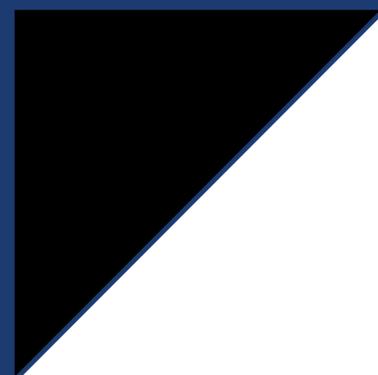


Ozana

Text & Display



ABOUT THIS FONT FAMILY

Ozana Pro is a bracketed serif font family adapted to the professional requirements of graphic designers, web designers and mobile app developers. Comprised of 24 styles including 12 styles designed especially for headlines and 12 styles for text and long paragraph design. Ozana Pro is a very versatile family of fonts that can be used in many projects such as editorial design, branding or corporate identity creation, design of posters or logos, the creation of websites or the development of mobile applications.

This serif font family, with a resolutely modern aspect, also hides a unique typographic design since it has 2 distinct styles (Roman and Display) which have 2 different optical sizes in order to graphically differentiate the appearance of titles, subtitles and long paragraphs.

With this design of glyphs differentiated by the optical size according to the styles, the titles have a very graphic aspect while the long texts have a more classic design in order to keep an optimal readability in all cases.

Ozana Pro is also equipped with powerful OpenType features such as case sensitivity, true small caps, ligatures, tabular figures, old styles figures, numbers circled.

Ozana Pro is also available as a variable font family.

MORGAN

BLACK LABEL

SOCIETY

② ¾ Ñ π % ™ № ↓

Thô Océan!

Nuizette & Coconuts

zéphira

Font Family

Text	Display
Ozana Pro Text Light	Ozana Pro Display Light
<i>Ozana Pro Text Light italic</i>	<i>Ozana Pro Display Light italic</i>
Ozana Pro Text Regular	Ozana Pro Display Regular
<i>Ozana Pro Text Regular italic</i>	<i>Ozana Pro Display Regular italic</i>
Ozana Pro Text Medium	Ozana Pro Display Medium
<i>Ozana Pro Text Medium italic</i>	<i>Ozana Pro Display Medium italic</i>
Ozana Pro Text Demi Bold	Ozana Pro Display Demi Bold
<i>Ozana Pro Text Demi Bold italic</i>	<i>Ozana Pro Display Demi Bold italic</i>
Ozana Pro Text Bold	Ozana Pro Display Bold
<i>Ozana Pro Text Bold Italic</i>	<i>Ozana Pro Display Bold Italic</i>
Ozana Pro Text Black	Ozana Pro Text Black
<i>Ozana Pro Text Black Italic</i>	<i>Ozana Pro Display Black Italic</i>

Ozana Pro is also available as a variable font family

Glyphs Overview

Punctuation

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

Alternates

◆

Ligatures and Discretionary ligatures

ff ffi ff fi fl

Case Sensitive Punctuation

@ () [] { } ! ? < > « » ¢ - - — • •

Alternates & Symbols

• e N⁰ ← ↑ → ↓ ↖ ↗ ↘ ↙ ◇ ★ ♻ ●
c/o c/u © © ® ™

Lining Figures

12345678900

Glyphs Overview

Tabular Figures

1 2 3 4 5 6 7 8 9 0 0

Old Style Figures

1 2 3 4 5 6 7 8 9 0 0

Tabular Old Style Figures

1 2 3 4 5 6 7 8 9 0 0

Fractions

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

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

Ozanna

Text

Weights & Styles

Ozana Pro Text Light & Light Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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Sphinx of black quartz, judge my vow!

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Ozana Pro Text Regular & Regular italic Italic

Sphinx of black quartz, judge my vow!

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Weights & Styles

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Ozana Pro Text Demi Bold & Demi Bold Italic

Sphinx of black quartz, judge my vow!

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Weights & Styles

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Ozanna

Display

Weights & Styles

Ozana Pro Display 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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Ozana Pro Display 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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Weights & Styles

Ozana Pro Display 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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Ozana Pro Display Demi Bold & Demi Bold 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

Ozana Pro Display Bold & Bold Italic

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Ozana Pro Display Black & Black Italic

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1234567890&{.\$£¥€@!)

OpenType Features

Case Sensitive Forms	{A]i@	→	{A]i@
Stylistic Alternates	Alt•	→	Alt•
Tabular Figures	1234	→	1 2 3 4
Old Style Figures	1234	→	1234
Tabular Old Style Figures	1234	→	1 2 3 4
Alternative Fractions	1/2	→	½
Numerators	1234	→	1234
Denominators	1234	→	1234
Superscript	1234	→	1234
Scientific Inferiors	1234	→	1234
Localized Forms	Ş ş	→	Ş ş
Circled	1234	→	①②③④
Slashed Zero	0123	→	0123
Ordinals	a o	→	a o
Stylistic Set 1 to 4	abcd	→	N ^o → ★ % ⑦
Ligatures	<i>fi ffi</i>	→	<i>fi ffi</i>
Pro Kerning	ATO	→	ATO

Latin text settings

Ozana Pro Text 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 any moment. His many

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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

Ozana Pro Text 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 thought. It wasn't a dream. His room, a proper human room although a little too

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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

Ozana Pro Text 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 happened

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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

Ozana Pro Text Demi Bold

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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

Ozana Pro Text Bold

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

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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

TYPOGRAPHY

NewsPaper

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

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RAZZO

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

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Language support

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	

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