

Filson Pro

A Versatile Geometric Sans OpenType Family



Mostardesign Type Foundry is a French foundry, established in 2004 by Olivier Gourvat. Mainly focused on type design, custom type and advertising, we have created professional font families such as Sofia Pro, Interval Sans Pro, Unicod Sans and more recently Metronic Slab Pro. Don't hesitate to contact us if you want more infos at studio@mostardesign.com

Our Typefaces covers 40 languages such as Afrikaans, Albanian, Basque, Breton, Bosnian, Catalan, Croatian, Czech, English, Danish, Esperanto, Estonian, French, Faroese, Galician, German, Hungarian, Icelandic, Irish (new orthography), Italian, Kurdish (The Kurdish Unified Alphabet), Latvian, Lithuanian, Latin (basic classical orthography), Leonese, Luxembourgish, Norwegian, Maltese, Occitan, Polish, Portuguese (Portuguese and Brazilian), Romanian, Rhaeto, Romanic, Serbian, Slovak, Slovenian, Scottish Gaelic, Spanish, Swahili, Swedish, Turkish, Walloon...

Where to buy? you can buy this font family at our online official store at <http://www.mostardesign-store.com>. Our professional font families can also be viewed and purchased directly from : fontshop.com, myfonts.com, fonts.com, fontspring.com, fontdeck.com, itcfonts.com, linotype.com, youworkforthem.com and webink.com



Filson Pro Designed by Olivier Gourvat in 2014, Filson Pro is a new geometric family with versatility in mind. With its 576 glyphs and its round aspect, this typeface covers all kind of graphic and web design projects. This font family contains 16 fonts from Thin to Black with a professional range of OpenType functions such as pro kerning, lining and oldstyle figures, stylistic alternates, case sensitive forms, localized forms and f-ligatures. For better typographic control, Filson Pro also includes OpenType class kerning with thousands of kerning pairs.

The Quick Brown Fox



THIN TO BLACK

The Quick Brown Fox

What is OpenType? OpenType is a font file format for scalable computer fonts. It was built on its predecessor TrueType, retaining TrueType's basic structure and adding many intricate data structures for prescribing typographic behavior. OpenType is a registered trademark of Microsoft Corporation.

Because of wide availability and typographic flexibility, including provisions for handling the diverse behaviors of all the world's writing systems, OpenType fonts are used commonly today on the major computer platforms.



Rooster

N A T I O N A L E S

JIMMY HATE WORLD

Perfection is achieved, not when there is nothing more to add, but when there is nothing left to take away

BROWN

hello@gmail.com

THE REAL VOYAGE OF DISCOVERY CONSISTS NOT IN SEEKING NEW LANDS BUT SEEING WITH NEW EYES.

19,5889.45 “MANIACS”

SPÉCIAL **BEAUTÉ**

GLYPHS OVERVIEW

ALTERNATES

à á â ã ä å ä å á à

ğ ğ ğ ğ

y ÿ ý ÿ

F LIGATURES

ff fi ffi fj ffj fl ffi

ALTERNATE PUNCTUATION

• ™ € № ‹ › ‹ › ‹ › ‹ ›

CASE SENSITIVE PUNCTUATION

() [] {} @ ! ? < > « » ¢ - - - .

OLD STYLE FIGURES

o123456789

TABULAR OLD STYLE

o123456789

LINING FIGURES

0123456789

TABULAR FIGURES

0123456789

FRACTIONS

$\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{2}{3}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$...

NUMERATORS & DENOMINATORS

1234567890().,-\$€£¢f 1234567890().,-\$€£¢f

SUPERIORS & INFERIORS

1234567890().,-\$€£¢f 1234567890().,-\$€£¢f

WEIGHTS AND STYLES

THIN & ITALIC (24PT)

AaBbCcDdEe *Hamburgevons*

*a*abcde*fg*ghijklmnopq*rstuv*wxyyz&1234567890{.\$£¥€@!)
ABCDEFGHIJKLMN*OP*QRSTUVWXYZ&1234567890

AaBbCcDdEe Hamburgevons

*a*abcde*fg*ghijklmnopq*rstuv*wxyyz&1234567890{.\$£¥€@!)
ABCDEFGHIJKLMN*OP*QRSTUVWXYZ&1234567890

LIGHT & ITALIC (24 PT)

