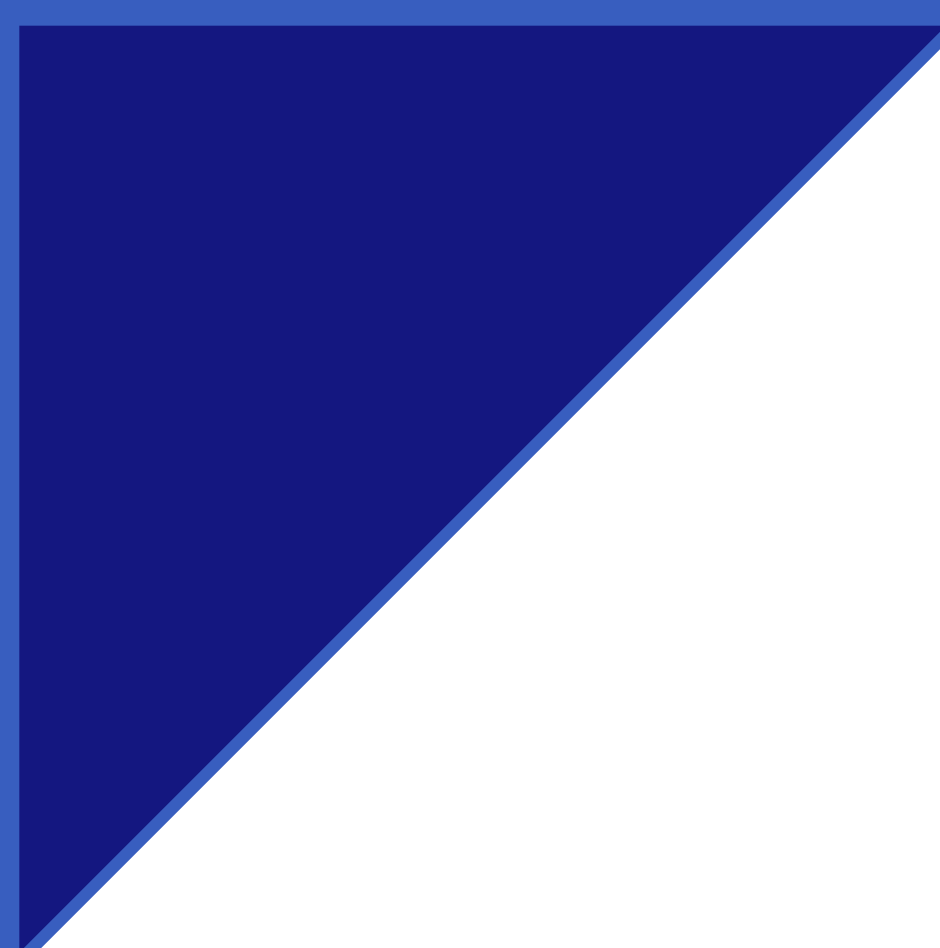


Ariana

Pro.



About this font family

Ariana Pro is a geometric sans font family . It provides advanced typographical support with features such as case sensitive forms, small caps, ligatures, alternate characters, fractions, slashed zero, circled figures, pro kerning...It comes with a complete range of figure set options – oldstyle and lining figures, each in tabular and proportional widths.

It comes in 9 weights with corresponding italics and it's suited for multiple purposes including editorial use, web font, apps, digital ads, ebook, and also for advertising, long text, packaging and branding.

As a modern sans serif font family, Ariana Pro has true italics 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.

Digital creative agencies

Machine & deep

Learning

Molt

jockey@mail.com

Quick zephyrs blow, vexing daft Jim

CANNONBALL

Font Family

Ariana Pro Thin

Ariana Pro Thin Italic

Ariana Pro Ultra Light

Ariana Pro Ultra Light Italic

Ariana Pro Light

Ariana Pro Light Italic

Ariana Pro Book

Ariana Pro Book Italic

Ariana Pro Regular

Ariana Pro Regular italic

Ariana Pro Medium

Ariana Pro Medium Italic

Ariana Pro Bold

Ariana Pro Bold Italic

Ariana Pro Ultra Bold

Ariana Pro Ultra Bold Italic

Ariana Pro Heavy

Ariana Pro Heavy Italic

Innenarchitekt



Jacky can now give six big tips from the old quiz

Quotidian

Motors

WOVEN SILK PYJAMAS EXCHANGED FOR BLUE QUARTZ

Mǔjīlǐngǔàt

OXFORD DICTIONARIES

Glyphs Overview

Punctuation

&! ? ; : ; ... < > « » ‘ ’ “ ” „ „ ’ ’ / | \ † ‡ * © ® ™ ª º _ -
- # % ‰ ‰ † ‡ × ÷ = ≠ < > ≤ ≥ ¬ ° ¶ § £ € \$ ¥ ¢ (¸ () []
{ } @ ∂ ∏ ∑ √ ∫ ≈

