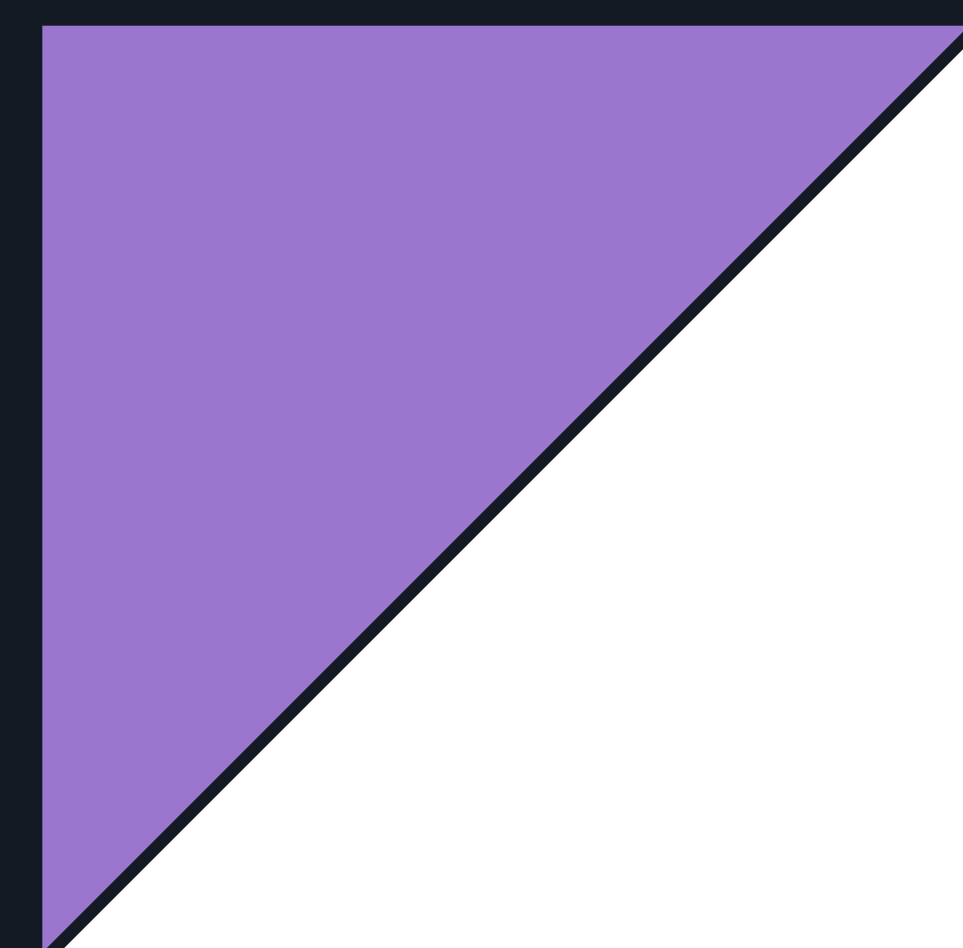


Magnetic

PRO



About this font family

Magnetic Pro is a typeface inspired by typewriter characters with a mechanical aspect. Equipped for professional typography, this font family has many OpenType features such as small caps, case sensitive forms, tabular and old style figures, pro kerning, circled numerals, ligatures, and extra graphics. It comes in 8 weights with corresponding italics and it's suited for multiple purposes including display and editorial use, especially for advertising, long text, packaging and branding.

As a serif font family, Magnetic Pro has true italics with a 'mechanical script' aspect to give more style in long texts. It has also an extended character set to support Central and Eastern European as well as Western European languages.

Magnetic Pro has also an extra graphics style for those who wants to add catchwords, special titles, arrows and geometric shapes to their creative projects.

