



Granit Display

Design
Alex Chavot

2 Styles
Regular + Italic

Formats
OTF / WOFF2

Encoding
Latin Extended-B

Release
17.02.2021

Granit Display

Aa Aa

2 styles
regular + italic

“We choose to believe that the granite is alive. If life is movement, then rock—with its atoms flying around like stars in cosmos— is alive.”

Yvon Chouinard

Gleaning vernacular letterforms from the realm of 19th and 20th century headstones (including from the notorious Père-Lachaise cemetery) as initial inspirations, Alex Chavot revisits these varied sources into a new display typeface with a modern sensibility. Discreet and elegant in its contrast, Granit is a sharp serif typeface that speaks with refinement and achieves the perfect balance between gravity and delicacy. The proportions of its capitals—loosely based on the monumental Roman models—give it the austere “gravitas” and graceful confidence of historical inscriptional letters while, on the other hand, its lowercases tend to be slightly more condensed, thus creating an unexpected contrast in text settings. Granit inherits its distinctive personality from a very specific stencil-like feature often found on letters such as “a”, “g”, “n”, “r”, “y”... While giving us a glimpse at the by-gone charm of traditional stone carving techniques, these subtleties empower Granit’s palette with a more eccentric and optimistic character that reinvigorate any composition. This fragile tension between stone-harshness and hand-finesse is even more palpable in Granit’s italic: with a slightly-more-condensed width, it oscillates between mechanical slant and calligraphic forms—additionally offering alternate characters for designers to play with. Granit definitively aims at top league whimsical titling players with its full set of 230+ ligatures to create dynamic, expressive headlines.

Extracts:
Divine Comedy – Inferno, Dante Alighieri (1321)

Family Overview

Granit Display Regular

[400]

Granit Display Italic

[400]

HEIL

EARTHLY
PLEASURES

*The Divine
Comedy*

Misconstructed
Ever-Shifting
Characteristics

“There is no *greater*
sorrow then to
recall our times of joy
in *wretchedness*.”

28pt

YOU'LL SIT FOREVER, GLUING THINGS TOGETHER,
COOKING UP A STEW FROM OTHER'S SCRAPS, BLOWING
ON A MISERABLE FIRE, MADE FROM YOUR HEAP
OF DYING ASH. LET APES AND CHILDREN PRAISE YOUR ART,
IF THEIR ADMIRATION'S TO YOUR TASTE, BUT YOU'LL
NEVER SPEAK FROM HEART TO HEART, UNLESS
IT RISES UP FROM YOUR HEART'S SPACE.

14pt DORÉ'S *ENGLISH BIBLE* (1866) was a great success, and in 1867

Doré had a major exhibition of his work in London.

This exhibition led to the foundation of the Doré Gallery in New Bond Street. In 1869, Blanchard Jerrold, the son of Douglas William Jerrold, suggested that they work together to produce a comprehensive portrait of London. Jerrold had gotten the idea from *The Microcosm of London* produced by Rudolph Ackermann, William Pyne, and Thomas Rowlandson in 1808. Doré signed a five-year project with the publishers Grant&Co. that involved his staying in London for three months a year. He was paid the vast sum of £10,000 a year for his work.

12pt The book, *London: A Pilgrimage*, WITH 180 ENGRAVINGS, was published in 1872. It enjoyed commercial success, but the work was disliked by many contemporary critics. Some critics were concerned with the fact that Doré appeared to focus on poverty that existed in London. Doré was accused by the *Art Journal* of "inventing rather than copying."

The Westminster Review claimed that "Doré gives us sketches in which the commonest, the vulgarest external features are set down."

The book was also a financial success, and Doré received commissions from other British publishers. Doré's later works included Coleridge's *Rime of the Ancient Mariner*, Milton's *Paradise Lost*, Tennyson's *The Idylls of the King*, *The Works of Thomas Hood*, and *The Divine Comedy*. His work also appeared in the *Illustrated London News*. Doré continued to illustrate books until his death in Paris in 1883. He is buried in the city's Père Lachaise Cemetery.

80pt

CREDITS
RICORDI
GAMING

40pt

OVERCROWDING
BENZODIAZEPINE
SUBURRÆTERNA
AIR FRANCE-KLM
STRIKEBREAKERS

56pt

COURTOISIE
FORMALISM
GOLDENEYE
TRUMPETER

24pt

DO YOU NOT THINK THAT
THERE ARE THINGS WHICH
YOU CANNOT UNDERSTAND,
AND YET WHICH ARE; THAT
SOME PEOPLE SEE THINGS
THAT OTHERS CANNOT?
BUT THERE ARE THINGS OLD
AND NEW WHICH MUST NOT

16pt I HAVE, ALAS! PHILOSOPHY, MEDICINE,
 JURISPRUDENCE TOO, AND TO MY COST
 THEOLOGY, WITH ARDENT LABOUR,
 STUDIED THROUGH. AND HERE I STAND,
 WITH ALL MY LORE, POOR FOOL, NO
 WISER THAN BEFORE. MAGISTER, DOCTOR
 STYLED, INDEED, ALREADY THESE TEN
 YEARS I LEAD, UP, DOWN, ACROSS, AND
 TO AND FRO, MY PUPILS BY THE NOSE,—AND
 LEARN, THAT WE IN TRUTH CAN NOTHING
 KNOW! THAT IN MY HEART LIKE FIRE DOTHTH

13pt BURN. 'TIS TRUE I'VE MORE CUNNING THAN ALL
 YOUR DULL TRIBE, MAGISTER AND DOCTOR, PRIEST,
 PARSON, AND SCRIBE; SCRUPLE OR DOUBT COMES
 NOT TO ENTHRALL ME, NEITHER CAN DEVIL NOR
 HELL NOW APPAL ME— HENCE ALSO MY HEART MUST
 ALL PLEASURE FOREGO! I MAY NOT PRETEND, AUGHT
 RIGHTLY TO KNOW, I MAY NOT PRETEND, THROUGH
 TEACHING, TO FIND A MEANS TO IMPROVE OR
 CONVERT MANKIND. THEN I HAVE NEITHER GOODS
 NOR TREASURE, NO WORLDLY HONOUR, RANK,
 OR PLEASURE; NO DOG IN SUCH FASHION WOULD
 LONGER LIVE! THEREFORE MYSELF TO MAGIC I GIVE,
 IN HOPE, THROUGH SPIRIT-VOICE AND MIGHT,
 SECRETS NOW VEILED TO BRING TO LIGHT, THAT

