

UWT Grotesk

A TYPEFACE DESIGNED BY ALFREDO MARCO PRADIL

FOUNDRY
Unwritten Type Foundry

DESIGNER
Alfredo Marco Pradil

ISSUED
2026

WEIGHTS CATALOGUED
18

Nº HDC-20260819-UWTGROTESKI-1.000

00	Family Overview	005	05.3	UWT Grotesk Light — OpenType Features	044
01.1	UWT Grotesk Thin — Style Sheet	006	05.4	UWT Grotesk Light — Text Setting	045
01.2	UWT Grotesk Thin — Specification Sheet	007	05.5	UWT Grotesk Light — International Word List	046
01.3	UWT Grotesk Thin — OpenType Features	008	05.6	UWT Grotesk Light — Character Set (Sheet 1/4)	047
01.4	UWT Grotesk Thin — Text Setting	009	05.7	UWT Grotesk Light — Character Set (Sheet 2/4)	048
01.5	UWT Grotesk Thin — International Word List	010	05.8	UWT Grotesk Light — Character Set (Sheet 3/4)	049
01.6	UWT Grotesk Thin — Character Set (Sheet 1/4)	011	05.9	UWT Grotesk Light — Character Set (Sheet 4/4)	050
01.7	UWT Grotesk Thin — Character Set (Sheet 2/4)	012	06.1	UWT Grotesk Light Italic — Style Sheet	051
01.8	UWT Grotesk Thin — Character Set (Sheet 3/4)	013	06.2	UWT Grotesk Light Italic — Specification Sheet	052
01.9	UWT Grotesk Thin — Character Set (Sheet 4/4)	014	06.3	UWT Grotesk Light Italic — OpenType Features	053
02.1	UWT Grotesk Thin Italic — Style Sheet	015	06.4	UWT Grotesk Light Italic — Text Setting	054
02.2	UWT Grotesk Thin Italic — Specification Sheet	016	06.5	UWT Grotesk Light Italic — International Word List	055
02.3	UWT Grotesk Thin Italic — OpenType Features	017	06.6	UWT Grotesk Light Italic — Character Set (Sheet 1/4)	056
02.4	UWT Grotesk Thin Italic — Text Setting	018	06.7	UWT Grotesk Light Italic — Character Set (Sheet 2/4)	057
02.5	UWT Grotesk Thin Italic — International Word List	019	06.8	UWT Grotesk Light Italic — Character Set (Sheet 3/4)	058
02.6	UWT Grotesk Thin Italic — Character Set (Sheet 1/4)	020	06.9	UWT Grotesk Light Italic — Character Set (Sheet 4/4)	059
02.7	UWT Grotesk Thin Italic — Character Set (Sheet 2/4)	021	07.1	UWT Grotesk Regular — Style Sheet	060
02.8	UWT Grotesk Thin Italic — Character Set (Sheet 3/4)	022	07.2	UWT Grotesk Regular — Specification Sheet	061
02.9	UWT Grotesk Thin Italic — Character Set (Sheet 4/4)	023	07.3	UWT Grotesk Regular — OpenType Features	062
03.1	UWT Grotesk ExtraLight — Style Sheet	024	07.4	UWT Grotesk Regular — Text Setting	063
03.2	UWT Grotesk ExtraLight — Specification Sheet	025	07.5	UWT Grotesk Regular — International Word List	064
03.3	UWT Grotesk ExtraLight — OpenType Features	026	07.6	UWT Grotesk Regular — Character Set (Sheet 1/4)	065
03.4	UWT Grotesk ExtraLight — Text Setting	027	07.7	UWT Grotesk Regular — Character Set (Sheet 2/4)	066
03.5	UWT Grotesk ExtraLight — International Word List	028	07.8	UWT Grotesk Regular — Character Set (Sheet 3/4)	067
03.6	UWT Grotesk ExtraLight — Character Set (Sheet 1/4)	029	07.9	UWT Grotesk Regular — Character Set (Sheet 4/4)	068
03.7	UWT Grotesk ExtraLight — Character Set (Sheet 2/4)	030	08.1	UWT Grotesk Regular Italic — Style Sheet	069
03.8	UWT Grotesk ExtraLight — Character Set (Sheet 3/4)	031	08.2	UWT Grotesk Regular Italic — Specification Sheet	070
03.9	UWT Grotesk ExtraLight — Character Set (Sheet 4/4)	032	08.3	UWT Grotesk Regular Italic — OpenType Features	071
04.1	UWT Grotesk ExtraLight Italic — Style Sheet	033	08.4	UWT Grotesk Regular Italic — Text Setting	072
04.2	UWT Grotesk ExtraLight Italic — Specification Sheet	034	08.5	UWT Grotesk Regular Italic — International Word List	073
04.3	UWT Grotesk ExtraLight Italic — OpenType Features	035	08.6	UWT Grotesk Regular Italic — Character Set (Sheet 1/4)	074
04.4	UWT Grotesk ExtraLight Italic — Text Setting	036	08.7	UWT Grotesk Regular Italic — Character Set (Sheet 2/4)	075
04.5	UWT Grotesk ExtraLight Italic — International Word List	037	08.8	UWT Grotesk Regular Italic — Character Set (Sheet 3/4)	076
04.6	UWT Grotesk ExtraLight Italic — Character Set (Sheet 1/4)	038	08.9	UWT Grotesk Regular Italic — Character Set (Sheet 4/4)	077
04.7	UWT Grotesk ExtraLight Italic — Character Set (Sheet 2/4)	039	09.1	UWT Grotesk Medium — Style Sheet	078
04.8	UWT Grotesk ExtraLight Italic — Character Set (Sheet 3/4)	040	09.2	UWT Grotesk Medium — Specification Sheet	079
04.9	UWT Grotesk ExtraLight Italic — Character Set (Sheet 4/4)	041	09.3	UWT Grotesk Medium — OpenType Features	080
05.1	UWT Grotesk Light — Style Sheet	042	09.4	UWT Grotesk Medium — Text Setting	081
05.2	UWT Grotesk Light — Specification Sheet	043	09.5	UWT Grotesk Medium — International Word List	082

09.6	UWT Grotesk Medium — Character Set (Sheet 1/4)	083	13.9	UWT Grotesk Bold — Character Set (Sheet 4/4)	122
09.7	UWT Grotesk Medium — Character Set (Sheet 2/4)	084	14.1	UWT Grotesk Bold Italic — Style Sheet	123
09.8	UWT Grotesk Medium — Character Set (Sheet 3/4)	085	14.2	UWT Grotesk Bold Italic — Specification Sheet	124
09.9	UWT Grotesk Medium — Character Set (Sheet 4/4)	086	14.3	UWT Grotesk Bold Italic — OpenType Features	125
10.1	UWT Grotesk Medium Italic — Style Sheet	087	14.4	UWT Grotesk Bold Italic — Text Setting	126
10.2	UWT Grotesk Medium Italic — Specification Sheet	088	14.5	UWT Grotesk Bold Italic — International Word List	127
10.3	UWT Grotesk Medium Italic — OpenType Features	089	14.6	UWT Grotesk Bold Italic — Character Set (Sheet 1/4)	128
10.4	UWT Grotesk Medium Italic — Text Setting	090	14.7	UWT Grotesk Bold Italic — Character Set (Sheet 2/4)	129
10.5	UWT Grotesk Medium Italic — International Word List	091	14.8	UWT Grotesk Bold Italic — Character Set (Sheet 3/4)	130
10.6	UWT Grotesk Medium Italic — Character Set (Sheet 1/4)	092	14.9	UWT Grotesk Bold Italic — Character Set (Sheet 4/4)	131
10.7	UWT Grotesk Medium Italic — Character Set (Sheet 2/4)	093	15.1	UWT Grotesk ExtraBold — Style Sheet	132
10.8	UWT Grotesk Medium Italic — Character Set (Sheet 3/4)	094	15.2	UWT Grotesk ExtraBold — Specification Sheet	133
10.9	UWT Grotesk Medium Italic — Character Set (Sheet 4/4)	095	15.3	UWT Grotesk ExtraBold — OpenType Features	134
11.1	UWT Grotesk SemiBold — Style Sheet	096	15.4	UWT Grotesk ExtraBold — Text Setting	135
11.2	UWT Grotesk SemiBold — Specification Sheet	097	15.5	UWT Grotesk ExtraBold — International Word List	136
11.3	UWT Grotesk SemiBold — OpenType Features	098	15.6	UWT Grotesk ExtraBold — Character Set (Sheet 1/4)	137
11.4	UWT Grotesk SemiBold — Text Setting	099	15.7	UWT Grotesk ExtraBold — Character Set (Sheet 2/4)	138
11.5	UWT Grotesk SemiBold — International Word List	100	15.8	UWT Grotesk ExtraBold — Character Set (Sheet 3/4)	139
11.6	UWT Grotesk SemiBold — Character Set (Sheet 1/4)	101	15.9	UWT Grotesk ExtraBold — Character Set (Sheet 4/4)	140
11.7	UWT Grotesk SemiBold — Character Set (Sheet 2/4)	102	16.1	UWT Grotesk ExtraBold Italic — Style Sheet	141
11.8	UWT Grotesk SemiBold — Character Set (Sheet 3/4)	103	16.2	UWT Grotesk ExtraBold Italic — Specification Sheet	142
11.9	UWT Grotesk SemiBold — Character Set (Sheet 4/4)	104	16.3	UWT Grotesk ExtraBold Italic — OpenType Features	143
12.1	UWT Grotesk SemiBold Italic — Style Sheet	105	16.4	UWT Grotesk ExtraBold Italic — Text Setting	144
12.2	UWT Grotesk SemiBold Italic — Specification Sheet	106	16.5	UWT Grotesk ExtraBold Italic — International Word List	145
12.3	UWT Grotesk SemiBold Italic — OpenType Features	107	16.6	UWT Grotesk ExtraBold Italic — Character Set (Sheet 1/4)	146
12.4	UWT Grotesk SemiBold Italic — Text Setting	108	16.7	UWT Grotesk ExtraBold Italic — Character Set (Sheet 2/4)	147
12.5	UWT Grotesk SemiBold Italic — International Word List	109	16.8	UWT Grotesk ExtraBold Italic — Character Set (Sheet 3/4)	148
12.6	UWT Grotesk SemiBold Italic — Character Set (Sheet 1/4)	110	16.9	UWT Grotesk ExtraBold Italic — Character Set (Sheet 4/4)	149
12.7	UWT Grotesk SemiBold Italic — Character Set (Sheet 2/4)	111	17.1	UWT Grotesk Black — Style Sheet	150
12.8	UWT Grotesk SemiBold Italic — Character Set (Sheet 3/4)	112	17.2	UWT Grotesk Black — Specification Sheet	151
12.9	UWT Grotesk SemiBold Italic — Character Set (Sheet 4/4)	113	17.3	UWT Grotesk Black — OpenType Features	152
13.1	UWT Grotesk Bold — Style Sheet	114	17.4	UWT Grotesk Black — Text Setting	153
13.2	UWT Grotesk Bold — Specification Sheet	115	17.5	UWT Grotesk Black — International Word List	154
13.3	UWT Grotesk Bold — OpenType Features	116	17.6	UWT Grotesk Black — Character Set (Sheet 1/4)	155
13.4	UWT Grotesk Bold — Text Setting	117	17.7	UWT Grotesk Black — Character Set (Sheet 2/4)	156
13.5	UWT Grotesk Bold — International Word List	118	17.8	UWT Grotesk Black — Character Set (Sheet 3/4)	157
13.6	UWT Grotesk Bold — Character Set (Sheet 1/4)	119	17.9	UWT Grotesk Black — Character Set (Sheet 4/4)	158
13.7	UWT Grotesk Bold — Character Set (Sheet 2/4)	120	18.1	UWT Grotesk Black Italic — Style Sheet	159
13.8	UWT Grotesk Bold — Character Set (Sheet 3/4)	121	18.2	UWT Grotesk Black Italic — Specification Sheet	160

18.3	UWT Grotesk Black Italic — OpenType Features	161	18.8	UWT Grotesk Black Italic — Character Set (Sheet 3/4)	166
18.4	UWT Grotesk Black Italic — Text Setting	162	18.9	UWT Grotesk Black Italic — Character Set (Sheet 4/4)	167
18.5	UWT Grotesk Black Italic — International Word List	163	FX	Comparative Weight Ladder	168
18.6	UWT Grotesk Black Italic — Character Set (Sheet 1/4)	164	ZZ	Document Control	169
18.7	UWT Grotesk Black Italic — Character Set (Sheet 2/4)	165			

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	UWT Grotesk Thin	100 – Thin	Upright	681	2000	72.4 KB	OTF
02	<i>UWT Grotesk Thin Italic</i>	100 – Thin	Italic	681	2000	73.3 KB	OTF
03	UWT Grotesk ExtraLight	200 – ExtraLight	Upright	681	2000	71.6 KB	OTF
04	<i>UWT Grotesk ExtraLight Italic</i>	200 – ExtraLight	Italic	681	2000	73.1 KB	OTF
05	UWT Grotesk Light	300 – Light	Upright	681	2000	72.3 KB	OTF
06	<i>UWT Grotesk Light Italic</i>	300 – Light	Italic	681	2000	73.3 KB	OTF
07	UWT Grotesk Regular	400 – Regular	Upright	681	2000	74.2 KB	OTF
08	<i>UWT Grotesk Regular Italic</i>	400 – Regular	Italic	681	2000	73.8 KB	OTF
09	UWT Grotesk Medium	500 – Medium	Upright	681	2000	75.9 KB	OTF
10	<i>UWT Grotesk Medium Italic</i>	500 – Medium	Italic	681	2000	76.3 KB	OTF
11	UWT Grotesk SemiBold	600 – SemiBold	Upright	681	2000	75.8 KB	OTF
12	<i>UWT Grotesk SemiBold Italic</i>	600 – SemiBold	Italic	681	2000	77.0 KB	OTF
13	UWT Grotesk Bold	700 – Bold	Upright	681	2000	75.2 KB	OTF
14	<i>UWT Grotesk Bold Italic</i>	700 – Bold	Italic	681	2000	77.3 KB	OTF
15	UWT Grotesk ExtraBold	800 – ExtraBold	Upright	681	2000	75.7 KB	OTF
16	<i>UWT Grotesk ExtraBold Italic</i>	800 – ExtraBold	Italic	681	2000	77.4 KB	OTF
17	UWT Grotesk Black	900 – Black	Upright	681	2000	70.8 KB	OTF
18	<i>UWT Grotesk Black Italic</i>	900 – Black	Italic	681	2000	72.9 KB	OTF

TOTAL STYLES CATALOGUED

18

COMBINED GLYPH COUNT

12258

COMBINED PAYLOAD

1338.4 KB

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

THIN

100



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	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	100 – Thin
Posture	Upright
Glyph Count	681
Source Format	OTF
Payload	72.4 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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

The Art of Typesetting

SET IN UWT GROTESK THIN • 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 UWT GROTESK THIN • 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 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 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 re-

SET IN UWT GROTESK THIN • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED

- | | | |
|----------------------------|-----------------------------|-----------------------------|
| 1. Whisper
ENGLISH | 20. Fluture
ROMANIAN | 39. Açúcar
PORTUGUESE |
| 2. Nuage
FRENCH | 21. Fiðrildi
ICELANDIC | 40. Momentum
ENGLISH |
| 3. Grüße
GERMAN | 22. Freundschaft
GERMAN | 41. Łódź
POLISH |
| 4. Pingüino
SPANISH | 23. Coração
PORTUGUESE | 42. Coördinatie
DUTCH |
| 5. Nuvola
ITALIAN | 24. Kelebek
TURKISH | 43. Čokolada
CROATIAN |
| 6. Nuvem
PORTUGUESE | 25. Barátság
HUNGARIAN | 44. Prietenie
ROMANIAN |
| 7. Zonlicht
DUTCH | 26. Mariposa
SPANISH | 45. Gökyüzü
TURKISH |
| 8. Vänskap
SWEDISH | 27. Nostalgia
SPANISH | 46. Alegría
SPANISH |
| 9. Blåbær
NORWEGIAN | 28. Wolk
DUTCH | 47. Estrela
PORTUGUESE |
| 10. Lys
DANISH | 29. Sommar
SWEDISH | 48. Sommerfugl
NORWEGIAN |
| 11. Himinn
ICELANDIC | 30. Étoile
FRENCH | 49. Motýl
CZECH |
| 12. Niebo
POLISH | 31. Straße
GERMAN | 50. Luminous
ENGLISH |
| 13. Přátelství
CZECH | 32. Sommerfugl
DANISH | 51. Arkadaşlık
TURKISH |
| 14. Priateľstvo
SLOVAK | 33. Kärlek
SWEDISH | 52. Himmel
DANISH |
| 15. Pillangó
HUNGARIAN | 34. Schmetterling
GERMAN | 53. Lys
NORWEGIAN |
| 16. Cer
ROMANIAN | 35. Vriendschap
DUTCH | 54. Vřba
SLOVAK |
| 17. Nebo
CROATIAN | 36. Muşumesc
ROMANIAN | 55. Saudade
PORTUGUESE |
| 18. İstanbul
TURKISH | 37. Vinátta
ICELANDIC | 56. Papillon
FRENCH |
| 19. Bầu trời
VIETNAMESE | 38. Sogno
ITALIAN | 57. Rødgrød
DANISH |

CHARACTER SET – UNIT 01 / SHEET 1 OF 4 – GLYPH COVERAGE

FIG. 01.3

U+0020	À	Á	Â	Ã	Ä	Å	Ä	Å	Ä	Â	Ã	Ä
U+0020	U+0041	U+00C1	U+0102	U+1EAE	U+1EB6	U+1EB8	U+1EB2	U+1EB4	U+01CD	U+00C2	U+1EA4	U+1EAC
Ä	Å	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Æ
U+1EA6	U+1EAB	U+1EAA	U+00C4	U+1EA0	U+00C0	U+1EA2	U+0100	U+0104	U+00C5	U+01FA	U+00C3	U+00C6
Æ	B	Ḃ	C	Ć	Č	Ç	Ĉ	Ċ	D	DZ	DŽ	Ď
U+01FC	U+0042	U+1E04	U+0043	U+0106	U+010C	U+00C7	U+0108	U+010A	U+0044	U+01F1	U+01C4	U+010E
Ð	Dz	Dž	Đ	E	É	Ě	Ě	Ẹ	Ê	Ế	Ė	È
U+0110	U+01F2	U+01C5	U+00D0	U+0045	U+00C9	U+0114	U+011A	U+0228	U+00CA	U+1EBE	U+1EC6	U+1EC0
Ê	Ë	Ě	Ė	Ẹ	È	Ẹ	Ē	Ẹ	Ẽ	Θ	F	G
U+1EC2	U+1EC4	U+00CB	U+0116	U+1EB8	U+00C8	U+1EBA	U+0112	U+0118	U+1EBC	U+018F	U+0046	U+0047
Ğ	Ǧ	Ĝ	Ǧ	Ġ	Ġ	H	Ḥ	Ĥ	Ḥ	I	IJ	Í
U+011E	U+01E6	U+011C	U+0122	U+0120	U+1E20	U+0048	U+0126	U+0124	U+1E24	U+0049	U+0132	U+00CD
Ĳ	Ǻ	Î	Ǻ	İ	İ	Ì	Ì	Ī	Ĳ	Ĩ	J	Ĵ
U+012C	U+01CF	U+00CE	U+00CF	U+0130	U+1ECA	U+00CC	U+1EC8	U+012A	U+012E	U+0128	U+004A	un1004A03...
Ĵ	K	Ḳ	L	LJ	Ĺ	Ĺ	Ĺ	Ĺ	Ĺ	Lj	Ł	M
U+0134	U+004B	U+0136	U+004C	U+01C7	U+0139	U+013D	U+013B	U+013F	U+1E36	U+01C8	U+0141	U+004D
N	NJ	Ñ	Ñ	Ṇ	Ñ	Ṇ	Nj	Ñ	Ō	Ó	Ö	Ö
U+004E	U+01CA	U+0143	U+0147	U+0145	U+1E44	U+1E46	U+01CB	U+00D1	U+004F	U+00D3	U+014E	U+01D1
Ô	Õ	Ô	Ô	Õ	Õ	Ö	Ö	Ò	Ò	Ó	Ó	Ô
U+00D4	U+1ED0	U+1ED8	U+1ED2	U+1ED4	U+1ED6	U+00D6	U+1ECC	U+00D2	U+1ECE	U+01A0	U+1EDA	U+1EE2
Ö	Ö	Ö	Ö	Ö	Ö	Ø	Ø	Ö	Œ	Œ	Œ	Q
U+1EDC	U+1EDE	U+1EE0	U+0150	U+014C	U+01EA	U+00D8	U+01FE	U+00D5	U+0152	U+0050	U+00DE	U+0051
R	Ŕ	Ř	Ŕ	S	Ś	Š	Ş	Ŝ	Ş	Ş	ß	T
U+0052	U+0154	U+0150	U+0156	U+0053	U+015A	U+0160	U+015E	U+015C	U+0210	U+1E62	U+1E9E	U+0054
Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	U	Ú	Ů	Ů	Û	Ü	Ů	Ů
U+0166	U+0164	U+0162	U+021A	U+1E6C	U+0055	U+00DA	U+016C	U+01D3	U+00DB	U+00DC	U+01D7	U+01D9
Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů
U+01D0	U+01D5	U+1EE4	U+00D9	U+1EE6	U+01AF	U+1EE8	U+1EF0	U+1EEA	U+1EEC	U+1EEE	U+0170	U+016A
Ů	Ů	Ů	V	W	Ŵ	Ŵ	Ŵ	Ŵ	X	Y	Ý	Ŷ
U+0172	U+016E	U+0168	U+0056	U+0057	U+1E82	U+0174	U+1E84	U+1E80	U+0058	U+0059	U+00DD	U+0176
Ŷ	Ŷ	Ŷ	Ŷ	Ŷ	Ŷ	Z	Ž	Ž	Ž	Ž	ı	Ł
U+0170	U+1EF4	U+1EF2	U+1EF6	U+0232	U+1EF8	U+005A	U+0179	U+017D	U+017B	U+1E92	U+A78B	un1013B.1...

