

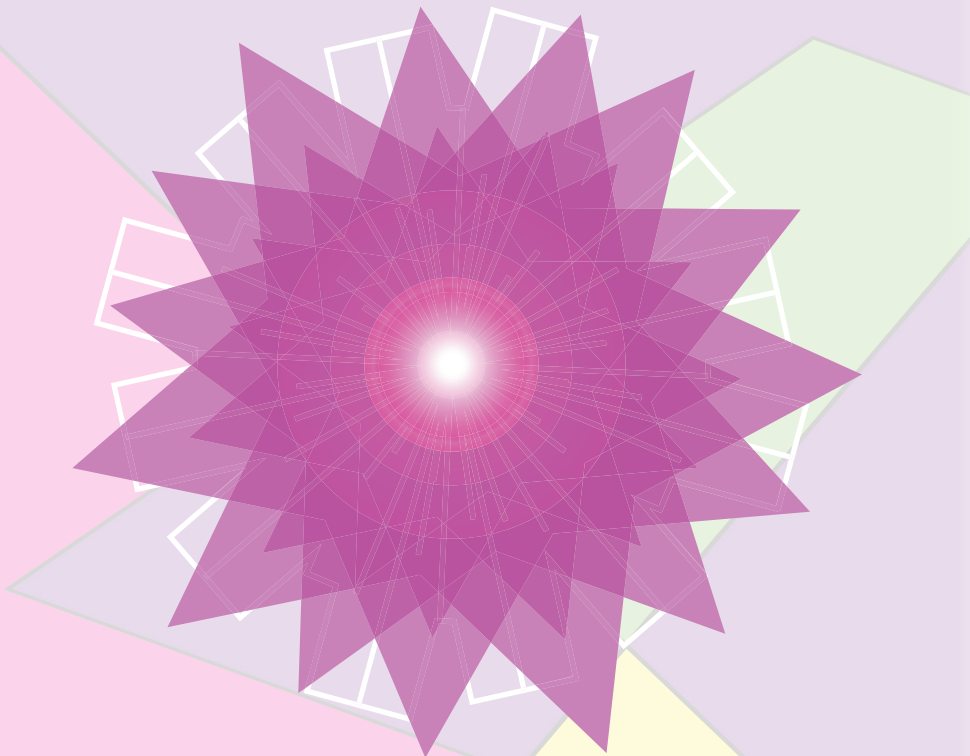


Proxima

Nova

# Proxima Nova

A sans serif font collection designed by Mark Simonson.



Edited and designed by Renée Nicole Gray  
Fundamentals of Typography  
March 2023

## Sources:

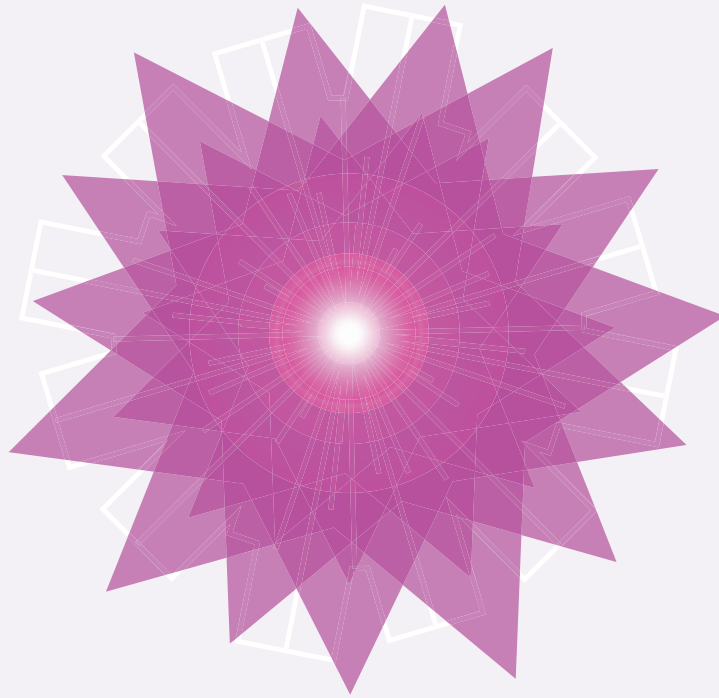
<https://www.marksimonson.com/assets/content/fonts/ProximaNovaOverview.pdf>

