



Nicéphore

Aa Aa Aa Aa Aa Aa

6 styles
roman
+ Variable Font

Drawing influence and mood from phototypesetting-era sans-serif fonts (notably *Brasilia* by Albert Hollenstein and Albert Boton, 1958–60), Nicéphore is a quiet guy in disguise. Look again and you’ll probably notice its highly contrasted joints, solid feel, and surprising letter shapes.

The Nicéphore family is a variable font exploration of the “multiplexing” principle: each of its six styles is drawn on the same width, allowing you to change weight on the fly without disrupting the layout. A perfect choice for smooth rollover effects on the web, type animations... you name it!

Nicéphore takes a very unconventional approach to width and weight distribution by keeping the former constant while increasing the latter. The unsettling result is a striking display typeface with a monumental x-height, very short ascenders and descenders, and unobtrusive diacritics—all specifically meant for compact line spacing and dense page texture.

Its tight letter-spacing contrasts with an otherwise quite extended overall letterform design, equipping Nicéphore with a special power to stand out from the crowd. As with every Apex typeface, it is packed with numerous stylistic sets and alternates, providing typesetters with even more options to tweak the voice and feeling of any piece of text.

Family Overview

Nicéphore Thin [100]

Nicéphore Light [300]

Nicéphore Regular [400]

Nicéphore Medium [500]

Nicéphore Bold [700]

Nicéphore Heavy [900]

K R

FOOCAL

Length

Joseph
Nicéphore
Niépce

PERMANENT

SHOOTING

highly detailed

photographs

“I used some of the time while here in making a kind of artificial eye, which is nothing but a small box six inches square; the box will be equipped with a tube that can be lengthened and will carry a lenticular glass. This apparatus is necessary in order to properly complete my process.”

→ Multiplexed

Rightfully

Rightfully

Rightfully

→ Multiplex disabled
Tight Spacing [SS01]

Rightfully

Rightfully

Rightfully

The “Pyréolophore”, probably the world’s first internal combustion engine that was actually built, was invented and patented by the Niépce brothers in 1807. This engine ran on controlled dust explosions of lycopodium powder and was installed on a boat that ran on the river Saône!

OFF

The “Pyréolophore”, probably the world’s first internal combustion engine that was actually built, was invented and patented by the Niépce brothers in 1807. This engine ran on controlled dust explosions of lycopodium powder and was installed on a boat that ran on the river Saône!

Tight Spacing [SS01]

→ The sidebearings of key characters like “i” and “l” are adjusted for each weight like they normally would giving the text a tight-but-not-touching display feel.

ON

Alternative a [ss02]

a → a

Alternative g [ss03]

g → g

Alternative j [ss04]

j → i

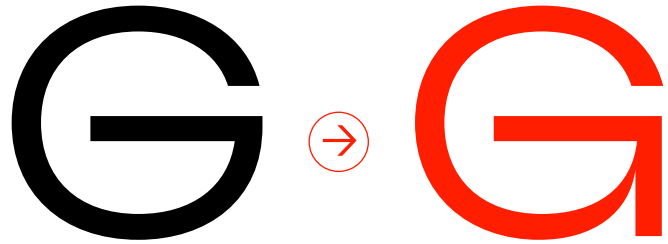
Alternative t [ss05]

t → t

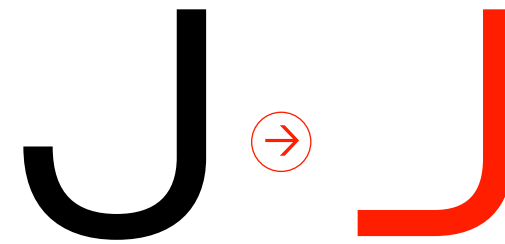
Alternative y [ss06]

y → y

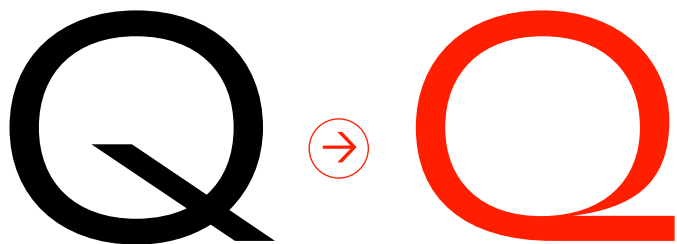
Alternative G [ss07]



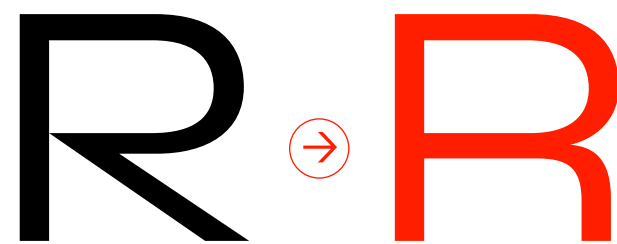
Alternative J [ss08]



Alternative Q [ss09]



Alternative R [ss10]



70pt

POLICE
TRAILS
OFFRIR

38pt

CHANGELING
WORKHOUSE
PLANARIANS
INADVISABLE
MICHAEL BAY

50pt

SCOOPED
MACABRE
INCISIONS
EQUIPPED

28pt

IN 1818, NIÉPCE
BECAME INTER-
ESTED IN THE
ANCESTOR
OF THE BICYCLE,
A LAUFMASCHINE
INVENTED BY

24pt NICÉPHORE NIÉPOE WAS BORN IN CHALON-SUR-SAÔNE, SAÔNE-ET-LOIRE, WHERE HIS FATHER WAS A WEALTHY LAWYER.

18pt HIS BROTHER CLAUDE (1763-1828) WAS ALSO HIS COLLABORATOR IN RESEARCH & INVENTION, BUT DIED HALF-MAD AND DESTITUTE IN ENGLAND, HAVING SQUANDERED THE FAMILY WEALTH IN PURSUIT OF NON-OPPORTUNITIES FOR THE PYRÉOLOPHORE.