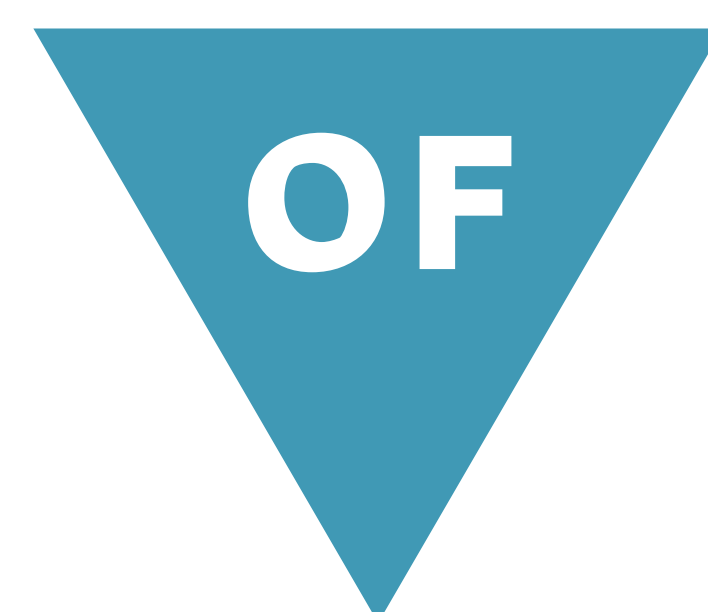
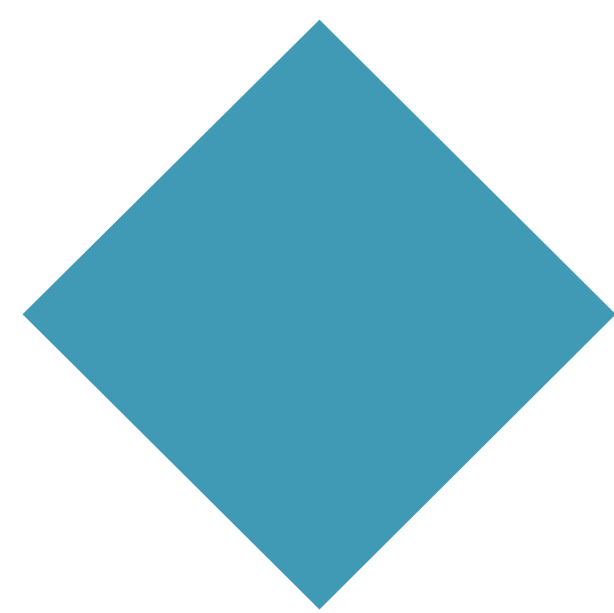
REVOLUTION

Orange & Bleu

RITZI



BY



Kingston!

Typography & Graphic Design

Mezquite

Font Family

Magnetic Pro Thin

Magnetic Pro Thin Italic

Magnetic Pro ExtraLight

Magnetic Pro ExtraLight Italic

Magnetic Pro Light

Magnetic Pro Light Italic

Magnetic Pro Regular

Magnetic Pro Regular Italic

Magnetic Pro Medium

Magnetic Pro Medium Italic

Magnetic Pro Bold

Magnetic Pro Bold Italic

Magnetic Pro ExtraBold

Magnetic Pro ExtraBold Italic

Magnetic Pro Black

Magnetic Pro Black Italic

Magnetic Pro Extras

158,787.54

Dirrektor

Korbmödel

GIRIS

SPIRITUAL BEGGARS

Twelve ziggurats quickly jumped a finch box

CODE IS POETRY

Glyphs Overview

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
A B C D E F G H I J K L M
N O P Q Q R S T U V W X Y Z
A B C D E F G H I J K L M
N O P Q Q R S T U V W X Y Z

d ð d' đ e é ě ê ë è è ē ē f g ğ ğ ğ h ħ ħ i i í î ï
ì ì ij î ï j k ķ l l' l' l' l' m n n' ñ ŋ ñ o ó õ ô ö ò ó
ō ø ø õ œ p p q r r' r' r' s s' s' s' ß t t' t' t' u ú û û
ü ú û ù ù ū ū ū ū v w w' w' w' w' x y y' y' y' y' z z' z' z'
ß A Á Ā Ā Â Ä À Q Ā Ą Ą Ą Ą Æ É B C C' C' C' D Đ Ď Đ