[https://en.wikipedia.org/wiki/Mark\\_Simonson](https://en.wikipedia.org/wiki/Mark_Simonson)

<https://www.talkpaperscissors.info/post/128-proxima-nova-an-incomplete-history-of-type>

**“In 1991, I was art director  
of Business Ethics magazine, where I  
was using Gill Sans. I liked it,  
but wished for something a bit plainer  
and more modern that still had a  
geometric feel.”**

*/ Mark Simonson*



### **Proxima**

A flare star in the constellation Centaurus that is the nearest star to the sun.

### **Nova**

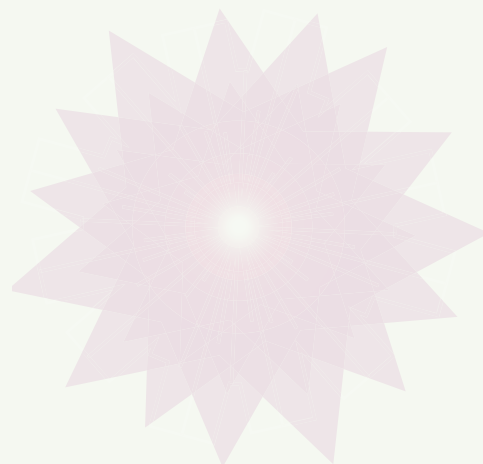
A star showing a sudden large increase in brightness and then slowly returning to its original state over a few months.

# A Star is Born

Mark Simonson started working on various forms of the Proxima Nova in **1981** and the initial sketch was originally called Zanzibar, simply because he enjoyed the way that word sounded. The lowercase letters in the original sketch are very similar to the current typeface and it was said that the uppercase letters were developed later on.

In **1991** Mark was the art director of Business Ethics magazines where he mainly used the typeface Gill Sans. He liked the way that Gill Sans looked, but longed for something that felt more modern and more plain, but still kept the same geometric look. After searching for a typeface that matched all of these qualities, he began to realize that no such typeface existed. This led Mark to dig up the original Zanzibar sketch, and start designing a typeface of his own.

The second sketch that Mark created was named Visigothic because he modelled it after the American Gothic style of typeface. He borrowed many of his design ideas from other typefaces in order to create his design. From all of this borrowing, a hybrid typeface was created that combined modern, even-width proportions, and a geometric appearance. Mark called this typeface Proxima Sans and released it through FontHaus in **1994**.



Mark thought that the original name Visigothic sounded too similar to a recently released font at the time called Visigoth. He chose to rename it Proxima Sans because "it was near to other sans serifs in design but also because those letters happened to display some of the distinctive characteristics of the designs." Mark took a break from working on the font after it was released because he recently became a new parent, took on a new full-time job, and didn't have the greatest sales. By the early **2000's** Mark started to get requests to expand the Proxima Sans family.

One of those requests was from Rolling Stone magazine who chose Proxima Sans as a part of their redesign in **2003**. All of this new-found buzz around Proxima Sans inspired Mark to do some reworking on the typeface and he re-released it as Proxima Nova in **2005**.