13pt NICÉPHORE WAS BAPTIZED JOSEPH BUT ADOPTED THE NAME NICÉPHORE, IN HONOUR OF SAINT NICEPHORUS THE NINTH-CENTURY PATRIARCH OF CONSTANTINOPLE, WHILE STUDYING AT THE ORATORIAN COLLEGE IN ANGERS. AT THE COLLEGE HE LEARNED SCIENCE AND THE EXPERIMENTAL METHOD, RAPIDLY ACHIEVING

10pt SUCCESS AND GRADUATING TO WORK AS A PROFESSOR OF THE COLLEGE. IN 1801 THE BROTHERS RETURNED TO THE FAMILY'S ESTATES IN CHALON TO CONTINUE THEIR SCIENTIFIC RESEARCH, AND WHERE THEY WERE UNITED WITH THEIR MOTHER, THEIR SISTER AND THEIR YOUNGER BROTHER BERNARD. HERE THEY MANAGED THE FAMILY ESTATE AS INDEPENDENTLY WEALTHY GENTLEMEN-FARMERS, RAISING BEETS AND PRODUCING SUGAR. ONE OF THE THREE

8pt EARLIEST KNOWN PHOTOGRAPHIC ARTIFACTS, CREATED BY NICÉPHORE NIÉPOE IN 1825. IT IS AN INK-ON-PAPER PRINT, BUT THE PRINTING PLATE USED TO MAKE IT WAS PHOTOGRAPHICALLY CREATED BY NIÉPOE'S HELIOGRAPHY PROCESS. IT REPRODUCES A 17TH-CENTURY FLEMISH ENGRAVING. NIÉPOE'S "VIEW FROM THE WINDOW

AT LE GRAS" (1826-27), THE EARLIEST SURVIVING PHOTOGRAPH OF A REAL-WORLD SCENE, MADE USING A CAMERA OBSCURA. THE DATE OF NIÉPOE'S FIRST PHOTOGRAPHIC EXPERIMENTS IS UNCERTAIN. HE WAS LED TO THEM BY HIS INTEREST IN THE NEW ART OF LITHOGRAPHY, FOR WHICH HE REALIZED HE LACKED THE NECESSARY

70pt

Familial
Voltaire
Get Out

38pt

Overtrumping
Battle of Ligny
Green Lantern
Thermometry
The Last of Us

50pt

Paroxétine
Coexisting
Dogmatist
Slackened

28pt

In 1818, Niépce became interested in the ancestor of the bicycle, a Laufmaschine invented by Karl von Drais in 1817.

24pt Nicéphore Niépce was born in Chalon-sur-Saône, Saône-et-Loire, where his father was a wealthy lawyer. His brother Claude (1763-1828) was also

18pt his collaborator in research & invention, but died half-mad and destitute in England, having squandered the family wealth in pursuit of non-opportunities for the Pyrèolophore. Nicéphore was baptized Joseph but adopted the name Nicéphore, in honour of Saint Nicephorus the ninth-

13pt century Patriarch of Constantinople, while studying at the Oratorian college in Angers. At the college he learned science and the experimental method, rapidly achieving success and graduating to work as a professor of the college. In 1801 the brothers returned to the family's estates in Chalon to continue their scientific research, and where they

10pt were united with their mother, their sister and their younger brother Bernard. Here they managed the family estate as independently wealthy gentlemen-farmers, raising beets and producing sugar. One of the three earliest known photographic artifacts, created by Nicéphore Niépce in 1825. It is an ink-on-paper print, but the printing plate used to make it was photographically created by Niépce's heliography process. It reproduces a 17th-century Flemish engraving. Niépce's "View from the Window at Le Gras" (1826-27),

8pt the earliest surviving photograph of a real-world scene, made using a camera obscura. The date of Niépce's first photographic experiments is uncertain. He was led to them by his interest in the new art of lithography, for which he realized he lacked the necessary skill and artistic ability, and by his acquaintance with the camera obscura, a drawing aid which

was popular among affluent dilettantes in the late 18th and early 19th centuries. The camera obscura's beautiful but fleeting little "light paintings" inspired a number of people, including Thomas Wedgwood and Henry Fox Talbot, to seek some way of capturing them more easily and effectively than could be done by tracing over them with a pencil. Letters to his sister

70pt

HOOKS
ARUBA
SERBIE

38pt

OVERSUPPLY
ENCRUSTING
BESPATTERS
MATERNALLY
FINGERNAILS

50pt

TROMPER
SUNBURN
AILERONS
REMONTE

28pt

IN 1818, NIÉPCE
BECAME INTER-
ESTED IN THE
ANCESTOR
OF THE BICYCLE,
A LAUFMASCHINE
INVENTED BY

24pt NICÉPHORE NIÉPCE
WAS BORN IN
CHALON-SUR-
SAÔNE, SAÔNE-ET-
LOIRE, WHERE HIS
FATHER WAS A
WEALTHY LAWYER.

18pt HIS BROTHER CLAUDE
(1763-1828) WAS ALSO
HIS COLLABORATOR IN
RESEARCH & INVENTION,
BUT DIED HALF-MAD AND
DESTITUTE IN ENGLAND,
HAVING SQUANDERED THE
FAMILY WEALTH IN PURSUIT
OF NON-OPPORTUNITIES
FOR THE PYRÉOLOPHORE.