CHARACTER SET – UNIT 01 / SHEET 2 OF 4 – GLYPH COVERAGE

FIG. 01.4

N̄ uni0145.1...	a U+0061	á U+00E1	ă U+0103	ǎ U+1EAF	ǻ U+1EB7	ǣ U+1EB1	ǿ U+1EB3	ǿ U+1EB5	ǿ U+01CE	â U+00E2	ấ U+1EA5	ậ U+1EAD
â U+1EA7	ẫ U+1EA9	ẫ U+1EAB	ä U+00E4	ạ U+1EA1	à U+00E0	à U+1EA3	ā U+0101	ạ U+0105	ả U+00E5	ấ U+01FB	ẫ U+00E3	æ U+00E6
æ U+01FD	b U+0062	ḃ U+1E05	c U+0063	ć U+0107	č U+010D	ç U+00E7	ĉ U+0109	ċ U+010B	d U+0064	d' U+010F	đ U+0111	dz U+01F3
dž U+01C6	ð U+00F0	e U+0065	é U+00E9	ě U+0115	ě U+011B	ẹ U+0229	ê U+00EA	ế U+1EBF	ệ U+1EC7	ề U+1EC1	ễ U+1EC3	ẽ U+1EC5
ë U+00EB	è U+0117	ẹ U+1EB9	è U+00E8	ẻ U+1EBB	ē U+0113	ẹ U+0119	ẽ U+1EBD	ə U+0259	f U+0066	g U+0067	ğ U+011F	ğ U+01E7
ĝ U+011D	ġ U+0123	ġ U+0121	g̃ U+1E21	h U+0068	ħ U+0127	ĥ U+0125	ḣ U+1E25	i U+0069	ı U+0131	í U+00ED	ï U+012D	ÿ U+01D0
î U+00EE	ï U+00EF	i i.localTRK	ì U+1ECB	ì U+00EC	ỉ U+1EC9	ī U+012B	ĵ U+012F	ĩ U+0129	j U+006A	ĵ uni006A03...	ĵ U+0135	k U+006B
ķ U+0137	k U+0138	l U+006C	ĺ U+013A	ĺ U+013E	ļ U+013C	ḷ U+0140	ḷ U+1E37	lj U+01C9	t U+0142	m U+006D	n U+006E	ñ U+0144
ḥ U+0149	ň U+0148	ṇ U+0146	ṇ U+1E45	ṇ U+1E47	ṇ U+0272	ṇj U+01CC	ñ U+00F1	o U+006F	ó U+00F3	ö U+014F	ö U+01D2	ô U+00F4
ó U+1ED1	ô U+1ED9	ô U+1ED3	ố U+1ED5	ố U+1ED7	ö U+00F6	ọ U+1ECD	ò U+00F2	ỏ U+1ECF	ơ U+01A1	ớ U+1EDB	ợ U+1EE3	ờ U+1EDD
ỏ U+1EDF	ố U+1EE1	ố U+0151	ō U+014D	ọ U+01EB	ø U+00F8	ø U+01FF	õ U+00F5	œ U+0153	p U+0070	ḃ U+00FE	q U+0071	r U+0072
ř U+0155	ř U+0159	ṛ U+0157	s U+0073	ś U+015B	š U+0161	ş U+015F	ș U+015D	ş U+0219	ş U+1E63	ß U+00DF	t U+0074	ţ U+0167
ṭ U+0165	ṭ U+0163	ṭ U+021B	ṭ U+1E6D	u U+0075	ú U+00FA	ü U+016D	ü U+01D4	û U+00FB	ü U+00FC	ú U+01D8	ü U+01DA	ù U+01DC
ū U+01D6	ұ U+1EE5	ù U+00F9	ủ U+1EE7	ư U+01B0	ứ U+1EE9	ự U+1EF1	ừ U+1EEB	ử U+1EED	ữ U+1EEF	ứ U+0171	ư U+016B	ұ U+0173
ұ U+016F	ũ U+0169	v U+0076	w U+0077	W U+1E83	W U+0175	W U+1E85	W U+1E81	x U+0078	y U+0079	ý U+00FD	ÿ U+0177	ÿ U+00FF
ÿ U+1EF5	ÿ U+1EF3	ÿ U+1EF7	ȳ U+0233	ÿ U+1EF9	z U+007A	ž U+017A	ž U+017E	ž U+017C	ẓ U+1E93	' U+A78C	ḷ uni013C.1...	ṇ uni0146.1...

CHARACTER SET – UNIT 01 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 01.5

à	á	ă	ǎ	ȃ	ǎ	ǎ	ǎ	ă	â	ă	â	â
a.ss01	acute.ss...	abreve.ss...	uni1EAF.s...	uni1EB7.s...	uni1EB1.s...	uni1EB3.s...	uni1EB5.s...	uni1ECE.s...	acircumfl...	uni1EA5.s...	uni1EAD.s...	uni1EA7.s...
ǎ	ă	ă	ă	à	ă	ā	å	ă	ă	ı	fi	fl
uni1EA9.s...	uni1EAB.s...	adieresis...	uni1EA1.s...	grave.ss...	uni1EA3.s...	amacron.s...	aring.ss01	aringacut...	atilde.ss...	U+0237	U+FB01	U+FB02
a	o	Ω	μ	π	0	1	2	3	4	5	6	7
U+00AA	U+00BA	U+03A9	U+03BC	U+03C0	U+0030	U+0031	U+0032	U+0033	U+0034	U+0035	U+0036	U+0037
8	9	0	1	2	3	4	5	6	7	8	9	o
U+0038	U+0039	zero.1f	one.1f	two.1f	three.1f	four.1f	five.1f	six.1f	seven.1f	eight.1f	nine.1f	zero.osf
1	2	3	4	5	6	7	8	9	0	1	2	3
one.osf	two.osf	three.osf	four.osf	five.osf	six.osf	seven.osf	eight.osf	nine.osf	zero.dnom	one.dnom	two.dnom	three.dnom
4	5	6	7	8	9	0	1	2	3	4	5	6
four.dnom	five.dnom	six.dnom	seven.dnom	eight.dnom	nine.dnom	zero.numr	one.numr	two.numr	three.numr	four.numr	five.numr	six.numr
7	8	9	/	½	⅓	⅔	¼	¾	⅛	⅜	⅝	⅞
seven.numr	eight.numr	nine.numr	U+2044	U+00BD	U+2153	U+2154	U+00BC	U+00BE	U+2158	U+215C	U+215D	U+215E
1	2	3										
U+00B9	U+00B2	U+00B3	U+00A0	U+2002	U+2003	U+2000	U+2001	U+2004	U+2005	U+2006	U+2007	U+2008
						.	,	:	;	...	!	ı
U+2009	U+200A	U+200B	U+202F	U+205F	U+002E	U+002C	U+003A	U+003B	U+003C	U+2026	U+0021	U+00A1
¿	·	•	*	#	/	\	-	-	-	—	—	—
U+00BF	U+00B7	U+2022	U+002A	U+0023	U+002F	U+005C	U+002D	U+00AD	U+2013	U+2014	U+2015	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
»	<	>	"	'	►	f	฿	UW	@	&	¶	§
U+00BB	U+2039	U+203A	U+0022	U+0027	U+2023	U+0192	U+0E3F	U+F0FF	U+0040	U+0026	U+00B6	U+00A7
©	®	™	◦		ı	†	‡	ℳ	Φ	⊙	\$	₫
U+00A9	U+00AE	U+2122	U+00B0	U+007C	U+00A6	U+2020	U+2021	U+20B3	U+00A2	U+00A4	U+0024	U+20AB
€	ℳ	ℙ	ℙ	₹	£	₹	₩	¥	+	—	×	÷
U+20AC	U+20B4	U+20B1	U+20B0	U+20B9	U+00A3	U+20B8	U+20A9	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
Ω	Δ	Π	Σ	√	μ	∂	%	‰	‱	→	←	◊
U+2126	U+2206	U+220F	U+2211	U+221A	U+00B5	U+2202	U+0025	U+2030	U+2031	U+2192	U+2190	U+25CA

CHARACTER SET – UNIT 01 / SHEET 4 OF 4 – GLYPH COVERAGE

FIG. 01.6

ˆ	˙	˘	˙	˚	˛	ˆ	˘	˘	◊	˜	–	˘
U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a...	U+0302	U+030C	U+0306	U+030A	U+0303	U+0304	U+0309
˝	ˆ	˘	˙	˛	˛	˝	˘	–	–	˘	/	˘
U+030F	U+0312	U+031B	U+0323	U+0326	uni0326.1...	U+0327	U+0328	U+0335	U+0336	U+0337	U+0338	uni030603...
˘	˘	˜	˘	˘	˘	˘	ˆ	˙	˜	˘	˘	˘
uni030603...	uni030603...	uni030603...	uni030203...	uni030203...	uni030203...	uni030203...	uni0308.c...	uni0307.c...	uni030603...	uni030603...	uni0328.c...	uni0337.c...
/	ˆ	˙	˘	˙	˚	ˆ	˘	˘	◊	˜	–	˝
uni0338.c...	U+00A8	U+02D9	U+0060	U+00B4	U+02DD	U+02C6	U+02C7	U+02D8	U+02DA	U+02DC	U+00AF	U+00BB
˘	ˆ	Í	í									
U+02DB	U+02BB	IJacute	ijacute									

TOTAL GLYPHS IN FONT: 681 • RENDERED: 680 • GID 0 (.NOTDEF) OMITTED

THIN ITALIC

100



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	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	100 – Thin
Posture	Italic
Glyph Count	681
Source Format	OTF
Payload	73.3 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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

The Art of Typesetting

SET IN UWT GROTESK THIN ITALIC • 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 letter-

forms 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.

SET IN UWT GROTESK THIN ITALIC • 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 running text. A well-drawn text face rewards sustained reading at small sizes just as a confi-

dent 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 re-

wards 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

SET IN UWT GROTESK THIN ITALIC • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED

1. *Luminous*
ENGLISH

2. *Château*
FRENCH

3. *Wolke*
GERMAN

4. *Alegría*
SPANISH

5. *Città*
ITALIAN

6. *Açúcar*
PORTUGUESE

7. *Vlinder*
DUTCH

8. *Vänskap*
SWEDISH

9. *Lys*
NORWEGIAN

10. *Sommerfugl*
DANISH

11. *Þjóðlag*
ICELANDIC

12. *Światto*
POLISH

13. *Říjen*
CZECH

14. *Vrba*
SLOVAK

15. *Barátság*
HUNGARIAN

16. *Cer*
ROMANIAN

17. *Prijateljstvo*
CROATIAN

18. *Arkadaşlık*
TURKISH

19. *Bướm bướm*
VIETNAMESE

20. *Nebo*
SLOVAK

21. *Niebo*
POLISH

22. *Perché*
ITALIAN

23. *Venskab*
DANISH

24. *Coração*
PORTUGUESE

25. *Łódź*
POLISH

26. *Przyjaźń*
POLISH

27. *Himmel*
DANISH

28. *Momentum*
ENGLISH

29. *Fluture*
ROMANIAN

30. *Nuvola*
ITALIAN

31. *Sommerfugl*
NORWEGIAN

32. *Přátelství*
CZECH

33. *Sommar*
SWEDISH

34. *Kärlek*
SWEDISH

35. *Straße*
GERMAN

36. *Saudade*
PORTUGUESE

37. *Sehnsucht*
GERMAN

38. *Pingüino*
SPANISH

39. *Farfalla*
ITALIAN

40. *Journey*
ENGLISH

41. *Papillon*
FRENCH

42. *Himmel*
NORWEGIAN

43. *Coördinatie*
DUTCH

44. *Muțumesc*
ROMANIAN

45. *Prietenie*
ROMANIAN

46. *Corazón*
SPANISH

47. *Lys*
DANISH

48. *Blåbær*
NORWEGIAN

49. *Égbolt*
HUNGARIAN

50. *Élégance*
FRENCH

51. *Mariposa*
SPANISH

52. *Motýľ*
SLOVAK

53. *Nostalgia*
SPANISH

54. *Serenity*
ENGLISH

55. *Étoile*
FRENCH

56. *Horizon*
ENGLISH

57. *Motýl*
CZECH

CHARACTER SET – UNIT 02 / SHEET 1 OF 4 – GLYPH COVERAGE

FIG. 02.3

U+0020	À	Á	Â	Ã	Ä	Å	Ä	Å	Ä	Â	Ã	Ä
U+0020	U+0041	U+00C1	U+0102	U+1EAE	U+1EB6	U+1EB0	U+1EB2	U+1EB4	U+01CD	U+00C2	U+1EA4	U+1EAC
Ä	Å	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Æ
U+1EA6	U+1EAB	U+1EAA	U+00C4	U+1EA0	U+00C0	U+1EA2	U+0100	U+0104	U+00C5	U+01FA	U+00C3	U+00C6
Æ	B	Ḃ	C	Ć	Č	Ç	Ĉ	Ċ	D	DZ	DŽ	Ď
U+01FC	U+0042	U+1E04	U+0043	U+0106	U+010C	U+00C7	U+0108	U+010A	U+0044	U+01F1	U+01C4	U+010E
Đ	Dz	Dž	Ð	E	É	Ě	Ě	Ẹ	Ê	Ẽ	Ė	Ė
U+0110	U+01F2	U+01C5	U+00D0	U+0045	U+00C9	U+0114	U+011A	U+0228	U+00CA	U+1EBE	U+1EC6	U+1EC0
Ẽ	Ẽ	Ẽ	Ẽ	Ẽ	Ẽ	Ẽ	Ẽ	Ẽ	Ẽ	Θ	F	G
U+1EC2	U+1EC4	U+00CB	U+0116	U+1EB8	U+00CB	U+1EBA	U+0112	U+0118	U+1EBC	U+018F	U+0046	U+0047
Ğ	Ğ	Ĝ	Ğ	Ġ	Ġ	H	H	Ĥ	Ḥ	I	IJ	Í
U+011E	U+01E6	U+011C	U+0122	U+0120	U+1E20	U+0048	U+0126	U+0124	U+1E24	U+0049	U+0132	U+00CD
Ĳ	Ĳ	Î	Ĳ	İ	İ	Ì	Ì	Ī	Ĳ	Ĩ	J	Ĵ
U+012C	U+01CF	U+00CE	U+00CF	U+0130	U+1ECA	U+00CC	U+1EC8	U+012A	U+012E	U+0128	U+004A	un1004A03...
Ĵ	K	Ḳ	L	LJ	Ĺ	L'	Ł	Ḷ	Ł	Lj	Ł	M
U+0134	U+004B	U+0136	U+004C	U+01C7	U+0139	U+013D	U+013B	U+013F	U+1E36	U+01C8	U+0141	U+004D
N	NJ	Ń	Ň	Ṇ	Ñ	Ṇ	Nj	Ñ	O	Ó	Ö	Ö
U+004E	U+01CA	U+0143	U+0147	U+0145	U+1E44	U+1E46	U+01CB	U+00D1	U+004F	U+00D3	U+014E	U+01D1
Ô	Õ	Ṗ	Ô	Ṗ	Õ	Ö	Ṗ	Ò	Ṗ	Ṗ	Ṗ	Ṗ
U+00D4	U+1ED0	U+1ED8	U+1ED2	U+1ED4	U+1ED6	U+00D6	U+1ECC	U+00D2	U+1ECE	U+01A0	U+1EDA	U+1EE2
Ö	Ṗ	Ṗ	Ṗ	Ṗ	Ṗ	Ṗ	Ṗ	Ṗ	Ṗ	Ṗ	Ṗ	Ṗ
U+1EDC	U+1EDE	U+1EE0	U+0150	U+014C	U+01EA	U+00D8	U+01FE	U+00D5	U+0152	U+0050	U+00DE	U+0051
R	Ř	Ř	Ṛ	S	Ś	Š	Ş	Ŝ	Ş	Ş	ß	T
U+0052	U+0154	U+0150	U+0156	U+0053	U+015A	U+0160	U+015E	U+015C	U+0210	U+1E62	U+1E9E	U+0054
Ƨ	Ť	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ
U+0166	U+0164	U+0162	U+021A	U+1E6C	U+0055	U+00DA	U+016C	U+01D3	U+00DB	U+00DC	U+01D7	U+01D9
Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ	Ṛ
U+01D0	U+01D5	U+1EE4	U+00D9	U+1EE6	U+01AF	U+1EE8	U+1EF0	U+1EEA	U+1EEC	U+1EEE	U+0170	U+016A
Ṛ	Ṛ	Ṛ	V	W	Ŵ	Ŵ	Ŵ	Ŵ	X	Y	Ý	Ŷ
U+0172	U+016E	U+0168	U+0056	U+0057	U+1E82	U+0174	U+1E84	U+1E80	U+0058	U+0059	U+00DD	U+0176
Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Z	Ž	Ž	Ž	Ž	'	Ł
U+0170	U+1EF4	U+1EF2	U+1EF6	U+0232	U+1EF8	U+005A	U+0179	U+017D	U+017B	U+1E92	U+A78B	un1013B.1...

