABYRINTHINE PROVINCIAL BUREAUCRACY. OUR ATTEMPTS AT BRIBERY FAILED, TOO. FINALLY, HAVING TRAVELED TO THE MINISTRY RESPONSIBLE FOR SUCH THINGS, IN THE CAPITAL CITY OF LIMA, I WAS TOLD THAT, EVEN IF WE COULD ARGUE FOR A LEGAL TITLE ON HISTORICAL AND CULTURAL GROUNDS, THERE WERE TWO STUMBLING BLOCKS. FIRST, THE TITLE WAS NOT CONTAINED IN ANY LEGALLY VERIFIABLE DOCUMENT, BUT SUPPORTED ONLY BY HEARSAY, WHICH WAS IRRELEVANT. SECOND, NO ONE HAD EVER SURVEYED THE LAND IN ORDER TO PROVIDE A RECOGNIZABLE BORDER. TO THE LATTER END, I HIRED A SURVEYOR, WHO FURNISHED THE MACHIGUENGAS WITH A PRECISE MAP OF THEIR HOMELAND. THAT WAS MY PART IN THEIR TRUTH:

+ Regular – 8pt

IT TOOK THE FORM OF A DELINEATION, A DEFINITION. I'LL ADMIT, I QUARRELED WITH THE SURVEYOR. THE TOPO-GRAPHIC MAP THAT HE FURNISHED WAS, HE EXPLAINED, IN CERTAIN WAYS INCORRECT. IT DID NOT CORRESPOND TO THE TRUTH BECAUSE IT DID NOT TAKE INTO ACCOUNT THE CURVATURE OF THE EARTH. IN SUCH A LITTLE PIECE OF LAND? I ASKED, LOSING PATIENCE. OF COURSE, HE SAID ANGRILY, AND PUSHED HIS WATER GLASS TOWARD ME. EVEN WITH A GLASS OF WATER, YOU HAVE TO BE CLEAR ABOUT IT, WHAT WE'RE DEALING WITH IS NOT AN EVEN SURFACE. YOU SHOULD SEE THE

CURVATURE OF THE EARTH AS YOU WOULD SEE IT ON AN OCEAN OR A LAKE. IF YOU WERE REALLY ABLE TO PERCEIVE IT EXACTLY AS IT IS. BUT YOU ARE TOO SIMPLE-MINDED YOU WOULD SEE THE EARTH CURVE. I WILL NEVER FORGET THIS HARSH LESSON. THE QUESTION OF HEARSAY HAD A DEEPER DIMENSION AND REQUIRED RESEARCH OF AN ENTIRELY DIFFERENT KIND. [ARGUING FOR THEIR TITLE TO THE LAND] THE INDIANS COULD ONLY CLAIM THAT THEY'D ALWAYS BEEN THERE; THIS THEY HAD LEARNED FROM THEIR GRANDPARENTS. WHEN, FINALLY, THE CASE APPEARED HOPELESS, I MANAGED TO GET

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Regular – 80pt

# Stromboli Eruptions

+

Regular – 50pt

Heavens Fall-out  
Engulfing Doom  
Bright White Star

+

Regular – 36pt

Hawaiian Gutting Fire  
Koryaksky Mountains  
Nagasaki Pinatubo Dark  
Icelandic Dragon Flies

+

Regular – 24pt

This boiling mass is monumentally indifferent to scurrying roaches, retarded reptiles and vapid humans alike. It is a fire that wants to burst forth and it could not care less about what we are doing up here.

+ Regular – 14pt

For now, I'll stay on the trusted ground of praxis. Even if we cannot really grasp it, I would like to tell you about an unforgettable encounter I had with Truth while shooting Fitzcarraldo. We were shooting in the Peruvian jungles east of the Andes between the Camisea and Urubamba rivers, where I would later haul a huge steamship over a mountain. The indigenous people who lived there, the Machiguengas, made up a majority of the extras and had given us the permit to film on their land. In addition to being paid,

