



Hazel Display

Aa Aa

2 styles
regular + italic

Hazel is a high-contrast stencil serif born from a tension between inheritance and disturbance. Initially conceived with “Times-and-alike” classics in mind—particularly for their contrast, rhythm and density on the page—the design quickly began to drift away from its origins. Familiar structures were cut into, opened up, and gradually transformed, allowing sharper gestures and more radical forms to surface.

The stencil logic plays a central role in this process. Rather than functioning as a mere technical constraint, the cuts act as fractures: they interrupt continuity, introduce light, and sharpen the overall texture of the typeface. Taut curves, narrow joints and blade-like terminals give Hazel a crisp, almost unsettling presence, where elegance and tension coexist.

In 2025, Hazel returned to the drawing board for an extensive redesign. Letterforms, spacing, kerning and OpenType features were all carefully reworked, not to smooth out the design, but to refine its internal logic and strengthen its coherence. An italic companion was also introduced, extending the family with a more fluid yet equally incisive voice.

Today, Hazel Display reveals its full character at large sizes, where contrast and cuts can unfold with precision. Yet its open counterforms and controlled stencil interruptions allow the typeface to remain legible and vibrant at smaller point sizes—bringing clarity, tension and a subtle inner glow to the text.

Extracts:
Dracula, Bram Stoker (1897)

Family Overview

Hazel Display Regular

[400]

Hazel Display Italic

[400]

ct sp st

DESPAIR HAS
ITS OWN
CALMS

There is
a reason why
all things are
as they are

“WE LEARN
FROM FAILURE,
NOT FROM
SUCCESS!”

“It is really wonderful
how much resilience there
is in *human nature*.

Let any obstructing cause,
no matter what, be removed in
any way, *even by death*, and
we fly back to first principles
of hope and enjoyment.”

24pt *Dracula* is an 1897 Gothic horror novel by Irish author Bram Stoker. The narrative is related through letters, diary entries, and newspaper articles. It has no single protagonist and opens with solicitor Jonathan Harker taking a business trip to stay at the castle of a Transylvanian nobleman, Count Dracula. Harker flees after learning that Dracula is a vampire, and the Count moves to England and plagues the seaside town of Whitby. A small group, led by Abraham Van Helsing, hunts and kills him. The novel was mostly written in the 1890s, and Stoker produced over a hundred pages of notes, drawing extensively from folklore and history. Scholars have suggested various figures as the inspiration for Dracula, including the Wallachian prince *Vlad the Impaler* and the Countess *Elizabeth Báthory*, but recent scholarship suggests otherwise. He probably found the name Dracula in Whitby's public library while on holiday, selecting it because he thought it meant "devil" in Romanian. Following the novel's publication in May 1897, many noted a structural similarity with Wilkie Collins' *The Woman in White* (1859).

14pt She shuddered and was silent, holding down her head on her husband's breast. When she raised it, his white nightrobe was stained with blood where her lips had touched, and where the thin open wound in the neck had sent forth drops. The instant she saw it she drew back, with a low wail, and whispered, amidst choking sobs. *Unclean, unclean! I must touch him or kiss him no more. Oh, that it should be that it is I who am now his worst enemy, and whom he may have most cause to fear.* To this he spoke out resolutely, *Nonsense, Mina. It is a shame to me to hear such a word. I would not hear it of you. And I shall not hear it from you. May God judge me by my deserts, and punish me with more bitter suffering than even this hour, if by any act or will of mine anything ever come between us!* He put out his arms and folded her to his breast. And for a while she lay there sobbing. He looked at us over her bowed head, with eyes that blinked damply above his quivering nostrils. His mouth was set as steel. After a while her sobs became less frequent and more faint, and then he said to me, speaking with a studied calmness which I felt tried his nervous power to the utmost. *And now, Dr. Seward, tell me all about it. Too well I know the broad fact. Tell me all that has been.*

12pt I told him exactly what had happened and he listened with seeming impassiveness, but his nostrils twitched and his eyes blazed as I told how the ruthless hands of the Count had held his wife in that terrible and horrid position, with her mouth to the open wound in his breast. It interested me, even at that moment, to see that whilst the face of white set passion worked convulsively over the bowed head, the hands tenderly and lovingly stroked the ruffled hair. Just as I had finished, Quincey and Godalming knocked at the door. They entered in obedience to our summons. Van Helsing looked at me questioningly. I understood him to mean if we were to take advantage of their coming to divert if possible the thoughts of the unhappy husband and wife from each other and from themselves. So on nodding acquiescence to him he asked them what they had seen or done. To which Lord Godalming answered. *I could not see him anywhere in the passage, or in any of our rooms. I looked in the study but, though he had been there, he had gone. He had, however...* He stopped suddenly, looking at the poor drooping figure on the bed. Van Helsing said gravely, *Go on, friend Arthur. We want here no more concealments. Our hope now is in knowing all. Tell freely!* So Art went on, *He had been there, and though it could only have been for a few seconds, he made rare hay of the place. All the manuscript had been burned, and the blue flames were flickering amongst the white ashes. The cylinders of your phonograph too were thrown on the fire, and the wax had helped the flames.*