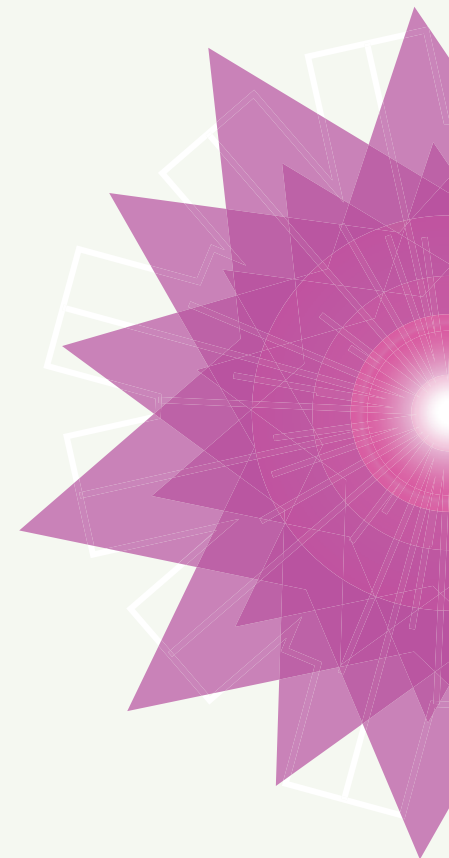
*Proxima Nova is such a strong font because it's modern, personal, cool and not too much of anything.*

Proxima Nova included advanced typographic features such as "small caps, different figure styles, fractions, and alternate characters, enough to take on the most demanding typographic applications." Mark went over every character individually and refined all of it. He rebuilt the italics from scratch, redid hinting for better on-screen display, and grew the character set from 245 to 699 characters with the latest version reaching 1435. He scrapped all of the original spacing and kerning, and rebuilt all of it.

Since the release of Proxima Nova, it has become extremely popular and has continued to expand in additional languages such as Vietnamese and Greek. A Proxima Nova supplemental font has even been created that is a single font file compatible with both Macs and PCs.

Proxima Nova is such a strong font because it's modern, personal, cool and not too much of anything. Proxima combined the strength of modernism that Helvetica offers with the same feeling that Futura gives.

Proxima combined the strength of modernism that Helvetica offers with the same feeling that Futura gives. Overall, Proxima Nova has been perfected over the years and is a fan-favourite amongst many brands and users. The simplicity, mixed with its modernism, great screen display, and variety of characters makes it an advanced typographic typeface.