+ Regular – 12pt

the Machiguengas wanted further benefits: they wanted training for their local doctor and a boat, so that they could bring their crops to market a few hundred kilometers downriver themselves, instead of having to sell them through middlemen. Finally, they wanted support in their fight for a legal title to the area between the two rivers. One company after another had seized it in order to plunder local stocks of wood; recently, oil firms had also been casting a greedy eye on their land. Every petition we entered for a deed vanished at once in the labyrinthine provincial bureaucracy. Our attempts at bribery failed, too. Finally, having traveled to the ministry responsible for such things, in the capital city of Lima, I was told that, even if we could argue for

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a legal title on historical and cultural grounds, there were two stumbling blocks. First, the title was not contained in any legally verifiable document, but supported only by hearsay, which was irrelevant. Second, no one had ever surveyed the land in order to provide a recognizable border. To the latter end, I hired a surveyor, who furnished the Machiguengas with a precise map of their homeland. That was my part in their truth: it took the form of a delineation, a definition. I'll admit, I quarreled with the surveyor. The topo-graphic map that he furnished was, he explained, in certain ways incorrect. It did not correspond to the truth because it did not take into account the curvature of the earth. In such a little piece of land? I asked, losing patience. Of course, he said angrily, and pushed his water glass toward me. Even with a glass of water, you have to be clear about it, what we're dealing with is not an even surface. You should see the curvature of the earth as you would see it on an ocean

+ Regular – 8pt

or a lake. If you were really able to perceive it exactly as it is — but you are too simple-minded — you would see the earth curve. I will never forget this harsh lesson. The question of hearsay had a deeper dimension and required research of an entirely different kind. [Arguing for their title to the land] the Indians could only claim that they'd always been there; this they had learned from their grandparents. When, finally, the case appeared hopeless, I managed to get an audience with the President, [Fernando] Belaúnde. The Machiguengas of Shivankoreni elected two representatives to accompany me. [In the President's office in Lima] when our conversation threatened to come to

a standstill, I presented Belaúnde with the following argument: in Anglo-Saxon law, although hearsay is generally inadmissible as evidence, it is not absolutely inadmissible. As early as 1916, in the case of *Angu vs. Atta*, a colonial court in the Gold Coast (today Ghana) ruled that hearsay could serve as a valid form of evidence. That case was completely different. It had to do with the use of a local governor's palace; then, too, there were no documents, nothing official that would have been relevant. But, the court ruled, the overwhelming consensus in hearsay that countless tribesmen had repeated and repeated, had come to constitute so manifest a truth that the court could accept it without

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Italic – 270 pt

*PY*

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*RO*

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*S*

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Italic – 80pt

*VULCAIN  
EXTINCT*

+

Italic – 50pt

*SALT AND FIRE  
DESTRUCTION  
CIVILISATIONS*

+

Italic – 36pt

*FRANÇOIS TRUFFAUT  
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+ Italic – 80pt

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Eruptions*

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Bright White Star*

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Nagasaki Pinatubo Dark  
Icelandic Dragon Flies*

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Italic – 10pt

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Italic – 8pt

*— but you are too simple-minded — you would see the earth curve. I will never forget this harsh lesson. The question of hearsay had a deeper dimension and required research of an entirely different kind. [Arguing for their title to the land] the Indians could only claim that they'd always been there; this they had learned from their grandparents. When, finally, the case appeared hopeless, I managed to get an audience with the President, [Fernando] Belaúnde. The Machiguengas of Shivankoreni elected two representatives to accompany me. [In the President's office in Lima] when our conversation threatened to come to a standstill, I presented Belaúnde with the following argument: in Anglo-Saxon law, although hearsay is generally*

*inadmissible as evidence, it is not absolutely inadmissible. As early as 1916, in the case of Angu vs. Atta, a colonial court in the Gold Coast (today Ghana) ruled that hearsay could serve as a valid form of evidence. That case was completely different. It had to do with the use of a local governor's palace; then, too, there were no documents, nothing official that would have been relevant. But, the court ruled, the overwhelming consensus in hearsay that countless tribesmen had repeated and repeated, had come to constitute so manifest a truth that the court could accept it without further restrictions. At this, Belaúnde, who had lived for many years in the jungle, fell quiet. He asked for a glass of orange juice, then said only Good god*