80pt

FITTING
HARDLY
STRONG

40pt

SNOW-COVERED
KLAUSENBURGH
ACCELERATIONS
SELF-ASSERTION
TECHNOPHOBIA

56pt

SOMETIMES
DIFFICULTY
CASUALTIES
IMPORTANT

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

16pt THE MOONLIGHT WAS SO BRIGHT THAT THROUGH THE THICK YELLOW BLIND THE ROOM WAS LIGHT ENOUGH TO SEE. ON THE BED BESIDE THE WINDOW LAY JONATHAN HARKER, HIS FACE FLUSHED AND BREATHING HEAVILY AS THOUGH IN A STUPOR. KNEELING ON THE NEAR EDGE OF THE BED FACING OUTWARDS WAS THE WHITE-CLAD FIGURE OF HIS WIFE. BY HER SIDE STOOD A TALL, THIN MAN, CLAD IN BLACK. HIS FACE

13pt WAS TURNED FROM US, BUT THE INSTANT WE SAW WE ALL RECOGNISED THE COUNT—IN EVERY WAY, EVEN TO THE SCAR ON HIS FOREHEAD. WITH HIS LEFT HAND HE HELD BOTH MRS. HARKER'S HANDS, KEEPING THEM AWAY WITH HER ARMS AT FULL TENSION; HIS RIGHT HAND GRIPPED HER BY THE BACK OF THE NECK, FORCING HER FACE DOWN ON HIS BOSOM. HER WHITE NIGHTDRESS WAS SMEARED WITH BLOOD, AND A THIN STREAM TRICKLED DOWN THE MAN'S BARE BREAST WHICH WAS SHOWN BY HIS TORN-OPEN DRESS. THE ATTITUDE OF THE TWO HAD A TERRIBLE RESEMBLANCE TO A CHILD FORCING A KITTEN'S NOSE INTO A SAUCER OF MILK TO COMPEL IT

10pt TO DRINK. AS WE BURST INTO THE ROOM, THE COUNT TURNED HIS FACE, AND THE HELLISH LOOK THAT I HAD HEARD DESCRIBED SEEMED TO LEAP INTO IT. HIS EYES FLAMED RED WITH DEVILISH PASSION; THE GREAT NOSTRILS OF THE WHITE AQUILINE NOSE OPENED WIDE AND QUIVERED AT THE EDGE; AND THE WHITE SHARP TEETH, BEHIND THE FULL LIPS OF THE BLOOD-DRIPPING MOUTH, CHAMPED TOGETHER LIKE THOSE OF A WILD BEAST. WITH A WRENCH, WHICH THREW HIS VICTIM BACK UPON THE BED AS THOUGH HURLED FROM A HEIGHT, HE TURNED AND SPRANG AT US. BUT BY THIS TIME THE PROFESSOR HAD GAINED HIS FEET, AND WAS HOLDING TOWARDS HIM THE ENVELOPE WHICH CONTAINED THE SACRED WAFER. THE COUNT SUDDENLY STOPPED,

8pt JUST AS POOR LUCY HAD DONE OUTSIDE THE TOMB, AND COWERED BACK. FURTHER AND FURTHER BACK HE COWERED, AS WE, LIFTING OUR CRUCIFIXES, ADVANCED. THE MOONLIGHT SUDDENLY FAILED, AS A GREAT BLACK CLOUD SAILED ACROSS THE SKY; AND WHEN THE GASLIGHT SPRANG UP UNDER QUINCEY'S MATCH, WE SAW NOTHING BUT A FAINT VAPOUR. THIS, AS WE LOOKED, TRAILED UNDER THE DOOR, WHICH WITH THE RECOIL FROM ZITS BURSTING OPEN, HAD SWUNG BACK TO ITS OLD POSITION. VAN HELSING, ART, AND I MOVED FORWARD TO MRS. HARKER, WHO BY THIS TIME HAD DRAWN HER BREATH AND WITH IT HAD GIVEN A SCREAM SO WILD, SO EAR-PIERCING, SO DESPAIRING THAT IT SEEMS TO ME NOW THAT IT WILL RING IN MY EARS TILL MY DYING DAY. FOR A FEW SECONDS SHE LAY IN HER HELPLESS ATTITUDE AND DISARRAY. HER FACE WAS GHASTLY, WITH A PALLOR WHICH WAS ACCENTUATED BY THE BLOOD WHICH SMEARED HER LIPS AND CHEEKS AND CHIN; FROM HER THROAT TRICKLED A THIN STREAM OF BLOOD; HER EYES WERE MAD WITH TERROR. THEN SHE PUT BEFORE HER