10pt I NO MORE, WITH ACHING BROW, NEED SPEAK OF WHAT I NOTHING
 KNOW; THAT I THE FORCE MAY RECOGNISE THAT BINDS CREATION'S
 INMOST ENERGIES; HER VITAL POWERS, HER EMBRYO SEEDS SURVEY,
 AND FLING THE TRADE IN EMPTY WORDS AWAY. O FULL-ORB'D
 MOON, DID BUT THY RAYS THEIR LAST UPON MINE ANGUISH GAZE!
 BESIDE THIS DESK, AT DEAD OF NIGHT, OFT HAVE I WATCHED TO HAIL
 THY LIGHT: THEN, PENSIVE FRIEND! O'ER BOOK AND SCROLL, WITH
 SOOTHING POWER, THY RADIANCE STOLE! IN THY DEAR LIGHT, AH,
 MIGHT I CLIMB, FREELY, SOME MOUNTAIN HEIGHT SUBLIME, ROUND
 MOUNTAIN CAVES WITH SPIRITS RIDE, IN THY MILD HAZE O'ER
 MEADOWS GLIDE, AND, PURGED FROM KNOWLEDGE-FUMES, RENEW
 MY SPIRIT, IN THY HEALING DEW! WOE'S ME! STILL PRISON'D IN THE

8pt GLOOM OF THIS ABHORR'D AND MUSTY
 ROOM! WHERE HEAVEN'S DEAR LIGHT
 ITSELF DOTHTH PASS, BUT DIMLY THROUGH
 THE PAINTED GLASS! HEMMED IN BY
 BOOK-HEAPS, PILED AROUND, WORM-
 EATEN, HID 'NEATH DUST AND MOULD,
 WHICH TO THE HIGH VAULT'S TOPMOST
 BOUND, A SMOKE-STAINED PAPER DOTHTH
 ENFOLD; WITH BOXES ROUND THEE PILED,
 AND GLASS, AND MANY A USELESS
 INSTRUMENT, WITH OLD ANCESTRAL
 LUMBER BLEN'T— THIS IS THY WORLD!
 A WORLD! ALAS! AND DOST THOU
 ASK WHY HEAVES THY HEART, WITH
 TIGHTEN'D PRESSURE IN THY BREAST?
 WHY THE DULL ACHE WILL NOT DEPART,
 BY WHICH THY LIFE-PULSE IS OPPRESS'D?
 INSTEAD OF NATURE'S LIVING SPHERE,
 CREATED FOR MANKIND OF OLD, BRUTE
 SKELETONS SURROUND THEE HERE,
 AND DEAD MEN'S BONES IN SMOKE AND
 MOULD. UP! FORTH INTO THE DISTANT
 LAND! IS NOT THIS BOOK OF MYSTERY
 BY NOSTRADAMUS' PROPER HAND,
 AN ALL-SUFFICIENT GUIDE? THOU'LT SEE
 THE COURSES OF THE STARS UNROLL'D;
 WHEN NATURE DOTHTH HER THOUGHTS
 UNFOLD TO THEE, THY SOUL SHALL RISE,
 AND SEEK COMMUNION HIGH WITH HER
 TO HOLD, AS SPIRIT DOTHTH WITH SPIRIT

6.5pt SPEAK! VAIN BY DULL PORING TO
 DIVINE THE MEANING OF EACH
 HALLOW'D SIGN. SPIRITS! I FEEL
 YOU HOV'RING NEAR; MAKE
 ANSWER, IF MY VOICE YE HEAR!
 (HE OPENS THE BOOK AND
 PERCEIVES THE SIGN OF THE
 MACROCOSMOS.) AH! AT THIS
 SPECTACLE THROUGH EVERY
 SENSE, WHAT SUDDEN ECSTASY
 OF JOY IS FLOWING! I FEEL NEW
 RAPTURE, HALLOW'D AND
 INTENSE, THROUGH EVERY
 NERVE AND VEIN WITH ARDOUR
 GLOWING. WAS IT A GOD WHO
 CHARACTER'D THIS SCROLL, THE
 TUMULT IN MY SPIRIT HEALING,
 O'ER MY SAD HEART WITH
 RAPTURE STEALING, AND BY
 A MYSTIC IMPULSE, TO MY SOUL,
 THE POWERS OF NATURE ALL
 AROUND REVEALING. AM I A
 GOD? WHAT LIGHT INTENSE!
 IN THESE PURE SYMBOLS DO
 I SEE, NATURE EXERT HER VITAL
 ENERGY. NOW OF THE WISE
 MAN'S WORDS I LEARN THE
 SENSE: "UNLOCK'D THE SPIRIT-
 WORLD IS LYING, THY SENSE
 IS SHUT, THY HEART IS DEAD!
 UP SCHOLAR, LAVE, WITH ZEAL
 UNDYING, THINE EARTHLY
 BREAST IN THE MORNING-RED!"
 (HE CONTEMPLATES THE SIGN.)
 HOW ALL THINGS LIVE AND
 WORK, AND EVER BLENDING,
 WEAVE ONE VAST WHOLE
 FROM BEING'S AMPLE RANGE!
 HOW POWERS CELESTIAL,
 RISING AND DESCENDING, THEIR
 GOLDEN BUCKETS CEASELESS
 INTERCHANGE! THEIR FLIGHT
 ON RAPTURE-BREATHING
 PINIONS WINGING, FROM
 HEAVEN TO EARTH THEIR
 GENIAL INFLUENCE BRINGING,
 THROUGH THE WILD SPHERE
 THEIR CHIMES MELODIOUS

80pt

Transistor
Gourmets
Karl Marx

40pt

Designated Survivor
Milgram experiment
Kang the Conqueror
Charles II of England
Telecommunications

56pt

Overexposure
Middleweights
Choreography
Perambulators

24pt

Do you not think that there are things which you cannot understand, and yet which are; that some people see things that others cannot? But there are things old and new which must not be contemplate by men's eyes, because they know -or think they

16pt I have, alas! Philosophy, Medicine, Jurisprudence too, And to my cost Theology, With ardent labour, studied through. And here I stand, with all my lore, Poor fool, no wiser than before. Magister, doctor styled, indeed, Already these ten years I lead, Up, down, across, and to and fro, My pupils by the nose,—and learn, That we in truth can nothing know! That in my heart like fire doth burn. 'Tis true I've more cunning than all your dull tribe, Magister and doctor, priest, parson, and scribe; Scruple or doubt comes not to enthrall me, Neither can devil nor hell