CHARACTER SET – UNIT 02 / SHEET 2 OF 4 – GLYPH COVERAGE

FIG. 02.4

Ŋ	ɑ	á	ǎ	Ǻ	ǻ	Ǽ	Ǿ	ǿ	Ǻ	â	ấ	ậ
uni0145.1..	U+0061	U+00E1	U+0103	U+1EAF	U+1EB7	U+1EB1	U+1EB3	U+1EB5	U+01CE	U+00E2	U+1EA5	U+1EAD
ǻ	Ǽ	Ǻ	ǻ	ạ	à	ả	ā	ạ	ả	ǻ	ã	æ
U+1EA7	U+1EA9	U+1EAB	U+00E4	U+1EA1	U+00E0	U+1EA3	U+0101	U+0105	U+00E5	U+01FB	U+00E3	U+00E6
æ	b	ḃ	c	ć	č	ç	ĉ	ċ	d	d'	đ	dz
U+01FD	U+0062	U+1E05	U+0063	U+0107	U+010D	U+00E7	U+0109	U+010B	U+0064	U+010F	U+0111	U+01F3
dž	ð	e	é	ě	ě	ẹ	ê	ế	ệ	ề	ể	ě
U+01C6	U+00F0	U+0065	U+00E9	U+0115	U+011B	U+0229	U+00EA	U+1EBF	U+1EC7	U+1EC1	U+1EC3	U+1EC5
ë	è	ẹ	è	ẻ	ē	ẹ	ẽ	ə	f	g	ğ	ğ
U+00EB	U+0117	U+1EB9	U+00E8	U+1EBB	U+0113	U+0119	U+1EBD	U+0259	U+0066	U+0067	U+011F	U+01E7
ĝ	ġ	ġ	ġ	h	ħ	ĥ	ḣ	i	ı	í	ĩ	ĭ
U+011D	U+0123	U+0121	U+1E21	U+0068	U+0127	U+0125	U+1E25	U+0069	U+0131	U+00ED	U+012D	U+01D0
î	ï	ı	ı	ì	ĺ	ī	ĵ	ĩ	j	ĵ	ĵ	k
U+00EE	U+00EF	ı.ıcolTRK	U+1ECB	U+00EC	U+1EC9	U+012B	U+012F	U+0129	U+006A	uni006A03...	U+0135	U+006B
ķ	k	l	ĺ	ĺ	ļ	ḷ	ḷ	lj	t	m	n	ń
U+0137	U+0138	U+006C	U+013A	U+013E	U+013C	U+0140	U+1E37	U+01C9	U+0142	U+006D	U+006E	U+0144
ň	ň	ņ	ň	ņ	ņ	ņj	ñ	o	ó	õ	õ	ô
U+0149	U+0148	U+0146	U+1E45	U+1E47	U+0272	U+01CC	U+00F1	U+006F	U+00F3	U+014F	U+01D2	U+00F4
ő	ộ	ồ	ồ	ố	ö	ọ	ò	ỏ	ơ	ổ	ợ	ở
U+1ED1	U+1ED9	U+1ED3	U+1ED5	U+1ED7	U+00F6	U+1ECD	U+00F2	U+1ECF	U+01A1	U+1EDB	U+1EE3	U+1EDD
ở	õ	ố	ō	ọ	ø	ó	õ	œ	p	ḃ	q	r
U+1EDF	U+1EE1	U+0151	U+014D	U+01EB	U+00F8	U+01FF	U+00F5	U+0153	U+0070	U+00FE	U+0071	U+0072
ř	ř	ŗ	s	ś	š	ș	ŝ	ș	ş	ß	t	ţ
U+0155	U+0159	U+0157	U+0073	U+015B	U+0161	U+015F	U+015D	U+0219	U+1E63	U+00DF	U+0074	U+0167
ţ	ţ	ţ	ţ	u	ú	ů	ů	û	ü	ű	ű	ű
U+0165	U+0163	U+021B	U+1E6D	U+0075	U+00FA	U+016D	U+01D4	U+00FB	U+00FC	U+01D8	U+01DA	U+01DC
ű	ұ	ù	ů	ư	ứ	ự	ừ	ử	ữ	ű	ű	ұ
U+01D6	U+1EE5	U+00F9	U+1EE7	U+01B0	U+1EE9	U+1EF1	U+1EEB	U+1EED	U+1EEF	U+0171	U+016B	U+0173
ұ	ű	v	w	W	Ŵ	Ẁ	Ẁ	x	y	ý	ÿ	ÿ
U+016F	U+0169	U+0076	U+0077	U+1E83	U+0175	U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF
ÿ	ÿ	ÿ	ÿ	ÿ	z	ž	ž	ž	ž	'	ł	ņ
U+1EF5	U+1EF3	U+1EF7	U+0233	U+1EF9	U+007A	U+017A	U+017E	U+017C	U+1E93	U+A78C	uni013C.1..	uni0146.1..

CHARACTER SET – UNIT 02 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 02.5

<i>a</i> a.ss01	<i>á</i> acute.ss...	<i>ă</i> abreve.ss...	<i>ǎ</i> un1EAF.s...	<i>ȃ</i> un1EB7.s...	<i>ǣ</i> un1EB1.s...	<i>ǿ</i> un1EB3.s...	<i>ǿ</i> un1EB5.s...	<i>ǿ</i> un10CE.s...	<i>â</i> acircumfl...	<i>ǻ</i> un1EA5.s...	<i>â</i> un1EAD.s...	<i>ǻ</i> un1EA7.s...
<i>ǻ</i> un1EA9.s...	<i>ǻ</i> un1EAB.s...	<i>ǻ</i> adieresis...	<i>ǻ</i> un1EA1.s...	<i>à</i> grave.ss...	<i>ǻ</i> un1EA3.s...	<i>ā</i> amacron.s...	<i>ǻ</i> aring.ss01	<i>ǻ</i> aringacut...	<i>ã</i> atilde.ss...	<i>ǻ</i> U+0237	<i>fi</i> U+FB01	<i>fl</i> U+FB02
<i>a</i> U+00AA	<i>o</i> U+00BA	<i>Ω</i> U+03A9	<i>μ</i> U+03BC	<i>π</i> U+03C0	<i>0</i> U+0030	<i>1</i> U+0031	<i>2</i> U+0032	<i>3</i> U+0033	<i>4</i> U+0034	<i>5</i> U+0035	<i>6</i> U+0036	<i>7</i> U+0037
<i>8</i> U+0038	<i>9</i> U+0039	<i>0</i> zero.1f	<i>1</i> one.1f	<i>2</i> two.1f	<i>3</i> three.1f	<i>4</i> four.1f	<i>5</i> five.1f	<i>6</i> six.1f	<i>7</i> seven.1f	<i>8</i> eight.1f	<i>9</i> nine.1f	<i>0</i> zero.osf
<i>1</i> one.osf	<i>2</i> two.osf	<i>3</i> three.osf	<i>4</i> four.osf	<i>5</i> five.osf	<i>6</i> six.osf	<i>7</i> seven.osf	<i>8</i> eight.osf	<i>9</i> nine.osf	<i>0</i> zero.dnom	<i>1</i> one.dnom	<i>2</i> two.dnom	<i>3</i> three.dnom
<i>4</i> four.dnom	<i>5</i> five.dnom	<i>6</i> six.dnom	<i>7</i> seven.dnom	<i>8</i> eight.dnom	<i>9</i> nine.dnom	<i>0</i> zero.numr	<i>1</i> one.numr	<i>2</i> two.numr	<i>3</i> three.numr	<i>4</i> four.numr	<i>5</i> five.numr	<i>6</i> six.numr
<i>7</i> seven.numr	<i>8</i> eight.numr	<i>9</i> nine.numr	<i>/</i> U+2044	<i>½</i> U+00BD	<i>⅓</i> U+2153	<i>⅔</i> U+2154	<i>¼</i> U+00BC	<i>¾</i> U+00BE	<i>⅛</i> U+2158	<i>⅜</i> U+215C	<i>⅝</i> U+215D	<i>⅞</i> U+215E
<i>1</i> U+00B9	<i>2</i> U+00B2	<i>3</i> U+00B3	<i>U+00A0</i>	<i>U+2002</i>	<i>U+2003</i>	<i>U+2000</i>	<i>U+2001</i>	<i>U+2004</i>	<i>U+2005</i>	<i>U+2006</i>	<i>U+2007</i>	<i>U+2008</i>
<i>U+2009</i>	<i>U+200A</i>	<i>U+200B</i>	<i>U+202F</i>	<i>U+205F</i>	<i>U+002E</i>	<i>U+002C</i>	<i>U+003A</i>	<i>U+003B</i>	<i>U+2026</i>	<i>U+0021</i>	<i>U+00A1</i>	<i>U+003F</i>
<i>¿</i> U+00BF	<i>·</i> U+00B7	<i>•</i> U+2022	<i>*</i> U+002A	<i>#</i> U+0023	<i>/</i> U+002F	<i> </i> U+005C	<i>-</i> U+002D	<i>-</i> U+00AD	<i>-</i> U+2013	<i>—</i> U+2014	<i>—</i> U+2015	<i>—</i> U+005F
<i>(</i> U+0028	<i>)</i> U+0029	<i>{</i> U+007B	<i>}</i> U+007D	<i>[</i> U+005B	<i>]</i> U+005D	<i>,</i> U+201A	<i>”</i> U+201E	<i>“</i> U+201C	<i>”</i> U+201D	<i>‘</i> U+2018	<i>’</i> U+2019	<i>«</i> U+00AB
<i>»</i> U+00BB	<i><</i> U+2039	<i>></i> U+203A	<i>”</i> U+0022	<i>'</i> U+0027	<i>►</i> U+2023	<i>f</i> U+0192	<i>฿</i> U+0E3F	<i>UNW</i> U+F0FF	<i>@</i> U+0040	<i>&</i> U+0026	<i>¶</i> U+00B6	<i>§</i> U+00A7
<i>©</i> U+00A9	<i>®</i> U+00AE	<i>™</i> U+2122	<i>°</i> U+00B0	<i>/</i> U+007C	<i>/</i> U+00A6	<i>†</i> U+2020	<i>‡</i> U+2021	<i>ℳ</i> U+20B3	<i>℥</i> U+00A2	<i>⊙</i> U+00A4	<i>\$</i> U+0024	<i>ℳ</i> U+20AB
<i>€</i> U+20AC	<i>ℓ</i> U+20B4	<i>ℙ</i> U+20B1	<i>ℙ</i> U+20B0	<i>₹</i> U+20B9	<i>£</i> U+00A3	<i>₮</i> U+20B8	<i>₩</i> U+20A9	<i>¥</i> U+00A5	<i>+</i> U+002B	<i>—</i> U+2212	<i>×</i> U+00D7	<i>÷</i> U+00F7
<i>=</i> U+003D	<i>≠</i> U+2260	<i>></i> U+003E	<i><</i> U+003C	<i>≥</i> U+2265	<i>≤</i> U+2264	<i>±</i> U+00B1	<i>≈</i> U+2248	<i>~</i> U+007E	<i>↗</i> U+00AC	<i>∧</i> U+005E	<i>∞</i> U+221E	<i>∫</i> U+222B
<i>Ω</i> U+2126	<i>Δ</i> U+2206	<i>Π</i> U+220F	<i>Σ</i> U+2211	<i>✓</i> U+221A	<i>μ</i> U+00B5	<i>∂</i> U+2202	<i>%</i> U+0025	<i>‰</i> U+2030	<i>‱</i> U+2031	<i>→</i> U+2192	<i>←</i> U+2190	<i>◊</i> U+25CA

CHARACTER SET – UNIT 02 / SHEET 4 OF 4 – GLYPH COVERAGE

FIG. 02.6

¨	˙	˘	˙	˘	˘	˘	˘	˘	˘	˘	˘	˘
U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a...	U+0302	U+030C	U+0306	U+030A	U+0303	U+0304	U+0309
“	‘	‚	•	‚	‚	§	€	—	—	⁄	/	‰
U+030F	U+0312	U+031B	U+0323	U+0326	uni0326.1...	U+0327	U+0328	U+0335	U+0336	U+0337	U+0338	uni030603...
ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ
uni030603...	uni030603...	uni030603...	uni030203...	uni030203...	uni030203...	uni030203...	uni0308.c...	uni0307.c...	uni030603...	uni030603...	uni0328.c...	uni0337.c...
/	¨	˙	˘	˙	˘	˘	˘	˘	˘	˘	˘	§
uni0338.c...	U+00AB	U+02D9	U+0060	U+00B4	U+02DD	U+02C6	U+02C7	U+02D8	U+02DA	U+02DC	U+00AF	U+00BB
€	‘	íí	íí									
U+02D8	U+02BB	IJacute	ijacute									

TOTAL GLYPHS IN FONT: 681 • RENDERED: 680 • GID 0 (.NOTDEF) OMITTED

EXTRALIGHT

200



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	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	200 – ExtraLight
Posture	Upright
Glyph Count	681
Source Format	OTF
Payload	71.6 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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 ☒ SUPERSCRIPIT ☒ 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
---	--	---	--

The Art of Typesetting

SET IN UWT GROTESK EXTRALIGHT • 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 at-

tention 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

SET IN UWT GROTESK EXTRALIGHT • 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 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 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 re-

SET IN UWT GROTESK EXTRALIGHT • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED

1. Wanderlust
ENGLISH

2. Éléance
FRENCH

3. Grüö
GERMAN

4. Pingüino
SPANISH

5. Bellezza
ITALIAN

6. Estrela
PORTUGUESE

7. Vlinder
DUTCH

8. Fjäril
SWEDISH

9. Vennskap
NORWEGIAN

10. Sommerfugl
DANISH

11. Fiðrildi
ICELANDIC

12. Światło
POLISH

13. Motýl
CZECH

14. Nebo
SLOVAK

15. Égbolt
HUNGARIAN

16. Muşumesc
ROMANIAN

17. Prijateljstvo
CROATIAN

18. İstanbul
TURKISH

19. Bướm bướm
VIETNAMESE

20. Motyl
POLISH

21. Kärlek
SWEDISH

22. Nuage
FRENCH

23. Açúcar
PORTUGUESE

24. Lys
NORWEGIAN

25. Phở
VIETNAMESE

26. Papillon
FRENCH

27. Pillangó
HUNGARIAN

28. Fluture
ROMANIAN

29. Montaña
SPANISH

30. Sogno
ITALIAN

31. Niebo
POLISH

32. Coração
PORTUGUESE

33. Łódź
POLISH

34. Journey
ENGLISH

35. Barátság
HUNGARIAN

36. Blåbær
NORWEGIAN

37. Örökké
HUNGARIAN

38. Mariposa
SPANISH

39. Schmetterling
GERMAN

40. Nebe
CZECH

41. Corazón
SPANISH

42. Farfalla
ITALIAN

43. Nostalgia
SPANISH

44. Château
FRENCH

45. Luminous
ENGLISH

46. Lumière
FRENCH

47. Himmel
DANISH

48. Borboleta
PORTUGUESE

49. Nuvola
ITALIAN

50. Venskab
DANISH

51. Þjóðlag
ICELANDIC

52. Říjen
CZECH

53. Straße
GERMAN

54. Gökyüzü
TURKISH

55. Přátelství
CZECH

56. Vriendschap
DUTCH

57. Motýľ
SLOVAK

CHARACTER SET – UNIT 03 / SHEET 1 OF 4 – GLYPH COVERAGE

FIG. 03.3

U+0020	À	Á	Â	Ã	Ä	Å	Ä	Å	Ä	Â	Ã	Ä
U+0020	U+0041	U+00C1	U+0102	U+1EAE	U+1EB6	U+1EB0	U+1EB2	U+1EB4	U+01CD	U+00C2	U+1EA4	U+1EAC
Ä	Å	Ä	Ä	À	À	À	À	À	À	Ä	Ä	Æ
U+1EA6	U+1EAB	U+1EAA	U+00C4	U+1EA0	U+00C0	U+1EA2	U+0100	U+0104	U+00C5	U+01FA	U+00C3	U+00C6
Æ	B	Ḃ	C	Ć	Č	Ç	Ĉ	Ċ	D	DZ	DŽ	Ď
U+01FC	U+0042	U+1E04	U+0043	U+0106	U+010C	U+00C7	U+0108	U+010A	U+0044	U+01F1	U+01C4	U+010E
Đ	Dz	Dž	Ð	E	É	Ě	Ě	Ę	Ê	É	Ě	È
U+0110	U+01F2	U+01C5	U+00D0	U+0045	U+00C9	U+0114	U+011A	U+0228	U+00CA	U+1EBE	U+1EC6	U+1EC0
Ê	Ë	Ë	Ê	Ę	È	È	Ē	Ę	Ë	Θ	F	G
U+1EC2	U+1EC4	U+00CB	U+0116	U+1EB8	U+00C8	U+1EBA	U+0112	U+0118	U+1EBC	U+018F	U+0046	U+0047
Ğ	Ğ	Ĝ	Ġ	Ġ	Ġ	H	Ĥ	Ĥ	Ĥ	Ĥ	I	IJ
U+011E	U+01E6	U+011C	U+0122	U+0120	U+1E20	U+0048	U+0126	U+0124	U+1E24	U+0049	U+0132	U+00CD
Ĳ	Ĳ	Î	Ĳ	İ	İ	İ	İ	İ	İ	İ	J	Ĵ
U+012C	U+01CF	U+00CE	U+00CF	U+0130	U+1ECA	U+00CC	U+1EC8	U+012A	U+012E	U+0128	U+004A	un1004A03...
Ĵ	K	Ḳ	L	LJ	Ĺ	Ĺ	Ĺ	Ĺ	Ĺ	Lj	Ł	M
U+0134	U+004B	U+0136	U+004C	U+01C7	U+0139	U+013D	U+013B	U+013F	U+1E36	U+01C8	U+0141	U+004D
N	NJ	Ń	Ň	Ŋ	Ŋ	Ŋ	Nj	Ñ	Ō	Ó	Ö	Ö
U+004E	U+01CA	U+0143	U+0147	U+0145	U+1E44	U+1E46	U+01CB	U+00D1	U+004F	U+00D3	U+014E	U+01D1
Ô	Õ	Ô	Ô	Ô	Ô	Ö	Ŏ	Ò	Ŏ	Ŏ	Ó	Ŏ
U+00D4	U+1ED0	U+1ED8	U+1ED2	U+1ED4	U+1ED6	U+00D6	U+1ECC	U+00D2	U+1ECE	U+01A0	U+1EDA	U+1EE2
Ö	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ø	Ø	Ŏ	Ŏ	P	P	Q
U+1EDC	U+1EDE	U+1EE0	U+0150	U+014C	U+01EA	U+00D8	U+01FE	U+00D5	U+0152	U+0050	U+00DE	U+0051
R	Ŕ	Ř	Ŗ	S	Ś	Š	Ş	Ŝ	Ş	Ş	ß	T
U+0052	U+0154	U+0150	U+0156	U+0053	U+015A	U+0160	U+015E	U+015C	U+0210	U+1E62	U+1E9E	U+0054
Ŧ	Ţ	Ţ	Ţ	Ţ	U	Ú	Ů	Ů	Ů	Ů	Ů	Ů
U+0166	U+0164	U+0162	U+021A	U+1E6C	U+0055	U+00DA	U+016C	U+01D3	U+00DB	U+00DC	U+01D7	U+01D9
Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů
U+01D0	U+01D5	U+1EE4	U+00D9	U+1EE6	U+01AF	U+1EE8	U+1EF0	U+1EEA	U+1EEC	U+1EEE	U+0170	U+016A
Ů	Ů	Ů	V	W	Ŵ	Ŵ	Ŵ	Ŵ	X	Y	Ý	Ŷ
U+0172	U+016E	U+0168	U+0056	U+0057	U+1E82	U+0174	U+1E84	U+1E80	U+0058	U+0059	U+00DD	U+0176
Ŷ	Ŷ	Ŷ	Ŷ	Ŷ	Ŷ	Z	Ž	Ž	Ž	Ž	ı	Ł
U+0170	U+1EF4	U+1EF2	U+1EF6	U+0232	U+1EF8	U+005A	U+0179	U+017D	U+017B	U+1E92	U+A78B	un1013B.1...