Tilting and Alternates

J K l k l y IJ κ [a] Th tt Æ FF FI FL FO FR FY
L L O R T Y N O O RA TA TE TH
TI TO TR TF TY

Ligatures and Discretionary ligatures

ff ffi ffj ffl fj fi fl

Case Sensitive Punctuation

@ () [] { } ! ? < > « » ¢ - - — . : •

Alternates & Symbols

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Lining Figures

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Glyphs Overview

Tabular Figures

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Old Style Figures

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Tabular Old Style Figures

12345678900

Fractions

$\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

Numerators & Denominators

0 1 2 3 4 5 6 7 8 9

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 figures

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Weights & Styles

Thin & Thin Italic

Sphinx of black quartz, judge my vow!

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Sphinx of black quartz, judge my vow!

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Ultra Light & Ultra Light Italic

Sphinx of black quartz, judge my vow!

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Sphinx of black quartz, judge my vow!

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Weights & Styles

Light & Light Italic

Sphinx of black quartz, judge my vow!

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Sphinx of black quartz, judge my vow!

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Book & Book Italic

Sphinx of black quartz, judge my vow!

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Sphinx of black quartz, judge my vow!

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Weights & Styles

Regular & Regular Italic

Sphinx of black quartz, judge my vow!

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Sphinx of black quartz, judge my vow!

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Medium & Medium Italic

Sphinx of black quartz, judge my vow!

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Sphinx of black quartz, judge my vow!

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Weights & Styles

Bold & Bold Italic

Sphinx of black quartz, judge my vow!

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Sphinx of black quartz, judge my vow!

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Black & Black Italic

Sphinx of black quartz, judge my vow!

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Sphinx of black quartz, judge my vow!

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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Weights & Styles

Heavy & Heavy Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxy

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

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Sphinx of black quartz, judge my vow!

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OpenType Features

Case Sensitive Forms	{A]i:@ → {A]i:@
Stylistic Alternates	Kkly@ → Kkly@
Lining Figures	0123456789
Tabular Figures	123\$€ → 123\$€
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 → ①②③④ ①②③
Slashed Zero	0123 0123 → 0123 0123
Ordinals	a o nd → a o nd
Titling alternates	RA → RA
Stylistic Set 1 to 14	abc → ☑ ▲ ★ N° ↗ @
Ligatures & disc. ligatures	fi ffj → fi ffj
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 thought. It

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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

Extra Light

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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

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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

Book

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

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

Latin Text Settings

Regular

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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

Medium

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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

A Clockwork Orange

(film) Wikipedia

In a futuristic **Britain**, Alex DeLarge is the leader of his “droogs”, Georgie, Dim and Pete. One night, after getting intoxicated on drug-laden “**milk-plus**”, they engage in an evening of “ultra-violence”, which includes a fight with a rival gang led by Billyboy. They drive to the country home of writer F. Alexander and beat him to the point of crippling him for life. Alex then rapes his wife while singing “Singin' in the Rain”. **The next day**, while truant from school, Alex is approached by his probation officer Mr. P. R. Deltoid, who is aware of Alex's activities and cautions him.

Alex's droogs express discontent with petty crimes and want more equality and high yield thefts, but Alex asserts

French Text Settings

Book

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, 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, il 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

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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

Book

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

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 Lebens selbst

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

Book

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

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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

DET VAR DEN FÖRSTA regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder, men

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	Papiamento	Warlpiri
German	Piedmontese	Welsh
Gilbertese (Kiribati)	Polish	Xhosa
Greenlandic	Portuguese	Yapese
Haitian Creole	Potawatomi	Zulu
Hawaiian	Quechua	
Hiligaynon	Rhaeto-Romance	

Character map

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Mostardesign Type Foundry

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