# Proxima Nova Family

Proxima Nova Regular

Proxima Nova Light

*Proxima Nova Italic*

*Proxima Nova Light Italic*

Proxima Nova Medium

*Proxima Nova Medium Italic*

21/42 pt

Proxima Nova Semibold

*Proxima Nova Semibold Italic*

**Proxima Nova Bold**

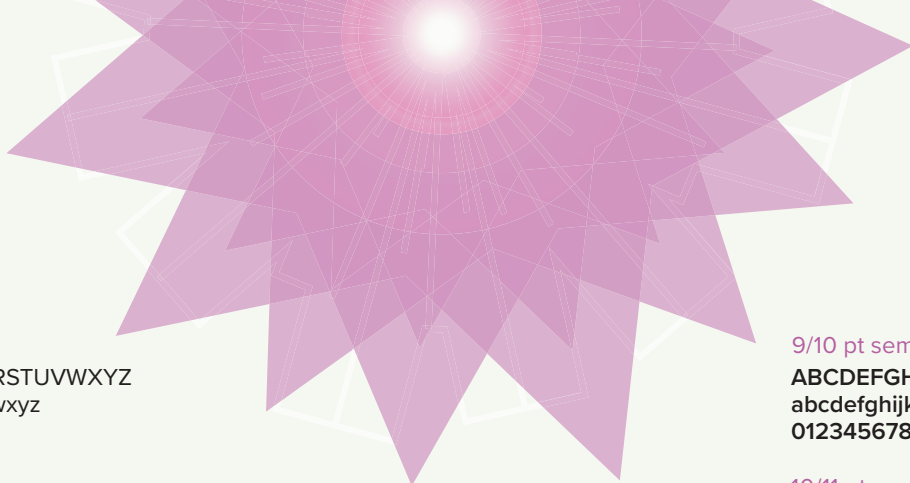
***Proxima Nova Bold Italic***

**Proxima Nova Extrabold**

***Proxima Nova Extrabold Italic***

21/42 pt

# Weights



## 9/10 pt regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789

## 10/11 pt light

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
0123456789

## 11/12 pt italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*0123456789*

## 12/14 pt light italic

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*0123456789*

## 14/18 pt medium

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**0123456789**

## 16/24 pt medium italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz***  
***0123456789***

## 9/10 pt semibold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**0123456789**

## 10/11 pt semibold italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz***  
***0123456789***

## 11/12 pt bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**0123456789**

## 12/14 pt bold italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz***  
***0123456789***

## 14/18 pt extra bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**0123456789**

## 16/24 pt extrabold italic

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz***  
***0123456789***

# Display Sample Summary

12/14 pt light

1957 SPUTNIK 1958 EXPLORER 1961 VOSTOK 1962 MERC  
1. Mercury 2. Venus 3. Earth 4. Mars 5. Jupiter 6. Saturn  
Vexed Buzz quietly watched Neil jumping to mark the surface.

12/14 pt regular

1957 SPUTNIK 1958 EXPLORER 1961 VOSTOK 1962 MERC  
1. Mercury 2. Venus 3. Earth 4. Mars 5. Jupiter 6. Saturn  
Vexed Buzz quietly watched Neil jumping to mark the surface.

12/14 pt italic

*1957 SPUTNIK 1958 EXPLORER 1961 VOSTOK 1962 MERC  
1. Mercury 2. Venus 3. Earth 4. Mars 5. Jupiter 6. Saturn  
Vexed Buzz quietly watched Neil jumping to mark the surface.*

12/14 pt medium

1957 SPUTNIK 1958 EXPLORER 1961 VOSTOK 1962 MERC  
1. Mercury 2. Venus 3. Earth 4. Mars 5. Jupiter 6. Saturn  
Vexed Buzz quietly watched Neil jumping to mark the surface.

12/14 pt semibold

**1957 SPUTNIK 1958 EXPLORER 1961 VOSTOK 1962 MERC  
1. Mercury 2. Venus 3. Earth 4. Mars 5. Jupiter 6. Saturn  
Vexed Buzz quietly watched Neil jumping to mark the surface.**

12/14 pt bold

**1957 SPUTNIK 1958 EXPLORER 1961 VOSTOK 1962 MERC  
1. Mercury 2. Venus 3. Earth 4. Mars 5. Jupiter 6. Saturn  
Vexed Buzz quietly watched Neil jumping to mark the surface.**

12/14 pt extrabold

**1957 SPUTNIK 1958 EXPLORER 1961 VOSTOK 1962 MERC  
1. Mercury 2. Venus 3. Earth 4. Mars 5. Jupiter 6. Saturn  
Vexed Buzz quietly watched Neil jumping to mark the surface.**

# Alignments

justified 10/12 pt

Apollo 11 was launched on July 16, 1969, at 8:32 AM Central Daylight Time (CDT) with the goal of performing the first human landing on the Moon. Commander Neil Armstrong, Command Module Pilot Michael Collins, and Lunar Module Pilot Edwin “Buzz” Aldrin entered lunar orbit on the afternoon of July 19. The following day, Armstrong and Aldrin begin their descent to the lunar surface in the Lunar Module, Eagle. The planned landing site in the Sea of Tranquility was selected as a flat, safe location and had been surveyed by Apollo 10 at an elevation of 10 miles above the Moon. However, a navigation error earlier in the mission caused Eagle to be about 7 kilometers beyond the planned landing location.