CHARACTER SET – UNIT 03 / SHEET 2 OF 4 – GLYPH COVERAGE

FIG. 03.4

Ŋ	ɑ	á	ǎ	ǎ	ǎ	ǎ	ǎ	ǎ	ǎ	â	ǎ	â
uni0145.1...	U+0061	U+00E1	U+0103	U+1EAF	U+1EB7	U+1EB1	U+1EB3	U+1EB5	U+01CE	U+00E2	U+1EA5	U+1EAD
â	ă	ă	ä	ạ	à	à	ā	ạ	â	ǎ	ă	æ
U+1EA7	U+1EA9	U+1EAB	U+00E4	U+1EA1	U+00E0	U+1EA3	U+0101	U+0105	U+00E5	U+01FB	U+00E3	U+00E6
æ	b	ḃ	c	ć	č	ç	ĉ	ċ	d	d'	đ	dz
U+01FD	U+0062	U+1E05	U+0063	U+0107	U+010D	U+00E7	U+0109	U+010B	U+0064	U+010F	U+0111	U+01F3
dž	ð	e	é	ě	ě	ẹ	ê	ế	ệ	è	ẽ	ẽ
U+01C6	U+00F0	U+0065	U+00E9	U+0115	U+011B	U+0229	U+00EA	U+1EBF	U+1EC7	U+1EC1	U+1EC3	U+1EC5
ë	è	ẹ	è	ẻ	ē	ẹ	ẽ	ə	f	g	ğ	ğ
U+00EB	U+0117	U+1EB9	U+00E8	U+1EBB	U+0113	U+0119	U+1EBD	U+0259	U+0066	U+0067	U+011F	U+01E7
ĝ	ġ	ġ	ḡ	h	ħ	ĥ	ḣ	i	ı	í	ĭ	ĭ
U+011D	U+0123	U+0121	U+1E21	U+0068	U+0127	U+0125	U+1E25	U+0069	U+0131	U+00ED	U+012D	U+01D0
î	ï	ı	ı	ì	ỉ	ī	ĵ	ĩ	j	ĵ	ĵ	k
U+00EE	U+00EF	ı.localTRK	U+1ECB	U+00EC	U+1EC9	U+012B	U+012F	U+0129	U+006A	uni006A03...	U+0135	U+006B
ķ	k	l	ĺ	ĺ	ļ	ł	ł	lj	ł	m	n	ń
U+0137	U+0138	U+006C	U+013A	U+013E	U+013C	U+0140	U+1E37	U+01C9	U+0142	U+006D	U+006E	U+0144
ň	ň	ņ	ñ	ņ	ņ	ņj	ñ	o	ó	ö	ö	ô
U+0149	U+0148	U+0146	U+1E45	U+1E47	U+0272	U+01CC	U+00F1	U+006F	U+00F3	U+014F	U+01D2	U+00F4
ó	ô	ô	ố	ố	ö	ọ	ò	ỏ	ớ	ớ	ợ	ờ
U+1ED1	U+1ED9	U+1ED3	U+1ED5	U+1ED7	U+00F6	U+1ECD	U+00F2	U+1ECF	U+01A1	U+1EDB	U+1EE3	U+1EDD
ở	ở	ố	ō	ọ	ø	ø	õ	œ	p	ḃ	q	r
U+1EDF	U+1EE1	U+0151	U+014D	U+01EB	U+00F8	U+01FF	U+00F5	U+0153	U+0070	U+00FE	U+0071	U+0072
ř	ř	ŗ	s	ś	š	ș	ș	ș	ș	ß	t	ţ
U+0155	U+0159	U+0157	U+0073	U+015B	U+0161	U+015F	U+015D	U+0219	U+1E63	U+00DF	U+0074	U+0167
ţ	ţ	ţ	ţ	u	ú	ű	ű	û	ü	ű	ű	ű
U+0165	U+0163	U+021B	U+1E6D	U+0075	U+00FA	U+016D	U+01D4	U+00FB	U+00FC	U+01D8	U+01DA	U+01DC
ū	ұ	ù	ұ	ư	ư	ự	ừ	ử	ữ	ű	ū	ұ
U+01D6	U+1EE5	U+00F9	U+1EE7	U+01B0	U+1EE9	U+1EF1	U+1EEB	U+1EED	U+1EEF	U+0171	U+016B	U+0173
ұ	ű	v	w	W	W	W	W	x	y	ý	ÿ	ÿ
U+016F	U+0169	U+0076	U+0077	U+1E83	U+0175	U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF
ÿ	ÿ	ÿ	ÿ	ÿ	z	z	z	z	z	'	ł	ņ
U+1EF5	U+1EF3	U+1EF7	U+0233	U+1EF9	U+007A	U+017A	U+017E	U+017C	U+1E93	U+A78C	uni013C.1...	uni0146.1...

CHARACTER SET – UNIT 03 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 03.5

à	á	ă	ǎ	ȃ	ǎ	ă	ǎ	ă	â	ă	â	ă
a.ss01	acute.ss...	abreve.ss...	uni1EAF.s...	uni1EB7.s...	uni1EB1.s...	uni1EB3.s...	uni1EB5.s...	uni10CE.s...	acircumfl...	uni1EA5.s...	uni1EAD.s...	uni1EA7.s...
Ǻ	ǻ	Ǽ	ǻ	à	ǻ	ā	å	Ǻ	ǻ	Ǻ	fi	fl
uni1EA9.s...	uni1EAB.s...	adieresis...	uni1EA1.s...	grave.ss...	uni1EA3.s...	amacron.s...	aring.ss01	aringacut...	atilde.ss...	U+0237	U+FB01	U+FB02
à	ó	Ω	μ	π	0	1	2	3	4	5	6	7
U+00AA	U+00BA	U+03A9	U+03BC	U+03C0	U+0030	U+0031	U+0032	U+0033	U+0034	U+0035	U+0036	U+0037
8	9	0	1	2	3	4	5	6	7	8	9	o
U+0038	U+0039	zero.lf	one.lf	two.lf	three.lf	four.lf	five.lf	six.lf	seven.lf	eight.lf	nine.lf	zero.osf
1	2	3	4	5	6	7	8	9	0	1	2	3
one.osf	two.osf	three.osf	four.osf	five.osf	six.osf	seven.osf	eight.osf	nine.osf	zero.dnom	one.dnom	two.dnom	three.dnom
4	5	6	7	8	9	0	1	2	3	4	5	6
four.dnom	five.dnom	six.dnom	seven.dnom	eight.dnom	nine.dnom	zero.numr	one.numr	two.numr	three.numr	four.numr	five.numr	six.numr
7	8	9	/	½	⅓	⅔	¼	¾	⅛	⅜	⅝	⅞
seven.numr	eight.numr	nine.numr	U+2044	U+00BD	U+2153	U+2154	U+00BC	U+00BE	U+2158	U+215C	U+215D	U+215E
1	2	3										
U+00B9	U+00B2	U+00B3	U+00A0	U+2002	U+2003	U+2000	U+2001	U+2004	U+2005	U+2006	U+2007	U+2008
U+2009	U+200A	U+200B	U+202F	U+205F	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+2015	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
»	<	>	"	'	►	f	฿	UW	@	&	¶	§
U+00BB	U+2039	U+203A	U+0022	U+0027	U+2023	U+0192	U+0E3F	U+F0FF	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+20B3	U+00A2	U+00A4	U+0024	U+20AB
€	₠	₡	₢	₣	₤	₥	₦	₧	₨	₩	₪	₫
U+20AC	U+20B4	U+20B1	U+20B0	U+20B9	U+00A3	U+20B8	U+20A9	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
Ω	Δ	Π	Σ	√	μ	∂	%	‰	‱	→	←	◊
U+2126	U+2206	U+220F	U+2211	U+221A	U+00B5	U+2202	U+0025	U+2030	U+2031	U+2192	U+2190	U+25CA

CHARACTER SET – UNIT 03 / SHEET 4 OF 4 – GLYPH COVERAGE

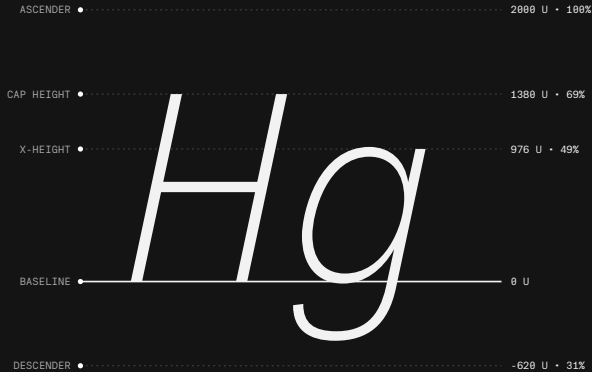
FIG. 03.6

¨ U+0308	˙ U+0307	˘ U+0300	˙ U+0301	ˆ U+030B	ˆ uni030C.a...	ˆ U+0302	ˆ U+030C	ˆ U+0306	ˆ U+030A	ˆ U+0303	ˆ U+0304	ˆ U+0309
ˆ U+030F	ˆ U+0312	ˆ U+031B	ˆ U+0323	ˆ U+0326	ˆ uni0326.1...	ˆ U+0327	ˆ U+0328	ˆ U+0335	ˆ U+0336	ˆ U+0337	ˆ U+0338	ˆ uni030603...
ˆ uni030603...	ˆ uni030603...	ˆ uni030603...	ˆ uni030203...	ˆ uni030203...	ˆ uni030203...	ˆ uni030203...	ˆ uni0308.c...	ˆ uni0307.c...	ˆ uni030603...	ˆ uni030603...	ˆ uni0328.c...	ˆ uni0337.c...
ˆ uni0338.c...	ˆ U+00A8	ˆ U+02D9	ˆ U+0060	ˆ U+00B4	ˆ U+02DD	ˆ U+02C6	ˆ U+02C7	ˆ U+02D8	ˆ U+02DA	ˆ U+02DC	ˆ U+00AF	ˆ U+00B8
ˆ U+02D8	ˆ U+02BB	Í IJacute	í ijacute									

TOTAL GLYPHS IN FONT: 681 • RENDERED: 680 • GID 0 (.NOTDEF) OMITTED

EXTRALIGHT ITALIC

200



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	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	200 – ExtraLight
Posture	Italic
Glyph Count	681
Source Format	OTF
Payload	73.1 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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

The Art of Typesetting

SET IN UWT GROTESK EXTRALIGHT ITALIC • 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 letter-

forms 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.

SET IN UWT GROTESK EXTRALIGHT ITALIC • 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 running text. A well-drawn text face rewards sustained reading at small sizes just as a confi-

dent 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 re-

wards 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

SET IN UWT GROTESK EXTRALIGHT ITALIC • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED

1. *Luminous*
ENGLISH

2. *Élégance*
FRENCH

3. *Wolke*
GERMAN

4. *Alegría*
SPANISH

5. *Sogno*
ITALIAN

6. *Borboleta*
PORTUGUESE

7. *Vriendschap*
DUTCH

8. *Fjäril*
SWEDISH

9. *Himmel*
NORWEGIAN

10. *Venskab*
DANISH

11. *Þjóðlag*
ICELANDIC

12. *Światło*
POLISH

13. *Motýl*
CZECH

14. *Nebo*
SLOVAK

15. *Pillangó*
HUNGARIAN

16. *Fluture*
ROMANIAN

17. *Čokolada*
CROATIAN

18. *İstanbul*
TURKISH

19. *Bướm bướm*
VIETNAMESE

20. *Pingüino*
SPANISH

21. *Rødgrød*
DANISH

22. *Città*
ITALIAN

23. *Saudade*
PORTUGUESE

24. *Horizon*
ENGLISH

25. *Momentum*
ENGLISH

26. *Sehnsucht*
GERMAN

27. *Barátság*
HUNGARIAN

28. *Gökyüzü*
TURKISH

29. *Priateľstvo*
SLOVAK

30. *Serenity*
ENGLISH

31. *Açúcar*
PORTUGUESE

32. *Nuvola*
ITALIAN

33. *Perché*
ITALIAN

34. *Kelebek*
TURKISH

35. *Bellezza*
ITALIAN

36. *Himmel*
DANISH

37. *Nebo*
CROATIAN

38. *Łódź*
POLISH

39. *Sommar*
SWEDISH

40. *Himinn*
ICELANDIC

41. *Motýľ*
SLOVAK

42. *Przyjaźń*
POLISH

43. *Coördinatie*
DUTCH

44. *Zonlicht*
DUTCH

45. *Ljus*
SWEDISH

46. *Étoile*
FRENCH

47. *Fiðrildi*
ICELANDIC

48. *Vinátta*
ICELANDIC

49. *Sommerfugl*
NORWEGIAN

50. *Straße*
GERMAN

51. *Tình bạn*
VIETNAMESE

52. *Whisper*
ENGLISH

53. *Arkadaşlık*
TURKISH

54. *Říjen*
CZECH

55. *Motyl*
POLISH

56. *Nebe*
CZECH

57. *Farfalla*
ITALIAN

CHARACTER SET – UNIT 04 / SHEET 1 OF 4 – GLYPH COVERAGE

FIG. 04.3

U+0020	<i>A</i>	<i>Á</i>	<i>Ă</i>	<i>Ǻ</i>	<i>Ą</i>	<i>Ǽ</i>	<i>Ȧ</i>	<i>Ȧ̃</i>	<i>Ǻ̃</i>	<i>Â</i>	<i>Ấ</i>	<i>Â̇</i>
U+0020	U+0041	U+00C1	U+0102	U+1EAE	U+1EB6	U+1EB0	U+1EB2	U+1EB4	U+01CD	U+00C2	U+1EA4	U+1EAC
<i>À</i>	<i>Ả</i>	<i>Ǻ̃</i>	<i>Ä</i>	<i>Ạ</i>	<i>À</i>	<i>Ả</i>	<i>Ā</i>	<i>Ȧ</i>	<i>Ả</i>	<i>Ấ</i>	<i>Ẫ</i>	<i>Æ</i>
U+1EA6	U+1EAB	U+1EAA	U+00C4	U+1EA0	U+00C0	U+1EA2	U+0100	U+0104	U+00C5	U+01FA	U+00C3	U+00C6
<i>Æ</i>	<i>B</i>	<i>Ḃ</i>	<i>C</i>	<i>Ć</i>	<i>Č</i>	<i>Ç</i>	<i>Ĉ</i>	<i>Ċ</i>	<i>D</i>	<i>DZ</i>	<i>DŽ</i>	<i>Ǳ</i>
U+01FC	U+0042	U+1E04	U+0043	U+0106	U+010C	U+00C7	U+0108	U+010A	U+0044	U+01F1	U+01C4	U+010E
<i>Ð</i>	<i>Dz</i>	<i>Dž</i>	<i>Đ</i>	<i>E</i>	<i>É</i>	<i>Ě</i>	<i>Ě</i>	<i>Ẹ</i>	<i>Ê</i>	<i>Ế</i>	<i>Ê̇</i>	<i>Ẻ</i>
U+0110	U+01F2	U+01C5	U+00D0	U+0045	U+00C9	U+0114	U+011A	U+0228	U+00CA	U+1EBE	U+1EC6	U+1EC0
<i>Ẽ</i>	<i>Ẽ̃</i>	<i>Ë</i>	<i>Ê</i>	<i>Ẹ</i>	<i>È</i>	<i>Ẻ</i>	<i>Ē</i>	<i>Ẹ</i>	<i>Ẽ</i>	<i>Θ</i>	<i>F</i>	<i>G</i>
U+1EC2	U+1EC4	U+00CB	U+0116	U+1EB8	U+00C8	U+1EBA	U+0112	U+0118	U+1EBC	U+01BF	U+0046	U+0047
<i>Ğ</i>	<i>Ǻ̃</i>	<i>Ĝ</i>	<i>Ǻ̃</i>	<i>Ġ</i>	<i>Ġ̄</i>	<i>H</i>	<i>Ĥ</i>	<i>Ĥ̄</i>	<i>Ħ</i>	<i>I</i>	<i>Ĳ</i>	<i>Í</i>
U+011E	U+01E6	U+011C	U+0122	U+0120	U+1E20	U+0048	U+0126	U+0124	U+1E24	U+0049	U+0132	U+00CD
<i>Ĵ</i>	<i>Ǻ̃</i>	<i>Î</i>	<i>Ĵ</i>	<i>İ</i>	<i>İ̇</i>	<i>Ì</i>	<i>Ì̇</i>	<i>Ī</i>	<i>Ĳ</i>	<i>Ĩ</i>	<i>J</i>	<i>Ĵ</i>
U+012C	U+01CF	U+00CE	U+00CF	U+0130	U+1ECA	U+00CC	U+1EC8	U+012A	U+012E	U+0128	U+004A	un1004A03...
<i>Ĵ</i>	<i>K</i>	<i>Ḳ</i>	<i>L</i>	<i>LJ</i>	<i>Ĺ</i>	<i>L'</i>	<i>Ł</i>	<i>Ḷ</i>	<i>Ł̣</i>	<i>Lj</i>	<i>Ł</i>	<i>M</i>
U+0134	U+004B	U+0136	U+004C	U+01C7	U+0139	U+013D	U+013B	U+013F	U+1E36	U+01C8	U+0141	U+004D
<i>N</i>	<i>NJ</i>	<i>Ń</i>	<i>Ǻ̃</i>	<i>Ṃ</i>	<i>Ṃ̇</i>	<i>Ṃ̇</i>	<i>Nj</i>	<i>Ñ</i>	<i>O</i>	<i>Ó</i>	<i>Ǻ̃</i>	<i>Ǻ̃</i>
U+004E	U+01CA	U+0143	U+0147	U+0145	U+1E44	U+1E46	U+01CB	U+00D1	U+004F	U+00D3	U+014E	U+01D1
<i>Ô</i>	<i>Ǻ̃</i>	<i>Ô̇</i>	<i>Ǻ̃</i>	<i>Ǻ̃</i>	<i>Ǻ̃</i>	<i>Ö</i>	<i>Ȯ</i>	<i>Ò</i>	<i>Ȯ</i>	<i>Ȯ</i>	<i>Ȯ</i>	<i>Ȯ</i>
U+00D4	U+1ED0	U+1ED8	U+1ED2	U+1ED4	U+1ED6	U+00D6	U+1ECC	U+00D2	U+1ECE	U+01A0	U+1EDA	U+1EE2
<i>Ǻ̃</i>	<i>Ǻ̃</i>	<i>Ǻ̃</i>	<i>Ǻ̃</i>	<i>Ǻ̃</i>	<i>Ǻ̃</i>	<i>Ǻ̃</i>	<i>Ǻ̃</i>	<i>Ǻ̃</i>	<i>Ǻ̃</i>	<i>Ǻ̃</i>	<i>Ǻ̃</i>	<i>Ǻ̃</i>
U+1EDC	U+1EDE	U+1EE0	U+0150	U+014C	U+01EA	U+00D8	U+01FE	U+00D5	U+0152	U+0050	U+00DE	U+0051
<i>R</i>	<i>Ř</i>	<i>Ř̇</i>	<i>Ṛ</i>	<i>S</i>	<i>Ś</i>	<i>Š</i>	<i>Ş</i>	<i>Ŝ</i>	<i>Ş</i>	<i>Ş</i>	<i>ß</i>	<i>T</i>
U+0052	U+0154	U+0150	U+0156	U+0053	U+015A	U+0160	U+015E	U+015C	U+0210	U+1E62	U+1E9E	U+0054
<i>Ȧ</i>	<i>Ȧ̃</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>
U+0166	U+0164	U+0162	U+021A	U+1E6C	U+0055	U+00DA	U+016C	U+01D3	U+00DB	U+00DC	U+01D7	U+01D9
<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>
U+01D0	U+01D5	U+1EE4	U+00D9	U+1EE6	U+01AF	U+1EE8	U+1EF0	U+1EEA	U+1EEC	U+1EEE	U+0170	U+016A
<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>V</i>	<i>W</i>	<i>Ŵ</i>	<i>Ŵ̇</i>	<i>Ŵ̇</i>	<i>Ŵ̇</i>	<i>X</i>	<i>Y</i>	<i>Ý</i>	<i>Ŷ</i>
U+0172	U+016E	U+0168	U+0056	U+0057	U+1E82	U+0174	U+1E84	U+1E80	U+0058	U+0059	U+00DD	U+0176
<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Z</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>	<i>Ȧ̇</i>
U+0170	U+1EF4	U+1EF2	U+1EF6	U+0232	U+1EF8	U+005A	U+0179	U+017D	U+017B	U+1E92	U+A78B	un1013B.1...