6.5pt FACE HER POOR CRUSHED HANDS, WHICH BORE ON THEIR WHITENESS THE RED MARK OF THE COUNT'S TERRIBLE GRIP, AND FROM BEHIND THEM CAME A LOW DESOLATE WAIL WHICH MADE THE TERRIBLE SCREAM SEEM ONLY THE QUICK EXPRESSION OF AN ENDLESS GRIEF. VAN HELSING STEPPED FORWARD AND DREW THE COVERLET GENTLY OVER HER BODY, WHILE ART, AFTER LOOKING AT HER FACE FOR AN INSTANT DESPAIRINGLY, RAN OUT OF THE ROOM. VAN HELSING WHISPERED TO ME: JONATHAN IS IN A STUPOR SUCH AS WE KNOW THE VAMPIRE CAN PRODUCE. WE CAN DO NOTHING WITH POOR MADAM MINA FOR A FEW MOMENTS TILL SHE RECOVERS HERSELF; I MUST WAKE HIM! HE DIPPED THE END OF A TOWEL IN COLD WATER AND WITH IT BEGAN TO FLICK HIM ON THE FACE, HIS WIFE ALL THE WHILE HOLDING HER FACE BETWEEN HER HANDS AND SOBBING IN A WAY THAT WAS HEART-BREAKING TO HEAR. I RAISED THE BLIND, AND LOOKED OUT OF THE WINDOW. THERE WAS MUCH MOONSHINE; AND AS I LOOKED I COULD SEE QUINCEY MORRIS RUN ACROSS THE LAWN AND HIDE HIMSELF IN THE SHADOW OF A GREAT YEW-TREE. IT PUZZLED ME TO THINK WHY HE WAS DOING THIS; BUT AT THE INSTANT I HEARD HARKER'S QUICK NO FINIKIN KNIGHT, NOR LACHRYMOSE LIKE HIS BROTHER, WHILE IN THE MATTER OF VALOUR HE WAS NOT A WHIT BEHIND HIM. IN SHORT, HE BECAME SO ABSORBED IN HIS BOOKS THAT HE SPENT HIS NIGHTS FROM SUNSET TO

80pt

Perfectly
Amongst
Followed

40pt

Predetermination
Australopithecine
Bureaucratization
Simultaneousness
Denationalization

56pt

Transylvania
Considerable
Nationalities
Word-bearer

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,

16pt The moonlight was so bright that through the thick yellow blind the room was light enough to see. On the bed beside the window lay Jonathan Harker, his face flushed and breathing heavily as though in a stupor. Kneeling on the near edge of the bed facing outwards was the white-clad figure of his wife. By her side stood a tall, thin man, clad in black. His face was turned from us, but the instant we saw we all recognised the Count—in every way, even to the scar on his

13pt forehead. With his left hand he held both Mrs. Harker's hands, keeping them away with her arms at full tension; his right hand gripped her by the back of the neck, forcing her face down on his bosom. Her white nightdress was smeared with blood, and a thin stream trickled down the man's bare breast which was shown by his torn-open dress. The attitude of the two had a terrible resemblance to a child forcing a kitten's nose into a saucer of milk to compel it to drink. As we burst into the room, the Count turned his face, and the hellish look that I had heard described seemed to leap into it. His eyes flamed red with devilish passion; the great nostrils of the white aquiline nose opened wide and quivered at the edge; and the white sharp teeth, behind

10pt the full lips of the blood-dripping mouth, champed together like those of a wild beast. With a wrench, which threw his victim back upon the bed as though hurled from a height, he turned and sprang at us. But by this time the Professor had gained his feet, and was holding towards him the envelope which contained the Sacred Wafer. The Count suddenly stopped, just as poor Lucy had done outside the tomb, and cowered back. Further and further back he cowered, as we, lifting our crucifixes, advanced. The moonlight suddenly failed, as a great black cloud sailed across the sky; and when the gaslight sprang up under Quincey's match, we saw nothing but a faint vapour. This, as we looked, trailed under the door, which with the recoil from its bursting open, had swung back to its old position. Van Helsing, Art, and I moved forward to Mrs. Harker, who by this time