AaBbCcDdEe *Hamburgevons*

*a*abcde*fg*ghijklmnopq*rstuv*wxyyz&1234567890{.\$£¥€@!)
ABCDEFGHIJKLMN*OP*QRSTUVWXYZ&1234567890

AaBbCcDdEe Hamburgevons

*a*abcde*fg*ghijklmnopq*rstuv*wxyyz&1234567890{.\$£¥€@!)
ABCDEFGHIJKLMN*OP*QRSTUVWXYZ&1234567890

BOOK & ITALIC (24 PT)

AaBbCcDdEe *Hamburgevons*

*a*abcde*fg*ghijklmnopq*rstuv*wxyyz&1234567890{.\$£¥€@!)
ABCDEFGHIJKLMN*OP*QRSTUVWXYZ&1234567890

AaBbCcDdEe Hamburgevons

*a*abcde*fg*ghijklmnopq*rstuv*wxyyz&1234567890{.\$£¥€@!)
ABCDEFGHIJKLMN*OP*QRSTUVWXYZ&1234567890

REGULAR & ITALIC (24 PT)

AaBbCcDdEe *Hamburgevons*

*a*abcde*fg*ghijklmnopq*rstuv*wxyyz&1234567890{.\$£¥€@!)
ABCDEFGHIJKLMN*OP*QRSTUVWXYZ&1234567890

AaBbCcDdEe Hamburgevons

*a*abcde*fg*ghijklmnopq*rstuv*wxyyz&1234567890{.\$£¥€@!)
ABCDEFGHIJKLMN*OP*QRSTUVWXYZ&1234567890

WEIGHTS AND STYLES

MEDIUM & ITALIC (24PT)

AaBbCcDd *Hamburgevons*

*a*abcdefghijklmnopqrstuvwxyz&1234567890{.\$£¥€@!)
*ABCDEFGHIJKLMN**OPQRSTUVWXYZ*&1234567890

AaBbCcDd *Hamburgevons*

*a*abcdefghijklmnopqrstuvwxyz&1234567890{.\$£¥€@!)
*ABCDEFGHIJKLMN**OPQRSTUVWXYZ*&1234567890

BOLD & ITALIC (24 PT)

AaBbCcDd *Hamburgevons*

*a*abcdefghijklmnopqrstuvwxyz&1234567890{.\$£¥€@!)
*ABCDEFGHIJKLMN**OPQRSTUVWXYZ*&1234567890

AaBbCcDd *Hamburgevons*

*a*abcdefghijklmnopqrstuvwxyz&1234567890{.\$£¥€@!)
*ABCDEFGHIJKLMN**OPQRSTUVWXYZ*&1234567890

HEAVY & ITALIC (24 PT)

AaBbCcDd *Hamburgevons*

*a*abcdefghijklmnopqrstuvwxyz&1234567890{.\$£¥€@!)
*ABCDEFGHIJKLMN**OPQRSTUVWXYZ*&1234567890

AaBbCcDd *Hamburgevons*

*a*abcdefghijklmnopqrstuvwxyz&1234567890{.\$£¥€@!)
*ABCDEFGHIJKLMN**OPQRSTUVWXYZ*&1234567890

BLACK & ITALIC (24 PT)

AaBbCcDd *Hamburgevons*

*a*abcdefghijklmnopqrstuvwxyz&1234567890{.\$£¥€@!)
*ABCDEFGHIJKLMN**OPQRSTUVWXYZ*&1234567890

AaBbCcDd *Hamburgevons*

*a*abcdefghijklmnopqrstuvwxyz&1234567890{.\$£¥€@!)
*ABCDEFGHIJKLMN**OPQRSTUVWXYZ*&1234567890

OPENTYPE FEATURES

CASE SENSITIVE Replace characters, especially punctuation, with forms better suited for all-capital text

{A]i@ ▶ {A]i@

STYLISTIC ALTERNATES AND STYLISTIC SET 1 Either replaces with, or displays list of, stylistic alternatives for a character

agy ▶ agy

OLD STYLES FIGURES (PROPORTIONAL) Replaces numerals with old-style numerals

0123 ▶ 0123

OLD STYLES FIGURES (TABULAR) Replaces numerals with glyphs of tabular width

0123 ▶ 0123

LINING FIGURES (PROPORTIONAL) Replaces numerals with glyphs of proportional width

0123 ▶ 0123

LINING FIGURES (TABULAR) Replaces numerals with glyphs meant to fit better in all-capitals text