13pt now appal me—Hence also my heart must all pleasure forego! I may not pretend, aught rightly to know, I may not pretend, through teaching, to find A means to improve or convert mankind. Then I have neither goods nor treasure, No worldly honour, rank, or pleasure; No dog in such fashion would longer live! Therefore myself to magic I give, In hope, through spirit-voice and might, Secrets now veiled to bring to light, That I no more, with aching brow, Need speak of what I nothing know; That I the force may recognise That binds creation's inmost energies; Her vital powers, her embryo seeds survey, And fling the trade in empty words away. O full-orb'd moon, did but thy rays Their last upon mine anguish gaze! Beside this desk, at dead of night, Oft have I watched to hail thy light: Then, pensive friend! o'er book and scroll, With soothing power, thy radiance

10pt stole! In thy dear light, ah, might I climb, Freely, some mountain height sublime, Round mountain caves with spirits ride, In thy mild haze o'er meadows glide, And, purged from knowledge-fumes, renew My spirit, in thy healing dew! Woe's me! still prison'd in the gloom Of this abhor'd and musty room! Where heaven's dear light itself doth pass, But dimly through the painted glass! Hemmed in by book-heaps, piled around, Worm-eaten, hid 'neath dust and mould, Which to the high vault's topmost bound, A smoke-stained paper doth enfold; With boxes round thee piled, and glass, And many a useless instrument, With old ancestral lumber blent—This is thy world! a world! alas! And dost thou ask why heaves thy heart, With tightend pressure in thy breast? Why the dull ache will not depart, By which thy life-pulse is oppress'd? Instead of nature's living sphere, Created for mankind of old, Brute skeletons surround thee here, And dead men's bones in smoke and

8pt mould. Up! Forth into the distant land! Is not this book of mystery By Nostradamus' proper hand, An all-sufficient guide? Thou'lt see The courses of the stars unroll'd; When nature doth her thoughts unfold To thee, thy soul shall rise, and seek Communion high with her to hold, As spirit doth with spirit speak! Vain by dull poring to divine The meaning of each hallow'd sign. Spirits! I feel you hov'ring near; Make answer, if my voice ye hear! (He opens the book and perceives the sign of the Macrocosmos.) Ah! at this spectacle through every sense, What sudden ecstasy of joy is flowing! I feel new rapture, hallow'd and intense, Through every nerve and vein with ardour glowing. Was it a god who character'd this scroll,

The tumult in my spirit healing, O'er my sad heart with rapture stealing, And by a mystic impulse, to my soul, The powers of nature all around revealing. Am I a God? What light intense! In these pure symbols do I see, Nature exert her vital energy. Now of the wise man's words I learn the sense; "Unlock'd the spirit-world is lying, Thy sense is shut, thy heart is dead! Up scholar, lave, with zeal undying, Thine earthly breast in the morning-red!" (He contemplates the sign.) How all things live and work, and ever blending, Weave one vast whole from Being's ample range! How powers celestial, rising and descending, Their golden buckets ceaseless interchange! Their flight on rapture-breathing pinions winging,

6.5pt From heaven to earth their genial influence bringing, Through the wild sphere their chimes melodious ringing! A wondrous show! but ah! a show alone! Where shall I grasp thee, infinite nature, where? Ye breasts, ye fountains of all life, whereon Hang heaven and earth, from which the withered heart For solace yearns, ye still impart Your sweet and fostering tides—where are ye—where? Ye gush, and must I languish in despair? (He turns over the leaves of the book impatiently, and perceives the sign of the Earth-spirit.) How all unlike the influence of this sign! Earth-spirit, thou to me art nigher; E'en now my strength

is rising higher; E'en now I glow as with new wine; Courage I feel, abroad the world to dare, The woe of earth, the bliss of earth to bear, With storms to wrestle, brave the lightning's glare, And mid the crashing shipwreck not despair: Clouds gather over me—The moon conceals her light—The lamp is quenched—Vapours are rising—Quiv'ring round my head Flash the red beams— Down from the vaulted roof A shuddering horror floats, And seizes me! I feel it, spirit, prayer-compell'd, 'tis thou Art hovering near! Unveil thyself! Ha! How my heart is riven now! Each sense, with eager palpitation, Is strain'd to catch some new sensation! I feel my

heart surrender'd unto thee! Thou must! Thou must! Though life should be the fee! (He seizes the book, and pronounces mysteriously the sign of the spirit. A ruddy flame darts out, the spirit appears in the flame.) Spirit. Who calls upon me? Faust. [Turning away.] Horrid sight! Spirit. Long have I felt the mighty action, Upon my sphere, of thy attraction, And now—Faust. Away, intolerable sprite! Spirit. Thou breath'st a panting supplication. To hear my voice, my face to see; Thy mighty prayer prevails on me, I come!—what miserable agitation. Seizes this demigod! Where is the cry of thought? Where is the breast? that in itself a

80pt

*CIVETTA
EYEBOLT
VITALISE*

40pt

*ULTERIORMENTE
SYLLABIFICATION
CELLULE SOUCHE
INTERNAZIONALI
CRYPTOGRAPHIE*

56pt

*ENSHRINING
ANCHOÏADE
VOLUNTEER
SPIDER-MAN*

24pt

*DO YOU NOT THINK THAT
THERE ARE THINGS WHICH
YOU CANNOT UNDERSTAND,
AND YET WHICH ARE; THAT
SOME PEOPLE SEE THINGS
THAT OTHERS CANNOT? BUT
THERE ARE THINGS OLD
AND NEW WHICH MUST NOT*

16pt *I HAVE, ALAS! PHILOSOPHY, MEDICINE, JURISPRUDENCE TOO, AND TO MY COST THEOLOGY, WITH ARDENT LABOUR, STUDIED THROUGH. AND HERE I STAND, WITH ALL MY LORE, POOR FOOL, NO WISER THAN BEFORE. MAGISTER, DOCTOR STYLED, INDEED, ALREADY THESE TEN YEARS I LEAD, UP, DOWN, ACROSS, AND TO AND FRO, MY PUPILS BY THE NOSE,—AND LEARN, THAT WE IN TRUTH CAN NOTHING KNOW! THAT IN MY HEART LIKE FIRE DOTH*