CHARACTER SET – UNIT 04 / SHEET 2 OF 4 – GLYPH COVERAGE

FIG. 04.4

Ŋ	ɑ	á	ǎ	ǎ	ǎ	ǎ	ǎ	ǎ	ǎ	â	ấ	ậ
uni0145.1...	U+0061	U+00E1	U+0103	U+1EAF	U+1EB7	U+1EB1	U+1EB3	U+1EB5	U+01CE	U+00E2	U+1EA5	U+1EAD
ǻ	ǻ	ǻ	ǻ	ạ	à	ả	ā	ạ	ả	ǻ	ã	æ
U+1EA7	U+1EA9	U+1EAB	U+00E4	U+1EA1	U+00E0	U+1EA3	U+0101	U+0105	U+00E5	U+01FB	U+00E3	U+00E6
æ	b	ḃ	c	ć	č	ç	ĉ	ċ	d	d'	đ	dz
U+01FD	U+0062	U+1E05	U+0063	U+0107	U+010D	U+00E7	U+0109	U+010B	U+0064	U+010F	U+0111	U+01F3
dž	ð	e	é	ě	ě	ẹ	ê	ế	ệ	ề	ễ	ě
U+01C6	U+00F0	U+0065	U+00E9	U+0115	U+011B	U+0229	U+00EA	U+1EBF	U+1EC7	U+1EC1	U+1EC3	U+1EC5
ë	è	ẹ	è	ẻ	ē	ẹ	ẽ	ə	f	g	ğ	ğ
U+00EB	U+0117	U+1EB9	U+00E8	U+1EBB	U+0113	U+0119	U+1EBD	U+0259	U+0066	U+0067	U+011F	U+01E7
ĝ	ġ	ġ	ġ	h	ħ	ĥ	ḣ	i	ı	í	ĩ	ĩ
U+011D	U+0123	U+0121	U+1E21	U+0068	U+0127	U+0125	U+1E25	U+0069	U+0131	U+00ED	U+012D	U+01D0
î	ï	ı	ı	ì	ı	ī	ı	ĩ	j	ĵ	ĵ	k
U+00EE	U+00EF	ı.localTRK	U+1ECB	U+00EC	U+1EC9	U+012B	U+012F	U+0129	U+006A	ıni006A03...	U+0135	U+006B
ķ	k	l	ĺ	ĺ	ļ	ḷ	ḷ	lj	t	m	n	ń
U+0137	U+0138	U+006C	U+013A	U+013E	U+013C	U+0140	U+1E37	U+01C9	U+0142	U+006D	U+006E	U+0144
ň	ň	ņ	ň	ņ	ņ	ņj	ñ	o	ó	õ	õ	ô
U+0149	U+0148	U+0146	U+1E45	U+1E47	U+0272	U+01CC	U+00F1	U+006F	U+00F3	U+014F	U+01D2	U+00F4
ố	ộ	ồ	ồ	ố	ö	ọ	ò	ỏ	ơ	ớ	ợ	ờ
U+1ED1	U+1ED9	U+1ED3	U+1ED5	U+1ED7	U+00F6	U+1ECD	U+00F2	U+1ECF	U+01A1	U+1EDB	U+1EE3	U+1EDD
ở	ỡ	ỡ	ō	ọ	ø	ó	õ	œ	p	ḃ	q	r
U+1EDF	U+1EE1	U+0151	U+014D	U+01EB	U+00F8	U+01FF	U+00F5	U+0153	U+0070	U+00FE	U+0071	U+0072
ś	ř	ŗ	s	ś	š	ș	ș	ș	ș	ß	t	ţ
U+0155	U+0159	U+0157	U+0073	U+015B	U+0161	U+015F	U+015D	U+0219	U+1E63	U+00DF	U+0074	U+0167
ť	ť	ť	ť	u	ú	ů	ů	û	ü	ú	ű	ű
U+0165	U+0163	U+021B	U+1E6D	U+0075	U+00FA	U+016D	U+01D4	U+00FB	U+00FC	U+01D8	U+01DA	U+01DC
ū	ų	ù	ű	ư	ứ	ự	ừ	ử	ữ	ű	ū	ų
U+01D6	U+1EE5	U+00F9	U+1EE7	U+01B0	U+1EE9	U+1EF1	U+1EEB	U+1EED	U+1EEF	U+0171	U+016B	U+0173
ű	ű	v	w	W	W	W	W	x	y	ý	ÿ	ÿ
U+016F	U+0169	U+0076	U+0077	U+1E83	U+0175	U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF
ÿ	ÿ	ÿ	ÿ	ÿ	z	ž	ž	ž	ž	'	ł	ņ
U+1EF5	U+1EF3	U+1EF7	U+0233	U+1EF9	U+007A	U+017A	U+017E	U+017C	U+1E93	U+A78C	ıni013C.1...	ıni0146.1...

CHARACTER SET – UNIT 04 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 04.5

<i>a</i> a.ss01	<i>á</i> acute.ss...	<i>ă</i> abreve.ss...	<i>ǎ</i> un1EAF.s...	<i>ȃ</i> un1EB7.s...	<i>ǣ</i> un1EB1.s...	<i>ǿ</i> un1EB3.s...	<i>ǿ</i> un1EB5.s...	<i>ǿ</i> un10CE.s...	<i>â</i> acircumfl...	<i>ǻ</i> un1EA5.s...	<i>â</i> un1EAD.s...	<i>ǻ</i> un1EA7.s...
<i>ǻ</i> un1EA9.s...	<i>ǻ</i> un1EAB.s...	<i>ǻ</i> adieresis...	<i>ǻ</i> un1EA1.s...	<i>à</i> grave.ss...	<i>ǻ</i> un1EA3.s...	<i>ā</i> amacron.s...	<i>ǻ</i> aring.ss01	<i>ǻ</i> aringacut...	<i>ã</i> tilde.ss...	<i>ǻ</i> U+0237	<i>fi</i> U+FB01	<i>fl</i> U+FB02
<i>a</i> U+00AA	<i>o</i> U+00BA	<i>Ω</i> U+03A9	<i>μ</i> U+03BC	<i>π</i> U+03C0	<i>0</i> U+0030	<i>1</i> U+0031	<i>2</i> U+0032	<i>3</i> U+0033	<i>4</i> U+0034	<i>5</i> U+0035	<i>6</i> U+0036	<i>7</i> U+0037
<i>8</i> U+0038	<i>9</i> U+0039	<i>0</i> zero.lf	<i>1</i> one.lf	<i>2</i> two.lf	<i>3</i> three.lf	<i>4</i> four.lf	<i>5</i> five.lf	<i>6</i> six.lf	<i>7</i> seven.lf	<i>8</i> eight.lf	<i>9</i> nine.lf	<i>o</i> zero.osf
<i>1</i> one.osf	<i>2</i> two.osf	<i>3</i> three.osf	<i>4</i> four.osf	<i>5</i> five.osf	<i>6</i> six.osf	<i>7</i> seven.osf	<i>8</i> eight.osf	<i>9</i> nine.osf	<i>0</i> zero.dnom	<i>1</i> one.dnom	<i>2</i> two.dnom	<i>3</i> three.dnom
<i>4</i> four.dnom	<i>5</i> five.dnom	<i>6</i> six.dnom	<i>7</i> seven.dnom	<i>8</i> eight.dnom	<i>9</i> nine.dnom	<i>0</i> zero.numr	<i>1</i> one.numr	<i>2</i> two.numr	<i>3</i> three.numr	<i>4</i> four.numr	<i>5</i> five.numr	<i>6</i> six.numr
<i>7</i> seven.numr	<i>8</i> eight.numr	<i>9</i> nine.numr	<i>/</i> U+2044	<i>½</i> U+00BD	<i>⅓</i> U+2153	<i>⅔</i> U+2154	<i>¼</i> U+00BC	<i>¾</i> U+00BE	<i>⅛</i> U+2158	<i>⅜</i> U+215C	<i>⅝</i> U+215D	<i>⅞</i> U+215E
<i>1</i> U+00B9	<i>2</i> U+00B2	<i>3</i> U+00B3	<i>U+00A0</i>	<i>U+2002</i>	<i>U+2003</i>	<i>U+2000</i>	<i>U+2001</i>	<i>U+2004</i>	<i>U+2005</i>	<i>U+2006</i>	<i>U+2007</i>	<i>U+2008</i>
<i>U+2009</i>	<i>U+200A</i>	<i>U+200B</i>	<i>U+202F</i>	<i>U+205F</i>	<i>U+002E</i>	<i>U+002C</i>	<i>U+003A</i>	<i>U+003B</i>	<i>U+2026</i>	<i>U+0021</i>	<i>U+00A1</i>	<i>U+003F</i>
<i>¿</i> U+00BF	<i>·</i> U+00B7	<i>•</i> U+2022	<i>*</i> U+002A	<i>#</i> U+0023	<i>/</i> U+002F	<i> </i> U+005C	<i>-</i> U+002D	<i>-</i> U+00AD	<i>-</i> U+2013	<i>—</i> U+2014	<i>—</i> U+2015	<i>—</i> U+005F
<i>(</i> U+0028	<i>)</i> U+0029	<i>{</i> U+007B	<i>}</i> U+007D	<i>[</i> U+005B	<i>]</i> U+005D	<i>,</i> U+201A	<i>”</i> U+201E	<i>“</i> U+201C	<i>”</i> U+201D	<i>‘</i> U+2018	<i>’</i> U+2019	<i>«</i> U+00AB
<i>»</i> U+00BB	<i><</i> U+2039	<i>></i> U+203A	<i>"</i> U+0022	<i>'</i> U+0027	<i>►</i> U+2023	<i>f</i> U+0192	<i>฿</i> U+0E3F	<i>UW</i> U+F0FF	<i>@</i> U+0040	<i>&</i> U+0026	<i>¶</i> U+00B6	<i>§</i> U+00A7
<i>©</i> U+00A9	<i>®</i> U+00AE	<i>™</i> U+2122	<i>°</i> U+00B0	<i>/</i> U+007C	<i>/</i> U+00A6	<i>†</i> U+2020	<i>‡</i> U+2021	<i>ℳ</i> U+20B3	<i>¢</i> U+00A2	<i>⊙</i> U+00A4	<i>\$</i> U+0024	<i>₹</i> U+20A8
<i>€</i> U+20AC	<i>ℓ</i> U+20B4	<i>ℙ</i> U+20B1	<i>ℙ</i> U+20B0	<i>₹</i> U+20B9	<i>£</i> U+00A3	<i>₯</i> U+20B8	<i>ℳ</i> U+20A9	<i>¥</i> U+00A5	<i>+</i> U+002B	<i>—</i> U+2212	<i>×</i> U+00D7	<i>÷</i> U+00F7
<i>=</i> U+003D	<i>≠</i> U+2260	<i>></i> U+003E	<i><</i> U+003C	<i>≥</i> U+2265	<i>≤</i> U+2264	<i>±</i> U+00B1	<i>~</i> U+2248	<i>~</i> U+007E	<i>↗</i> U+00AC	<i>^</i> U+005E	<i>∞</i> U+221E	<i>∫</i> U+222B
<i>Ω</i> U+2126	<i>Δ</i> U+2206	<i>Π</i> U+220F	<i>Σ</i> U+2211	<i>✓</i> U+221A	<i>μ</i> U+00B5	<i>∂</i> U+2202	<i>%</i> U+0025	<i>‰</i> U+2030	<i>‱</i> U+2031	<i>→</i> U+2192	<i>←</i> U+2190	<i>◊</i> U+25CA

“	•	˘	˙	˚	¸	ˆ	ˇ	˘	◊	˜	–	’
U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a...	U+0302	U+030C	U+0306	U+030A	U+0303	U+0304	U+0309
”	‘	ˊ	ˆ	¸	¸	˝	ˆ	—	—	ˊ	/	ˆ
U+030F	U+0312	U+031B	U+0323	U+0326	uni0326.1...	U+0327	U+0328	U+0335	U+0336	U+0337	U+0338	uni030603...
˘	˘	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	˘	ˆ	ˊ
uni030603...	uni030603...	uni030603...	uni030203...	uni030203...	uni030203...	uni030203...	uni0308.c...	uni0307.c...	uni030603...	uni030603...	uni0328.c...	uni0337.c...
/	“	•	˘	˙	˚	ˆ	ˇ	˘	◊	˜	–	˝
uni0338.c...	U+00AB	U+02D9	U+0060	U+00B4	U+02DD	U+02C6	U+02C7	U+02D8	U+02DA	U+02DC	U+00AF	U+00BB
ˆ	‘	í	í									
U+02DB	U+02BB	IJacute	ijacute									

TOTAL GLYPHS IN FONT: 681 • RENDERED: 680 • GID 0 (.NOTDEF) OMITTED

LIGHT

300



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	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	300 – Light
Posture	Upright
Glyph Count	681
Source Format	OTF
Payload	72.3 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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

The Art of Typesetting

SET IN UWT GROTESK LIGHT • 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 at-

tention 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 at-

SET IN UWT GROTESK LIGHT • 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 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 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

SET IN UWT GROTESK LIGHT • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED

1. Momentum
ENGLISH

2. Lumière
FRENCH

3. Freundschaft
GERMAN

4. Mariposa
SPANISH

5. Perché
ITALIAN

6. Estrela
PORTUGUESE

7. Vlinder
DUTCH

8. Ljus
SWEDISH

9. Blåbær
NORWEGIAN

10. Sommerfugl
DANISH

11. Þjóðlag
ICELANDIC

12. Łódź
POLISH

13. Přátelství
CZECH

14. Motýľ
SLOVAK

15. Égbolt
HUNGARIAN

16. Prietenie
ROMANIAN

17. Leptir
CROATIAN

18. Arkadaşlık
TURKISH

19. Bướm bướm
VIETNAMESE

20. Vennskap
NORWEGIAN

21. Nuvola
ITALIAN

22. Kärlek
SWEDISH

23. Açúcar
PORTUGUESE

24. Coördinatie
DUTCH

25. Coração
PORTUGUESE

26. Gökyüzü
TURKISH

27. Corazón
SPANISH

28. Fiðrildi
ICELANDIC

29. Nuage
FRENCH

30. Wolke
GERMAN

31. Fjäril
SWEDISH

32. Čokolada
CROATIAN

33. Vänskap
SWEDISH

34. Cer
ROMANIAN

35. Saudade
PORTUGUESE

36. Serenity
ENGLISH

37. Horizon
ENGLISH

38. Kelebek
TURKISH

39. Światło
POLISH

40. Örökké
HUNGARIAN

41. Luminous
ENGLISH

42. Sommar
SWEDISH

43. Bầu trời
VIETNAMESE

44. Przyjaźń
POLISH

45. Tình bạn
VIETNAMESE

46. Himmel
NORWEGIAN

47. Journey
ENGLISH

48. Château
FRENCH

49. İstanbul
TURKISH

50. Niebo
POLISH

51. Sommerfugl
NORWEGIAN

52. Farfalla
ITALIAN

53. Wolk
DUTCH

54. Pillangó
HUNGARIAN

55. Borboleta
PORTUGUESE

56. Whisper
ENGLISH

57. Étoile
FRENCH

CHARACTER SET – UNIT 05 / SHEET 1 OF 4 – GLYPH COVERAGE

FIG. 05.3

U+0020	À	Á	Ä	Å	Ä	Ä	Ä	Ä	Ä	Â	Ã	Â
U+0020	U+0041	U+00C1	U+0102	U+1EAE	U+1EB6	U+1EB0	U+1EB2	U+1EB4	U+01CD	U+00C2	U+1EA4	U+1EAC
Â	Ã	Ä	Ä	À	À	À	À	À	À	Ä	Ä	Æ
U+1EA6	U+1EAB	U+1EAA	U+00C4	U+1EA0	U+00C0	U+1EA2	U+0100	U+0104	U+00C5	U+01FA	U+00C3	U+00C6
Æ	B	Ḃ	C	Ć	Č	Ç	Ĉ	Ĉ	D	DZ	DŽ	Ď
U+01FC	U+0042	U+1E04	U+0043	U+0106	U+010C	U+00C7	U+0108	U+010A	U+0044	U+01F1	U+01C4	U+010E
Đ	Dz	Dž	Ð	E	É	Ě	Ě	Ę	Ê	É	Ě	È
U+0110	U+01F2	U+01C5	U+00D0	U+0045	U+00C9	U+0114	U+011A	U+0228	U+00CA	U+1EBE	U+1EC6	U+1EC0
Ě	Ě	Ě	Ě	Ę	È	È	Ē	Ę	Ë	Θ	F	G
U+1EC2	U+1EC4	U+00CB	U+0116	U+1EB8	U+00C8	U+1EBA	U+0112	U+0118	U+1EBC	U+018F	U+0046	U+0047
Ğ	Ğ	Ĝ	Ĝ	Ġ	Ġ	H	Ĥ	Ĥ	Ĥ	I	IJ	Í
U+011E	U+01E6	U+011C	U+0122	U+0120	U+1E20	U+0048	U+0126	U+0124	U+1E24	U+0049	U+0132	U+00CD
Ĳ	Ĳ	Î	Ĳ	İ	İ	Ì	Ì	Ī	Ĳ	Ĩ	J	Ĵ
U+012C	U+01CF	U+00CE	U+00CF	U+0130	U+1ECA	U+00CC	U+1EC8	U+012A	U+012E	U+0128	U+004A	un1004A03...
Ĵ	K	Ḳ	L	LJ	Ĺ	Ĺ	Ĺ	Ĺ	Ĺ	Lj	Ł	M
U+0134	U+004B	U+0136	U+004C	U+01C7	U+0139	U+013D	U+013B	U+013F	U+1E36	U+01C8	U+0141	U+004D
N	NJ	Ń	Ň	Ŋ	Ň	Ŋ	Nj	Ñ	O	Ó	Ö	Ö
U+004E	U+01CA	U+0143	U+0147	U+0145	U+1E44	U+1E46	U+01CB	U+00D1	U+004F	U+00D3	U+014E	U+01D1
Ô	Õ	Ô	Ô	Ô	Õ	Ö	Ö	Ò	Ỏ	Ó	Ó	Ợ
U+00D4	U+1ED0	U+1ED8	U+1ED2	U+1ED4	U+1ED6	U+00D6	U+1ECC	U+00D2	U+1ECE	U+01A0	U+1EDA	U+1EE2
Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ỗ
U+1EDC	U+1EDE	U+1EE0	U+0150	U+014C	U+01EA	U+00D8	U+01FE	U+00D5	U+0152	U+0050	U+00DE	U+0051
R	Ŕ	Ř	Ŗ	S	Ś	Š	Ş	Ŝ	Ş	Ş	ß	T
U+0052	U+0154	U+0150	U+0156	U+0053	U+015A	U+0160	U+015E	U+015C	U+0210	U+1E62	U+1E9E	U+0054
Ŧ	Ţ	Ţ	Ţ	Ţ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ
U+0166	U+0164	U+0162	U+021A	U+1E6C	U+0055	U+00DA	U+016C	U+01D3	U+00DB	U+00DC	U+01D7	U+01D9
Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ
U+01D0	U+01D5	U+1EE4	U+00D9	U+1EE6	U+01AF	U+1EE8	U+1EF0	U+1EEA	U+1EEC	U+1EEE	U+0170	U+016A
Ŧ	Ŧ	Ŧ	V	W	Ŵ	Ŵ	Ŵ	Ŵ	X	Y	Ý	Ŷ
U+0172	U+016E	U+0168	U+0056	U+0057	U+1E82	U+0174	U+1E84	U+1E80	U+0058	U+0059	U+00DD	U+0176
Ŷ	Ŷ	Ŷ	Ŷ	Ŷ	Ŷ	Z	Ž	Ž	Ž	Ž	Ž	Ł
U+0170	U+1EF4	U+1EF2	U+1EF6	U+0232	U+1EF8	U+005A	U+0179	U+017D	U+017B	U+1E92	U+A78B	un1013B.1...

CHARACTER SET – UNIT 05 / SHEET 2 OF 4 – GLYPH COVERAGE

FIG. 05.4

Ŋ	ɑ	á	ǎ	Ǻ	ǻ	Ǽ	Ǿ	ǿ	Ǻ	â	ấ	ậ
uni0145.1...	U+0061	U+00E1	U+0103	U+1EAF	U+1EB7	U+1EB1	U+1EB3	U+1EB5	U+01CE	U+00E2	U+1EA5	U+1EAD
â	ẫ	ẫ	ä	ạ	à	à	ā	ạ	ả	ấ	ẫ	æ
U+1EA7	U+1EA9	U+1EAB	U+00E4	U+1EA1	U+00E0	U+1EA3	U+0101	U+0105	U+00E5	U+01FB	U+00E3	U+00E6
æ	b	ḃ	c	ć	č	ç	ĉ	ċ	d	d'	đ	dz
U+01FD	U+0062	U+1E05	U+0063	U+0107	U+010D	U+00E7	U+0109	U+010B	U+0064	U+010F	U+0111	U+01F3
dž	ð	e	é	ě	ě	ẹ	ê	ế	ệ	ề	ễ	ẽ
U+01C6	U+00F0	U+0065	U+00E9	U+0115	U+011B	U+0229	U+00EA	U+1EBF	U+1EC7	U+1EC1	U+1EC3	U+1EC5
ë	è	ẹ	è	ẻ	ē	ẹ	ẽ	ə	f	g	ğ	ğ
U+00EB	U+0117	U+1EB9	U+00E8	U+1EBB	U+0113	U+0119	U+1EBD	U+0259	U+0066	U+0067	U+011F	U+01E7
ĝ	ġ	ğ	g̃	h	ħ	ĥ	ḣ	i	ı	í	ï	ï
U+011D	U+0123	U+0121	U+1E21	U+0068	U+0127	U+0125	U+1E25	U+0069	U+0131	U+00ED	U+012D	U+01D0
î	ï	i	ï	ì	ỉ	ī	ĵ	ĩ	j	ĵ	ĵ	k
U+00EE	U+00EF	i.l.co1TRK	U+1ECB	U+00EC	U+1EC9	U+012B	U+012F	U+0129	U+006A	uni006A03...	U+0135	U+006B
ķ	k	l	ĺ	ľ	ļ	ł	ḥ	lj	ł	m	n	ń
U+0137	U+0138	U+006C	U+013A	U+013E	U+013C	U+0140	U+1E37	U+01C9	U+0142	U+006D	U+006E	U+0144
ň	ň	ņ	ñ	ņ	ņ	ņj	ñ	o	ó	ö	ö	ô
U+0149	U+0148	U+0146	U+1E45	U+1E47	U+0272	U+01CC	U+00F1	U+006F	U+00F3	U+014F	U+01D2	U+00F4
ó	ộ	ồ	ổ	ỗ	ö	ọ	ò	ỏ	ơ	ớ	ợ	ờ
U+1ED1	U+1ED9	U+1ED3	U+1ED5	U+1ED7	U+00F6	U+1ECD	U+00F2	U+1ECF	U+01A1	U+1EDB	U+1EE3	U+1EDD
ở	ỡ	ố	ō	ơ	ø	ø	õ	œ	p	ḃ	q	r
U+1EDF	U+1EE1	U+0151	U+014D	U+01EB	U+00F8	U+01FF	U+00F5	U+0153	U+0070	U+00FE	U+0071	U+0072
ř	ř	ŗ	s	ś	š	ș	ș	ș	ș	ß	t	ţ
U+0155	U+0159	U+0157	U+0073	U+015B	U+0161	U+015F	U+015D	U+0219	U+1E63	U+00DF	U+0074	U+0167
ţ	ţ	ţ	ţ	u	ú	ü	ü	û	ü	ű	ű	ù
U+0165	U+0163	U+021B	U+1E6D	U+0075	U+00FA	U+016D	U+01D4	U+00FB	U+00FC	U+01D8	U+01DA	U+01DC
ū	ụ	ù	ủ	ư	ứ	ự	ừ	ử	ữ	ű	ű	ұ
U+01D6	U+1EE5	U+00F9	U+1EE7	U+01B0	U+1EE9	U+1EF1	U+1EEB	U+1EED	U+1EEF	U+0171	U+016B	U+0173
ұ	ũ	v	w	W	W	W	W	x	y	ý	ÿ	ÿ
U+016F	U+0169	U+0076	U+0077	U+1E83	U+0175	U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF
ÿ	ÿ	ÿ	ÿ	ÿ	z	z	ž	ž	z	'	ł	ņ
U+1EF5	U+1EF3	U+1EF7	U+0233	U+1EF9	U+007A	U+017A	U+017E	U+017C	U+1E93	U+A78C	uni013C.1...	uni0146.1...