0123 ▶ 0123

ALTERNATIVE FRACTIONS Converts figures separated by slash with alternative stacked fraction form

1/5, 1/5 ▶ 1/5

NUMERATORS Converts to appropriate fraction numerator form

0123\$€ ▶ 012345\$€

DENOMINATORS Converts to appropriate fraction denominator form

0123\$€ ▶ 012345\$€

SCIENTIFIC INFERIORS as in «H₂», «SO_x» or «YCbCr»

CO₂ ▶ CO₂

SUPERSCRIPT Replaces character with superscript version

Km₂ ▶ Km²

LOCALIZED FORMS Substitutes character with the preferred form based on script language

Şş ▶ Şş

F-LIGATURES Applies a second ligature feature based on a match of a character pattern within a context of surrounding patterns

ffi ▶ ffi

PRO KERNING Fine horizontal positioning of one glyph to the next, based on the shapes of the glyphs

ATO ▶ ATO

LATIN TEXT SETTINGS

FILSON PRO THIN (8/11)

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me?» he thought. It wasn't a dream. His room, a proper human room although a little too small, lay peacefully between its four familiar walls. A collection of textile samples lay spread out on the table Samsa was a travelling salesman and above it there hung a picture that he had recently cut out of an illustrated magazine and housed in a nice, gilded frame. It showed a lady fitted out with a fur hat and fur boa who sat upright, raising a heavy fur muff that covered the whole of her

FILSON PRO LIGHT (8/11)

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FILSON PRO REGULAR (8/11)

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FILSON PRO BLACK (8/11)

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FILSON PRO THIN (10/13)

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FILSON PRO REGULAR (10/13)

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LATIN TEXT SETTINGS

FILSON PRO THIN (12/15)

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LATIN TEXT SETTINGS

FILSON PRO THIN (14/16)

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FILSON PRO THIN (18/20)

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FRENCH SAMPLE TEXT

FILSON PRO THIN (10/13)

En se réveillant un matin après des rêves agités, Gregor Samsa se retrouva, dans son lit, métamorphosé en un monstrueux insecte. Il était sur le dos, un dos aussi dur qu'une carapace, et, en relevant un peu la tête, il vit, bombé, brun, cloisonné par des arceaux plus rigides, son abdomen sur le haut duquel la couverture,

FILSON PRO MEDIUM (10/13)

En se réveillant un matin après des rêves agités, Gregor Samsa se retrouva, dans son lit, métamorphosé en un monstrueux insecte. Il était sur le dos, un dos aussi dur qu'une carapace, et, en relevant un peu la tête, il vit, bombé, brun, cloisonné par des arceaux plus rigides, son abdomen sur le haut duquel la

FILSON PRO LIGHT (10/13)

En se réveillant un matin après des rêves agités, Gregor Samsa se retrouva, dans son lit, métamorphosé en un monstrueux insecte. Il était sur le dos, un dos aussi dur qu'une carapace, et, en relevant un peu la tête, il vit, bombé, brun, cloisonné par des arceaux plus rigides, son abdomen sur le haut duquel la couverture,

FILSON PRO BOLD (10/13)

En se réveillant un matin après des rêves agités, Gregor Samsa se retrouva, dans son lit, métamorphosé en un monstrueux insecte. Il était sur le dos, un dos aussi dur qu'une carapace, et, en relevant un peu la tête, il vit, bombé, brun, cloisonné par des arceaux plus rigides, son abdomen sur le haut duquel la

FILSON PRO BOOK (10/13)

En se réveillant un matin après des rêves agités, Gregor Samsa se retrouva, dans son lit, métamorphosé en un monstrueux insecte. Il était sur le dos, un dos aussi dur qu'une carapace, et, en relevant un peu la tête, il vit, bombé, brun, cloisonné par des arceaux plus rigides, son abdomen sur le haut duquel la

FILSON PRO HEAVY (10/13)

En se réveillant un matin après des rêves agités, Gregor Samsa se retrouva, dans son lit, métamorphosé en un monstrueux insecte. Il était sur le dos, un dos aussi dur qu'une carapace, et, en relevant un peu la tête, il vit, bombé, brun, cloisonné par des arceaux plus rigides, son abdomen

FILSON PRO REGULAR (10/13)