A Á Ā Ā Â Ä À Ā Ą Ą Ą Ą Æ É B C C' C' C' D Đ Ď Đ E É Ě
Ê Ě È È Ē Ē F G Ğ Ğ Ğ H H Î I I J Í Ĩ Î Ĩ Î Ĩ Ĩ Ĩ J K Ķ L L'
L' L' L' L' M N N' N' N' N' Õ Ó Ö Ô Ö Ò Ö Õ Ø Ø Ö Œ P P Q
R R' R' R' S S' S' S' S' ß T T' T' T' U U' U' U' U' Ū Ū Ū Ū Ū
Ū V W W' W' W' W' X Y Y' Y' Y' Y' Z Z' Z' Z' Q A Á Ā Ā Â Ä À Ā Ą
Ą Ą Ą Æ É B C C' C' C' C' D Đ Ď Đ E É Ě Ê Ě È È Ē Ē F G Ğ Ğ
Ğ H H Î I I J Í Ĩ Î Ĩ Î Ĩ Ĩ Ĩ J K Ķ L L' L' L' L' M N N' N' N' N' Õ
Ó Ö Ô Ö Ò Ö Õ Ø Ø Ö Œ P P Q R R' R' R' S S' S' S' S' ß T T' T' T' T'
U U' U' U' U' Ū Ū Ū Ū Ū Ū V W W' W' W' W' X Y Y' Y' Y' Y' Z Z'
ž ž Q a á ā ā â ä à ā ą ą ą ą Æ æ b c c' c' c' c'

Glyphs Overview

Punctuation

&!?"¡¿...,:;...<>«»‘’“”„,,’’’/|\†‡*©®™™ SM a o _ - -
% ‰ + - ± × ÷ = ≠ < > ≤ ≥ ¬ ° ¶ § £ € \$ ¥ ¢ ¤ α () [] { } @
Ω ◊ ∂ ∏ ∑ √ ∽

Alternates

Q ◊ * * *

Ligatures and Discretionary ligatures

ff fi fl ffi ffl

Case Sensitive Punctuation

@ () [] { } ! ? < > « » ¢ - - — : . ■

Alternates & Symbols

■ ℓ e N° ← ↑ → ↓ ▲ ► ▼ ◀ ◊
★ 🖱️ ■ □ ★ □ ☑️ ☒ ♥ ✓ 🖱️ 🌐 e N° ●

Lining Figures

12345678900

Tabular Figures

12345678900

Glyphs Overview

Old Style Figures

12345678900

Tabular Old Style Figures

12345678900

Fractions

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

Numerators & Denominators

0 1 2 3 4 5 6 7 8 0 1 2 3 4 5 6 7 8 9

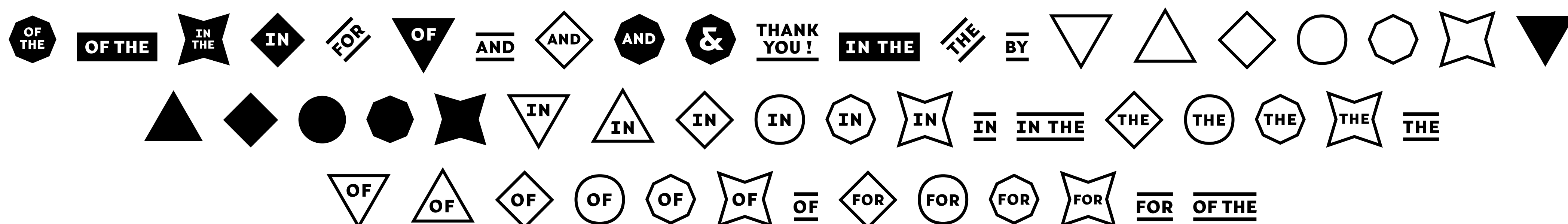
Superiors & Inferiors

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

Circled

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Extras



Weights & Styles

Thin & Thin Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890&{.\$£¥€@!)