13pt NICÉPHORE WAS BAPTIZED JOSEPH
BUT ADOPTED THE NAME NICÉPHORE,
IN HONOUR OF SAINT NICEPHORUS
THE NINTH-CENTURY PATRIARCH OF
CONSTANTINOPLE, WHILE STUDYING
AT THE ORATORIAN COLLEGE IN
ANGERS. AT THE COLLEGE HE LEARNED
SCIENCE AND THE EXPERIMENTAL
METHOD, RAPIDLY ACHIEVING

10pt SUCCESS AND GRADUATING TO WORK AS
A PROFESSOR OF THE COLLEGE. IN 1801 THE
BROTHERS RETURNED TO THE FAMILY'S ESTATES
IN CHALON TO CONTINUE THEIR SCIENTIFIC
RESEARCH, AND WHERE THEY WERE UNITED WITH
THEIR MOTHER, THEIR SISTER AND THEIR
YOUNGER BROTHER BERNARD. HERE THEY
MANAGED THE FAMILY ESTATE AS INDEPENDENTLY
WEALTHY GENTLEMEN-FARMERS, RAISING BEETS
AND PRODUCING SUGAR. ONE OF THE THREE

8pt EARLIEST KNOWN PHOTOGRA-
PHIC ARTIFACTS, CREATED
BY NICÉPHORE NIÉPCE IN 1825.
IT IS AN INK-ON-PAPER PRINT,
BUT THE PRINTING PLATE
USED TO MAKE IT WAS PHOTO-
GRAPHICALLY CREATED
BY NIÉPCE'S HELIOGRAPHY
PROCESS. IT REPRODUCES
A 17TH-CENTURY FLEMISH
ENGRAVING. NIÉPCE'S
"VIEW FROM THE WINDOW

AT LE GRAS" (1826-27),
THE EARLIEST SURVIVING
PHOTOGRAPH OF A REAL-
WORLD SCENE, MADE USING
A CAMERA OBSCURA. THE
DATE OF NIÉPCE'S FIRST PHO-
TOGRAPHIC EXPERIMENTS
IS UNCERTAIN. HE WAS LED
TO THEM BY HIS INTEREST IN
THE NEW ART OF LITHOGRA-
PHY, FOR WHICH HE REALIZED
HE LACKED THE NECESSARY

70pt

Vegetal
Firming
Karachi

38pt

Stepdaughter
Chromatically
Opérationnels
Communising
Tortue marine

50pt

Rosewood
Liberalises
Separated
Délivrance

28pt

In 1818, Niépce became interested in the ancestor of the bicycle, a Laufmaschine invented by Karl von Drais in 1817.

24pt Nicéphore Niépce was born in Chalon-sur-Saône, Saône-et-Loire, where his father was a wealthy lawyer. His brother Claude (1763-1828) was also

18pt his collaborator in research & invention, but died half-mad and destitute in England, having squandered the family wealth in pursuit of non-opportunities for the Pyrèolophore. Nicéphore was baptized Joseph but adopted the name Nicéphore, in honour of Saint Nicephorus the ninth-

13pt century Patriarch of Constantinople, while studying at the Oratorian college in Angers. At the college he learned science and the experimental method, rapidly achieving success and graduating to work as a professor of the college. In 1801 the brothers returned to the family's estates in Chalon to continue their scientific research, and where they

10pt were united with their mother, their sister and their younger brother Bernard. Here they managed the family estate as independently wealthy gentlemen-farmers, raising beets and producing sugar. One of the three earliest known photographic artifacts, created by Nicéphore Niépce in 1825. It is an ink-on-paper print, but the printing plate used to make it was photographically created by Niépce's heliography process. It reproduces a 17th-century Flemish engraving. Niépce's "View from the Window at Le Gras" (1826-27),

8pt the earliest surviving photograph of a real-world scene, made using a camera obscura. The date of Niépce's first photographic experiments is uncertain. He was led to them by his interest in the new art of lithography, for which he realized he lacked the necessary skill and artistic ability, and by his acquaintance with the camera obscura, a drawing aid which

was popular among affluent dilettantes in the late 18th and early 19th centuries. The camera obscura's beautiful but fleeting little "light paintings" inspired a number of people, including Thomas Wedgwood and Henry Fox Talbot, to seek some way of capturing them more easily and effectively than could be done by tracing over them with a pencil. Letters to his sister

70pt

GROUP
CRUSH
LIGNES

38pt

CHICKENPOX
DIRECTIONAL
ALÉMANIQUE
PHYCOBILINE
CONCESSIVE

50pt

ZODIACAL
TRENDIER
PUZZLING
UPSWEEP

28pt

IN 1818, NIÉPCE
BECAME INTER-
ESTED IN THE
ANCESTOR
OF THE BICYCLE,
A LAUFMASCHINE
INVENTED BY

24pt NICÉPHORE NIÉPCE
WAS BORN IN
CHALON-SUR-
SAÔNE, SAÔNE-ET-
LOIRE, WHERE HIS
FATHER WAS A
WEALTHY LAWYER.

18pt HIS BROTHER CLAUDE
(1763-1828) WAS ALSO
HIS COLLABORATOR IN
RESEARCH & INVENTION,
BUT DIED HALF-MAD AND
DESTITUTE IN ENGLAND,
HAVING SQUANDERED THE
FAMILY WEALTH IN PURSUIT
OF NON-OPPORTUNITIES
FOR THE PYRÉOLOPHORE.

13pt NICÉPHORE WAS BAPTIZED JOSEPH
BUT ADOPTED THE NAME NICÉPHORE,
IN HONOUR OF SAINT NICEPHORUS
THE NINTH-CENTURY PATRIARCH OF
CONSTANTINOPLE, WHILE STUDYING
AT THE ORATORIAN COLLEGE IN
ANGERS. AT THE COLLEGE HE LEARNED
SCIENCE AND THE EXPERIMENTAL
METHOD, RAPIDLY ACHIEVING

10pt SUCCESS AND GRADUATING TO WORK AS
A PROFESSOR OF THE COLLEGE. IN 1801 THE
BROTHERS RETURNED TO THE FAMILY'S ESTATES
IN CHALON TO CONTINUE THEIR SCIENTIFIC
RESEARCH, AND WHERE THEY WERE UNITED WITH
THEIR MOTHER, THEIR SISTER AND THEIR
YOUNGER BROTHER BERNARD. HERE THEY
MANAGED THE FAMILY ESTATE AS INDEPENDENTLY
WEALTHY GENTLEMEN-FARMERS, RAISING BEETS
AND PRODUCING SUGAR. ONE OF THE THREE

8pt EARLIEST KNOWN PHOTOGRA-
PHIC ARTIFACTS, CREATED
BY NICÉPHORE NIÉPCE IN 1825.
IT IS AN INK-ON-PAPER PRINT,
BUT THE PRINTING PLATE
USED TO MAKE IT WAS PHOTO-
GRAPHICALLY CREATED
BY NIÉPCE'S HELIOGRAPHY
PROCESS. IT REPRODUCES
A 17TH-CENTURY FLEMISH
ENGRAVING. NIÉPCE'S
"VIEW FROM THE WINDOW