13pt *BURN. 'TIS TRUE I'VE MORE CUNNING THAN ALL YOUR DULL TRIBE, MAGISTER AND DOCTOR, PRIEST, PARSON, AND SCRIBE; SCRUPLE OR DOUBT COMES NOT TO ENTHRALL ME, NEITHER CAN DEVIL NOR HELL NOW APPAL ME—HENCE ALSO MY HEART MUST ALL PLEASURE FOREGO! I MAY NOT PRETEND, AUGHT RIGHTLY TO KNOW, I MAY NOT PRETEND, THROUGH TEACHING, TO FIND A MEANS TO IMPROVE OR CONVERT MANKIND. THEN I HAVE NEITHER GOODS NOR TREASURE, NO WORLDLY HONOUR, RANK, OR PLEASURE; NO DOG IN SUCH FASHION WOULD LONGER LIVE! THEREFORE MYSELF TO MAGIC I GIVE, IN HOPE, THROUGH SPIRIT-VOICE AND MIGHT, SECRETS NOW VEILED TO BRING TO LIGHT, THAT*

10pt *I NO MORE, WITH ACHING BROW, NEED SPEAK OF WHAT I NOTHING KNOW; THAT I THE FORCE MAY RECOGNISE THAT BINDS CREATION'S INMOST ENERGIES; HER VITAL POWERS, HER EMBRYO SEEDS SURVEY, AND FLING THE TRADE IN EMPTY WORDS AWAY. O FULL-ORB'D MOON, DID BUT THY RAYS THEIR LAST UPON MINE ANGUISH GAZE! BESIDE THIS DESK, AT DEAD OF NIGHT, OFT HAVE I WATCHED TO HAIL THY LIGHT: THEN, PENSIVE FRIEND! O'ER BOOK AND SCROLL, WITH SOOTHING POWER, THY RADIANCE STOLE! IN THY DEAR LIGHT, AH, MIGHT I CLIMB, FREELY, SOME MOUNTAIN HEIGHT SUBLIME, ROUND MOUNTAIN CAVES WITH SPIRITS RIDE, IN THY MILD HAZE O'ER MEADOWS GLIDE, AND, PURGED FROM KNOWLEDGE-FUMES, RENEW MY SPIRIT, IN THY HEALING DEW! WOE'S ME! STILL PRISON'D IN THE*

8pt *GLOOM OF THIS ABHORR'D AND MUSTY ROOM! WHERE HEAVEN'S DEAR LIGHT ITSELF DOTH PASS, BUT DIMLY THROUGH THE PAINTED GLASS! HEMMED IN BY BOOK-HEAPS, PILED AROUND, WORM-EATEN, HID 'NEATH DUST AND MOULD, WHICH TO THE HIGH VAULT'S TOPMOST BOUND, A SMOKE-STAINED PAPER DOTH ENFOLD; WITH BOXES ROUND THEE PILED, AND GLASS, AND MANY A USELESS INSTRUMENT, WITH OLD ANCESTRAL LUMBER BLENT—THIS IS THY WORLD! A WORLD! ALAS! AND DOST THOU ASK WHY HEAVES THY HEART, WITH TIGHTEN'D PRESSURE IN THY BREAST? WHY THE DULL ACHE WILL NOT DEPART, BY WHICH THY LIFE-PULSE IS OPPRESS'D? INSTEAD OF NATURE'S LIVING SPHERE, CREATED FOR MANKIND OF OLD, BRUTE SKELETONS SURROUND THEE HERE, AND DEAD MEN'S BONES IN SMOKE AND MOULD. UP! FORTH INTO THE DISTANT LAND! IS NOT THIS BOOK OF MYSTERY BY NOSTR-ADAMUS' PROPER HAND, AN ALL-SUFFICIENT GUIDE? THOU'LT SEE THE COURSES OF THE STARS UNROLL'D; WHEN NATURE DOTH HER THOUGHTS UNFOLD TO THEE, THY SOUL SHALL RISE, AND SEEK COMMUNION HIGH WITH HER TO HOLD, AS SPIRIT DOTH WITH SPIRIT*

6.5pt *SPEAK! VAIN BY DULL PORING TO DIVINE THE MEANING OF EACH HALLOW'D SIGN. SPIRITS! I FEEL YOU HOV'RING NEAR; MAKE ANSWER, IF MY VOICE YE HEAR! (HE OPENS THE BOOK AND PERCEIVES THE SIGN OF THE MACROCOSMOS.) AH! AT THIS SPECTACLE THROUGH EVERY SENSE, WHAT SUDDEN ECSTASY OF JOY IS FLOWING! I FEEL NEW RAPTURE, HALLOW'D AND INTENSE, THROUGH EVERY NERVE AND VEIN WITH ARDOUR GLOWING. WAS IT A GOD WHO CHARACTER'D THIS SCROLL, THE TUMULT IN MY SPIRIT HEALING, O'ER MY SAD HEART WITH RAPTURE STEALING, AND BY A MYSTIC IMPULSE, TO MY SOUL, THE POWERS OF NATURE ALL AROUND REVEALING. AM I A GOD? WHAT LIGHT INTENSE! IN THESE PURE SYMBOLS DO I SEE, NATURE EXERT HER VITAL ENERGY. NOW OF THE WISE MAN'S WORDS I LEARN THE SENSE: "UNLOCK'D THE SPIRIT-WORLD IS LYING, THY-SENSE IS SHUT, THY HEART IS DEAD! UP SCHOLAR, LAVE, WITH ZEAL UNDYING, THINE EARTHLY BREAST IN THE MORNING-RED!" (HE CONTEMPLATES THE SIGN.) HOW ALL THINGS LIVE AND WORK, AND EVER BLENDING, WEAVE ONE VAST WHOLE FROM BEING'S AMPLE RANGE! HOW POWERS CELESTIAL, RISING AND DESCENDING, THEIR GOLDEN BUCKETS CEASELESS INTERCHANGE! THEIR FLIGHT ON RAPTURE-BREATHING PINIONS WINGING, FROM HEAVEN TO EARTH THEIR GENIAL INFLUENCE BRINGING, THROUGH THE WILD SPHERE THEIR CHIMES MELODIOUS*

80pt

Darkroom
Elementale
Blockchain

40pt

French First Republic
Operazione Valchiria
Regioni della Croazia
Cathédrale de Trieste
Montessori Education

56pt

Serenity Prayer
London Towers
Ariana Grande
Dante Alighieri

24pt

*Do you not think that there
are things which you cannot
understand, and yet which are; that
some people see things that others
cannot? But there are things old
and new which must not be
contemplate by men's eyes, because
they know—or think they know—*

16pt *I have, alas! Philosophy, Medicine, Jurisprudence too,
And to my cost Theology, With ardent labour, studied
through. And here I stand, with all my lore, Poor fool,
no wiser than before. Magister, doctor styled, indeed,
Already these ten years I lead, Up, down, across, and
to and fro, My pupils by the nose,—and learn, That we
in truth can nothing know! That in my heart like fire
doth burn. 'Tis true I've more cunning than all your dull
tribe, Magister and doctor, priest, parson, and scribe;
Scruple or doubt comes not to enthrall me, Neither can
devil nor hell now appal me—Hence also my heart must*

