

Zur

A TYPEFACE DESIGNED BY ALFREDO MARCO PRADIL

FOUNDRY
Unwritten Type Foundry

DESIGNER
Alfredo Marco Pradil

ISSUED
2026

WEIGHTS CATALOGUED
01

N° HDC-20260822-ZURB-1.000

00	Family Overview	003	01.6	Zur Bold — Text Box	009
01.1	Zur Bold — Style Sheet	004	01.7	Zur Bold — Waterfall Pangram	010
01.2	Zur Bold — Specification Sheet	005	01.8	Zur Bold — International Word List	011
01.3	Zur Bold — OpenType Features	006	01.9	Zur Bold — Character Set (Sheet 1/2)	012
01.4	Zur Bold — Outline Anatomy	007	01.10	Zur Bold — Character Set (Sheet 2/2)	013
01.5	Zur Bold — Text Setting	008	ZZ	Document Control	014

This document was generated automatically from the uploaded font binaries. Structural measurements (cap height, x-height, ascender, descender) are extracted directly from each file's outline tables and expressed in font design units (U), where 1 em equals the unit-per-em value stated on each style sheet.

BILL OF MATERIALS — FAMILY OVERVIEW

FIG. 00.1

NO.	STYLE	WEIGHT	POSTURE	GLYPHS	UPM	SIZE	FMT
01	Zur Bold	700 — Bold	Upright	414	2000	59.2 KB	OTF

TOTAL STYLES CATALOGUED	COMBINED GLYPH COUNT	COMBINED PAYLOAD
01	414	59.2 KB

* Weight class estimated from filename — source binary could not be fully parsed for OS/2 metadata.

BOLD

700



CAPS	ABCDEFGHIJKLMNOPQRSTUVWXYZ
LOWER	abcdefghijklmnopqrstuvwxyz
FIGS	0123456789
PUNC	.,:;!'"()[]{}--/ & @ # % * + =

MEASURED SPECIFICATION

Foundry	Unwritten Type Foundry
Designer	Alfredo Marco Pradil
Units Per Em	2000 U
Ascender	2000 U
Cap Height	1443 U
X-Height	954 U
Descender	-557 U
Weight Class	700 – Bold
Posture	Upright
Glyph Count	414
Source Format	OTF
Payload	59.2 KB

LANGUAGES SUPPORTED

ENGLISH	FRENCH	GERMAN	DUTCH	SWEDISH	NORWEGIAN
DANISH	FINNISH	ICELANDIC	FAROESE	IRISH	
SCOTTISH GAELIC	WELSH	SPANISH	ITALIAN	PORTUGUESE	
MALTESE	POLISH	CZECH	SLOVAK	HUNGARIAN	ROMANIAN
SLOVENIAN	CROATIAN	SERBIAN (LATIN)	BOSNIAN	ALBANIAN	
LITHUANIAN	LATVIAN	ESTONIAN	TURKISH	AZERBAIJANI	
FILIPINO	SWAHILI				

INFERRED FROM CHARACTER COVERAGE AGAINST A REFERENCE SET PER LANGUAGE – NOT AN AUTHORITATIVE LOCALIZATION CLAIM.

CURRENCY SUPPORT

☒ FLORIN	☐ NAIRA
☐ BAHT	☐ PESETA
☐ AUSTRAL	☐ PESO
☐ BITCOIN	☐ RUBLE
☒ CENT	☐ RUPEE
☐ COLÓN	☐ INDIAN RUPEE
☐ CRUZEIRO	☐ SHEQEL
☒ CURRENCY (GENERIC)	☒ STERLING
☒ DOLLAR	☐ TENGE
☐ DONG	☐ TUGRIK
☒ EURO	☐ WON
☐ EURO-CURRENCY	☒ YEN
☐ FRANC	☐ DAI
☐ GERMAN PENNY	☐ USD COIN
☐ GUARANÍ	☐ XRP
☐ HRYVNIA	☐ CARDANO
☐ KIP	☐ DOGECOIN
☐ LIRA	☐ ETHEREUM
☐ TURKISH LIRA	☐ LITECOIN
☐ MANAT	☐ SOLANA
☐ MILL	☐ TETHER

"-" INDICATES NO STANDARD UNICODE CODEPOINT EXISTS FOR THIS CURRENCY (MOST CRYPTOCURRENCIES OTHER THAN BITCOIN HAVE NONE ASSIGNED) AND NO MATCHING GLYPH NAME WAS FOUND IN THE FONT'S PRIVATE-USE-AREA GLYPHS.