AT LE GRAS" (1826-27),
THE EARLIEST SURVIVING
PHOTOGRAPH OF A REAL-
WORLD SCENE, MADE USING
A CAMERA OBSCURA. THE
DATE OF NIÉPCE'S FIRST PHO-
TOGRAPHIC EXPERIMENTS
IS UNCERTAIN. HE WAS LED
TO THEM BY HIS INTEREST IN
THE NEW ART OF LITHOGRA-
PHY, FOR WHICH HE REALIZED
HE LACKED THE NECESSARY

70pt

Lectern
Batavia
Quivers

38pt

Reformulated
Sparrowhawk
Politiquement
Recklessness
Centralization

50pt

Argonauts
Sagittarius
Theorizers
Elongation

28pt

In 1818, Niépce became interested in the ancestor of the bicycle, a Laufmaschine invented by Karl von Drais in 1817.

24pt Nicéphore Niépce was born in Chalon-sur-Saône, Saône-et-Loire, where his father was a wealthy lawyer. His brother Claude (1763-1828) was also

18pt his collaborator in research & invention, but died half-mad and destitute in England, having squandered the family wealth in pursuit of non-opportunities for the Pyrèolophore. Nicéphore was baptized Joseph but adopted the name Nicéphore, in honour of Saint Nicephorus the ninth-

13pt century Patriarch of Constantinople, while studying at the Oratorian college in Angers. At the college he learned science and the experimental method, rapidly achieving success and graduating to work as a professor of the college. In 1801 the brothers returned to the family's estates in Chalon to continue their scientific research, and where they

10pt were united with their mother, their sister and their younger brother Bernard. Here they managed the family estate as independently wealthy gentlemen-farmers, raising beets and producing sugar. One of the three earliest known photographic artifacts, created by Nicéphore Niépce in 1825. It is an ink-on-paper print, but the printing plate used to make it was photographically created by Niépce's heliography process. It reproduces a 17th-century Flemish engraving. Niépce's "View from the Window at Le Gras" (1826-27),

8pt the earliest surviving photograph of a real-world scene, made using a camera obscura. The date of Niépce's first photographic experiments is uncertain. He was led to them by his interest in the new art of lithography, for which he realized he lacked the necessary skill and artistic ability, and by his acquaintance with the camera obscura, a drawing aid which

was popular among affluent dilettantes in the late 18th and early 19th centuries. The camera obscura's beautiful but fleeting little "light paintings" inspired a number of people, including Thomas Wedgwood and Henry Fox Talbot, to seek some way of capturing them more easily and effectively than could be done by tracing over them with a pencil. Letters to his sister

70pt

DOUBT
HAPPY
VIOLET

38pt

PAUPERISING
CORRECTION
MOCKINGJAY
GROUCHIEST
FLAGRANTLY

50pt

TUTORIAL
AIRPLANE
REQUIERT
IMMINENT

28pt

IN 1818, NIÉPCE
BECAME INTER-
ESTED IN THE
ANCESTOR
OF THE BICYCLE,
A LAUFMASCHINE
INVENTED BY

NICÉPHORE NIÉPCE
WAS BORN IN
CHALON-SUR-
SAÔNE, SAÔNE-ET-
LOIRE, WHERE HIS
FATHER WAS A
WEALTHY LAWYER.

HIS BROTHER CLAUDE
(1763-1828) WAS ALSO
HIS COLLABORATOR IN
RESEARCH & INVENTION,
BUT DIED HALF-MAD AND
DESTITUTE IN ENGLAND,
HAVING SQUANDERED THE
FAMILY WEALTH IN PURSUIT
OF NON-OPPORTUNITIES
FOR THE PYRÉOLOPHORE.

NICÉPHORE WAS BAPTIZED JOSEPH
BUT ADOPTED THE NAME NICÉPHORE,
IN HONOUR OF SAINT NICEPHORUS
THE NINTH-CENTURY PATRIARCH OF
CONSTANTINOPLE, WHILE STUDYING
AT THE ORATORIAN COLLEGE IN
ANGERS. AT THE COLLEGE HE LEARNED
SCIENCE AND THE EXPERIMENTAL
METHOD, RAPIDLY ACHIEVING

SUCCESS AND GRADUATING TO WORK AS
A PROFESSOR OF THE COLLEGE. IN 1801 THE
BROTHERS RETURNED TO THE FAMILY'S ESTATES
IN CHALON TO CONTINUE THEIR SCIENTIFIC
RESEARCH, AND WHERE THEY WERE UNITED WITH
THEIR MOTHER, THEIR SISTER AND THEIR
YOUNGER BROTHER BERNARD. HERE THEY
MANAGED THE FAMILY ESTATE AS INDEPENDENTLY
WEALTHY GENTLEMEN-FARMERS, RAISING BEETS
AND PRODUCING SUGAR. ONE OF THE THREE

EARLIEST KNOWN PHOTOGRA-
PHIC ARTIFACTS, CREATED
BY NICÉPHORE NIÉPCE IN 1825.
IT IS AN INK-ON-PAPER PRINT,
BUT THE PRINTING PLATE
USED TO MAKE IT WAS PHOTO-
GRAPHICALLY CREATED
BY NIÉPCE'S HELIOGRAPHY
PROCESS. IT REPRODUCES
A 17TH-CENTURY FLEMISH
ENGRAVING. NIÉPCE'S
"VIEW FROM THE WINDOW

AT LE GRAS" (1826-27),
THE EARLIEST SURVIVING
PHOTOGRAPH OF A REAL-
WORLD SCENE, MADE USING
A CAMERA OBSCURA. THE
DATE OF NIÉPCE'S FIRST PHO-
TOGRAPHIC EXPERIMENTS
IS UNCERTAIN. HE WAS LED
TO THEM BY HIS INTEREST IN
THE NEW ART OF LITHOGRA-
PHY, FOR WHICH HE REALIZED
HE LACKED THE NECESSARY

70pt

Potions
Holding
Electric

38pt

Archdioceses
Nightmarishly
Spectrograph
A Ghost Story
Life Insurance

50pt

Meanwhile
Westworld
Kneeholes
Affections

28pt

In 1818, Niépce became interested in the ancestor of the bicycle, a Laufmaschine invented by Karl von Drais in 1817.