13pt *all pleasure forego! I may not pretend, aught rightly to know, I may
not pretend, through teaching, to find A means to improve or
convert mankind. Then I have neither goods nor treasure, No
worldly honour, rank, or pleasure; No dog in such fashion would
longer live! Therefore myself to magic I give, In hope, through spirit-
voice and might, Secrets now veiled to bring to light, That I no more,
with aching brow, Need speak of what I nothing know; That I the
force may recognise That binds creation's inmost energies; Her vital
powers, her embryo seeds survey, And fling the trade in empty
words away. O full-orb'd moon, did but thy rays Their last upon
mine anguish gaze! Beside this desk, at dead of night, Oft have I
watched to hail thy light: Then, pensive friend! o'er book and scroll,
With soothing power, thy radiance stole! In thy dear light, ah, might
I climb, Freely, some mountain height sublime, Round mountain*

10pt *caves with spirits ride, In thy mild haze o'er meadows glide, And, purged from
knowledge-fumes, renew My spirit, in thy healing dew! Woe's me! still prison'd in the
gloom Of this abhor'd and musty room! Where heaven's dear light itself doth pass, But
dimly through the painted glass! Hemmed in by book-heaps, piled around, Worm-eaten,
hid 'neath dust and mould, Which to the high vault's topmost bound, A smoke-stained
paper doth enfold; With boxes round thee piled, and glass, And many a useless
instrument, With old ancestral lumber blent—This is thy world! a world! alas! And dost
thou ask why heaves thy heart, With tighten'd pressure in thy breast? Why the dull ache
will not depart, By which thy life-pulse is oppress'd? Instead of nature's living sphere,
Created for mankind of old, Brute skeletons surround thee here, And dead men's bones
in smoke and mould. Up! Forth into the distant land! Is not this book of mystery
By Nostradamus' proper hand, An all-sufficient guide? Thou'lt see The courses of the*

8pt *stars unroll'd; When nature doth her thoughts unfold
To thee, thy soul shall rise, and seek Communion
high with her to hold, As spirit doth with spirit
speak! Vain by dull poring to divine The meaning of
each hallow'd sign. Spirits! I feel you hov'ring near;
Make answer, if my voice ye hear! (He opens the book
and perceives the sign of the Macrocosmos.) Ah!
at this spectacle through every sense, What sudden
ecstasy of joy is flowing! I feel new rapture, hallow'd
and intense, Through every nerve and vein with
ardour glowing. Was it a god who character'd this
scroll, The tumult in my spirit healing, O'er my sad
heart with rapture stealing, And by a mystic impulse,
to my soul, The powers of nature all around revealing.
Am I a God? What light intense! In these pure
symbols do I see, Nature exert her vital energy. Now
of the wise man's words I learn the sense; "Unlock'd
the spirit-world is lying. Thy-sense is shut, thy heart
is dead! Up scholar, lave, with zeal undying. Thine
earthly breast in the morning-red!" (He contemplates
the sign.) How all things live and work, and ever
blending, Weave one vast whole from Being's ample
range! How powers celestial, rising and descending,
Their golden buckets ceaseless interchange!
Their flight on rapture-breathing pinions winging,
From heaven to earth their genial influence bringing,
Through the wild sphere their chimes melodious
ringing! A wondrous show! but ah! a show alone!
Where shall I grasp thee, infinite nature, where?
Ye breasts, ye fountains of all life, whereon Hang*

6.5pt *heaven and earth, from which the
withered heart For solace yearns, ye still
impart Your sweet and fostering tides—
where are ye—where? Ye gush, and must
I languish in despair? (He turns over
the leaves of the book impatiently, and
perceives the sign of the Earth-spirit.)
How all unlike the influence of this sign!
Earth-spirit, thou to me art nigher,
E'en now my strength is rising higher; E'en
now I glow as with new wine; Courage
I feel, abroad the world to dare, The woe
of earth, the bliss of earth to bear; With
storms to wrestle, brave the lightning's
glare, And mid the crashing shipwreck
not despair: Clouds gather over me—The
moon conceals her light—The lamp is
quenched—Vapours are rising—Quiv'ring
round my head Flash the red beams—
Down from the vaulted roof A shuddering
horror floats, And seizes me! I feel it,
spirit, prayer-compell'd, 'tis thou Art
hovering near! Unveil thyself! Ha! How
my heart is riven now! Each sense, with
eager palpitation, Is strain'd to catch some
new sensation! I feel my heart surrender'd
unto thee! Thou must! Thou must! Though
life should be the fee! (He seizes the book,
and pronounces mysteriously the sign
of the spirit. A ruddy flame darts out,
the spirit appears in the flame.) Spirit.
Who calls upon me? Faust. [Turning
away.] Horrid sight! Spirit. Long have
I felt the mighty action, Upon my sphere,
of thy attraction, And now—Faust. Away,
intolerable sprite! Spirit. Thou breath'st
a panting supplication, To hear my voice,
my face to see; Thy mighty prayer prevails
on me, I come!—what miserable agitation.
Seizes this demigod! Where is the cry
of thought? Where is the breast?
that in itself a world begot, And bore
and cherished, that with joy did tremble
And fondly dream us spirits to resemble.
Where art thou, Faust? whose voice rang
through my ear, Whose mighty yearning
drew me from my sphere? Is this thing
thou? that, blasted by my breath,
Through all life's windings shuddereth,
A shrinking, cringing, writhing worm!
Faust. Thee, flame-born creature, shall*

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	Ā	Ă	Ą	Á	Ȧ	Æ	É	Ć
Ĉ	Č	Ċ	Ç	Ď	Ð	È	É	Ê	Ë	Ě	Ē	
Ĕ	Ė	Ę	Ĝ	Ğ	Ġ	Ģ	Ĥ	Ħ	Ĩ	Ì		
Í	Î	Ï	Ī	Ĭ	İ	Į	Ĳ	Ĵ	Ķ	Ĵ	Ĵ	Ꞥ
Ł	Ł	Ł	Ł	Ł	Ń	Ň	Ñ	Ŋ	Ò	Ó	Ô	Õ
Ö	Ō	Ǫ	ǫ	Ų	Ø	Œ	Ŕ	Ŗ	Œ	Ŕ	Ŗ	Ŕ
Ŝ	Š	Ș	ș	Ť	Ț	Ț	Ʀ	Ù	Ú	Û	Ü	
Ū	Ŭ	Ű	Ū	Ų	Ẁ	Ẃ	Ẅ	Ẇ	Ỳ	Ỵ	Ỷ	Ỹ
Ỳ	Ỵ	Ỷ	Ỹ	Ỷ	Ɖ	Ɗ	Ɗ	Ɗ	Ɗ	Ɗ	Ɗ	Ɗ
Lj	Nj	Nj										