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890&{.\$£¥€@!)

ExtraLight & ExtraLight Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890&{.\$£¥€@!)

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890&{.\$£¥€@!)

Weights & Styles

Light & Light Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)

Sphinx of black quartz, judge my vow!

*abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)*

Regular & Regular Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)

Sphinx of black quartz, judge my vow!

*abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)*

Weights & Styles

Medium & Medium Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)

Bold & Bold Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)

Weights & Styles

ExtraBold & ExtraBold Italic

Sphinx of black quartz, judge my vow!

**abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)**

Sphinx of black quartz, judge my vow!

***abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)***

Black & Black Italic

Sphinx of black quartz, judge my vow!

**abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)**

Sphinx of black quartz, judge my vow!

***abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&{.\$£¥€@!)***

OpenType Features

Case Sensitive Forms	{A]i@ → {A]i@
Stylistic Alternates	Q * → Q *
Lining Figures	0123456789
Tabular Figures	12345 → 12345
Old Style Figures	12345 → 12345
Tabular Old Style Figures	12345 → 12345
Alternative Fractions	1/2 5/8 → ½ ⅝
Numerators	01234 → 01234
Denominators	01234 → 01234
Superscript	01234 → 01234
Scientific Inferiors	01234 → 01234
Localized Forms	Şş → Şş
Circled	0123 → ① ② ③
Slashed Zero	0123 0123 → 0123 0123
Ordinals	a o → ª º
Stylistic Set 1 to 4	abcdef → Q→①★☑👍
F-Ligatures	<i>fi ffl</i> → <i>fi ffl</i>
Pro Kerning	ATO → ATO

Latin Text Settings

Thin

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and

divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. «What's happened to me?» he

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-

Latin Text Settings

ExtraLight

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and

divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. «What's happened to me?» he

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-

Latin Text Settings

Light

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and

divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked.«What's happened to me?» he

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armou

Latin Text Settings

Regular

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and

divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. «What's happened to me?» he

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay

Latin Text Settings

Medium

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed

and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. «What's

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armourlike back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding

ONE MORNING, when Gregor Samsa woke fromtroubleddreams, hefoundhimself transformed in his bed into a horrible vermin. He lay on his armour-like

Latin Text Settings

Mixed

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, *slightly* domed and divided by arches into stiff sections. The bedding

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches

into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. «What's happened to me?» he thought. It

ONE MORNING.

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections.

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could

see his brown belly, slightly domed and divided by arches into stiff sections. The bedding was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of

French Text Settings

Regular

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, iI vit, bombé, brun, cloisonné par des arceaux plus rigides, son abdomen

sur le haut duquel la couverture, prête à glisser tout à fait, ne tenait plus qu'à peine. Ses nombreuses pattes, lamentablement grêles par comparaison avec la corpulence qu'il avait par ailleurs, grouillaient désespérément sous ses yeux. En se réveillant un matin après des rêves

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, iI vit, bombé, brun, cloisonné par des arceaux plus rigides, son abdomen sur le haut duquel la couverture, prête à glisser tout à fait, ne

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, iI vit, bombé, brun, cloisonné par des arceaux plus rigides, son abdomen sur le haut duquel la

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,

German Text Settings

Regular

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 hasse, oder fliehe die Lust als solche, sondern weil grosse Schmerzen ihr folgen, wenn man nicht mit Vernunft ihr nachzugehen verstehe. Ebenso werde der Schmerz als solch von Niemand geliebt, gesucht und verlangt, sondern weil mitunter solche Zeiten eintreten, dass man mittelst Arbeiten

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 hasse, oder fliehe die Lust als solche, sondern

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

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

Swedish Text Settings

Regular

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. 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. Det var den första regndagen under resan. Så länge