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+ Regular + Italic – 18pt

The *Absolute*, the *Sublime*, the *Truth*... What do these words mean? This is, I must confess, the first time in my life that I have sought to settle such questions outside of my work, which I understand, first and foremost, in *practical terms*. By way of qualification, I should add at once that I am not going to venture a definition of the Absolute, even if that concept casts its shadow over everything that I say here. *The Absolute poses a never-ending quandary for philosophy, religion, and mathematics*. Mathematics will probably come closest to getting it when someone finally proves *Riemann's hypothesis*. That question concerns

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+ Regular + Italic – 14pt

the distribution of prime numbers; unanswered since the nineteenth century, it reaches into the depths of mathematical thinking. A prize of a million dollars has been set aside for whoever solves it, and a mathematical institute in Boston has allotted a thousand years for someone to come up with a proof. *The money is waiting for you, as is your immortality*. For two and a half thousand years, ever since Euclid, this question has preoccupied mathematicians; if it turned out Riemann and his brilliant hypothesis were not right, it would send unimaginable shockwaves through the disciplines of mathematics and natural science. I can only very vaguely begin to fathom the Absolute; *I am in no position to define the concept*.

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Regular

Glyphset Overview

1/2

Uppercases

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

Small capitals

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

Lowercases

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

Accented uppercases

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

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Accented small capitals

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 lowercases

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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Ligatures

fb ffb ff fh ffh fi ffi fí fíí fî fîí fîí fîí  
 fi ffi fi fi fj ffj fk ffk fl ffl ft fft tt  
 Th Wh Fl Fl FL FL SS SS WWW WWW www

Discretionary ligatures

ct sp st í

Inferior lowercases

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

Superior lowercases

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

Diacritics

ˆ ˘ ˙ ˚ ˇ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿ ˿

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Regular

Glyphset Overview

2/2

Proportional lining figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Tabular lining figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Proportional oldstyle figures

o o 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Tabular oldstyle figures

o o 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Superiors

, . ( ) + - x + = 0 1 2 3 4 5 6 7 8 9

Inferiors

, . ( ) + - x + = 0 1 2 3 4 5 6 7 8 9

Numerators

, . ( ) + - x + = 0 1 2 3 4 5 6 7 8 9

Denominators

, . ( ) + - x + = 0 1 2 3 4 5 6 7 8 9



Fractions

¼ ½ ¾ % ‰

Standard punctuation

, ; : . ... ! ; ? ¿ ? \_ - — — · • ‘ ’ “ ” , „ ' " < > « » / \ | ¡

Case sensitive form

( ) ( ) [ ] [ ] { } { } ( ) [ ] { } ¡ ¿ < > « » - — — · @

Miscellaneous symbols

\* \*\* † ‡ § ¶ @ (A) © ® ¢ ™ ™ a o N<sup>o</sup>

Mathematical symbols

+ - ± × ÷ = ≠ ~ ≈ ^ < > ≤ ≥ ¬ □ ∞ ∠ Δ Ω ∂ ∫ √ Σ Π π μ ° ℓ e

Geometrical symbols

■ ◆ ● ▲ □ ◇ ○ △ ◀ ▶ ▲ ▼ ◁ ▷ △ ▽ ^ v ◀ ▶ ▲ ▼ ◁ ▷ △ ▽ ◻ ◻ ◻ ◻ ◐ ◐ ◐ ◐ < >



Dingbats

★ ☆ ♥ ♡ ♥ ♠ ♣ ♦

Arrows

← ↑ → ↓ ↔ ⇕ ↖ ↗ ↘ ↙ ← ↑ → ↓

Circled figures

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩



+

Italic

Glyphset Overview

1/2

Uppercases

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

Small capitals

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

Lowercases

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

Accented uppercases

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

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Accented small capitals

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 lowercases

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

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Ligatures

fb ffb ff fh ffh fi ffi fi ffi fi ffi fi  
 fi ffi fi ffi fj ffi fk ffk fl ffl ft fft tt  
 Th Wh FI EI FL EL SS SS

Discretionary ligatures

ct sp st f

Inferior lowercases

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

Superior lowercases

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

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Italic

Glyphset Overview

2/2

Proportional lining figures

Ø 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Tabular lining figures

Ø 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Proportional oldstyle figures