CHARACTER SET – UNIT 05 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 05.5

à	á	ă	ǎ	ȃ	ǎ	ă	ǎ	ă	â	ă	â	ă
a.ss01	acute.ss...	abreve.ss...	uni1EAF.s...	uni1EB7.s...	uni1EB1.s...	uni1EB3.s...	uni1EB5.s...	uni101CE.s...	acircumfl...	uni1EA5.s...	uni1EAD.s...	uni1EA7.s...
ǎ	ă	ă	ǎ	à	ă	ā	å	ă	ă	ı	fi	fl
uni1EA9.s...	uni1EAB.s...	adieresis...	uni1EA1.s...	grave.ss...	uni1EA3.s...	amacron.s...	aring.ss01	aringacut...	atilde.ss...	U+0237	U+FB01	U+FB02
a	o	Ω	μ	π	0	1	2	3	4	5	6	7
U+00AA	U+00BA	U+03A9	U+03BC	U+03C0	U+0030	U+0031	U+0032	U+0033	U+0034	U+0035	U+0036	U+0037
8	9	0	1	2	3	4	5	6	7	8	9	o
U+0038	U+0039	zero.lf	one.lf	two.lf	three.lf	four.lf	five.lf	six.lf	seven.lf	eight.lf	nine.lf	zero.osf
1	2	3	4	5	6	7	8	9	0	1	2	3
one.osf	two.osf	three.osf	four.osf	five.osf	six.osf	seven.osf	eight.osf	nine.osf	zero.dnom	one.dnom	two.dnom	three.dnom
4	5	6	7	8	9	0	1	2	3	4	5	6
four.dnom	five.dnom	six.dnom	seven.dnom	eight.dnom	nine.dnom	zero.numr	one.numr	two.numr	three.numr	four.numr	five.numr	six.numr
7	8	9	/	½	⅓	⅔	¼	¾	⅛	⅜	⅝	⅞
seven.numr	eight.numr	nine.numr	U+2044	U+00BD	U+2153	U+2154	U+00BC	U+00BE	U+2158	U+215C	U+215D	U+215E
1	2	3										
U+00B9	U+00B2	U+00B3	U+00A0	U+2002	U+2003	U+2000	U+2001	U+2004	U+2005	U+2006	U+2007	U+2008
						.	,	:	;	...	!	ı
U+2009	U+200A	U+200B	U+202F	U+205F	U+002E	U+002C	U+003A	U+003B	U+003B	U+2026	U+0021	U+00A1
ı	·	•	*	#	/	\	-	-	-	—	—	—
U+00BF	U+00B7	U+2022	U+002A	U+0023	U+002F	U+005C	U+002D	U+00AD	U+2013	U+2014	U+2015	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
»	<	>	"	'	►	f	฿	UW	@	&	¶	§
U+00BB	U+2039	U+203A	U+0022	U+0027	U+2023	U+0192	U+0E3F	U+F0FF	U+0040	U+0026	U+00B6	U+00A7
©	®	™	°		ı	†	‡	ℳ	¢	⊠	\$	₯
U+00A9	U+00AE	U+2122	U+00B0	U+007C	U+00A6	U+2020	U+2021	U+20B3	U+00A2	U+00A4	U+0024	U+20AB
€	₰	₧	₨	₹	£	₯	₩	¥	+	—	×	÷
U+20AC	U+20B4	U+20B1	U+20B0	U+20B9	U+00A3	U+20B8	U+20A9	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
Ω	Δ	Π	Σ	√	μ	∂	%	‰	‱	→	←	◊
U+2126	U+2206	U+220F	U+2211	U+221A	U+00B5	U+2202	U+0025	U+2030	U+2031	U+2192	U+2190	U+25CA

CHARACTER SET – UNIT 05 / SHEET 4 OF 4 – GLYPH COVERAGE

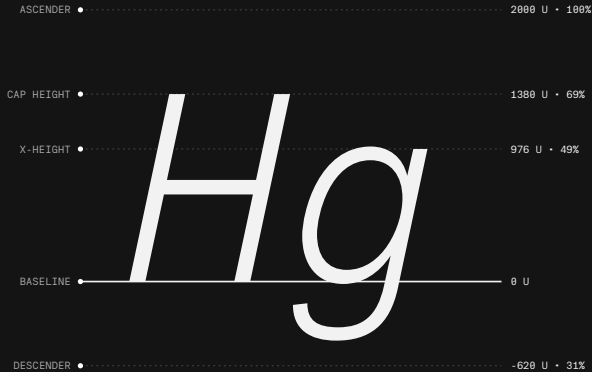
FIG. 05.6

¨ U+0308	˙ U+0307	˘ U+0300	˙ U+0301	˝ U+030B	˙ uni030C.a...	ˆ U+0302	˘ U+030C	˘ U+0306	◊ U+030A	˜ U+0303	– U+0304	˘ U+0309
˝ U+030F	˙ U+0312	˘ U+031B	˙ U+0323	˙ U+0326	˙ uni0326.1...	˘ U+0327	˘ U+0328	– U+0335	— U+0336	˘ U+0337	/ U+0338	˘ uni030603...
˘ uni030603...	˘ uni030603...	˘ uni030603...	˘ uni030203...	˘ uni030203...	˘ uni030203...	˘ uni030203...	¨ uni0308.c...	˙ uni0307.c...	˘ uni030603...	˘ uni030603...	˘ uni0328.c...	˘ uni0337.c...
/ uni0338.c...	¨ U+00A8	˙ U+02D9	˘ U+0060	˘ U+00B4	˝ U+02DD	ˆ U+02C6	˘ U+02C7	˘ U+02D8	◊ U+02DA	˜ U+02DC	– U+00AF	˘ U+00B8
˘ U+02D8	˙ U+02BB	Í IJacute	ÿ ijacute									

TOTAL GLYPHS IN FONT: 681 · RENDERED: 680 · GID 0 (.NOTDEF) OMITTED

LIGHT ITALIC

300



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	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	300 – Light
Posture	Italic
Glyph Count	681
Source Format	OTF
Payload	73.3 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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

The Art of Typesetting

SET IN UWT GROTESK LIGHT ITALIC • 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 letter and line to line without ever calling attention to itself, while still rewarding close inspection of its smallest details.

SET IN UWT GROTESK LIGHT ITALIC • 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 running text. A well-drawn text face rewards sustained reading at small sizes just as a con-

fidant 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 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

SET IN UWT GROTESK LIGHT ITALIC • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED

- | | | |
|-----------------------------------|----------------------------------|------------------------------------|
| 1. <i>Serenity</i>
ENGLISH | 20. <i>Motyl</i>
POLISH | 39. <i>Říjen</i>
CZECH |
| 2. <i>Papillon</i>
FRENCH | 21. <i>Estrela</i>
PORTUGUESE | 40. <i>Perché</i>
ITALIAN |
| 3. <i>Wolke</i>
GERMAN | 22. <i>Sommar</i>
SWEDISH | 41. <i>Mulțumesc</i>
ROMANIAN |
| 4. <i>Pingüino</i>
SPANISH | 23. <i>Fluture</i>
ROMANIAN | 42. <i>Gökyüzü</i>
TURKISH |
| 5. <i>Bellezza</i>
ITALIAN | 24. <i>Alegría</i>
SPANISH | 43. <i>Przyjaźń</i>
POLISH |
| 6. <i>Saudade</i>
PORTUGUESE | 25. <i>Nuvola</i>
ITALIAN | 44. <i>Sommerfugl</i>
NORWEGIAN |
| 7. <i>Vriendschap</i>
DUTCH | 26. <i>Kelebek</i>
TURKISH | 45. <i>Vrba</i>
SLOVAK |
| 8. <i>Fjäril</i>
SWEDISH | 27. <i>Wolk</i>
DUTCH | 46. <i>Cascade</i>
ENGLISH |
| 9. <i>Lys</i>
NORWEGIAN | 28. <i>Égbolt</i>
HUNGARIAN | 47. <i>Étoile</i>
FRENCH |
| 10. <i>Himmel</i>
DANISH | 29. <i>Nebe</i>
CZECH | 48. <i>Farfalla</i>
ITALIAN |
| 11. <i>Vínátta</i>
ICELANDIC | 30. <i>Fiðrildi</i>
ICELANDIC | 49. <i>Čokolada</i>
CROATIAN |
| 12. <i>Łódź</i>
POLISH | 31. <i>Élégance</i>
FRENCH | 50. <i>Luminous</i>
ENGLISH |
| 13. <i>Motýl</i>
CZECH | 32. <i>Phở</i>
VIETNAMESE | 51. <i>Örökké</i>
HUNGARIAN |
| 14. <i>Nebo</i>
SLOVAK | 33. <i>Wanderlust</i>
ENGLISH | 52. <i>Priateľstvo</i>
SLOVAK |
| 15. <i>Pillangó</i>
HUNGARIAN | 34. <i>Motýľ</i>
SLOVAK | 53. <i>Sommerfugl</i>
DANISH |
| 16. <i>Cer</i>
ROMANIAN | 35. <i>Sogno</i>
ITALIAN | 54. <i>Nuage</i>
FRENCH |
| 17. <i>Leptir</i>
CROATIAN | 36. <i>Açúcar</i>
PORTUGUESE | 55. <i>Sehnsucht</i>
GERMAN |
| 18. <i>İstanbul</i>
TURKISH | 37. <i>Blåbær</i>
NORWEGIAN | 56. <i>Grüße</i>
GERMAN |
| 19. <i>Bầu trời</i>
VIETNAMESE | 38. <i>Coração</i>
PORTUGUESE | 57. <i>Himinn</i>
ICELANDIC |

CHARACTER SET – UNIT 06 / SHEET 1 OF 4 – GLYPH COVERAGE

FIG. 06.3

U+0020	À	Á	Â	Ã	Ä	Å	Ä	Å	Ä	Â	Ã	Ä
U+0020	U+0041	U+00C1	U+0102	U+1EAE	U+1EB6	U+1EB0	U+1EB2	U+1EB4	U+01CD	U+00C2	U+1EA4	U+1EAC
Ä	Å	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Æ
U+1EA6	U+1EAB	U+1EAA	U+00C4	U+1EA0	U+00C0	U+1EA2	U+0100	U+0104	U+00C5	U+01FA	U+00C3	U+00C6
Æ	B	B	C	Ć	Č	Ç	Ĉ	Ĉ	D	DZ	DŽ	Đ
U+01FC	U+0042	U+1E04	U+0043	U+0106	U+010C	U+00C7	U+0108	U+010A	U+0044	U+01F1	U+01C4	U+010E
Ð	Dz	Dž	Ð	E	É	Ě	Ě	Ě	Ê	É	Ê	Ê
U+0110	U+01F2	U+01C5	U+00D0	U+0045	U+00C9	U+0114	U+011A	U+0228	U+00CA	U+1EBE	U+1EC6	U+1EC0
Ê	Ě	Ě	Ê	Ě	Ě	Ě	Ě	Ě	Ê	Θ	F	G
U+1EC2	U+1EC4	U+00CB	U+0116	U+1EB8	U+00C8	U+1EBA	U+0112	U+0118	U+1EBC	U+018F	U+0046	U+0047
Ğ	Ğ	Ĝ	Ğ	Ġ	Ġ	H	H	Ĥ	Ĥ	I	IJ	Í
U+011E	U+01E6	U+011C	U+0122	U+0120	U+1E20	U+0048	U+0126	U+0124	U+1E24	U+0049	U+0132	U+00CD
Ĳ	Ĳ	Î	Ĳ	İ	İ	Ì	Ì	Ì	Ì	Ĩ	J	Ĵ
U+012C	U+01CF	U+00CE	U+00CF	U+0130	U+1ECA	U+00CC	U+1EC8	U+012A	U+012E	U+0128	U+004A	un1004A03...
Ĵ	K	Ķ	L	LJ	Ĺ	L'	Ľ	L'	Ľ	Lj	Ł	M
U+0134	U+004B	U+0136	U+004C	U+01C7	U+0139	U+013D	U+013B	U+013F	U+1E36	U+01C8	U+0141	U+004D
N	NJ	Ñ	Ñ	Ñ	Ñ	Ñ	Nj	Ñ	O	Ó	Ö	Ö
U+004E	U+01CA	U+0143	U+0147	U+0145	U+1E44	U+1E46	U+01CB	U+00D1	U+004F	U+00D3	U+014E	U+01D1
Ô	Ö	Ô	Ö	Ö	Ö	Ö	Ô	Ô	Ô	Ô	Ô	Ô
U+00D4	U+1ED0	U+1ED8	U+1ED2	U+1ED4	U+1ED6	U+00D6	U+1ECC	U+00D2	U+1ECE	U+01A0	U+1EDA	U+1EE2
Ö	Ö	Ö	Ö	Ö	Ö	Ö	Ö	Ö	Ö	P	P	Q
U+1EDC	U+1EDE	U+1EE0	U+0150	U+014C	U+01EA	U+00D8	U+01FE	U+00D5	U+0152	U+0050	U+00DE	U+0051
R	Ř	Ř	Ř	S	Ś	Š	Ş	Ŝ	Ş	Ş	ß	T
U+0052	U+0154	U+0150	U+0156	U+0053	U+015A	U+0160	U+015E	U+015C	U+0210	U+1E62	U+1E9E	U+0054
Ŧ	Ť	Ť	Ť	Ť	U	Ú	Ů	Ů	Ú	Ü	Ů	Ů
U+0166	U+0164	U+0162	U+021A	U+1E6C	U+0055	U+00DA	U+016C	U+01D3	U+00DB	U+00DC	U+01D7	U+01D9
Ü	Ü	Ü	Ü	Ü	U	Ú	Ů	Ů	Ü	Ü	Ü	Ü
U+01D0	U+01D5	U+1EE4	U+00D9	U+1EE6	U+01AF	U+1EE8	U+1EF0	U+1EEA	U+1EEC	U+1EEE	U+0170	U+016A
Ü	Ü	Ü	V	W	Ű	Ű	Ű	Ű	X	Y	Ý	Ŷ
U+0172	U+016E	U+0168	U+0056	U+0057	U+1E82	U+0174	U+1E84	U+1E80	U+0058	U+0059	U+00DD	U+0176
Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Z	Ž	Ž	Ž	Ž	'	Ł
U+0170	U+1EF4	U+1EF2	U+1EF6	U+0232	U+1EF8	U+005A	U+0179	U+017D	U+017B	U+1E92	U+A78B	un1013B.1...

CHARACTER SET – UNIT 06 / SHEET 2 OF 4 – GLYPH COVERAGE

FIG. 06.4

Ŋ	ɑ	á	ǎ	Ǻ	ǻ	Ǽ	Ǿ	ǿ	Ǻ	â	ấ	ậ
uni0145.1...	U+0061	U+00E1	U+0103	U+1EAF	U+1EB7	U+1EB1	U+1EB3	U+1EB5	U+01CE	U+00E2	U+1EA5	U+1EAD
Ǻ	ǻ	Ǽ	Ǿ	ạ	à	ả	ā	ạ	ả	Ǻ	ã	æ
U+1EA7	U+1EA9	U+1EAB	U+00E4	U+1EA1	U+00E0	U+1EA3	U+0101	U+0105	U+00E5	U+01FB	U+00E3	U+00E6
æ	b	ḃ	c	ć	č	ç	ĉ	ċ	d	d'	đ	dz
U+01FD	U+0062	U+1E05	U+0063	U+0107	U+010D	U+00E7	U+0109	U+010B	U+0064	U+010F	U+0111	U+01F3
dž	đ	e	é	ě	ě	ẹ	ê	ế	ệ	ê	ẽ	ẽ
U+01C6	U+00F0	U+0065	U+00E9	U+0115	U+011B	U+0229	U+00EA	U+1EBF	U+1EC7	U+1EC1	U+1EC3	U+1EC5
ë	è	ẹ	è	ẻ	ē	ẹ	ẽ	ə	f	g	ğ	ğ
U+00EB	U+0117	U+1EB9	U+00E8	U+1EBB	U+0113	U+0119	U+1EBD	U+0259	U+0066	U+0067	U+011F	U+01E7
ĝ	ġ	ġ	ġ	h	ħ	ĥ	ḣ	i	ı	í	ĩ	ĩ
U+011D	U+0123	U+0121	U+1E21	U+0068	U+0127	U+0125	U+1E25	U+0069	U+0131	U+00ED	U+012D	U+01D0
î	ï	ı	ı	ì	ı	ī	ı	ĩ	j	ĵ	ĵ	k
U+00EE	U+00EF	ı.localTRK	U+1ECB	U+00EC	U+1EC9	U+012B	U+012F	U+0129	U+006A	uni006A03...	U+0135	U+006B
ķ	k	l	ĺ	ĺ	ļ	ḷ	l̤	lj	t	m	n	ń
U+0137	U+0138	U+006C	U+013A	U+013E	U+013C	U+0140	U+1E37	U+01C9	U+0142	U+006D	U+006E	U+0144
ň	ň	ņ	ñ	ņ	ņ	ņj	ñ	o	ó	õ	õ	ô
U+0149	U+0148	U+0146	U+1E45	U+1E47	U+0272	U+01CC	U+00F1	U+006F	U+00F3	U+014F	U+01D2	U+00F4
ố	ộ	ồ	ồ	ố	ö	ọ	ò	ỏ	ơ	ớ	ợ	ờ
U+1ED1	U+1ED9	U+1ED3	U+1ED5	U+1ED7	U+00F6	U+1ECD	U+00F2	U+1ECF	U+01A1	U+1EDB	U+1EE3	U+1EDD
ở	ỡ	ố	ō	ọ	ø	ó	õ	œ	p	ḃ	q	r
U+1EDF	U+1EE1	U+0151	U+014D	U+01EB	U+00F8	U+01FF	U+00F5	U+0153	U+0070	U+00FE	U+0071	U+0072
ś	ř	ŗ	s	ś	š	ş	ŝ	ş	ş	ß	t	ţ
U+0155	U+0159	U+0157	U+0073	U+015B	U+0161	U+015F	U+015D	U+0219	U+1E63	U+00DF	U+0074	U+0167
ť	ť	ť	ť	u	ú	ů	ů	û	ü	ú	ů	ù
U+0165	U+0163	U+021B	U+1E6D	U+0075	U+00FA	U+016D	U+01D4	U+00FB	U+00FC	U+01D8	U+01DA	U+01DC
ū	ų	ù	ů	ư	ú	ự	ừ	ử	ữ	ű	ū	ų
U+01D6	U+1EE5	U+00F9	U+1EE7	U+01B0	U+1EE9	U+1EF1	U+1EEB	U+1EED	U+1EEF	U+0171	U+016B	U+0173
ű	ű	v	w	ŵ	ŵ	ŵ	ŵ	x	y	ý	ÿ	ÿ
U+016F	U+0169	U+0076	U+0077	U+1E83	U+0175	U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF
ÿ	ÿ	ÿ	ÿ	ÿ	z	ž	ž	ž	ž	'	!	ņ
U+1EF5	U+1EF3	U+1EF7	U+0233	U+1EF9	U+007A	U+017A	U+017E	U+017C	U+1E93	U+A78C	uni013C.1...	uni0146.1...