Accented Small Capitals

À	Á	Â	Ã	Ä	Ā	Ă	Ą	Á	Ȧ	Æ	É	Ć
Ĉ	Č	Ċ	Ç	Ď	Ð	È	É	Ê	Ë	Ě	Ē	
Ĕ	Ė	Ę	Ĝ	Ğ	Ġ	Ģ	Ĥ	Ħ	Ĩ	Ì		
Í	Î	Ï	Ī	Ĭ	İ	Į	Ĳ	Ĵ	Ķ	Ĵ	Ĵ	Ꞥ
Ł	Ł	Ł	Ł	Ł	Ń	Ň	Ñ	Ŋ	Ò	Ó	Ô	Õ
Ö	Ō	Ǫ	ǫ	Ų	Ø	Œ	Ŕ	Ŗ	Œ	Ŕ	Ŗ	Ŕ
Ŝ	Š	Ș	ș	Ť	Ț	Ț	Ʀ	Ù	Ú	Û	Ü	
Ū	Ŭ	Ű	Ū	Ų	Ẁ	Ẃ	Ẅ	Ẇ	Ỳ	Ỵ	Ỷ	Ỹ
Ỳ	Ỵ	Ỷ	Ỹ	Ỷ	Ɖ	Ɗ	Ɗ	Ɗ	Ɗ	Ɗ	Ɗ	Ɗ

Accented Lowercases

à	á	â	ã	ä	ā	ă	ą	á	Ȧ	æ	é	ć
ĉ	č	ċ	ç	ď	ð	è	é	ê	ë	ě	ē	
ĕ	ė	ę	ĝ	ğ	ġ	ģ	ĥ	ħ	ì			
í	î	ï	ī	ĭ	ı	į	ĳ	ĵ	ĵ	ĵ	ĵ	Ꞥ
ł	ł	ł	ł	ł	ł	ł	ł	ł	ł	ł	ł	ł
ó	ô	õ	ö	ō	ő	ọ	ø	ø	œ	í	ř	
ŕ	ś	ș	ș	ș	ș	ŕ	ŕ	ŕ	ŕ	ŕ	ŕ	ŕ
û	ũ	ü	ū	ǔ	ú	ų	Ẁ	ẁ	Ẃ	ẃ	ỳ	
ỳ	ỳ	ỳ	ỳ	ỳ	Ɖ	Ɗ	Ɗ	Ɗ	Ɗ	Ɗ	Ɗ	Ɗ
dž	lj	nj										

Ligatures

WWW	www	www	Th	Wh	f
fb	ffb	ff	fh	ffh	fi
ffi	fi	ffi	fi	ffi	fi
ffi	fi	ffi	fı	ffı	fj
ffj	fk	ffk	fl	ffl	ft
fft	fy	ffy	fy	ffy	gg
gy	ggy	gy	ggy	tt	tv
tw	tty	tty	ty	ty	
AA	AB	AD	AF	AF	AF
AFI	AFI	AFI	AI	AK	KA
KE	KI	KL	KO	KT	KU
KY	L	LA	AE	AI	AL
AO	AU	AY	AN	AD	AE
P	R	RA	RE	RI	RL
RS	AU	V	AW	CA	C
D	DO	EB	ET	EV	EW
EY	FA	F	Fi	FI	FI
FFL	FL	FJ	FL	FT	FIL
G	O	HT	HIF	Hİ	İ
İ	İN	KA	KE	KI	KL
KO	KS	KT	KU	KV	KW

Discretionary ligatures

KY	LA	LE	LI	LL	LO
LS	LU	LY	MM	NB	ND
NE	NF	NH	NK	NL	NN
NP	NR	NRA	NRE	NRI	NRO
NRU	NRY	N	CC	CC	CC
QQ	PP	Q	Q	RA	RE
RI	RL	RO	RU	RR	RA
RE	RI	RO	RU	RY	RS
RY	SS	TE	TF	TH	THE
THR	THRA	THRE	THRI	THRO	THRU
Ti	TK	TL	TN	TI	TV
TW	TY	UN	UP	UR	URA
URE	URI	URO	URS	URU	URY
VA	WA	XY	ZA	ZE	ZI
ZL	ZO	ZU	ZY	ZZ	cb
ch	ck	cl	ct	sb	sh
sk	sl	sp	st		

Alternates

a	à	á	â	ã	ä	ā	ǎ	å	ǎ	q	œ	cé
g	ĝ	ğ	ġ	ĝ	ġ	ġ	ġ	r	í	ř	ř	ÿ
ý	ÿ	ÿ	ÿ	ÿ	ÿ	0	0					

Diacritics

˘	˙	˚	ˆ	˜	˘	◦	•	◌̂	◌̃	◌̄	◌̅	◌̆
˘	˙	˚	ˆ	˜	˘	◦	•	◌̂	◌̃	◌̄	◌̅	◌̆
˘	˙	˚										

Standard punctuation

,	;	:	-	!	¡	?	¿	?	?	@
‘	’	“	”	,	„	'	"	<	>	«	»	&
/	\		!	_	—	—	•	•	()	[]

Case sensitive punctuation

{	}	*	**	†	‡	§	¶					
<	>	«	»	—	—	•	()	[]	{	}
¡	¿	@	Ⓐ	()	[]	{	}			

Abbreviations

°C	°F	‰	‱	‰	‰	©	®	®	™	SM	á	º
Nº												

Geometrical symbols

■	□	◆	◇	●	○	▣	▤	▥	▦	▧	▨	▩
◼	◊	◊	◊	◊	◊	◊	◊	◊	◊	◊	◊	◊
◁	▷	△	▽	◀	▶	▲	▼	◄	►	△	▽	▲
◀◀	▶▶	▲▲	▼▼	◀◀	▶▶	◀◀	▶▶	◀◀	▶▶	◀◀	▶▶	◀◀