UNICODE BLOCK COVERAGE

BASIC LATIN	95	GENERAL PUNCTUATION	34
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	1
LATIN EXTENDED-A	97	LETTERLIKE SYMBOLS	1
LATIN EXTENDED-B	7	NUMBER FORMS	4
IPA EXTENSIONS	1	MATHEMATICAL OPERATORS	12
SPACING MODIFIER LETTERS	8	GEOMETRIC SHAPES	1
COMBINING DIACRITICAL MARKS	18	CJK SYMBOLS AND PUNCTUATION	1
GREEK AND COPTIC	2	ALPHABETIC PRESENTATION FORMS	2
LATIN EXTENDED ADDITIONAL	9		

EVERY UNICODE BLOCK (PER THE UNICODE CHARACTER DATABASE) CONTAINING AT LEAST ONE CHARACTER MAPPED IN THE FONT'S CMAP TABLE, WITH A COUNT OF MAPPED CHARACTERS PER BLOCK.

OPENTYPE FEATURES

LIGATURES

- ☒ STANDARD LIGATURES
- ☐ DISCRETIONARY LIGATURES
- ☐ HISTORICAL LIGATURES
- ☐ CONTEXTUAL LIGATURES
- ☐ REQUIRED LIGATURES

ALTERNATES

- ☒ ACCESS ALL ALTERNATES
- ☐ CONTEXTUAL ALTERNATES
- ☐ STYLISTIC ALTERNATES
- ☐ SWASH
- ☐ CONTEXTUAL SWASH
- ☐ TITLING ALTERNATES
- ☐ HISTORICAL FORMS
- ☐ RANDOMIZE
- ☐ ALTERNATE ANNOTATION FORMS

CASE

- ☐ SMALL CAPITALS
- ☐ CAPS TO SMALL CAPS
- ☐ PETITE CAPITALS
- ☐ PETITE CAPS FROM CAPS
- ☐ CASE-SENSITIVE FORMS
- ☐ UNICASE
- ☐ CAPITAL SPACING

FIGURES

- ☐ LINING FIGURES
- ☐ OLDSTYLE FIGURES
- ☐ TABULAR FIGURES
- ☐ PROPORTIONAL FIGURES
- ☐ SLASHED ZERO
- ☒ ORDINALS

FRACTIONS

- ☒ FRACTIONS
- ☐ ALTERNATIVE FRACTIONS
- ☒ NUMERATORS
- ☒ DENOMINATORS

POSITION

- ☐ SCIENTIFIC INFERIORS
- ☐ SUBSCRIPT
- ☒ SUPERScript
- ☒ KERNING
- ☒ MARK POSITIONING
- ☒ MARK-TO-MARK POSITIONING
- ☐ CURSIVE POSITIONING
- ☐ DISTANCE
- ☐ ABOVE-BASE MARK POSITIONING
- ☐ BELOW-BASE MARK POSITIONING
- ☐ PROPORTIONAL ALTERNATE WIDTHS
- ☐ ALTERNATE HALF WIDTHS

LOCALIZATION

- ☒ LOCALIZED FORMS
- ☐ TRADITIONAL FORMS
- ☐ SIMPLIFIED FORMS
- ☐ EXPERT FORMS
- ☐ JIS78 FORMS
- ☐ JIS83 FORMS
- ☐ JIS90 FORMS
- ☐ JIS2004 FORMS
- ☐ RUBY NOTATION FORMS
- ☒ GLYPH COMPOSITION / DECOMPOSITION
- ☐ OPTICAL SIZE

EAST ASIAN WIDTHS

- ☐ FULL WIDTHS
- ☐ HALF WIDTHS
- ☐ PROPORTIONAL WIDTHS
- ☐ THIRD WIDTHS
- ☐ QUARTER WIDTHS

VERTICAL WRITING

- ☐ VERTICAL ALTERNATES
- ☐ VERTICAL ALTERNATES AND ROTATION
- ☐ VERTICAL KERNING
- ☐ PROPORTIONAL ALTERNATE VERTICAL METRICS