24pt Nicéphore Niépce was born in Chalon-sur-Saône, Saône-et-Loire, where his father was a wealthy lawyer. His brother Claude (1763-1828) was also

18pt his collaborator in research & invention, but died half-mad and destitute in England, having squandered the family wealth in pursuit of non-opportunities for the Pyrèolophore. Nicéphore was baptized Joseph but adopted the name Nicéphore, in honour of Saint Nicephorus the ninth-

13pt century Patriarch of Constantinople, while studying at the Oratorian college in Angers. At the college he learned science and the experimental method, rapidly achieving success and graduating to work as a professor of the college. In 1801 the brothers returned to the family's estates in Chalon to continue their scientific research, and where they

10pt were united with their mother, their sister and their younger brother Bernard. Here they managed the family estate as independently wealthy gentlemen-farmers, raising beets and producing sugar. One of the three earliest known photographic artifacts, created by Nicéphore Niépce in 1825. It is an ink-on-paper print, but the printing plate used to make it was photographically created by Niépce's heliography process. It reproduces a 17th-century Flemish engraving. Niépce's "View from the Window at Le Gras" (1826-27),

8pt the earliest surviving photograph of a real-world scene, made using a camera obscura. The date of Niépce's first photographic experiments is uncertain. He was led to them by his interest in the new art of lithography, for which he realized he lacked the necessary skill and artistic ability, and by his acquaintance with the camera obscura, a drawing aid which

was popular among affluent dilettantes in the late 18th and early 19th centuries. The camera obscura's beautiful but fleeting little "light paintings" inspired a number of people, including Thomas Wedgwood and Henry Fox Talbot, to seek some way of capturing them more easily and effectively than could be done by tracing over them with a pencil. Letters to his sister

70pt

NICKEL
OSCAR
WEEKS

38pt

CATALOGUES
INSTIGATORS
MATERIALIST
FORMATIONS
BINARY TREE

50pt

SCRAWLS
ÉCRITURE
INSERTED
OUTBACK

28pt

IN 1818, NIÉPCE
BECAME INTER-
ESTED IN THE
ANCESTOR
OF THE BICYCLE,
A LAUFMASCHINE
INVENTED BY

**NICÉPHORE NIÉPCE
WAS BORN IN
CHALON-SUR-
SAÔNE, SAÔNE-ET-
LOIRE, WHERE HIS
FATHER WAS A
WEALTHY LAWYER.**

**HIS BROTHER CLAUDE
(1763-1828) WAS ALSO
HIS COLLABORATOR IN
RESEARCH & INVENTION,
BUT DIED HALF-MAD AND
DESTITUTE IN ENGLAND,
HAVING SQUANDERED THE
FAMILY WEALTH IN PURSUIT
OF NON-OPPORTUNITIES
FOR THE PYRÉOLOPHORE.**

**NICÉPHORE WAS BAPTIZED JOSEPH
BUT ADOPTED THE NAME NICÉPHORE,
IN HONOUR OF SAINT NICEPHORUS
THE NINTH-CENTURY PATRIARCH OF
CONSTANTINOPLE, WHILE STUDYING
AT THE ORATORIAN COLLEGE IN
ANGERS. AT THE COLLEGE HE LEARNED
SCIENCE AND THE EXPERIMENTAL
METHOD, RAPIDLY ACHIEVING**

**SUCCESS AND GRADUATING TO WORK AS
A PROFESSOR OF THE COLLEGE. IN 1801 THE
BROTHERS RETURNED TO THE FAMILY'S ESTATES
IN CHALON TO CONTINUE THEIR SCIENTIFIC
RESEARCH, AND WHERE THEY WERE UNITED WITH
THEIR MOTHER, THEIR SISTER AND THEIR
YOUNGER BROTHER BERNARD. HERE THEY
MANAGED THE FAMILY ESTATE AS INDEPENDENTLY
WEALTHY GENTLEMEN-FARMERS, RAISING BEETS
AND PRODUCING SUGAR. ONE OF THE THREE**

**EARLIEST KNOWN PHOTOGRA-
PHIC ARTIFACTS, CREATED
BY NICÉPHORE NIÉPCE IN 1825.
IT IS AN INK-ON-PAPER PRINT,
BUT THE PRINTING PLATE
USED TO MAKE IT WAS PHOTO-
GRAPHICALLY CREATED
BY NIÉPCE'S HELIOGRAPHY
PROCESS. IT REPRODUCES
A 17TH-CENTURY FLEMISH
ENGRAVING. NIÉPCE'S
"VIEW FROM THE WINDOW**

**AT LE GRAS" (1826-27),
THE EARLIEST SURVIVING
PHOTOGRAPH OF A REAL-
WORLD SCENE, MADE USING
A CAMERA OBSCURA. THE
DATE OF NIÉPCE'S FIRST PHO-
TOGRAPHIC EXPERIMENTS
IS UNCERTAIN. HE WAS LED
TO THEM BY HIS INTEREST IN
THE NEW ART OF LITHOGRA-
PHY, FOR WHICH HE REALIZED
HE LACKED THE NECESSARY**

70pt

**Spottily
Paprika
Revient**

38pt

**Huckleberries
Suburbanized
Burt Reynolds
Dichotomized
Inconstancies**

50pt

**Knockings
Correction
Nonpareils
Laura Dern**

28pt

**In 1818, Niépce
became interested
in the ancestor
of the bicycle,
a Laufmaschine
invented by Karl
von Drais in 1817.**

24pt Nicéphore Niépce was born in Chalon-sur-Saône, Saône-et-Loire, where his father was a wealthy lawyer. His brother Claude (1763-1828) was also