ø 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Tabular oldstyle figures

ø 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Superiors

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Inferiors

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Denominators

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¼ ½ ¾ % ‰

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‘ ’ “ ” , „ ’ ” < > « » / \ | ¡

( ) ( ) [ ] [ ] { } { }

Case sensitive form

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Mathematical symbols

+ - ± × ÷ = ≠ ~ ≈ ^ < > ≤ ≥ ∞

∞ ∅ Δ Ω ∂ ∫ √ Σ Π π μ ° ℓ e

Geometrical symbols

■ ◆ ● ▲ □ ◇ ○ △ ◀ ▶ ▲ ▼ ◁ ▷ △ ▽ ^ ∨

◀ ▶ ▲ ▼ ◁ ▷ △ ▽ ◻ ◻ ◻ ◻ ◐ ◐ ◐ ◐ < >



Dingbats

★ ☆ ♥ ♡ ♥ ♠ ♣ ♦

Arrows

← ↑ → ↓ ↔ ↕ ↖ ↗ ↘ ↙ ← ↑ → ↓

Circled figures

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩



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OpenType Features

OFF

ON

All caps

lowercases to uppercases

LOWERCASES TO UPPERCASES

Case-sensitive forms

¿h ¡h - - — (h) [h] {h} &lt;h&gt; «h» ·h @

¿H ¡H - - — (H) [H] {H} &lt;H&gt; «H» ·H @

Small capitals

lowercases to small capitals

LOWERCASES TO SMALL CAPITALS

Standard ligatures

FIRE FLAME The first flight effect

FIRE FLAME The first flight effect

+

Discretionary ligatures

fact space straight

fact s̄pace s̄traight

Historical ligatures

Historical

Hiforical

Contextual alternates

1x2 30x40  
 <- -> ^| v|  
 ^\ ^/ v/ v\  
 ^|v <->  
 The Where WWW www www

1x2 30x40  
 ← → ↑ ↓  
 ↖ ↗ ↘ ↙  
 ⇕ ⇔  
 The Where WWW www www

Proportional lining figures

# € \$ ¢ £ ¥ f 0 0 1 2 3 4 5 6 7 8 9

# € \$ ¢ £ ¥ f 0 0 1 2 3 4 5 6 7 8 9

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Tabular lining figures

# € \$ ¢ £ ¥ f 0 0 1 2 3 4 5 6 7 8 9

# € \$ ¢ £ ¥ f 0 0 1 2 3 4 5 6 7 8 9

Proportional oldstyle figures

# € \$ ¢ £ ¥ f 0 0 1 2 3 4 5 6 7 8 9

# € \$ ¢ £ ¥ f 0 0 1 2 3 4 5 6 7 8 9

Tabular oldstyle figures

# € \$ ¢ £ ¥ f 0 0 1 2 3 4 5 6 7 8 9

# € \$ ¢ £ ¥ f 0 0 1 2 3 4 5 6 7 8 9

Slashed zeros

0 0 0 0

0 0 0 0

+

+

OpenType Features

OFF

ON

Superscript/Superior

H , . ( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9  
 H 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

H , . ( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9  
 H 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

Subscript/Inferior

H , . ( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9  
 H 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

H , . ( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9  
 H 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

Numerators

H , . ( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

H , . ( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Denominators

H , . ( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

H , . ( ) + - × ÷ = 0 1 2 3 4 5 6 7 8 9

+

Fractions

1/2 30/40 100/1000 567/890

½ 50/40 100/1000 567/890

Ordinals

1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>a</sup> 5<sup>a</sup> 6<sup>a</sup>  
 N<sup>o</sup> N<sup>o</sup> n<sup>o</sup> No No no

1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>a</sup> 5<sup>a</sup> 6<sup>a</sup>  
 N<sup>o</sup>

Stylistic set 1 [SS01]  
 Open circled figures

0 1 2 3 4 5 6 7 8 9 10

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Stylistic set 2 [SS02]  
 Closed circled figures

0 1 2 3 4 5 6 7 8 9 10

⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

+

Stylistic set 3 [SS03]  
 Alternative arrows

← ↑ → ↓

← ↑ → ↓

+

# *The End*

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