ARABIC FORMS

- ☐ ISOLATED FORMS
- ☐ INITIAL FORMS
- ☐ MEDIAL FORMS
- ☐ TERMINAL FORMS
- ☐ MARK POSITIONING VIA SUBSTITUTION

STYLISTIC SETS

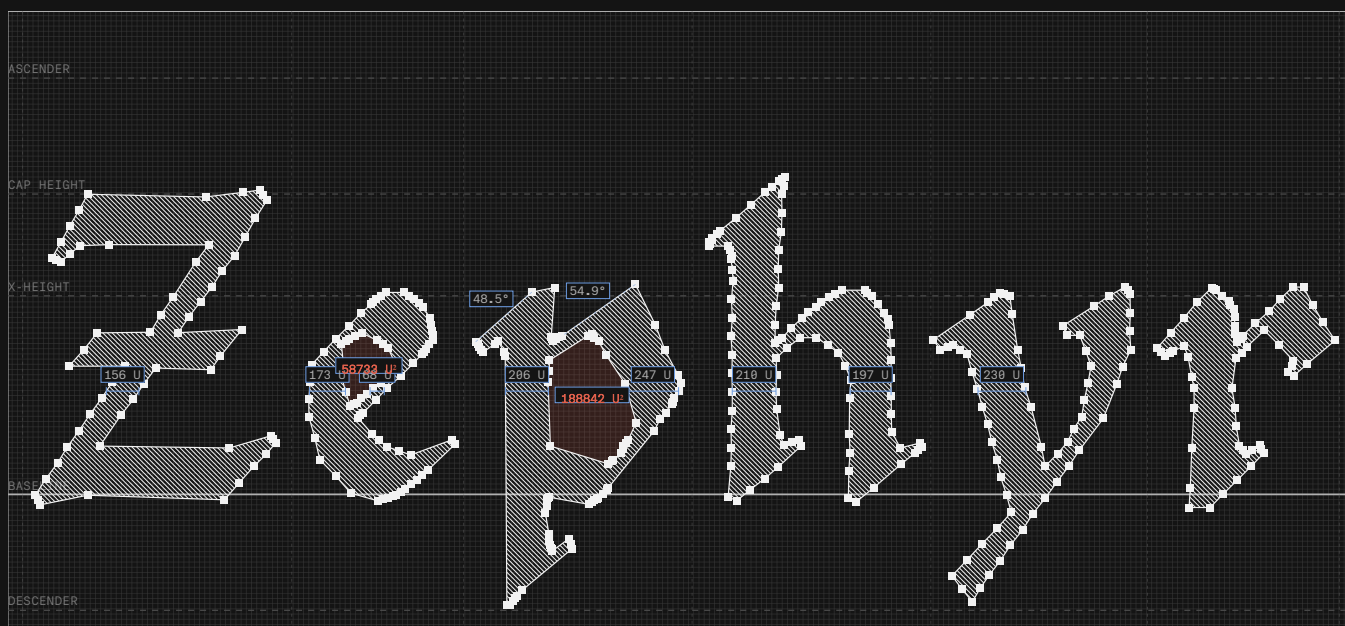
- ☐ STYLISTIC SET 01
- ☐ STYLISTIC SET 02
- ☐ STYLISTIC SET 03
- ☐ STYLISTIC SET 04
- ☐ STYLISTIC SET 05
- ☐ STYLISTIC SET 06
- ☐ STYLISTIC SET 07
- ☐ STYLISTIC SET 08
- ☐ STYLISTIC SET 09
- ☐ STYLISTIC SET 10
- ☐ STYLISTIC SET 11
- ☐ STYLISTIC SET 12
- ☐ STYLISTIC SET 13
- ☐ STYLISTIC SET 14
- ☐ STYLISTIC SET 15
- ☐ STYLISTIC SET 16
- ☐ STYLISTIC SET 17
- ☐ STYLISTIC SET 18
- ☐ STYLISTIC SET 19
- ☐ STYLISTIC SET 20