18pt his collaborator in research & invention, but died half-mad and destitute in England, having squandered the family wealth in pursuit of non-opportunities for the Pyréeolophore. Nicéphore was baptized Joseph but adopted the name Nicéphore, in honour of Saint Nicephorus the ninth-

13pt century Patriarch of Constantinople, while studying at the Oratorian college in Angers. At the college he learned science and the experimental method, rapidly achieving success and graduating to work as a professor of the college. In 1801 the brothers returned to the family's estates in Chalon to continue their scientific research, and where they

10pt were united with their mother, their sister and their younger brother Bernard. Here they managed the family estate as independently wealthy gentlemen-farmers, raising beets and producing sugar. One of the three earliest known photographic artifacts, created by Nicéphore Niépce in 1825. It is an ink-on-paper print, but the printing plate used to make it was photographically created by Niépce's heliography process. It reproduces a 17th-century Flemish engraving. Niépce's "View from the Window at Le Gras" (1826-27),

8pt the earliest surviving photograph of a real-world scene, made using a camera obscura. The date of Niépce's first photographic experiments is uncertain. He was led to them by his interest in the new art of lithography, for which he realized he lacked the necessary skill and artistic ability, and by his acquaintance with the camera obscura, a drawing aid which

was popular among affluent dilettantes in the late 18th and early 19th centuries. The camera obscura's beautiful but fleeting little "light paintings" inspired a number of people, including Thomas Wedgwood and Henry Fox Talbot, to seek some way of capturing them more easily and effectively than could be done by tracing over them with a pencil. Letters to his sister

70pt

**BRAZIL
HUSKY
SHARK**

38pt

**FOREWOMEN
STOCKROOM
REFLECTORS
TAMBOURINE
INTRODUCES**

50pt

**BETWEEN
CORRUPT
SOLOISTS
AIRSPEED**

28pt

**IN 1818, NIÉPCE
BECAME INTER-
ESTED IN THE
ANCESTOR
OF THE BICYCLE,
A LAUFMASCHINE
INVENTED BY**

**NICÉPHORE NIÉPCE
WAS BORN IN
CHALON-SUR-
SAÔNE, SAÔNE-ET-
LOIRE, WHERE HIS
FATHER WAS A
WEALTHY LAWYER.**

**HIS BROTHER CLAUDE
(1763-1828) WAS ALSO
HIS COLLABORATOR IN
RESEARCH & INVENTION,
BUT DIED HALF-MAD AND
DESTITUTE IN ENGLAND,
HAVING SQUANDERED THE
FAMILY WEALTH IN PURSUIT
OF NON-OPPORTUNITIES
FOR THE PYRÉOLOPHORE.**

**NICÉPHORE WAS BAPTIZED JOSEPH
BUT ADOPTED THE NAME NICÉPHORE,
IN HONOUR OF SAINT NICEPHORUS
THE NINTH-CENTURY PATRIARCH OF
CONSTANTINOPLE, WHILE STUDYING
AT THE ORATORIAN COLLEGE IN
ANGERS. AT THE COLLEGE HE LEARNED
SCIENCE AND THE EXPERIMENTAL
METHOD, RAPIDLY ACHIEVING**

**SUCCESS AND GRADUATING TO WORK AS
A PROFESSOR OF THE COLLEGE. IN 1801 THE
BROTHERS RETURNED TO THE FAMILY'S ESTATES
IN CHALON TO CONTINUE THEIR SCIENTIFIC
RESEARCH, AND WHERE THEY WERE UNITED WITH
THEIR MOTHER, THEIR SISTER AND THEIR
YOUNGER BROTHER BERNARD. HERE THEY
MANAGED THE FAMILY ESTATE AS INDEPENDENTLY
WEALTHY GENTLEMEN-FARMERS, RAISING BEETS
AND PRODUCING SUGAR. ONE OF THE THREE**

**EARLIEST KNOWN PHOTOGRA-
PHIC ARTIFACTS, CREATED
BY NICÉPHORE NIÉPCE IN 1825.
IT IS AN INK-ON-PAPER PRINT,
BUT THE PRINTING PLATE
USED TO MAKE IT WAS PHOTO-
GRAPHICALLY CREATED
BY NIÉPCE'S HELIOGRAPHY
PROCESS. IT REPRODUCES
A 17TH-CENTURY FLEMISH
ENGRAVING. NIÉPCE'S
"VIEW FROM THE WINDOW**

**AT LE GRAS" (1826-27),
THE EARLIEST SURVIVING
PHOTOGRAPH OF A REAL-
WORLD SCENE, MADE USING
A CAMERA OBSCURA. THE
DATE OF NIÉPCE'S FIRST PHO-
TOGRAPHIC EXPERIMENTS
IS UNCERTAIN. HE WAS LED
TO THEM BY HIS INTEREST IN
THE NEW ART OF LITHOGRA-
PHY, FOR WHICH HE REALIZED
HE LACKED THE NECESSARY**

70pt

**Natives
Sunrise
Marked**

38pt

**Henri Bergson
Superciliously
Amazon River
Autocratically
Healthfulness**

50pt

**Relaxation
Octahedra
Laudanum
Abrasively**

28pt

**In 1818, Niépce
became interested
in the ancestor
of the bicycle,
a Laufmaschine
invented by Karl
von Drais in 1817.**

24pt **Nicéphore Niépce was born in Chalon-sur-Saône, Saône-et-Loire, where his father was a wealthy lawyer. His brother Claude (1763-1828) was also**

18pt **his collaborator in research & invention, but died half-mad and destitute in England, having squandered the family wealth in pursuit of non-opportunities for the Pyrénées. Nicéphore was baptized Joseph but adopted the name Nicéphore, in honour of Saint Nicephorus the ninth-**

13pt **century Patriarch of Constantinople, while studying at the Oratorian college in Angers. At the college he learned science and the experimental method, rapidly achieving success and graduating to work as a professor of the college. In 1801 the brothers returned to the family's estates in Chalon to continue their scientific research, and where they**