En se réveillant un matin après des rêves agités, Gregor Samsa se retrouva, dans son lit, métamorphosé en un monstrueux insecte. Il était sur le dos, un dos aussi dur qu'une carapace, et, en relevant un peu la tête, il vit, bombé, brun, cloisonné par des arceaux plus rigides, son abdomen sur le haut duquel la

FILSON PRO BLACK (10/13)

En se réveillant un matin après des rêves agités, Gregor Samsa se retrouva, dans son lit, métamorphosé en un monstrueux insecte. Il était sur le dos, un dos aussi dur qu'une carapace, et, en relevant un peu la tête, il vit, bombé, brun, cloisonné par des arceaux plus rigides, son abdomen

GERMAN SAMPLE TEXT

FILSON PRO THIN (10/13)

Damit Ihr indess erkennt, woher dieser ganze Irrthum gekommen ist, und weshalb man die Lust anklagt und den Schmerz lobet, so will ich Euch Alles eröffnen und auseinander setzen, was jener Begründer der Wahrheit und gleichsam Baumeister des glücklichen Lebens selbst darüber gesagt hat. Niemand, sagt er, verschmähe, oder

FILSON PRO MEDIUM (10/13)

Damit Ihr indess erkennt, woher dieser ganze Irrthum gekommen ist, und weshalb man die Lust anklagt und den Schmerz lobet, so will ich Euch Alles eröffnen und auseinander setzen, was jener Begründer der Wahrheit und gleichsam Baumeister des glücklichen Lebens selbst darüber gesagt hat. Niemand, sagt

FILSON PRO LIGHT (10/13)

Damit Ihr indess erkennt, woher dieser ganze Irrthum gekommen ist, und weshalb man die Lust anklagt und den Schmerz lobet, so will ich Euch Alles eröffnen und auseinander setzen, was jener Begründer der Wahrheit und gleichsam Baumeister des glücklichen Lebens selbst darüber gesagt hat. Niemand, sagt er, verschmähe, oder

FILSON PRO BOLD (10/13)

Damit Ihr indess erkennt, woher dieser ganze Irrthum gekommen ist, und weshalb man die Lust anklagt und den Schmerz lobet, so will ich Euch Alles eröffnen und auseinander setzen, was jener Begründer der Wahrheit und gleichsam Baumeister des glücklichen Lebens selbst darüber gesagt hat. Niemand, sagt

FILSON PRO BOOK (10/13)

Damit Ihr indess erkennt, woher dieser ganze Irrthum gekommen ist, und weshalb man die Lust anklagt und den Schmerz lobet, so will ich Euch Alles eröffnen und auseinander setzen, was jener Begründer der Wahrheit und gleichsam Baumeister des glücklichen Lebens selbst darüber gesagt hat. Niemand, sagt er,

FILSON PRO HEAVY (10/13)

Damit Ihr indess erkennt, woher dieser ganze Irrthum gekommen ist, und weshalb man die Lust anklagt und den Schmerz lobet, so will ich Euch Alles eröffnen und auseinander setzen, was jener Begründer der Wahrheit und gleichsam Baumeister des glücklichen Lebens selbst darüber gesagt hat. Niemand, sagt

FILSON PRO REGULAR (10/13)

Damit Ihr indess erkennt, woher dieser ganze Irrthum gekommen ist, und weshalb man die Lust anklagt und den Schmerz lobet, so will ich Euch Alles eröffnen und auseinander setzen, was jener Begründer der Wahrheit und gleichsam Baumeister des glücklichen Lebens selbst darüber gesagt hat. Niemand, sagt

FILSON PRO BLACK (10/13)

Damit Ihr indess erkennt, woher dieser ganze Irrthum gekommen ist, und weshalb man die Lust anklagt und den Schmerz lobet, so will ich Euch Alles eröffnen und auseinander setzen, was jener Begründer der Wahrheit und gleichsam Baumeister des glücklichen Lebens selbst darüber gesagt hat. Niemand, sagt

POLISH SAMPLE TEXT

FILSON PRO THIN (10/13)

Grupa nastolatków jedzie na szkolny obóz w Góry Błękitne. Wśród nich jest Paul Reynolds, który podczas zabawy w jaskni odkrywa przejście do równoległego świata i przez przypadek trafia do niego. Świat ten jest zupełnie inny od naszego jego społeczeństwo to w większości prości ludzie żyjący na wsiach,

FILSON PRO MEDIUM (10/13)