CHARACTER VARIANTS

- ☐ CHARACTER VARIANT 01
- ☐ CHARACTER VARIANT 02
- ☐ CHARACTER VARIANT 03
- ☐ CHARACTER VARIANT 04
- ☐ CHARACTER VARIANT 05
- ☐ CHARACTER VARIANT 06
- ☐ CHARACTER VARIANT 07
- ☐ CHARACTER VARIANT 08
- ☐ CHARACTER VARIANT 09
- ☐ CHARACTER VARIANT 10

VECTOR CONSTRUCTION — UNIT 01 — WORD ANATOMY

FIG. 01.4



■ ON-CURVE NODE ○ OFF-CURVE CONTROL POINT --- CONTROL HANDLE --- VERTICAL METRIC

The Art of Typesetting

SET IN ZUR BOLD • 60PX / 60.0PX • LEFT

Typography is the art and craft of arranging letterforms so that language becomes both legible and expressive. Every typeface carries a distinct voice: the weight of a stroke, the curve of a bowl, the rhythm of its spacing all shape how a reader feels before a single word is consciously read. Skilled typography works quietly, guiding the eye from letter to letter and line to line without ever calling attention to itself, while still rewarding close inspection of its smallest details. Typography is the art and craft of arranging letterforms so that language becomes both legible and expressive. Every typeface carries a distinct voice: the weight of a stroke, the curve of a bowl, the rhythm of its spacing all shape how a reader feels before a single word is consciously read. Skilled typography works quietly, guiding the eye from letter to letter and line to line without ever calling attention to itself, while still rewarding close inspection of its smallest details. Typography is the art and craft of arranging letterforms so that language becomes both legible and expressive. Every typeface carries a distinct voice: the weight of a stroke, the curve of a bowl, the rhythm of its spacing all shape how a reader feels before a single word is consciously read. Skilled typography works quietly, guiding the eye from letter to letter and line to line without ever calling attention to itself,

while still rewarding close inspection of its smallest details. Typography is the art and craft of arranging letterforms so that language becomes both legible and expressive. Every typeface carries a distinct voice: the weight of a stroke, the curve of a bowl, the rhythm of its spacing all shape how a reader feels before a single word is consciously read. Skilled typography works quietly, guiding the eye from letter to letter and line to line without ever calling attention to itself, while still rewarding close inspection of its smallest details. Typography is the art and craft of arranging letterforms so that language becomes both legible and expressive. Every typeface carries a distinct voice: the weight of a stroke, the curve of a bowl, the rhythm of its spacing all shape how a reader feels before a single word is consciously read. Skilled typography works quietly, guiding the eye from letter to letter and line to line without ever calling attention to itself, while still rewarding close inspection of its smallest details. Typography is the art and craft of arranging letterforms so that language becomes both legible and expressive. Every typeface carries a distinct voice: the weight of a stroke, the curve of a bowl, the rhythm of its spacing all shape how a reader feels before a single word is consciously read. Skilled typography works quietly, guiding the eye from letter to let-

SET IN ZUR BOLD • 9PT / 11.3PT • JUSTIFY, 2 COLUMNS, HYPHENATED

Long before digital fonts existed, punchcutters carved individual letterforms into steel by hand, and compositors assembled entire pages one lead sort at a time. That craft tradition still shapes how a typeface is judged today: the consistency of stroke contrast, the balance of counters and apertures, and the quiet rhythm of spacing across a full paragraph of running text. A well-drawn text face rewards sustained reading at small sizes just as a confident display face rewards a single glance at large ones. Long before digital fonts existed, punchcutters carved individual letterforms into steel by hand, and compositors assembled entire pages one lead sort at a time. That craft tradition still shapes how a typeface is judged today: the consistency of stroke contrast, the balance of counters and apertures, and the quiet rhythm of spacing across a full paragraph of run-

ning text. A well-drawn text face rewards sustained reading at small sizes just as a confident display face rewards a single glance at large ones. Long before digital fonts existed, punchcutters carved individual letterforms into steel by hand, and compositors assembled entire pages one lead sort at a time. That craft tradition still shapes how a typeface is judged today: the consistency of stroke contrast, the balance of counters and apertures, and the quiet rhythm of spacing across a full paragraph of running text. A well-drawn text face rewards sustained reading at small sizes just as a confident display face rewards a single glance at large ones. Long before digital fonts existed, punchcutters carved individual letterforms into steel by hand, and compositors assembled entire pages one lead sort at a time. That craft tradition still shapes how a typeface is judged today:

the consistency of stroke contrast, the balance of counters and apertures, and the quiet rhythm of spacing across a full paragraph of running text. A well-drawn text face rewards sustained reading at small sizes just as a confident display face rewards a single glance at large ones. Long before digital fonts existed, punchcutters carved individual letterforms into steel by hand, and compositors assembled entire pages one lead sort at a time. That craft tradition still shapes how a typeface is judged today: the consistency of stroke contrast, the balance of counters and apertures, and the quiet rhythm of spacing across a full paragraph of running text. A well-drawn text face rewards sustained reading at small sizes just as a confident display face rewards a single glance at large ones. Long before digital fonts existed, punchcutters carved individual letterforms into steel

SET IN ZUR BOLD • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED



Design qui 132 px

Design quietly 103 px

Design quietly sha 80 px

Design quietly shapes 63 px

Design quietly shapes our wh 49 px

Design quietly shapes our whole vivid 38 px

Design quietly shapes our whole vivid zip code, f 30 px

Design quietly shapes our whole vivid zip code, from a quartz 23 px

Design quietly shapes our whole vivid zip code, from a quartz box to a sleek mo 18 px

Design quietly shapes our whole vivid zip code, from a quartz box to a sleek modern jar. A quick, cleve 14 px

Design quietly shapes our whole vivid zip code, from a quartz box to a sleek modern jar. A quick, clever gaze at any quartz box or j 11 px

Design quietly shapes our whole vivid zip code, from a quartz box to a sleek modern jar. A quick, clever gaze at any quartz box or jar proves how design affects my wo 9 px

Design quietly shapes our whole vivid zip code, from a quartz box to a sleek modern jar. A quick, clever gaze at any quartz box or jar proves how design affects my world. 7 px

Design quietly shapes our whole vivid zip code, from a quartz box to a sleek modern jar. A quick, clever gaze at any quartz box or jar proves how design affects my world. 6 px