10pt **were united with their mother, their sister and their younger brother Bernard. Here they managed the family estate as independently wealthy gentlemen-farmers, raising beets and producing sugar. One of the three earliest known photographic artifacts, created by Nicéphore Niépce in 1825. It is an ink-on-paper print, but the printing plate used to make it was photographically created by Niépce's heliography process. It reproduces a 17th-century Flemish engraving. Niépce's "View from the Window at Le Gras" (1826-27),**

8pt **the earliest surviving photograph of a real-world scene, made using a camera obscura. The date of Niépce's first photographic experiments is uncertain. He was led to them by his interest in the new art of lithography, for which he realized he lacked the necessary skill and artistic ability, and by his acquaintance with the camera obscura, a drawing aid which**

was popular among affluent dilettantes in the late 18th and early 19th centuries. The camera obscura's beautiful but fleeting little "light paintings" inspired a number of people, including Thomas Wedgwood and Henry Fox Talbot, to seek some way of capturing them more easily and effectively than could be done by tracing over them with a pencil. Letters to his sister

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

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

Ā	Ā	Â	Ã	Ä	Å	Ǽ	Ǽ	Ǿ	Ǿ	Ǿ	Ǿ	Ǿ
Ĉ	Ĉ	Ċ	Ċ	Ď	Đ	È	É	Ê	Ë	Ě	Ě	Ě
Ĕ	Ĕ	Ė	Ĝ	Ğ	Ġ	ġ	Ģ	Ĥ	Ħ	Ĩ	Ī	Ī
Í	Î	Ï	Ī	Ĭ	Ĭ	Ĵ	Ŷ	Ŷ	Ŷ	Ŷ	Ŷ	Ŷ
Ĺ	Ĺ	Ł	Ł	Ł	Ń	Ń	Ń	Ń	Ō	Ó	Ô	Ö
Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ
Ő	Ő	Ő	Ő	Ő	Ő	Ő	Ő	Ő	Ő	Ő	Ő	Ő
Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ
Ŗ	Ŗ	Ŗ	Ŗ	Ŗ	Ŗ	Ŗ	Ŗ	Ŗ	Ŗ	Ŗ	Ŗ	Ŗ
Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ
Ź	Ź	Ź	Ź	Ź	Ź	Ź	Ź	Ź	Ź	Ź	Ź	Ź
Ż	Ż	Ż	Ż	Ż	Ż	Ż	Ż	Ż	Ż	Ż	Ż	Ż
Ł	N	N										

Accented Lowercases

à	ā	â	ã	ä	å	ǽ	ǽ	Ǿ	Ǿ	Ǿ	Ǿ	Ǿ
ĉ	ĉ	ċ	ċ	ď	đ	è	é	ê	ë	ě	ě	ě
ĕ	ĕ	ė	ĝ	ğ	ġ	ģ	ĥ	ħ	ĩ	ĩ	ĩ	ĩ
í	î	ï	ĵ	ĵ	ĵ	ĵ	ĵ	ĵ	ĵ	ĵ	ĵ	ĵ
ĵ	ķ	ĺ	ĺ	ĺ	ĺ	ĺ	ń	ń	ń	ń	ń	ń
ō	ô	õ	õ	õ	õ	õ	ø	ø	ø	œ	ř	ř
ŕ	ŝ	ŝ	ŝ	ŝ	ŝ	ŝ	ß	ţ	ţ	ţ	ţ	ţ
û	ü	ü	ü	ü	ü	ü	ü	ü	ü	ü	ü	ü
ý	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ
dž	lj	nj										

Alternates

G	Ĝ	Ğ	Ġ	ġ	Ģ	Ĥ	Ħ	Ĩ	Ī	Ĭ	Ĵ	Ŷ
L	N	Ń	Ń	Ń	Ń	Ń	Ń	Ń	Ń	Ń	Ń	Ń
ā	ā	ā	ā	ā	ā	ā	ā	ā	ā	ā	ā	ā
ǽ	ǽ	ǽ	ǽ	ǽ	ǽ	ǽ	ǽ	ǽ	ǽ	ǽ	ǽ	ǽ
ġ	ġ	ġ	ġ	ġ	ġ	ġ	ġ	ġ	ġ	ġ	ġ	ġ
ţ	ţ	ţ	ţ	ţ	ţ	ţ	ţ	ţ	ţ	ţ	ţ	ţ

Ligatures

Th | r | ff | fi | ffi | fj | ffj | fi | ffi | ft | fff | tt |

Diacritics

˘	˘	˘	˘	˘	˘	˘	˘	˘	˘	˘	˘	˘
˘	˘	˘	˘	˘	˘	˘	˘	˘	˘	˘	˘	˘
˘	˘	˘										

Standard punctuation

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

Case sensitive punctuation

{	}	*	**	†	‡	§	¶	&				
<	>	«	»	—	—	·	()	[]	{	}
i	¿	@										

Abbreviations

°C	°F	‰	‰	‰	‰	©	®	®	™	SM	◻	◻
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	∂	∫	√	Σ	Π
π	μ	°	ℓ	ℯ	<	>	[]	‘	’	«	»
()	[]	‘	’							

Case sensitive mathematical punctuation

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

Superior figures

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

Inferior figures

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

Numerators

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

Denominators

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

Open and close circled figures

0	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.

10x20 mm 30+40

<- -> |^ |v ^v

^ | ^ | v | v <->

ON

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!

OFF

Standard Ligatures

[liga]

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

finch fjord offtrack

finch fjord offtrack

Historical Forms

[hist]

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

Historical

Hiftorical

OFF

ON

OFF

ON

Stylistic Sets

Selects typographic alternatives for a set of glyphs.

Thight Spacing [ss01]

Philadelphia

Philadelphia

Alternative a [ss02]

ananas

ananas

Alternative g [ss03]

gigabytes

gigabytes

Alternative j [ss04]

jujitsu

jujitsu

Alternative t [ss05]

trattoria

trattoria

Alternative y [ss06]

psychoanalysing

psychoanalysing

Alternative G [ss07]

GEIGER

GEIGER

Alternative J [ss08]

JUJITSU

JUJITSU

Alternative Q [ss09]

QUOIQUE

QUOIQUE

Alternative R [ss10]

ROLLERCOASTER

ROLLERCOASTER

Open Circled Figures [ss11]

012345678910

⓪①②③④⑤⑥⑦⑧⑨⑩

Close Circled Figures [ss12]

012345678910

⓪①②③④⑤⑥⑦⑧⑨⑩

OFF

ON

OFF

ON

Tabular Figures

[tnum]

Glyphs set on uniform (tabular) widths.