Grupa nastolatków jedzie na szkolny obóz w Góry Błękitne. Wśród nich jest Paul Reynolds, który podczas zabawy w jaskni odkrywa przejście do równoległego świata i przez przypadek trafia do niego. Świat ten jest zupełnie inny od naszego jego społeczeństwo to w większości prości ludzie żyjący na wsiach,

FILSON PRO LIGHT (10/13)

Grupa nastolatków jedzie na szkolny obóz w Góry Błękitne. Wśród nich jest Paul Reynolds, który podczas zabawy w jaskni odkrywa przejście do równoległego świata i przez przypadek trafia do niego. Świat ten jest zupełnie inny od naszego jego społeczeństwo to w większości prości ludzie żyjący na wsiach,

FILSON PRO BOLD (10/13)

Grupa nastolatków jedzie na szkolny obóz w Góry Błękitne. Wśród nich jest Paul Reynolds, który podczas zabawy w jaskni odkrywa przejście do równoległego świata i przez przypadek trafia do niego. Świat ten jest zupełnie inny od naszego jego społeczeństwo to w większości prości ludzie żyjący na wsiach,

FILSON PRO BOOK (10/13)

Grupa nastolatków jedzie na szkolny obóz w Góry Błękitne. Wśród nich jest Paul Reynolds, który podczas zabawy w jaskni odkrywa przejście do równoległego świata i przez przypadek trafia do niego. Świat ten jest zupełnie inny od naszego jego społeczeństwo to w większości prości ludzie żyjący na wsiach,

FILSON PRO HEAVY (10/13)

Grupa nastolatków jedzie na szkolny obóz w Góry Błękitne. Wśród nich jest Paul Reynolds, który podczas zabawy w jaskni odkrywa przejście do równoległego świata i przez przypadek trafia do niego. Świat ten jest zupełnie inny od naszego jego społeczeństwo to w większości prości ludzie żyjący na wsiach,

FILSON PRO REGULAR (10/13)

Grupa nastolatków jedzie na szkolny obóz w Góry Błękitne. Wśród nich jest Paul Reynolds, który podczas zabawy w jaskni odkrywa przejście do równoległego świata i przez przypadek trafia do niego. Świat ten jest zupełnie inny od naszego jego społeczeństwo to w większości prości ludzie żyjący na wsiach,

FILSON PRO BLACK (10/13)

Grupa nastolatków jedzie na szkolny obóz w Góry Błękitne. Wśród nich jest Paul Reynolds, który podczas zabawy w jaskni odkrywa przejście do równoległego świata i przez przypadek trafia do niego. Świat ten jest zupełnie inny od naszego jego społeczeństwo to w większości prości ludzie

SWEDISH SAMPLE TEXT

FILSON PRO THIN (10/13)

Det var den första regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder, men samma dag, som de anträdde färden norrut, började det att regna, och i flera timmar fick pojken sitta på gåsryggen genomvåt och huttrande av köld.

FILSON PRO LIGHT (10/13)

Det var den första regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder, men samma dag, som de anträdde färden norrut, började det att regna, och i flera timmar fick pojken sitta på gåsryggen genomvåt och huttrande av köld.

FILSON PRO BOOK (10/13)

Det var den första regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder, men samma dag, som de anträdde färden norrut, började det att regna, och i flera timmar fick pojken sitta på gåsryggen genomvåt och huttrande av köld.

FILSON PRO REGULAR (10/13)

Det var den första regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder, men samma dag, som de anträdde färden norrut, började det att regna, och i flera timmar fick pojken sitta på gåsryggen genomvåt och huttrande av köld.

FILSON PRO MEDIUM (10/13)

Det var den första regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder, men samma dag, som de anträdde färden norrut, började det att regna, och i flera timmar fick pojken sitta på gåsryggen genomvåt och huttrande av köld.

FILSON PRO BOLD (10/13)

Det var den första regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder, men samma dag, som de anträdde färden norrut, började det att regna, och i flera timmar fick pojken sitta på gåsryggen genomvåt och huttrande av köld.

FILSON PRO HEAVY (10/13)

Det var den första regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder, men samma dag, som de anträdde färden norrut, började det att regna, och i flera timmar fick pojken sitta på gåsryggen genomvåt och huttrande av köld.

FILSON PRO BLACK (10/13)

Det var den första regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder, men samma dag, som de anträdde färden norrut, började det att regna, och i flera timmar fick pojken sitta på gåsryggen genomvåt och huttrande av köld.

A a

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