8pt had drawn her breath and with it had given a scream so wild, so ear-piercing, so despairing that it seems to me now that it will ring in my ears till my dying day. For a few seconds she lay in her helpless attitude and disarray. Her face was ghastly, with a pallor which was accentuated by the blood which smeared her lips and cheeks and chin; from her throat trickled a thin stream of blood; her eyes were mad with terror. Then she put before her face her poor crushed hands, which bore on their whiteness the red mark of the Count's terrible grip, and from between them came a low desolate wail which made the terrible

scream seem only the quick expression of an endless grief. Van Helsing stepped forward and drew the coverlet gently over her body, whilst Art, after looking at her face for an instant despairingly, ran out of the room. Van Helsing whispered to me: Jonathan is in a stupor such as we know the Vampire can produce. We can do nothing with poor Madam Mina for a few moments till she recovers herself; I must wake him! He dipped the end of a towel in cold water and with it began to flick him on the face, his wife all the while holding her face between her hands and sobbing in a way that was heart-breaking to hear. I raised

6.5pt the blind, and looked out of the window. There was much moonshine; and as I looked I could see Quincey Morris run across the lawn and hide himself in the shadow of a great yew-tree. It puzzled me to think why he was doing this; but at the instant I heard Harker's quick no finikin knight, nor lachry-mose like his brother, while in the matter of valour he was not a whit behind him. In short, he became so absorbed in his books that he spent his nights from sunset to sunrise, and his days from dawn to dark, poring over them; and what with

little sleep and much reading his brains got so dry that he lost his wits. His fancy grew full of what he used to read about in his books, enchantments, quarrels, battles, challenges, wounds, wooings, loves, agonies, and all sorts of impossible nonsense; and it so possessed his mind that the whole fabric of invention and fancy he read of was true, that to him no history in the world had more reality in it. He used to say the Cid Ruy Diaz was a very good knight, but that he was not to be compared For a number of years now, there's been a certain amount

of interest in the two fierce and monstrous giants. He thought more of Bernardo del Carpio because at Roncesvalles he slew Roland in spite of enchantments, availing himself of the artifice of Hercules when he strangled Antaeus the son of Terra in his arms. He approved highly of the giant Morgante, because, although of the giant breed which is always arrogant and ill-conditioned, he alone was affable and well-bred. But above all he admired Reinaldos of Montalban, especially when he saw him sallying forth from his castle and robbing everyone

80pt

*EXCITED
PAPRIKA
LOOKED*

40pt

*UNDERGARMENT
INCREDULOUSLY
COMPUTERISING
MODERNISATION
REFLECTIVENESS*

56pt

*BESTREWED
IMPRESSION
SERPENTINE
PASSENGERS*

24pt

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

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8pt *BACK. FURTHER AND FURTHER BACK HE COWERED, AS WE, LIFTING OUR CRUCIFIXES, ADVANCED. THE MOONLIGHT SUDDENLY FAILED, AS A GREAT BLACK CLOUD SAILED ACROSS THE SKY; AND WHEN THE GASLIGHT SPRANG UP UNDER QUINCEY’S MATCH, WE SAW NOTHING BUT A FAINT VAPOUR. THIS, AS WE LOOKED, TRAILED UNDER THE DOOR, WHICH WITH THE RECOIL FROM ZITS BURSTING OPEN, HAD SWUNG BACK TO ITS OLD POSITION. VAN HELSING, ART, AND I MOVED FORWARD TO MRS. HARKER, WHO BY THIS TIME HAD DRAWN HER BREATH AND WITH IT HAD GIVEN A SCREAM SO WILD, SO EAR-PIERCING, SO DESPAIRING THAT IT SEEMS TO ME NOW THAT IT WILL RING IN MY EARS TILL MY DYING DAY. FOR A FEW SECONDS SHE LAY IN HER HELPLESS ATTITUDE AND DISARRAY. HER FACE WAS GHASTLY, WITH A PALLOR WHICH WAS ACCENTUATED BY THE BLOOD WHICH SMEARED HER LIPS AND CHEEKS AND CHIN; FROM HER THROAT TRICKLED A THIN STREAM OF BLOOD; HER EYES WERE MAD WITH TERROR. THEN SHE PUT BEFORE HER FACE HER POOR CRUSHED HANDS, WHICH BORE ON THEIR WHITTENESS THE RED MARK OF THE*