€\$฿¢£łƒ¥₤฿₰₳₴₩₫
#00123456789

€\$฿¢£łƒ¥₤฿₰₳₴₩₫
#00123456789

Oldstyle Figures

[onum]

Replaces default proportional lining figure glyphs with corresponding oldstyle form.

€\$฿¢£łƒ¥₤฿₰₳₴₩₫
#00123456789

€\$฿¢£łƒ¥₤฿₰₳₴₩₫
#00123456789

Tabular Oldstyle Figures

[tnum]+[onum]

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

€\$฿¢£łƒ¥₤฿₰₳₴₩₫
#00123456789

€\$฿¢£łƒ¥₤฿₰₳₴₩₫
#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 "№".

1A 2a 3O 4o No.

1^o 2^a 3^o 4^o №

Superscript

[sup]

Replaces selected figures and letters with superscript forms.

H₁.,()+-×÷=O123456789

H₁.,()+-×÷=O¹²³⁴⁵⁶⁷⁸⁹

Scientific Inferiors

[subs] / [sinf]

Replaces selected figures and letters with subscript forms.

H₁.,()+-×÷=O123456789

H₁.,()+-×÷=O₁₂₃₄₅₆₇₈₉

Numerators

[numr]

Replaces selected figures with numerator figures and mathematical operators.

H₁.,()+-×÷=O123456789

H₁.,()+-×÷=O¹²³⁴⁵⁶⁷⁸⁹

Denominators

[dnom]

Replaces selected figures with denominator figures and mathematical operators.

H₁.,()+-×÷=O123456789

H₁.,()+-×÷=O₁₂₃₄₅₆₇₈₉

Fractions

[frac]

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

1/2 30/40 567/890

½ ¾ ⅝

Supported
languages
(289)

A	Acheron, Achinese, Acholi, Achuar-Shiwiari, Afar, Afrikaans, Aguaruna, Alekano, Aleut, Alonquin, Amahuaca, Amarakaeri, Amis, Anaang, Andaandi, Dongolawi, Anuta, Aragonese, Arbëreshë	Meru, Minangkabau, Mirandese, Mohawk, Montenegrin, Munsee, Murrinh-Patha, Mwani, Mískito
B	Albanian, Asháninka, Ashéninka Perené, Atayal	N Naga Pidgin, Ndonga, Neapolitan, Ngazidja
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	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	O Occitan, Ojiltlán Chinantec, Omaha-Ponca, Orma, Oroqen
C	Chinantec, Chokwe, Chuukese, Cimbrian, Cofán, Cook Islands Māori, Cornish, Corsican, Creek, Crimean Tatar, Croatian, Czech	P Palauan, Pampanga, Papantla Totonac, Papiamento, Pedi, Picard, Pichis Ashéninka, Piemontese, Pijin, Pintupi-Luritja, Pipil, Pohnpeian, Polish, Portuguese, Potawatomi, Purepecha, Páez
D	Danish, Dehu, Dimli, Dutch	Q Quechua
E	Eastern Arrernte, Eastern Oromo, English	R Romanian, Romansh, Rotokas, Rundi
F	Faroese, Fijian, Filipino, Finnish, French, Friulian	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
G	Gagauz, Galician, Ganda, Garifuna, German, Gheg Albanian, Gilbertese, Gooniyandi, Gourmanchéma, Guadeloupean Creole French, Gusii, Gwichin	T Tagalog, Tahitian, Tedim Chin, Tetum, Tetun Dili, Toba, Tok Pisin, Tokelau, Tonga (Tonga Islands), Tonga (Zambia), Tosk Albanian, Tumbuka, Turkish, Turkmen, Tzeltal, Tzotzil
H	Haitian, Hani, Hawaiian, Hiligaynon, Hopi, Huastec, Hungarian	U Uab Meto, Umbundu, Ume Sami, Upper Guinea Crioulo, Upper Sorbian
I	Icelandic, Iloko, Inari Sami, Indonesian, Irish, Istro Romanian, Italian, Ixcatlán Mazatec	V Venetian, Veps, Võro
J	Jamaican Creole English, Japanese, Javanese, Jola-Fonyi	W Wallisian, Walloon, Walser, Waray (Philippines), Warlpiri, Wayuu, Welsh, West Central Oromo, Western Abnaki, Western Frisian, Wiradjuri, Wolof
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	X Xhosa
L	Ladin, Ladino, Latgalian, Lithuanian, Lombard, Low German, Lower Sorbian, Luba-Lulua, Lule Sami, Luo (Kenya and Tanzania), Luxembourgish	Y Yanesha', Yao, Yucateco,
M	Macedo-Romanian, Makonde, Malagasy, Malaysian, Maltese, Mandinka, Mandjak, Mankanya, Manx, Maore Comorian, Maori, Mapudungun, Marshallese, Matsés, Mauritian Creole, Meriam Mir,	Z Zapotec, Zulu, Záparo

Open Type
Features

aalt	Access All Alternates
calt	Contextual Alternates
case	Case-Sensitive Forms
ccmp	Glyph Composition / Decomposition
cpssp	Capital Spacing
dnom	Denominators
frac	Fractions
hist	Historical Forms
kern	Kerning
liga	Standard Ligatures
lnum	Lining Figures
locl	Localized Forms
numr	Numerators
onum	Oldstyle Figures
ordn	Ordinals
pnum	Proportional Figures
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
ss09	Stylistic Set 09
ss10	Stylistic Set 10
ss11	Stylistic Set 11
ss12	Stylistic Set 12
sinf	Scientific Inferiors
sup	Superscript
tnum	Tabular Figures
zero	Slashed Zero

Variable axis

wght	Weight
------	--------