1. **Momentum**
ENGLISH

2. **Lumière**
FRENCH

3. **Freundschaft**
GERMAN

4. **Montaña**
SPANISH

5. **Città**
ITALIAN

6. **Saudade**
PORTUGUESE

7. **Coördinatie**
DUTCH

8. **Sommar**
SWEDISH

9. **Lys**
NORWEGIAN

10. **Sommerfugl**
DANISH

11. **Fiðrildi**
ICELANDIC

12. **Łódź**
POLISH

13. **Říjen**
CZECH

14. **Nebo**
SLOVAK

15. **Pillangó**
HUNGARIAN

16. **Prietenie**
ROMANIAN

17. **Čokolada**
CROATIAN

18. **Kelebek**
TURKISH

19. **Lys**
DANISH

20. **Farfalla**
ITALIAN

21. **Rødgrød**
DANISH

22. **Wolke**
GERMAN

23. **Motýl**
CZECH

24. **Niebo**
POLISH

25. **Fluture**
ROMANIAN

26. **Himmel**
DANISH

27. **Mariposa**
SPANISH

28. **Vrba**
SLOVAK

29. **Fjäril**
SWEDISH

30. **İstanbul**
TURKISH

31. **Cascade**
ENGLISH

32. **Mulțumesc**
ROMANIAN

33. **Wolk**
DUTCH

34. **Leptir**
CROATIAN

35. **Přátelství**
CZECH

36. **Örökké**
HUNGARIAN

37. **Vriendschap**
DUTCH

38. **Pingüino**
SPANISH

39. **Sehnsucht**
GERMAN

40. **Nebo**
CROATIAN

41. **Vänskap**
SWEDISH

42. **Światło**
POLISH

43. **Horizon**
ENGLISH

44. **Élégance**
FRENCH

45. **Gökyüzü**
TURKISH

46. **Nuage**
FRENCH

47. **Papillon**
FRENCH

48. **Straße**
GERMAN

49. **Venskab**
DANISH

50. **Coração**
PORTUGUESE

51. **Motyl**
POLISH

52. **Nuvola**
ITALIAN

53. **Journey**
ENGLISH

54. **Perché**
ITALIAN

55. **Grüße**
GERMAN

56. **Sogno**
ITALIAN

57. **Barátság**
HUNGARIAN

58. **Himinn**
ICELANDIC

59. **Cer**
ROMANIAN

60. **Ljus**
SWEDISH

CHARACTER SET – UNIT 01 / SHEET 1 OF 2 – GLYPH COVERAGE

FIG. 01.3

	À	Á	Ä	Â	Ä	À	Ã	Ả	Å	Ã	Æ	Ɓ
U+0020	U+0041	U+00C1	U+0102	U+00C2	U+00C4	U+00C0	U+0100	U+0104	U+00C5	U+00C3	U+00C6	U+0042
Ƈ	Ć	Č	Ç	Ĉ	Ɖ	Ǿ	Ð	Đ	Ɛ	É	Ě	Ê
U+0043	U+0106	U+010C	U+00C7	U+010A	U+0044	U+010E	U+0110	U+00D0	U+0045	U+00C9	U+011A	U+00CA
Ě	Ê	È	Ē	Ɛ	Ɖ	Ƒ	Ɠ	Č	Ç	Ġ	Ɔ	Ɔ
U+00C8	U+0116	U+00C8	U+0112	U+0118	U+010F	U+0046	U+0047	U+011E	U+0122	U+0120	U+0048	U+0126
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+0049	U+0132	U+00CD	U+00CE	U+00CF	U+0130	U+00CC	U+012A	U+012E	U+004A	un1004A03...	U+004B	U+0136
Ł	Ł	Ł	Ł	Ł	Ł	Ł	Ł	Ł	Ł	Ł	Ł	Ł
U+004C	U+0139	U+013D	U+013B	U+0141	U+004D	U+004E	U+0143	U+0147	U+0145	U+00D1	U+004F	U+00D3
Ô	Ö	Ò	Õ	Ō	Ø	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ
U+00D4	U+00D6	U+00D2	U+0150	U+014C	U+00D8	U+00D5	U+0152	U+0050	U+00DE	U+0051	U+0052	U+0154
Ř	Ŕ	Ŗ	Š	Š	Ş	Ş	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ
U+0158	U+0156	U+0053	U+015A	U+0160	U+015E	U+0218	U+1E9E	U+0054	U+0164	U+0162	U+021A	U+0055
Ú	Ů	Ü	Ù	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+00DA	U+00DB	U+00DC	U+00D9	U+0170	U+016A	U+0172	U+016E	U+0056	U+0057	U+1E82	U+0174	U+1E84
Ŵ	X	Y	Ý	Ŷ	Ÿ	Ÿ	Z	Ž	Ž	Ž	ǻ	ǻ
U+1E80	U+0058	U+0059	U+00DD	U+0176	U+0178	U+1EF2	U+005A	U+0179	U+017D	U+017B	U+0061	U+00E1
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+0103	U+00E2	U+00E4	U+00E0	U+0101	U+0105	U+00E5	U+00E3	U+00E6	U+0062	U+0063	U+0107	U+010D
Ɔ	Ć	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ
U+00E7	U+010B	U+0064	U+010F	U+0111	U+00F0	U+0065	U+00E9	U+0118	U+00EA	U+00EB	U+0117	U+00E8
ē	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ	Ɔ
U+0113	U+0119	U+0259	U+0066	U+0067	U+011F	U+0123	U+0121	U+0068	U+0127	U+0069	U+0131	U+00ED
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+00EE	U+00EF	1.1loc1TRK	U+00EC	U+012B	U+012F	U+0133	U+006A	U+0237	un1006A03...	U+006B	U+0137	U+006C
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+013A	U+013E	U+013C	U+0142	U+006D	U+006E	U+0144	U+0148	U+0146	U+00F1	U+006F	U+00F3	U+00F4
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+00F6	U+00F2	U+0151	U+014D	U+00F8	U+00F5	U+0153	U+0070	U+00FE	U+0071	U+0072	U+0155	U+0159
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+0157	U+0073	U+015B	U+0161	U+015F	U+0219	U+00DF	U+0074	U+0165	U+0163	U+021B	U+0075	U+00FA