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80pt

*Thoughts
Gathered
Darkness*

40pt

*Predetermination
Australopithecine
Bureaucratization
Simultaneousness
Denationalization*

56pt

*Leiter-wagon
Unmercifully
Prepossessing
Kind-hearted*

24pt

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Ligatures

WWW	www	www	Th	Wh	f							
fb	ffb	ff	fh	ffh	fi	fi	fi	fi	fi	fi	fi	fi
ffi	ffi	ffi	ffi	fj	ffj	fk	ffk	fl	ffl	ft	fft	tt

Discretionary ligatures

ct	sp	st										
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Diacritics

˘	˙	˚	ˆ	˘	˘	˚	˙	˚	˜	ˉ	˙	˙
˘	˙	˚	ˆ	˘	˘	˚	˙	˚	˜	ˉ	˙	˙
,	˙	˙										

Standard punctuation

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

Case sensitive punctuation

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

Abbreviations

°C	°F	‰	‰	‰	‰	©	®	®	™	SM	ä	ø
Nº												

Geometrical symbols

■	□	◆	◇	●	○	■	■	■	■	■	■	■
■	◆	◆	◆	◆	●	●	●	●	◀	▶	▲	▼
◁	▷	△	▽	◀	▶	▲	▼	◁	▷	△	▽	▲
◀◀	▶▶	▲▲	▼▼	◀◀	▶▶	▶▶		■	●			

Miscellaneous symbols

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

Arrows

←	↑	→	↓	↖	↗	↘	↙	↔	↕	➤	➤	➤
↶	↷	↶	↷	↶	↷	↶	↷	↶	↷	↶	↷	↶
↵	↵	↵	↵	↵	↵	↵	↵	↶	↷	↶	↷	↶
←	↑	→	↓									

Lining figures and currencies

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

Old style figures and currencies

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

Tabular figures and currencies

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

Tabular old style figures and currencies

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

Mathematical symbols

+	-	±	×	÷	=	≠	~	≈	^	¬	∅	∞
<	>	≤	≥	∞	◇	Δ	Ω	∂	∫	√	Σ	∏
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	①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩		

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
 IOX20 mm 30+40

<- -> |^ |v ^|v
 ^\ /^ v/ \v <->

ON

Them Where www
 IO×20 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-de 0-9 — Un·e
 ‹Holà› ‹Hello›
 ¿Qué? ¡Cómo!

(AM) [PM] {2026}
 INFO@MAIL.FR
 AC-DC 0-9 — 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

Historical

OFF

ON

Stylistic Sets

Selects typographic alternatives for a set of glyphs.

Open Circled Figure

[ss01]

012345678910

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Close Circled Figure

[ss02]

012345678910

❶ ❷ ❸ ❹ ❺ ❻ ❽ ❿ ❶ ❷ ❸ ❹ ❺ ❻ ❿

OFF

ON

Alternative Arrows

[ss03]

← → ↑ ↓

↔ ↷ ↶ ↸

OFF

ON

OFF

ON

Tabular Figures

[tnum]

Glyphs set on uniform (tabular) widths.

€\$BcŁłfYTBƏPɹŊWđ
#00123456789

€\$BcŁłfYTBƏPɹŊWđ
#00123456789

Oldstyle Figures

[onum]

Replaces default proportional lining figure glyphs with corresponding oldstyle form.

€\$BcŁłfYTBƏPɹŊWđ
#00123456789

€\$BcŁłfYTBƏPɹŊWđ
#00123456789

Tabular Oldstyle Figures

[tnum]+[onum]

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

€\$BcŁłfYTBƏPɹŊWđ
#00123456789

€\$BcŁłfYTBƏPɹŊWđ
#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

1900 2000

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.

H,.)+-×÷=0123456789

H^{.,}0⁺+⁻×[×]÷⁼=0123456789

Scientific Inferiors

[subs] / [sinf]

Replaces selected figures and letters with subscript forms.

H,.)+-×÷=0123456789
H₂O C₂H₄

H_{.,}0₊+₋×_×÷₌=0123456789
H₂O C₂H₄

Numerators

[numr]

Replaces selected figures with numerator figures and mathematical operators.

H,.)+-×÷=0123456789

H_{.,}0₊+₋×_×÷₌=0123456789

Denominators

[dnom]

Replaces selected figures with denominator figures and mathematical operators.

H,.)+-×÷=0123456789

H_{.,}0₊+₋×_×÷₌=0123456789

Fractions

[frac]

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

1/2 30/40 567/890

1/2 30/40 567/890

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

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
sinf	Scientific Inferiors
supS	Superscript
tnum	Tabular Figures
zero	Slashed Zero