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. 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,

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. Det var den första regndagen under resan. Så länge som vildgässen hade stannat kvar

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,

Language Support

129 languages

Afrikaans	Hmong	Romanian
Albanian	Hopi	Romansh (Rumantsch)
Alsatian	Hungarian	Rotokas
Aragonese	Ibanag	Sami (Inari)
Arapaho	Iloko (Ilokano)	Sami (Lule)
Aromanian	Indonesian	Samoan
Arrernte	Interglossa (Glosa)	Sardinian (Sardu)
Asturian	Interlingua	Scots (Gaelic)
Aymara	Irish (Gaelic)	Seychellois Creole (Seselwa)
Basque	Islandic	Shona
Belarusian (Lacinka)	Istro-Romanian	Sicilian
Bislama	Italian	Slovak
Bosnian	Jèrriais	Slovenian (Slovene)
Breton	Kashubian	Somali
Catalan	Kurdish (Kurmanji)	Southern Ndebele
Cebuano	Ladin	Southern Sotho (Sesotho)
Chamorro	Latvian	Spanish
Cheyenne	Lithuanian	Swahili
Chichewa (Nyanja)	Lojban	Swati/Swazi
Cimbrian	Lombard	Swedish
Corsican	Low Saxon	Tagalog (Filipino/Pilipino)
Croatian	Luxembourgian	Tahitian
Czech	Malagasy	Tausug
Danish	Malay (Latinized)	Tetum (Tetun)
Dutch	Maltese	Tok Pisin
English	Manx	Tongan (Faka-Tonga)
Esperanto	Maori	Tswana
Estonian	Megleno-Romanian	Turkish
Faroese	Mohawk	Turkmen
Fijian	Nahuatl	Turkmen (Latinized)
Finnish	Norfolk/Pitcairnese	Tuvaluan
French	Northern Sotho (Pedi)	Uyghur (Latinized)
French Creole (Saint Lucia)	Norwegian	Veps
Frisian	Occitan	Volapük
Friulian	Oromo	Votic (Latinized)
Galician	Pangasinan	Walloon
Genoese	Papiamentu	Warlpiri
German	Piedmontese	Welsh
Gilbertese (Kiribati)	Polish	Xhosa
Greenlandic	Portuguese	Yapese
Haitian Creole	Potawatomi	Zulu
Hawaiian	Quechua	
Hiligaynon	Rhaeto-Romance	

Character map

A Á Ā Ä Â Ä À Ā Ą Ą Ą Ą Ą Ą Æ Æ B C Č Č
 Ç Ç D Đ Ď Đ E É Ě Ê Ë È È Ē Ē Ē Ē F G Ğ
 Ğ Ğ H H Ĥ I IJ Í Ĩ Î Ï Ï Ï Ï Ĵ J K Ķ
 L Ł Ľ Ļ Ľ Ľ M N Ń Ņ ņ Ņ Ñ Ñ Ó Ő Ô Ö
 Ò Ò Ō Ø Ø Õ Œ P P Q R R R R S Ś Š Š
 Ş Ş T T T T U Ú Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů
 Ů Ů Ů V W W W W X Y Ý Ÿ Ÿ Ÿ Ÿ Z Ž
 Ž Ž Q A Á Ā Ä Â Ä À Ā Ą Ą Ą Ą Ą Æ Æ B
 C Č Č Ç Ç D Đ Ď Đ E É Ě Ê Ë È È Ē Ē Ē Ē
 F G Ğ Ğ Ğ Ğ H H Ĥ I IJ Í Ĩ Î Ï Ï Ï Ï Ĵ J
 K Ķ L Ł Ľ Ļ Ļ Ļ M N Ń Ņ ņ Ņ Ñ Ñ Ó Ő Ô Ö
 Ò Ò Ō Ø Ø Õ Œ P P Q R R R R S Ś Š Š
 Ş Ş Ţ T T T U Ú Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů
 Ů Ů Ů V W W W W X Y Ý Ÿ Ÿ Ÿ Ÿ Z Ž
 Ž Ž Z Q a á ä ä â ä à ā ą ą ą ā æ æ
 b c č č ç ç d ð d' đ e é ě ê ë è è ē ē
 ę f g ğ ğ ğ h ħ ĥ i ı í į î ï ï ï ï ï ï ï
 ĵ j k ķ l ł ł ĺ ĺ ĺ m n ŋ ŋ ŋ ŋ ñ ñ o ó
 ő ő ö ò ó ō ø ø õ œ p p q r r r r s
 ś ś ş ş Ţ t t t t u ú Ů Ů Ů Ů Ů Ů Ů Ů Ů Ů
 ù ú ū ū ū v w w w w x y ý Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ
 z ź ż ż Ţ ff ffi ffl fi fl A Á Ā Ä Â Ä À
 Q Ā Ą Ą Ą Ą Ą Æ Æ B C Č Č Ç Ç D Đ Đ Đ
 E É Ě Ê Ë È È Ē Ē Ē Ē F FF FFI FFL FI FL G Ğ
 Ğ Ğ H H Ĥ I Í Ĩ Î Ï Ï Ï Ï IJ Ĵ J K Ķ
 L Ł Ľ Ļ Ľ Ľ M N Ń Ņ ņ Ņ Ñ Ñ Ó Ó Ő Ô Ö