Miscellaneous symbols

*	*	☀	*	☼	☾	☾	⚡	☁	⚙	♀	♂	♀
●	○	◎	◎	🔍	🔍	🔒	🔒	☰	✕	⚙	♥	♥
🚩	🚩	★	☆	♥	♠	♣	♦	√	×	□	☑	☒
□	○	⦿	⚙									

Arrows

←	↑	→	↓	↖	↗	↘	↙	↔	↕	➤	➤	➤
↩	➡	↩	➡	↶	↷	↸	↹	↶	➡	↻	↻	↻
↔	↔	↕	↕	↶	↷	↸	↹	↻	↻	↻	↻	
←	↑	→	↓									

Lining figures and currencies

#	0	1	2	3	4	5	6	7	8	9
€	\$	฿	¢	£	₪	₣	¥	₹	₺	₱
₹	₪	₱	₣							

Old style figures and currencies

#	0	1	2	3	4	5	6	7	8	9
€	\$	฿	¢	£	₪	₣	¥	₹	₺	₱
₹	₪	₱	₣							

Tabular figures and currencies

#	0	1	2	3	4	5	6	7	8	9
€	\$	฿	¢	£	₪	₣	¥	₹	₺	₱
₹	₪	₱	₣							

Tabular old style figures and currencies

#	0	1	2	3	4	5	6	7	8	9
€	\$	฿	¢	£	₪	₣	¥	₹	₺	₱
₹	₪	₱	₣							

Mathematical symbols

+	-	±	×	÷	=	≠	~	≈	^	¬	∅	∞
<	>	≤	≥	∞	∠	Δ	Ω	∂	∫	√	∑	∏
π	μ	°	ℓ	e	<	>	[]	'	,	«	»
()	[]	“	”							

Case sensitive mathematical punctuation

+	-	×	÷	=	≠	~	≈	¬	<	>		
---	---	---	---	---	---	---	---	---	---	---	--	--

Superior figures

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

Inferior figures

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

Numerators

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

Denominators

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

Open and close circled figures

①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩			
⓪	Ⓛ	Ⓜ	Ⓝ	Ⓞ	Ⓟ	Ⓠ	Ⓡ	Ⓢ	Ⓣ	Ⓤ		

Fractions

/	%	‰	¼	½	¾	⅛	⅜	⅝	⅞			
---	---	---	---	---	---	---	---	---	---	--	--	--

Roman figures

I	II	III	IV	V	VI	VII	VIII	IX				
L	C	D	M									

OFF

Contextual Alternates

[calt]

In specified situations, replaces default glyphs or combinations with more suitable alternate forms.

Them Where www
 10x20 mm 30+40
 <- -> ^ ^v ^v
 ^\ / ^ v\ \v <->

ON

Them Where www
 10x20 mm 30+40
 ← → ↑ ↓ ⇅
 ↖ ↗ ↘ ↙ ⇄

Case-sensitive Forms

[case]

Shifts various punctuation marks up to a position that works better with all-capital (or small caps), or lining figures sequences; also changes oldstyle figures to lining figures.

(am) [PM] {2026}
 info@mail.fr
 ac·dc o—9 — Un·e
 ‹Holà› ‹Hello›
 ¿Qué? ¡Cómo!

(AM) [PM] {2026}
 INFO@MAIL.FR
 AC·DC O—9 — UN·E
 ‹HOLÀ› ‹HELLO›
 ¿QUÉ? ¡CÓMO!

Small Caps from Capitals

[c2sc]

Turns capital characters into small capitals; also changes lining figures to oldstyle figures.

CAMP (5,150 m)

CAMP (5,150 M)

Small Caps

[smcp]

Turns lowercase characters into small capitals. It is generally used for display lines set in Large & small caps, such as titles. Forms related to small capitals, such as oldstyle figures and punctuation also change.

Base Camp (17,598 ft)

BASE CAMP (17,598 FT)

OFF

Standard Ligatures

[liga]

Replaces a sequence of glyphs with a single glyph which is preferred for typographic setting purposes.

finch flew offtrack

finch flew offtrack

Discretionary Ligatures

[dlig]

Replaces a sequence of glyphs with a single glyph which is preferred for stylistic purposes.

facts spin street

facts ſpin ſtreet

Historical Forms

[hist]

Replaces the default (current) forms with the historical alternates.

Historical

Hiftorical

OFF

ON

Stylistic Sets

Selects typographic alternatives for a set of glyphs.

Alternative a (italic only) [ss01]

ananas

ananas

Alternative g (italic only) [ss02]

gigabytes

gigabytes

Alternative r [ss03]

rollercoaster

rollercoaster

Alternative y [ss04]

psychoanalysing

psychoanalysing

OFF

ON

Alternative zero [ss05]

∅∅

00

Open Circled Figure [ss06]

○12345678910

①②③④⑤⑥⑦⑧⑨⑩

Close Circled Figure [ss07]

○12345678910

①②③④⑤⑥⑦⑧⑨⑩

Alternative Arrows [ss08]

← → ↑ ↓

← → ↑ ↓

OFF

ON

OFF

ON

Tabular Figures

[tnum]

Glyphs set on uniform (tabular) widths.

€\$ß¢£łƒ¥ŧßƆPƆWđ
#00123456789

€\$ß¢£łƒ¥ŧßƆPƆWđ
#00123456789

Oldstyle Figures

[onum]

Replaces default proportional lining figure glyphs with corresponding oldstyle form.

€\$ß¢£łƒ¥ŧßƆPƆWđ
#00123456789

€\$ß¢£łƒ¥ŧßƆPƆWđ
#00123456789

Tabular Oldstyle Figures

[tnum]+[onum]

Replaces default proportional lining figure glyphs with corresponding glyphs set on uniform (tabular) widths and oldstyle form.

€\$ß¢£łƒ¥ŧßƆPƆWđ
#00123456789

€\$ß¢£łƒ¥ŧßƆPƆWđ
#00123456789

Slashed zeros

[zero]

Allows the user to change from the default 0 to a slashed form, mostly to mark difference with O or o.

1900 2000 30

1900 2000 30

Ordinals

[ordn]

Replaces default alphabetic glyphs with the corresponding ordinal forms for use after figures; also changes "No." by "N^o".

1A 2a 3O 4o No.

1^a 2^a 3^o 4^o N^o

Superscript

[sup]

Replaces selected figures and letters with superscript forms.

H₂,⁰+⁻×[÷]=O123456789

H₂,⁰+⁻×[÷]=O123456789

Scientific Inferiors

[subs] / [sinf]

Replaces selected figures and letters with subscript forms.