flush left 10/12 pt

During the 12.6-minute-long powered descent, there were a total of five unexpected computer alarms. These alarms all indicated that Eagle’s computer system was overloaded, but in each case, Mission Control concluded that it was safe to continue the landing. The last of these alarms occurred less than three minutes before landing, when the crew was less than 500 meters above the surface. Because of the navigation error, the computer was guiding the spacecraft towards an unsafe touchdown point in the rugged, boulder-filled ejecta field surrounding West Crater.

flush right 10/12 pt

Armstrong took manual control and flew to a safe landing spot beyond the crater. At 3:17 PM CDT, he announced their safe landing, “Houston, Tranquility Base. The Eagle has landed.” At the time of landing, Mission Control thought that the spacecraft had wjust 17 seconds of fuel left in the descent stage. However, post mission analysis showed that sloshing in the fuel tank during Armstrong’s search for a safe landing site caused the fuel gauge to give an inaccurate reading. Eagle actually had about 45 seconds of fuel left when it touched down.

centered 10/12 pt

After a checkout of Eagle’s systems, Armstrong and Aldrin prepared for their moonwalk. At 9:56 PM CDT, Armstrong set foot on the lunar surface, “That’s one small step for man, one giant leap for mankind.” Aldrin followed a short while later. The duration of this first ever moonwalk was limited to just 2 hours and 31 minutes and the crew remained within 60 meters of Eagle.

Armstrong and Aldrin collected 21.6 kilograms of samples and deployed a seismometer to measure moonquakes, a laser retroreflector to enable precise measurements of the distance between Earth and the Moon, and a device to collect a sample of the solar wind.



# Special Features

CASE-SENSITIVE CHARACTERS  
(x-ray) → (X-RAY)

TRUE SMALL CAPS  
TRUE SMALL CAPS

LINING & OLD STYLE FIGURES  
1234567890 \$¢€£¥  
1234567890 \$¢€£¥

PROPORTIONAL AND TABULAR FIGURES  
12345 → 12345  
12345 → 12345

FRACTION SUPPORT  
2/3, 1/8, 53/72...  
→ <sup>2</sup>/<sub>3</sub>, <sup>1</sup>/<sub>8</sub>, <sup>53</sup>/<sub>72</sub>...

ORDINAL SUPPORT  
1st, 2nd, 3rd, 4th...

ALTERNATE CHARACTERS  
Gladly → Gladly  
01 → 01

LIGATURES  
ff fi ffi fl ffl fb fh fj ffj fk

DINGBATS  
→ ← ↑ ↓ ◀ ▶ ▲ ▼ ● ★ ◆ ◻ ◻ ✓ ✎

EXTENDED LANGUAGE SUPPORT  
Ð Þ Ý Ã Ć Đ Ę Ń Ğ Ħ Ĳ Ł Œ Š Đ...  
Ð Þ Ý Ã Ć Đ Ę Ń Ğ Ħ Ĳ Ł Œ Š...  
ð þ ý ã ć đ ę ń ǧ ħ ł ŀ ó š ť đ...

EXTENDED CURRENCY SUPPORT  
\$ ¢ € £ ¥ ¢ ₣ ₧ ₨ ₪ ₮ ₯ ₰ ₱ ₲ ₳ ₴ ₵ ₶ ₷ ₸ ₹  
₺ ₻ ₼ ₽ ₾ ₿ ₿ ₿ ₿ ₿

# Glyphs

! @ # \$ % ^

& \* ( ) \_ + =

- [ \ { | } ] ' :