Character map

Ò Ö Õ Ø Ǿ Ǟ Œ P Þ Q R Ř Ŕ Ŗ S Ś Š Ş
Ş ß T ƒ ǵ Ǆ ǃ U Ú Ŭ Û Ü Ů Ű Û Ü Ů
Û Ů V W Ẁ Ẃ Ẅ X Y Ý Ÿ ŷ Ÿ Ÿ Z Ž ž
ž à á â ã 0 1 2 3 4 5 6 7 8 9 ⑩ ⑪
⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ 0 1 2 3 4 5 6 7 8 9
0 1 2 3 4 5 6 7 8 9 ø 0 1 2 3 4 5 6
7 8 9 0 0 1 2 3 4 5 6 7 8 9 ø 0 0 1
2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1
2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 / 1/2
1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 1/7 1/8 3/8 5/8 7/8 1/9 *
\ . ■ : , ... ! i # . ? ¿ " ' ; / _ * ♦ *
♦ . ■ : i ¿ , . ' . , . { } [] () { } []
] () — — - — - - « » ‹ › „ “ ” ‘ ’ ,
« » ‹ › ‘ ’ . ¢ ¤ \$ đ € f ₣ £ ¥ ¢ + -
× ÷ = ≠ > < ≥ ≤ ± ≈ ~ ¬ ø ∞ ∫ ∏ ∑ √
μ ∂ % ‰ † ‡ → ↘ ↙ ↘ ↙ ↘ ↙ ↘ ↙ ↘ ↙
▼ ◀ ★ ◻ ☑ ☒ ☑ ☒ ☑ ☒ ☑ ☒ ☑ ☒ @ & ¶ § ©
® ¢ ™ ° | ¡ † ‡ e № ^ ● ™ @ " ' , ' " ^ ˇ
˜ ~ - , ~ ˇ ~ ˇ , ^ " . , " - , ° ~

Extras

OF THE IN THE IN THE IN THE OF AND AND AND & THANK YOU! IN THE THE BY
△ ◊ ○ ◌ ☆ ▼ ▲ ◆ ● ● ☆ ▽ IN △ IN
IN IN IN IN IN THE THE THE THE THE OF OF OF OF OF
OF OF FOR FOR FOR FOR OF OF OF OF OF

Mostardesign Type Foundry

All rights Reserved © 2004 - 2016 - www.motyfo.com
La Peyssonie - 24640 LA BOISSIÈRE D'ANS - FRANCE
+33 (0)6 81 97 61 71 - hello@motyfo.com