H₂,₀+⁻×[÷]=O123456789
H₂O C₂H₄

H₂,₀+⁻×[÷]=O123456789
H₂O C₂H₄

Numerators

[numr]

Replaces selected figures with numerator figures and mathematical operators.

H₂,⁰+⁻×[÷]=O123456789

H₂,⁰+⁻×[÷]=O123456789

Denominators

[dnom]

Replaces selected figures with denominator figures and mathematical operators.

H₂,⁰+⁻×[÷]=O123456789

H₂,⁰+⁻×[÷]=O123456789

Fractions

[frac]

Replaces figures separated by a slash with "common" precomposed (diagonal) fractions.

1/2 30/40 567/890

½ ¾ 567/890

Supported
languages
(289)

A	Acheron, Achinese, Acholi, Achuar-Shiwiari, Afar, Afrikaans, Aguaruna, Alekano, Aleut, Alonquin, Amahuaca, Amarakaeri, Amis, Anaang, Andaandi, Dongolawi, Anuta, Aragonese, Arbëreshë Albanian, Asháninka, Ashéninka Perené, Atayal	Meru, Minangkabau, Mirandese, Mohawk, Montenegrin, Munsee, Murrinh-Patha, Mwani, Mískito
B	Balinese, Banjar, Bari, Basque, Batak Dairi, Batak Karo, Batak Mandailing, Batak Simalungun, Batak Toba, Bemba (Zambia), Bena (Tanzania), Bikol, Bislama, Borana-Arsi-Guji Oromo, Bosnian, Breton, Buginese	N Naga Pidgin, Ndonga, Neapolitan, Ngazidja Comorian, Niuean, Nobiin, Nomatsiguenga, North Marquesan, North Ndebele, Northern Kurdish, Northern Qiandong Miao, Northern Sami, Northern Uzbek, Norwegian, Nyanja, Nyankole
C	Candoshi-Shapra, Caquinte, Caribbean Hindustani, Cashibo-Cacataibo, Cashinahua, Catalan, Cebuano, Central Aymara, Central Kurdish, Central Nahuatl, Chachi, Chamorro, Chavacano, Chiga, Chiltepec Chinantec, Chokwe, Chuukese, Cimbrian, Cofán, Cook Islands Māori, Cornish, Corsican, Creek, Crimean Tatar, Croatian, Czech	O Occitan, Ojiltlán Chinantec, Omaha-Ponca, Orma, Oroqen
D	Danish, Dehu, Dimli, Dutch	P Palauan, Pampanga, Papantla Totonac, Papiamento, Pedi, Picard, Pichis Ashéninka, Piemontese, Pijin, Pintupi-Luritja, Pipil, Pohnpeian, Polish, Portuguese, Potawatomi, Purepecha, Páez
E	Eastern Arrernte, Eastern Oromo, English	Q Quechua
F	Faroese, Fijian, Filipino, Finnish, French, Friulian	R Romanian, Romansh, Rotokas, Rundi
G	Gagauz, Galician, Ganda, Garifuna, German, Gheg Albanian, Gilbertese, Gooniyandi, Gourmanchéma, Guadeloupean Creole French, Gusii, Gwichin	S Samoan, Sango, Sangu (Tanzania), Saramaccan, Sardinian, Scots, Scottish Gaelic, Sena, Seri, Seselwa Creole French, Shawnee, Shipibo-Conibo, Shona, Shuar, Sicilian, Silesian, Slovak, Slovenian, Soga, Somali, Soninke, South Marquesan, South Ndebele, Southern Aymara, Southern Qiandong Miao, Southern Sami, Southern Sotho, Spanish, Sranan Tongo, Standard Estonian, Standard Latvian, Standard Malay, Sundanese, Swahili, Swedish, Swiss German
H	Haitian, Hani, Hawaiian, Hiligaynon, Hopi, Huastec, Hungarian	T Tagalog, Tahitian, Tedim Chin, Tetum, Tetun Dili, Toba, Tok Pisin, Tokelau, Tonga (Tonga Islands), Tonga (Zambia), Tosk Albanian, Tumbuka, Turkish, Turkmen, Tzeltal, Tzotzil
I	Icelandic, Iloko, Inari Sami, Indonesian, Irish, Istro Romanian, Italian, Ixcatlán Mazatec	U Uab Meto, Umbundu, Ume Sami, Upper Guinea Crioulo, Upper Sorbian
J	Jamaican Creole English, Japanese, Javanese, Jola-Fonyi	V Venetian, Veps, Võro
K	K'iche', Kabuverdianu, Kaingang, Kala Lagaw Ya, Kalaallisut, Kalenjin, Kamba (Kenya), Kaonde, Karelian, Kashubian, Kekchí, Kenzi, Mattokki, Khasi, Kikuyu, Kimbundu, Kinyarwanda, Kirmanjki, Kituba (DRC), Kongo, Konzo, Koyraboro Senni Songhai, Kven Finnish, Kölsch	W Wallisian, Walloon, Walser, Waray (Philippines), Warlpiri, Wayuu, Welsh, West Central Oromo, Western Abnaki, Western Frisian, Wiradjuri, Wolof
L	Ladin, Ladino, Latgalian, Lithuanian, Lombard, Low German, Lower Sorbian, Luba-Lulua, Lule Sami, Luo (Kenya and Tanzania), Luxembourgish	X Xhosa
M	Macedo-Romanian, Makonde, Malagasy, Malaysian, Maltese, Mandinka, Mandjak, Mankanya, Manx, Maore Comorian, Maori, Mapudungun, Marshallese, Matsés, Mauritian Creole, Meriam Mir,	Y Yanesha', Yao, Yucateco
		Z Zapotec, Zulu, Záparo

Open Type
Features

aalt	Access All Alternates
calt	Contextual Alternates
case	Case-Sensitive Forms
c2sc	Small Caps from Capitals
ccmp	Glyph Composition / Decomposition
cpSP	Capital Spacing
dlig	Discretionary Ligatures
dnom	Denominators
frac	Fractions
hist	Historical Forms
kern	Kerning
liga	Standard Ligatures
Inum	Lining Figures
locl	Localized Forms
numr	Numerators
onum	Oldstyle Figures
ordn	Ordinals
pnum	Proportional Figures
smcp	Small Capitals
ss01	Stylistic Set 01
ss02	Stylistic Set 02
ss03	Stylistic Set 03
ss04	Stylistic Set 04
ss05	Stylistic Set 05
ss06	Stylistic Set 06
ss07	Stylistic Set 07
ss08	Stylistic Set 08
sinf	Scientific Inferiors
supS	Superscript
tnum	Tabular Figures
zero	Slashed Zero