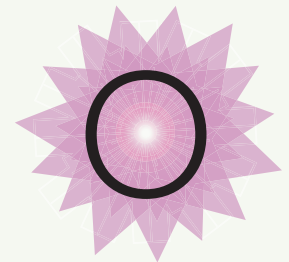
” ; < ? < “ ~ `

Bold 70pt

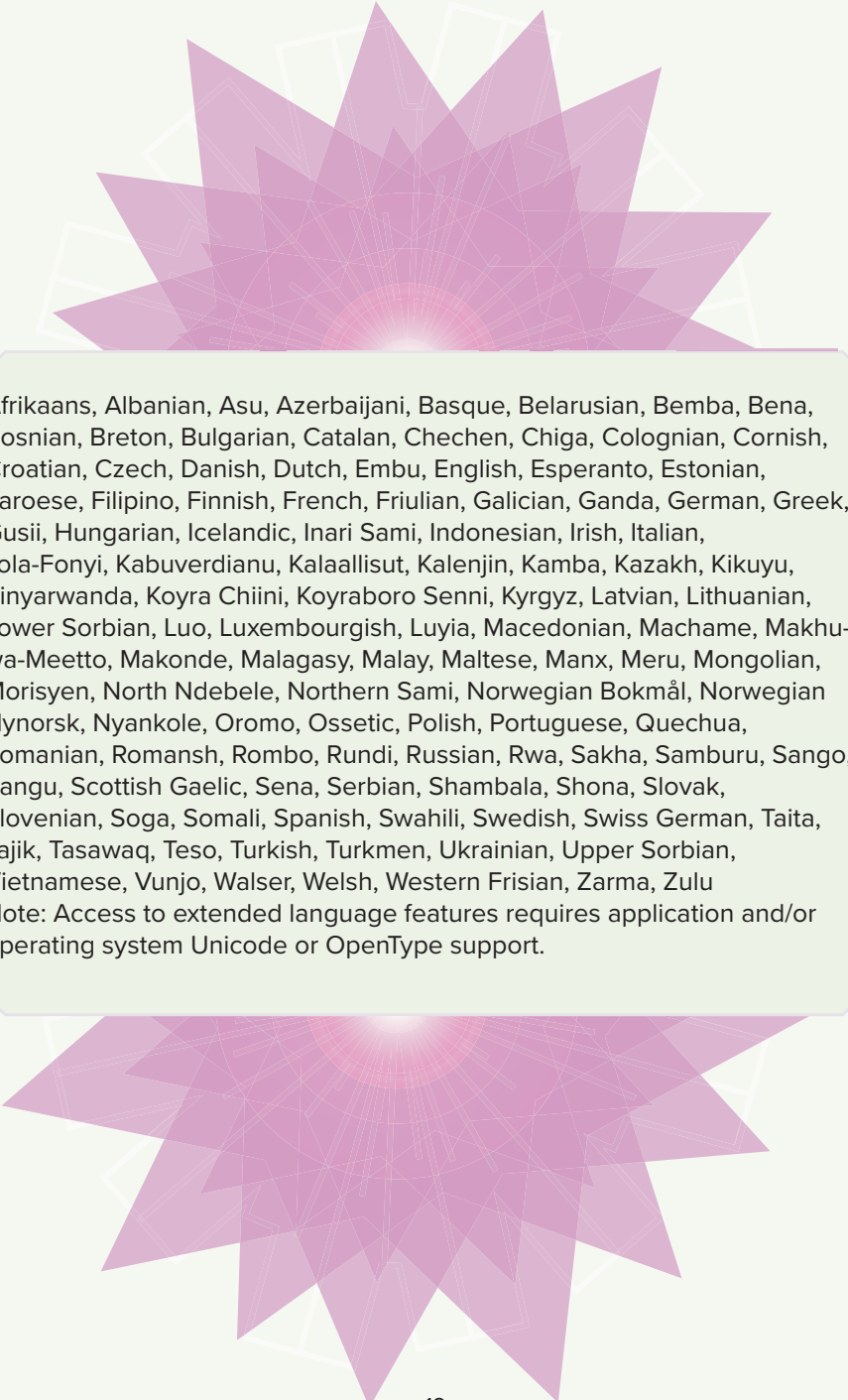
A B C D E  
F G H I J K  
L M N O P  
Q R S T U  
V W X Y Z