CHARACTER SET – UNIT 06 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 06.5

<i>a</i> a.ss01	<i>á</i> acute.ss...	<i>ă</i> abreve.ss...	<i>ǎ</i> uni1EAF.s...	<i>ȃ</i> uni1EB7.s...	<i>ǣ</i> uni1EB1.s...	<i>ǿ</i> uni1EB3.s...	<i>ǿ</i> uni1EB5.s...	<i>ǿ</i> uni10CE.s...	<i>â</i> acircumfl...	<i>ǻ</i> uni1EA5.s...	<i>â</i> uni1EAD.s...	<i>ǻ</i> uni1EA7.s...
<i>ǻ</i> uni1EA9.s...	<i>ǻ</i> uni1EAB.s...	<i>ă</i> adieresis...	<i>ȃ</i> uni1EA1.s...	<i>à</i> grave.ss...	<i>ǻ</i> uni1EA3.s...	<i>ā</i> amacron.s...	<i>ǻ</i> aring.ss01	<i>ǻ</i> aringacut...	<i>ã</i> tilde.ss...	<i>j</i> U+0237	<i>fi</i> U+FB01	<i>fl</i> U+FB02
<i>a</i> U+00AA	<i>o</i> U+00BA	<i>Ω</i> U+03A9	<i>μ</i> U+03BC	<i>π</i> U+03C0	<i>0</i> U+0030	<i>1</i> U+0031	<i>2</i> U+0032	<i>3</i> U+0033	<i>4</i> U+0034	<i>5</i> U+0035	<i>6</i> U+0036	<i>7</i> U+0037
<i>8</i> U+0038	<i>9</i> U+0039	<i>0</i> zero.lf	<i>1</i> one.lf	<i>2</i> two.lf	<i>3</i> three.lf	<i>4</i> four.lf	<i>5</i> five.lf	<i>6</i> six.lf	<i>7</i> seven.lf	<i>8</i> eight.lf	<i>9</i> nine.lf	<i>o</i> zero.osf
<i>1</i> one.osf	<i>2</i> two.osf	<i>3</i> three.osf	<i>4</i> four.osf	<i>5</i> five.osf	<i>6</i> six.osf	<i>7</i> seven.osf	<i>8</i> eight.osf	<i>9</i> nine.osf	<i>0</i> zero.dnom	<i>1</i> one.dnom	<i>2</i> two.dnom	<i>3</i> three.dnom
<i>4</i> four.dnom	<i>5</i> five.dnom	<i>6</i> six.dnom	<i>7</i> seven.dnom	<i>8</i> eight.dnom	<i>9</i> nine.dnom	<i>0</i> zero.numr	<i>1</i> one.numr	<i>2</i> two.numr	<i>3</i> three.numr	<i>4</i> four.numr	<i>5</i> five.numr	<i>6</i> six.numr
<i>7</i> seven.numr	<i>8</i> eight.numr	<i>9</i> nine.numr	<i>/</i> U+2044	<i>½</i> U+00BD	<i>⅓</i> U+2153	<i>⅔</i> U+2154	<i>¼</i> U+00BC	<i>¾</i> U+00BE	<i>⅛</i> U+2158	<i>⅜</i> U+215C	<i>⅝</i> U+215D	<i>⅞</i> U+215E
<i>1</i> U+00B9	<i>2</i> U+00B2	<i>3</i> U+00B3	<i>U+00A0</i>	<i>U+2002</i>	<i>U+2003</i>	<i>U+2000</i>	<i>U+2001</i>	<i>U+2004</i>	<i>U+2005</i>	<i>U+2006</i>	<i>U+2007</i>	<i>U+2008</i>
<i>U+2009</i>	<i>U+200A</i>	<i>U+200B</i>	<i>U+202F</i>	<i>U+205F</i>	<i>U+002E</i>	<i>U+002C</i>	<i>U+003A</i>	<i>U+003B</i>	<i>U+2026</i>	<i>U+0021</i>	<i>U+00A1</i>	<i>U+003F</i>
<i>¿</i> U+00BF	<i>·</i> U+00B7	<i>•</i> U+2022	<i>*</i> U+002A	<i>#</i> U+0023	<i>/</i> U+002F	<i> </i> U+005C	<i>-</i> U+002D	<i>-</i> U+00AD	<i>-</i> U+2013	<i>—</i> U+2014	<i>—</i> U+2015	<i>—</i> U+005F
<i>(</i> U+0028	<i>)</i> U+0029	<i>{</i> U+007B	<i>}</i> U+007D	<i>[</i> U+005B	<i>]</i> U+005D	<i>,</i> U+201A	<i>”</i> U+201E	<i>“</i> U+201C	<i>”</i> U+201D	<i>‘</i> U+2018	<i>’</i> U+2019	<i>«</i> U+00AB
<i>»</i> U+00BB	<i><</i> U+2039	<i>></i> U+203A	<i>"</i> U+0022	<i>'</i> U+0027	<i>►</i> U+2023	<i>f</i> U+0192	<i>฿</i> U+0E3F	<i>UNW</i> U+F0FF	<i>@</i> U+0040	<i>&</i> U+0026	<i>¶</i> U+00B6	<i>§</i> U+00A7
<i>©</i> U+00A9	<i>®</i> U+00AE	<i>™</i> U+2122	<i>°</i> U+00B0	<i>/</i> U+007C	<i>/</i> U+00A6	<i>†</i> U+2020	<i>‡</i> U+2021	<i>₤</i> U+20B3	<i>¢</i> U+00A2	<i>⊠</i> U+00A4	<i>\$</i> U+0024	<i>₧</i> U+20AB
<i>€</i> U+20AC	<i>ℰ</i> U+20B4	<i>₣</i> U+20B1	<i>₤</i> U+20B0	<i>₹</i> U+20B9	<i>£</i> U+00A3	<i>₯</i> U+20B8	<i>₯</i> U+20A9	<i>¥</i> U+00A5	<i>+</i> U+002B	<i>—</i> U+2212	<i>×</i> U+00D7	<i>÷</i> U+00F7
<i>=</i> U+003D	<i>≠</i> U+2260	<i>></i> U+003E	<i><</i> U+003C	<i>≥</i> U+2265	<i>≤</i> U+2264	<i>±</i> U+00B1	<i>≈</i> U+2248	<i>~</i> U+007E	<i>↗</i> U+00AC	<i>^</i> U+005E	<i>∞</i> U+221E	<i>∫</i> U+222B
<i>Ω</i> U+2126	<i>Δ</i> U+2206	<i>Π</i> U+220F	<i>Σ</i> U+2211	<i>✓</i> U+221A	<i>μ</i> U+00B5	<i>∂</i> U+2202	<i>%</i> U+0025	<i>‰</i> U+2030	<i>‱</i> U+2031	<i>→</i> U+2192	<i>←</i> U+2190	<i>◊</i> U+25CA

CHARACTER SET – UNIT 06 / SHEET 4 OF 4 – GLYPH COVERAGE

FIG. 06.6

“	•	˘	˙	˚	¸	ˆ	ˇ	˘	◊	˜	–	¸
U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a...	U+0302	U+030C	U+0306	U+030A	U+0303	U+0304	U+0309
”	‘	ˊ	ˆ	¸	¸	¸	¸	–	—	ˊ	/	¸
U+030F	U+0312	U+031B	U+0323	U+0326	uni0326.1...	U+0327	U+0328	U+0335	U+0336	U+0337	U+0338	uni030603...
¸	¸	¸	¸	¸	¸	¸	..	•	¸	¸	¸	¸
uni030603...	uni030603...	uni030603...	uni030203...	uni030203...	uni030203...	uni030203...	uni0308.c...	uni0307.c...	uni030603...	uni030603...	uni0328.c...	uni0337.c...
/	“	•	˘	˙	˚	ˆ	ˇ	˘	◊	˜	–	¸
uni0338.c...	U+00AB	U+02D9	U+0060	U+00B4	U+02DD	U+02C6	U+02C7	U+02D8	U+02DA	U+02DC	U+00AF	U+00BB
¸	‘	íí	îî									
U+02DB	U+02BB	IJacute	ijacute									

TOTAL GLYPHS IN FONT: 681 • RENDERED: 680 • GID 0 (.NOTDEF) OMITTED

REGULAR

400



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	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	400 – Regular
Posture	Upright
Glyph Count	681
Source Format	OTF
Payload	74.2 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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	FRACTIONS	EAST ASIAN WIDTHS	STYLISTIC SETS
☒ STANDARD LIGATURES	☒ FRACTIONS	☐ FULL WIDTHS	☒ STYLISTIC SET 01
☐ DISCRETIONARY LIGATURES	☐ ALTERNATIVE FRACTIONS	☐ HALF WIDTHS	☐ STYLISTIC SET 02
☐ HISTORICAL LIGATURES	☒ NUMERATORS	☐ PROPORTIONAL WIDTHS	☐ STYLISTIC SET 03
☐ CONTEXTUAL LIGATURES	☒ DENOMINATORS	☐ THIRD WIDTHS	☐ STYLISTIC SET 04
☐ REQUIRED LIGATURES	POSITION	☐ QUARTER WIDTHS	☐ STYLISTIC SET 05
ALTERNATES	☐ SCIENTIFIC INFERIORS	VERTICAL WRITING	☐ STYLISTIC SET 06
☒ ACCESS ALL ALTERNATES	☐ SUBSCRIPT	☐ VERTICAL ALTERNATES	☐ STYLISTIC SET 07
☐ CONTEXTUAL ALTERNATES	☒ SUPERScript	☐ VERTICAL ALTERNATES AND ROTATION	☐ STYLISTIC SET 08
☐ STYLISTIC ALTERNATES	☒ KERNING	☐ VERTICAL KERNING	☐ STYLISTIC SET 09
☐ SWASH	☒ MARK POSITIONING	☐ PROPORTIONAL ALTERNATE VERTICAL METRICS	☐ STYLISTIC SET 10
☐ CONTEXTUAL SWASH	☒ MARK-TO-MARK POSITIONING	ARABIC FORMS	☐ STYLISTIC SET 11
☐ TITLING ALTERNATES	☐ CURSIVE POSITIONING	☐ ISOLATED FORMS	☐ STYLISTIC SET 12
☐ HISTORICAL FORMS	☐ DISTANCE	☐ INITIAL FORMS	☐ STYLISTIC SET 13
☐ RANDOMIZE	☐ ABOVE-BASE MARK POSITIONING	☐ MEDIAL FORMS	☐ STYLISTIC SET 14
☐ ALTERNATE ANNOTATION FORMS	☐ BELOW-BASE MARK POSITIONING	☐ TERMINAL FORMS	☐ STYLISTIC SET 15
CASE	☐ PROPORTIONAL ALTERNATE WIDTHS	☐ MARK POSITIONING VIA SUBSTITUTION	☐ STYLISTIC SET 16
☐ SMALL CAPITALS	☐ ALTERNATE HALF WIDTHS		☐ STYLISTIC SET 17
☐ CAPS TO SMALL CAPS	LOCALIZATION		☐ STYLISTIC SET 18
☐ PETITE CAPITALS	☒ LOCALIZED FORMS		☐ STYLISTIC SET 19
☐ PETITE CAPS FROM CAPS	☐ TRADITIONAL FORMS		☐ STYLISTIC SET 20
☒ CASE-SENSITIVE FORMS	☐ SIMPLIFIED FORMS	CHARACTER VARIANTS	☐ CHARACTER VARIANT 01
☐ UNICASE	☐ EXPERT FORMS	☐ CHARACTER VARIANT 02	☐ CHARACTER VARIANT 03
☐ CAPITAL SPACING	☐ JIS78 FORMS	☐ CHARACTER VARIANT 04	☐ CHARACTER VARIANT 05
FIGURES	☐ JIS83 FORMS	☐ CHARACTER VARIANT 06	☐ CHARACTER VARIANT 07
☒ LINING FIGURES	☐ JIS90 FORMS	☐ CHARACTER VARIANT 08	☐ CHARACTER VARIANT 09
☒ OLDSTYLE FIGURES	☐ JIS2004 FORMS	☐ CHARACTER VARIANT 10	
☒ TABULAR FIGURES	☐ RUBY NOTATION FORMS		
☒ PROPORTIONAL FIGURES	☒ GLYPH COMPOSITION / DECOMPOSITION		
☐ SLASHED ZERO	☐ OPTICAL SIZE		
☒ ORDINALS			

The Art of Typesetting

SET IN UWT GROTESK REGULAR • 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 at-

tention 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 at-

SET IN UWT GROTESK REGULAR • 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 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 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

SET IN UWT GROTESK REGULAR • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED

1. Serenity

ENGLISH

2. Étoile

FRENCH

3. Straße

GERMAN

4. Montaña

SPANISH

5. Perché

ITALIAN

6. Estrela

PORTUGUESE

7. Coördinatie

DUTCH

8. Kärlek

SWEDISH

9. Sommerfugl

NORWEGIAN

10. Himmel

DANISH

11. Vinátta

ICELANDIC

12. Motyl

POLISH

13. Motýl

CZECH

14. Vríba

SLOVAK

15. Égbolt

HUNGARIAN

16. Muțumesc

ROMANIAN

17. Čokolada

CROATIAN

18. İstanbul

TURKISH

19. Tình bạn

VIETNAMESE

20. Borboleta

PORTUGUESE

21. Przyjaźń

POLISH

22. Sogno

ITALIAN

23. Fiðrildi

ICELANDIC

24. Whisper

ENGLISH

25. Grüße

GERMAN

26. Fjärl

SWEDISH

27. Farfalla

ITALIAN

28. Nostalgia

SPANISH

29. Rødgrød

DANISH

30. Himmel

NORWEGIAN

31. Bầu trời

VIETNAMESE

32. Momentum

ENGLISH

33. Journey

ENGLISH

34. Örökké

HUNGARIAN

35. Açúcar

PORTUGUESE

36. Alegría

SPANISH

37. Pingüino

SPANISH

38. Priateľstvo

SLOVAK

39. Bướm bướm

VIETNAMESE

40. Bellezza

ITALIAN

41. Łódź

POLISH

42. Wanderlust

ENGLISH

43. Wolk

DUTCH

44. Luminous

ENGLISH

45. Éléance

FRENCH

46. Coração

PORTUGUESE

47. Sehnsucht

GERMAN

48. Kelebek

TURKISH

49. Arkadaşlık

TURKISH

50. Pillangó

HUNGARIAN

51. Światło

POLISH

52. Sommar

SWEDISH

53. Cascade

ENGLISH

54. Phở

VIETNAMESE

55. Schmetterling

GERMAN

56. Zonlicht

DUTCH

57. Gökyüzü

TURKISH

CHARACTER SET – UNIT 07 / SHEET 1 OF 4 – GLYPH COVERAGE

FIG. 07.3

U+0020	À	Á	Ä	Å	Ä	Ä	Ä	Ä	Ä	Â	Ã	Â
U+0020	U+0041	U+00C1	U+0102	U+1EAE	U+1EB6	U+1EB0	U+1EB2	U+1EB4	U+01CD	U+00C2	U+1EA4	U+1EAC
Â	Ã	Ä	Ä	À	À	À	À	À	À	Ã	Ã	Æ
U+1EA6	U+1EAB	U+1EAA	U+00C4	U+1EA0	U+00C0	U+1EA2	U+0100	U+0104	U+00C5	U+01FA	U+00C3	U+00C6
Æ	B	Ḃ	C	Ć	Č	Ç	Ĉ	Ĉ	D	DZ	DŽ	Ď
U+01FC	U+0042	U+1E04	U+0043	U+0106	U+010C	U+00C7	U+0108	U+010A	U+0044	U+01F1	U+01C4	U+010E
Đ	Dz	Dž	Đ	E	É	Ě	Ě	Ę	Ê	É	Ê	È
U+0110	U+01F2	U+01C5	U+00D0	U+0045	U+00C9	U+0114	U+011A	U+0228	U+00CA	U+1EBE	U+1EC6	U+1EC0
Ě	Ě	Ě	É	Ę	È	È	Ē	Ę	Ě	Θ	F	G
U+1EC2	U+1EC4	U+00C8	U+0116	U+1EB8	U+00C8	U+1EBA	U+0112	U+0118	U+1EBC	U+018F	U+0046	U+0047
Ğ	Ğ	Ĝ	Ğ	Ġ	Ġ	H	Ĥ	Ĥ	Ĥ	I	IJ	Í
U+011E	U+01E6	U+011C	U+0122	U+0120	U+1E20	U+0048	U+0126	U+0124	U+1E24	U+0049	U+0132	U+00CD
Ĳ	Ĳ	Î	Ĳ	İ	İ	Ì	Ì	Ī	Ĳ	Ĩ	J	Ĵ
U+012C	U+01CF	U+00CE	U+00CF	U+0130	U+1ECA	U+00CC	U+1EC8	U+012A	U+012E	U+0128	U+004A	un1004A03...
Ĵ	K	Ḳ	L	LJ	Ĺ	Ĺ	Ĺ	Ĺ	Ĺ	Lj	Ł	M
U+0134	U+004B	U+0136	U+004C	U+01C7	U+0139	U+013D	U+013B	U+013F	U+1E36	U+01C8	U+0141	U+004D
N	NJ	Ń	Ň	Ň	Ň	Ň	Nj	Ñ	O	Ó	Ö	Ö
U+004E	U+01CA	U+0143	U+0147	U+0145	U+1E44	U+1E46	U+01CB	U+00D1	U+004F	U+00D3	U+014E	U+01D1
Ô	Õ	Ô	Ô	Ô	Õ	Ö	Ö	Ò	Ỏ	Ó	Ó	Ợ
U+00D4	U+1ED0	U+1ED8	U+1ED2	U+1ED4	U+1ED6	U+00D6	U+1ECC	U+00D2	U+1ECE	U+01A0	U+1EDA	U+1EE2
Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ỗ
U+1EDC	U+1EDE	U+1EE0	U+0150	U+014C	U+01EA	U+00D8	U+01FE	U+00D5	U+0152	U+0050	U+00DE	U+0051
R	Ŕ	Ř	Ŗ	S	Ś	Š	Ş	Ŝ	Ş	Ş	ß	T
U+0052	U+0154	U+0150	U+0156	U+0053	U+015A	U+0160	U+015E	U+015C	U+0210	U+1E62	U+1E9E	U+0054
Ŧ	Ţ	Ţ	Ţ	Ţ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ
U+0166	U+0164	U+0162	U+021A	U+1E6C	U+0055	U+00DA	U+016C	U+01D3	U+00DB	U+00DC	U+01D7	U+01D9
Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ
U+01D0	U+01D5	U+1EE4	U+00D9	U+1EE6	U+01AF	U+1EE8	U+1EF0	U+1EEA	U+1EEC	U+1EEE	U+0170	U+016A
Ŧ	Ŧ	Ŧ	V	W	Ŵ	Ŵ	Ŵ	Ŵ	X	Y	Ý	Ŷ
U+0172	U+016E	U+0168	U+0056	U+0057	U+1E82	U+0174	U+1E84	U+1E80	U+0058	U+0059	U+00DD	U+0176
Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Z	Ž	Ž	Ž	Ž	Ž	Ž
U+0170	U+1EF4	U+1EF2	U+1EF6	U+0232	U+1EF8	U+005A	U+0179	U+017D	U+017B	U+1E92	U+A78B	un1013B.1...