CHARACTER SET – UNIT 01 / SHEET 2 OF 2 – GLYPH COVERAGE

FIG. 01.4

û U+00FB	ü U+00FC	ù U+00F9	ŭ U+0171	ū U+016B	ų U+0173	ũ U+016F	Ƶ U+0076	Ƶ U+0077	ŵ U+1E83	ŵ U+0175	ŵ U+1E85	ŵ U+1E81
Ƶ U+0078	ƶ U+0079	ŷ U+00FD	ŷ U+0177	ÿ U+00FF	ÿ U+1EF3	Ʒ U+007A	Ž U+017A	Ž U+017E	Ž U+017C	fi U+FB01	fl U+FB02	ª U+00AA
º U+00BA	Ω U+03A9	π U+03C0	Ø U+0030	1 U+0031	2 U+0032	3 U+0033	4 U+0034	5 U+0035	6 U+0036	7 U+0037	8 U+0038	9 U+0039
0 zero.dnom	1 one.dnom	2 two.dnom	3 three.dnom	4 four.dnom	5 five.dnom	6 six.dnom	7 seven.dnom	8 eight.dnom	9 nine.dnom	0 zero.numr	1 one.numr	2 two.numr
3 three.numr	4 four.numr	5 five.numr	6 six.numr	7 seven.numr	8 eight.numr	9 nine.numr	/ U+2044	½ U+00BD	¼ U+00BC	¾ U+00BE	⅓ U+215B	⅔ U+215C
⅕ U+215D	⅙ U+215E	1 U+00B9	2 U+00B2	3 U+00B3	4 U+00A0	5 U+2002	6 U+2003	7 U+2000	8 U+2001	9 U+2004	0 U+2005	1 U+2006
2 U+2007	3 U+2008	4 U+2009	5 U+200A	6 U+200B	7 U+200C	8 U+200D	9 U+202F	0 U+205F	1 U+200E	2 U+200F	3 U+3000	4 U+002E
, U+002C	: U+003A	; U+003B	… U+2026	! U+0021	¡ U+00A1	? U+003F	¿ U+00BF	· U+00B7	• U+2022	* U+002A	# U+0023	/ U+002F
\ U+005C	- U+002D	— U+00AD	— U+2013	— U+2014	— U+005F	(U+0028	) U+0029	{ U+007B	} U+007D	[U+005B	] U+005D	, U+201A
” U+201E	“ U+201C	” U+201D	‘ U+2018	’ U+2019	« U+00AB	» U+00BB	< U+2039	> U+203A	" U+0022	' U+0027	ƒ U+0192	@ U+0040
& U+0026	¶ U+00B6	§ U+00A7	© U+00A9	® U+00AE	™ U+2122	° U+00B0	 U+007C	¡ U+00A6	† U+2020	‡ U+2021	¢ U+00A2	¤ U+00A4
\$ U+0024	€ U+20AC	£ U+00A3	¥ U+00A5	+U+002B	− U+2212	× U+00D7	÷ U+00F7	= U+003D	≠ U+2260	> U+003E	< U+003C	≥ U+2265
≤ U+2264	± U+00B1	≈ U+2248	~ U+007E	¬ U+00AC	^ U+005E	∞ U+221E	∫ U+222B	Δ U+2206	Π U+220F	Σ U+2211	√ U+221A	μ U+00B5
ð U+2202	% U+0025	‰ U+2030	◊ U+25CA	… U+0308	• U+0307	ˆ U+0300	ˆ U+0301	” U+030B	, unl030C.a...	ˆ U+0302	ˆ U+030C	ˆ U+0306
° U+030A	˜ U+0303	– U+0304	‘ U+0312	, U+0326	, U+0327	ˆ U+0328	– U+0335	/ U+0337	/ U+0338	… U+00A8	• U+02D9	ˆ U+0060
ˆ U+00B4	” U+02DD	ˆ U+02C6	ˆ U+02C7	ˆ U+02D8	ˆ U+02DA	ˆ U+02DC	– U+00AF	, U+00B8	ˆ U+02DB			

TOTAL GLYPHS IN FONT: 414 · RENDERED: 413 · GID 0 (.NOTDEF) OMITTED

Document Title	Zur — Technical Specimen
Document Code	HDC-20260822-ZURB-1.000
Foundry / Mill	Unwritten Type Foundry
Designer	Alfredo Marco Pradil
Styles Catalogued	1
Generated	2026-08-22 20:02
Specimen	HDC Fabrication Unit

Processing Note — All font files were parsed and rendered locally. No font data was uploaded to, or transmitted through, any external server in the production of this document.