italic 70pt

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



# Languages Supported



Afrikaans, Albanian, Asu, Azerbaijani, Basque, Belarusian, Bemba, Bena, Bosnian, Breton, Bulgarian, Catalan, Chechen, Chiga, Cognian, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Greek, Gusii, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kazakh, Kikuyu, Kinyarwanda, Koyra Chiini, Koyraboro Senni, Kyrgyz, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Macedonian, Machame, Makhu-wa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Meru, Mongolian, Morisyen, North Ndebele, Northern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Ossetic, Polish, Portuguese, Quechua, Romanian, Romansh, Rombo, Rundi, Russian, Rwa, Sakha, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Tajik, Tasawaq, Teso, Turkish, Turkmen, Ukrainian, Upper Sorbian, Vietnamese, Vunjo, Walser, Welsh, Western Frisian, Zarma, Zulu  
Note: Access to extended language features requires application and/or operating system Unicode or OpenType support.

# Stylistic Mapping (Plain, Italic, Bold, Italic)

In Microsoft Office and other Windows applications, Proxima Nova is broken into smaller “sub-families” that work with the I (italic) and B (bold) buttons on toolbars.  
Only the first member of each group appears in the font listing in such applications and is the “plain” style within that group. The others are “italic,” “bold,” and “bold italic” respectively:

- Group 1: Thin, Thin Italic
- Group 2: Light, Light Italic
- Group 3: Regular, Regular Italic, Bold, Bold Italic
- Group 4: Medium, Medium Italic
- Group 5: Semibold, Semibold Italic
- Group 6: Extrabold, Extrabold Italic

For example, to use Proxima Nova Bold Italic, choose Proxima Nova Regular from the font list and then click the I and B buttons on the toolbar (or use the keyboard shortcuts). Note: The “bold” button only works with the Regular style. The “italic” button works with all styles. Stylistic mapping is the same for Condensed and Extra Condensed. Not all applications support stylistic mapping. Use of stylistic mapping is optional and not necessarily



# In the universe

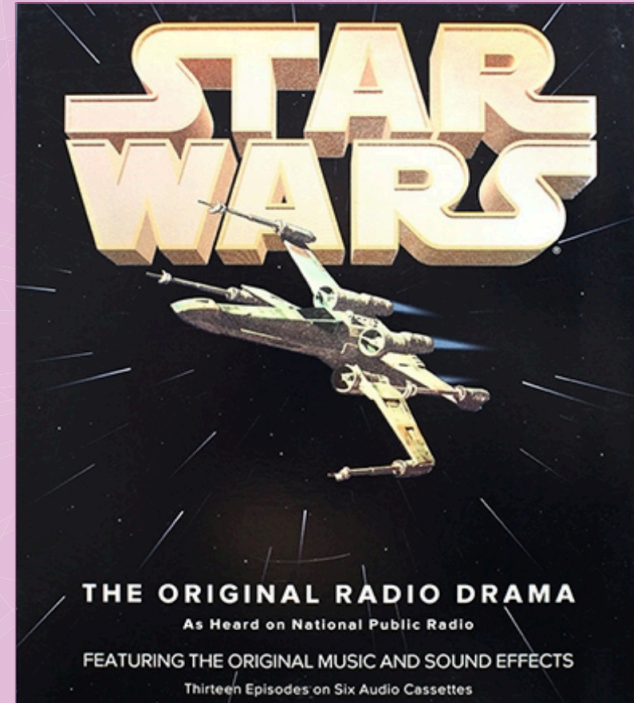
Since the mid-2010s, Proxima Nova has become the most popular commercial (paid) font on the web, used on thousands of websites around the world.

Mashable

TURKISH AIRLINES

Product Hunt

WIRED



*I personally like to see a mixture of old and new. The world around us is not all new or all old, it's everything all at once. The idea of creating only things that look new and different seems limiting. Anything totally new ends up looking hopelessly dated sooner or later anyway.*

–Mark Simonson