CHARACTER SET – UNIT 07 / SHEET 2 OF 4 – GLYPH COVERAGE

FIG. 07.4

Ŋ	ɑ	á	ǎ	Ǻ	ǻ	Ǽ	Ǿ	ǿ	Ǻ	â	ấ	ậ
uni0145.1...	U+0061	U+00E1	U+0103	U+1EAF	U+1EB7	U+1EB1	U+1EB3	U+1EB5	U+01CE	U+00E2	U+1EA5	U+1EAD
ầ	ẫ	ẫ	ä	ạ	à	à	ā	ạ	ả	ấ	ẫ	æ
U+1EA7	U+1EA9	U+1EAB	U+00E4	U+1EA1	U+00E0	U+1EA3	U+0101	U+0105	U+00E5	U+01FB	U+00E3	U+00E6
æ	b	ḃ	c	ć	č	ç	ĉ	ċ	d	d'	đ	dz
U+01FD	U+0062	U+1E05	U+0063	U+0107	U+010D	U+00E7	U+0109	U+010B	U+0064	U+010F	U+0111	U+01F3
dž	ð	e	é	ě	ě	ẹ	ê	ế	ệ	ề	ễ	ẽ
U+01C6	U+00F0	U+0065	U+00E9	U+0115	U+011B	U+0229	U+00EA	U+1EBF	U+1EC7	U+1EC1	U+1EC3	U+1EC5
ë	è	ẹ	è	è	ē	ẹ	ẽ	ə	f	g	ğ	ğ
U+00EB	U+0117	U+1EB9	U+00E8	U+1EBB	U+0113	U+0119	U+1EBD	U+0259	U+0066	U+0067	U+011F	U+01E7
ĝ	ġ	ġ	g̃	h	ħ	ĥ	ḣ	i	ı	í	ï	ï
U+011D	U+0123	U+0121	U+1E21	U+0068	U+0127	U+0125	U+1E25	U+0069	U+0131	U+00ED	U+012D	U+01D0
î	ï	i	ï	ì	ỉ	ī	ĵ	ĩ	j	ĵ	ĵ	k
U+00EE	U+00EF	i.l.co1TRK	U+1ECB	U+00EC	U+1EC9	U+012B	U+012F	U+0129	U+006A	uni006A03...	U+0135	U+006B
ķ	k	l	ĺ	ĺ	ļ	ł	ł	lj	ł	m	n	ń
U+0137	U+0138	U+006C	U+013A	U+013E	U+013C	U+0140	U+1E37	U+01C9	U+0142	U+006D	U+006E	U+0144
ň	ň	ņ	ñ	ņ	ņ	ņj	ñ	o	ó	ö	ö	ô
U+0149	U+0148	U+0146	U+1E45	U+1E47	U+0272	U+01CC	U+00F1	U+006F	U+00F3	U+014F	U+01D2	U+00F4
ó	ộ	ồ	ổ	ổ	ö	ọ	ò	ò	ơ	ớ	ợ	ờ
U+1ED1	U+1ED9	U+1ED3	U+1ED5	U+1ED7	U+00F6	U+1ECD	U+00F2	U+1ECF	U+01A1	U+1EDB	U+1EE3	U+1EDD
ỏ	ỡ	ố	ō	ọ	ø	ø	õ	œ	p	ḃ	q	r
U+1EDF	U+1EE1	U+0151	U+014D	U+01EB	U+00F8	U+01FF	U+00F5	U+0153	U+0070	U+00FE	U+0071	U+0072
ř	ř	ŗ	s	ś	š	ş	ș	ş	ş	ß	t	ţ
U+0155	U+0159	U+0157	U+0073	U+015B	U+0161	U+015F	U+015D	U+0219	U+1E63	U+00DF	U+0074	U+0167
ť	ť	ť	ť	u	ú	ű	ű	û	ü	ű	ű	ű
U+0165	U+0163	U+021B	U+1E6D	U+0075	U+00FA	U+016D	U+01D4	U+00FB	U+00FC	U+01D8	U+01DA	U+01DC
ū	ụ	ù	ủ	ư	ứ	ự	ừ	ử	ữ	ű	ű	ұ
U+01D6	U+1EE5	U+00F9	U+1EE7	U+01B0	U+1EE9	U+1EF1	U+1EEB	U+1EED	U+1EEF	U+0171	U+016B	U+0173
ұ	ű	v	w	W	W	W	W	x	y	ý	ÿ	ÿ
U+016F	U+0169	U+0076	U+0077	U+1E83	U+0175	U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF
ÿ	ÿ	ÿ	ÿ	ÿ	z	ž	ž	ž	z	'	ł	ņ
U+1EF5	U+1EF3	U+1EF7	U+0233	U+1EF9	U+007A	U+017A	U+017E	U+017C	U+1E93	U+A78C	uni013C.1...	uni0146.1...

CHARACTER SET – UNIT 07 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 07.5

à	á	ă	ǎ	ȃ	ǎ	ă	ǎ	ă	â	ă	â	ă
a.ss01	acute.ss...	abreve.ss...	uni1EAF.s...	uni1EB7.s...	uni1EB1.s...	uni1EB3.s...	uni1EB5.s...	uni10CE.s...	acircumfl...	uni1EA5.s...	uni1EAD.s...	uni1EA7.s...
ã	ã	ä	ą	à	ǎ	ā	å	ă	ã	ı	fi	fl
uni1EA9.s...	uni1EAB.s...	adieresis...	uni1EA1.s...	agrave.ss...	uni1EA3.s...	amacron.s...	aring.ss01	aringacut...	atilde.ss...	U+0237	U+FB01	U+FB02
a	o	Ω	μ	π	0	1	2	3	4	5	6	7
U+00AA	U+00BA	U+03A9	U+03BC	U+03C0	U+0030	U+0031	U+0032	U+0033	U+0034	U+0035	U+0036	U+0037
8	9	0	1	2	3	4	5	6	7	8	9	o
U+0038	U+0039	zero.lf	one.lf	two.lf	three.lf	four.lf	five.lf	six.lf	seven.lf	eight.lf	nine.lf	zero.osf
1	2	3	4	5	6	7	8	9	0	1	2	3
one.osf	two.osf	three.osf	four.osf	five.osf	six.osf	seven.osf	eight.osf	nine.osf	zero.dnom	one.dnom	two.dnom	three.dnom
4	5	6	7	8	9	0	1	2	3	4	5	6
four.dnom	five.dnom	six.dnom	seven.dnom	eight.dnom	nine.dnom	zero.numr	one.numr	two.numr	three.numr	four.numr	five.numr	six.numr
7	8	9	/	½	⅓	⅔	¼	¾	⅛	⅜	⅝	⅞
seven.numr	eight.numr	nine.numr	U+2044	U+00BD	U+2153	U+2154	U+00BC	U+00BE	U+2158	U+215C	U+215D	U+215E
1	2	3										
U+00B9	U+00B2	U+00B3	U+00A0	U+2002	U+2003	U+2000	U+2001	U+2004	U+2005	U+2006	U+2007	U+2008
					.	,	:	;	...	!	ı	?
U+2009	U+200A	U+200B	U+202F	U+205F	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+2015	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
»	<	>	"	'	►	f	฿	UW	@	&	¶	§
U+00BB	U+2039	U+203A	U+0022	U+0027	U+2023	U+0192	U+0E3F	U+F0FF	U+0040	U+0026	U+00B6	U+00A7
©	®	™	°		ı	†	‡	⌂	¢	⊠	\$	₯
U+00A9	U+00AE	U+2122	U+00B0	U+007C	U+00A6	U+2020	U+2021	U+20B3	U+00A2	U+00A4	U+0024	U+20AB
€	₰	₧	₨	₹	£	₣	₤	¥	+	—	×	÷
U+20AC	U+20B4	U+20B1	U+20B0	U+20B9	U+00A3	U+20B8	U+20A9	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
Ω	Δ	Π	Σ	√	μ	∂	%	‰	‱	→	←	◊
U+2126	U+2206	U+220F	U+2211	U+221A	U+00B5	U+2202	U+0025	U+2030	U+2031	U+2192	U+2190	U+25CA

CHARACTER SET – UNIT 07 / SHEET 4 OF 4 – GLYPH COVERAGE

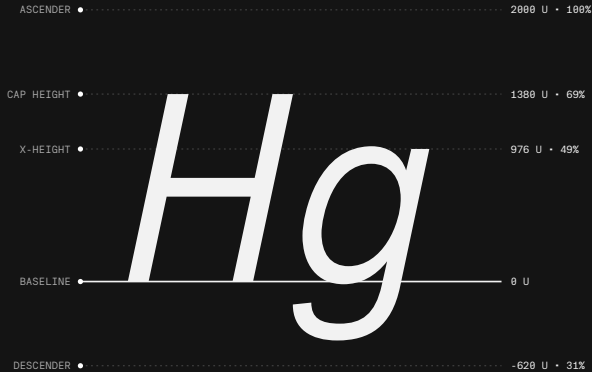
FIG. 07.6

“	•	、	’	”	，	ˆ	ˇ	˘	◊	˜	–	˙
U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a...	U+0302	U+030C	U+0306	U+030A	U+0303	U+0304	U+0309
”	‘	’	•	，	，	ˆ	˘	–	—	˘	/	˘
U+030F	U+0312	U+031B	U+0323	U+0326	uni0326.1...	U+0327	U+0328	U+0335	U+0336	U+0337	U+0338	uni030603...
˘	˘	˘	˘	˘	˘	˘	˘	•	˘	˘	˘	˘
uni030603...	uni030603...	uni030603...	uni030203...	uni030203...	uni030203...	uni030203...	uni0308.c...	uni0307.c...	uni030603...	uni030603...	uni0328.c...	uni0337.c...
/	“	•	、	’	”	ˆ	ˇ	˘	◊	˜	–	˙
uni0338.c...	U+00AB	U+02D9	U+0060	U+00B4	U+02DD	U+02C6	U+02C7	U+02D8	U+02DA	U+02DC	U+00AF	U+00BB
˘	‘	Í	Ï									
U+02D8	U+02BB	IJacute	ijacute									

TOTAL GLYPHS IN FONT: 681 • RENDERED: 680 • GID 0 (.NOTDEF) OMITTED

REGULAR ITALIC

400



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	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	400 – Regular
Posture	Italic
Glyph Count	681
Source Format	OTF
Payload	73.8 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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	FRACTIONS	EAST ASIAN WIDTHS	STYLISTIC SETS
☒ STANDARD LIGATURES	☒ FRACTIONS	☐ FULL WIDTHS	☒ STYLISTIC SET 01
☐ DISCRETIONARY LIGATURES	☐ ALTERNATIVE FRACTIONS	☐ HALF WIDTHS	☐ STYLISTIC SET 02
☐ HISTORICAL LIGATURES	☒ NUMERATORS	☐ PROPORTIONAL WIDTHS	☐ STYLISTIC SET 03
☐ CONTEXTUAL LIGATURES	☒ DENOMINATORS	☐ THIRD WIDTHS	☐ STYLISTIC SET 04
☐ REQUIRED LIGATURES	POSITION	☐ QUARTER WIDTHS	☐ STYLISTIC SET 05
ALTERNATES	☐ SCIENTIFIC INFERIORS	VERTICAL WRITING	☐ STYLISTIC SET 06
☒ ACCESS ALL ALTERNATES	☐ SUBSCRIPT	☐ VERTICAL ALTERNATES	☐ STYLISTIC SET 07
☐ CONTEXTUAL ALTERNATES	☒ SUPERScript	☐ VERTICAL ALTERNATES AND ROTATION	☐ STYLISTIC SET 08
☐ STYLISTIC ALTERNATES	☒ KERNING	☐ VERTICAL KERNING	☐ STYLISTIC SET 09
☐ SWASH	☒ MARK POSITIONING	☐ PROPORTIONAL ALTERNATE VERTICAL METRICS	☐ STYLISTIC SET 10
☐ CONTEXTUAL SWASH	☒ MARK-TO-MARK POSITIONING	ARABIC FORMS	☐ STYLISTIC SET 11
☐ TITLING ALTERNATES	☐ CURSIVE POSITIONING	☐ ISOLATED FORMS	☐ STYLISTIC SET 12
☐ HISTORICAL FORMS	☐ DISTANCE	☐ INITIAL FORMS	☐ STYLISTIC SET 13
☐ RANDOMIZE	☐ ABOVE-BASE MARK POSITIONING	☐ MEDIAL FORMS	☐ STYLISTIC SET 14
☐ ALTERNATE ANNOTATION FORMS	☐ BELOW-BASE MARK POSITIONING	☐ TERMINAL FORMS	☐ STYLISTIC SET 15
CASE	☐ PROPORTIONAL ALTERNATE WIDTHS	☐ MARK POSITIONING VIA SUBSTITUTION	☐ STYLISTIC SET 16
☐ SMALL CAPITALS	☐ ALTERNATE HALF WIDTHS		☐ STYLISTIC SET 17
☐ CAPS TO SMALL CAPS	LOCALIZATION		☐ STYLISTIC SET 18
☐ PETITE CAPITALS	☒ LOCALIZED FORMS		☐ STYLISTIC SET 19
☐ PETITE CAPS FROM CAPS	☐ TRADITIONAL FORMS		☐ STYLISTIC SET 20
☒ CASE-SENSITIVE FORMS	☐ SIMPLIFIED FORMS	CHARACTER VARIANTS	☐ CHARACTER VARIANT 01
☐ UNICASE	☐ EXPERT FORMS		☐ CHARACTER VARIANT 02
☐ CAPITAL SPACING	☐ JIS78 FORMS		☐ CHARACTER VARIANT 03
FIGURES	☐ JIS83 FORMS		☐ CHARACTER VARIANT 04
☒ LINING FIGURES	☐ JIS90 FORMS		☐ CHARACTER VARIANT 05
☒ OLDSTYLE FIGURES	☐ JIS2004 FORMS		☐ CHARACTER VARIANT 06
☒ TABULAR FIGURES	☐ RUBY NOTATION FORMS		☐ CHARACTER VARIANT 07
☒ PROPORTIONAL FIGURES	☒ GLYPH COMPOSITION / DECOMPOSITION		☐ CHARACTER VARIANT 08
☐ SLASHED ZERO	☐ OPTICAL SIZE		☐ CHARACTER VARIANT 09
☒ ORDINALS			☐ CHARACTER VARIANT 10

The Art of Typesetting

SET IN UWT GROTESK REGULAR ITALIC • 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 letter and line to line without ever calling attention to itself, while still rewarding close inspection of its smallest details.

SET IN UWT GROTESK REGULAR ITALIC • 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 running text. A well-drawn text face rewards sustained reading at small sizes just as a con-

fidant 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 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

SET IN UWT GROTESK REGULAR ITALIC • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED

1. *Momentum*
ENGLISH

2. *Papillon*
FRENCH

3. *Sehnsucht*
GERMAN

4. *Pingüino*
SPANISH

5. *Perché*
ITALIAN

6. *Borboleta*
PORTUGUESE

7. *Zonlicht*
DUTCH

8. *Kärlek*
SWEDISH

9. *Blåbær*
NORWEGIAN

10. *Sommerfugl*
DANISH

11. *Fiðrildi*
ICELANDIC

12. *Łódź*
POLISH

13. *Říjen*
CZECH

14. *Motýl'*
SLOVAK

15. *Barátság*
HUNGARIAN

16. *Cer*
ROMANIAN

17. *Nebo*
CROATIAN

18. *Gökyüzü*
TURKISH

19. *Tình bạn*
VIETNAMESE

20. *Himinn*
ICELANDIC

21. *Journey*
ENGLISH

22. *Örökké*
HUNGARIAN

23. *Horizon*
ENGLISH

24. *Rødgrød*
DANISH

25. *Mulțumesc*
ROMANIAN

26. *Château*
FRENCH

27. *Þjóðlag*
ICELANDIC

28. *Bầu trời*
VIETNAMESE

29. *Wolk*
DUTCH

30. *Nuvola*
ITALIAN

31. *Nebe*
CZECH

32. *Lys*
DANISH

33. *Schmetterling*
GERMAN

34. *Élégance*
FRENCH

35. *Phở*
VIETNAMESE

36. *Alegría*
SPANISH

37. *Himmel*
NORWEGIAN

38. *Grüße*
GERMAN

39. *Niebo*
POLISH

40. *Whisper*
ENGLISH

41. *Motýl*
CZECH

42. *Motyl*
POLISH

43. *Mariposa*
SPANISH

44. *Priateľstvo*
SLOVAK

45. *Lys*
NORWEGIAN

46. *Fluture*
ROMANIAN

47. *Bellezza*
ITALIAN

48. *Città*
ITALIAN

49. *Cascade*
ENGLISH

50. *Himmel*
DANISH

51. *Farfalla*
ITALIAN

52. *Straße*
GERMAN

53. *Montaña*
SPANISH

54. *Coração*
PORTUGUESE

55. *Pillangó*
HUNGARIAN

56. *Égbolt*
HUNGARIAN

57. *Ljus*
SWEDISH

CHARACTER SET – UNIT 08 / SHEET 1 OF 4 – GLYPH COVERAGE

FIG. 08.3

U+0020	À	Á	Â	Ã	Ä	Å	Ä	Å	Ä	Å	Ä	Å
U+0020	U+0041	U+00C1	U+0102	U+1EAE	U+1EB6	U+1EB0	U+1EB2	U+1EB4	U+01CD	U+00C2	U+1EA4	U+1EAC
Ä	Å	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä
U+1EA6	U+1EAB	U+1EAA	U+00C4	U+1EA0	U+00C0	U+1EA2	U+0100	U+0104	U+00C5	U+01FA	U+00C3	U+00C6
Æ	B	B	C	Ć	Č	Ç	Ĉ	Ĉ	D	DZ	DŽ	Đ
U+01FC	U+0042	U+1E04	U+0043	U+0106	U+010C	U+00C7	U+0108	U+010A	U+0044	U+01F1	U+01C4	U+010E
Ð	Dz	Dž	Ð	E	É	Ě	Ě	Ě	Ê	É	Ê	Ê
U+0110	U+01F2	U+01C5	U+00D0	U+0045	U+00C9	U+0114	U+011A	U+0228	U+00CA	U+1EBE	U+1EC6	U+1EC0
Ê	Ë	Ë	Ê	Ë	Ë	Ë	Ë	Ë	Ë	Ë	Ë	Ë
U+1EC2	U+1EC4	U+00CB	U+0116	U+1EB8	U+00C8	U+1EBA	U+0112	U+0118	U+1EBC	U+01BF	U+0046	U+0047
Ğ	Ğ	Ĝ	Ğ	Ġ	Ġ	H	H	Ĥ	Ĥ	I	IJ	Í
U+011E	U+01E6	U+011C	U+0122	U+0120	U+1E20	U+0048	U+0126	U+0124	U+1E24	U+0049	U+0132	U+00CD
Ĳ	Ĳ	Î	Ĳ	İ	İ	İ	İ	İ	İ	İ	J	Ĵ
U+012C	U+01CF	U+00CE	U+00CF	U+0130	U+1ECA	U+00CC	U+1EC8	U+012A	U+012E	U+0128	U+004A	un1004A03...
Ĵ	K	Ķ	L	LJ	Ĺ	L'	Ł	L'	Ł	Lj	Ł	M
U+0134	U+004B	U+0136	U+004C	U+01C7	U+0139	U+013D	U+013B	U+013F	U+1E36	U+01C8	U+0141	U+004D
N	NJ	Ń	Ń	Ń	Ń	Ń	Nj	Ń	O	Ó	Ö	Ö
U+004E	U+01CA	U+0143	U+0147	U+0145	U+1E44	U+1E46	U+01CB	U+00D1	U+004F	U+00D3	U+014E	U+01D1
Ô	Õ	Ô	Ô	Ô	Ô	Ö	Ô	Ô	Ô	Ô	Ô	Ô
U+00D4	U+1ED0	U+1ED8	U+1ED2	U+1ED4	U+1ED6	U+00D6	U+1ECC	U+00D2	U+1ECE	U+01A0	U+1EDA	U+1EE2
Ë	Ë	Ë	Ë	Ë	Ë	Ë	Ë	Ë	Ë	Ë	Ë	Ë
U+1EDC	U+1EDE	U+1EE0	U+0150	U+014C	U+01EA	U+00D0	U+01FE	U+00D5	U+0152	U+0050	U+00DE	U+0051
R	Ř	Ř	Ř	S	Ś	Š	Ş	Ŝ	Ş	Ş	ß	T
U+0052	U+0154	U+0150	U+0156	U+0053	U+015A	U+0160	U+015E	U+015C	U+0210	U+1E62	U+1E9E	U+0054
Ƨ	Ť	Ť	Ť	Ť	U	Ú	Ů	Ů	Ú	Ü	Ů	Ů
U+0166	U+0164	U+0162	U+021A	U+1E6C	U+0055	U+00DA	U+016C	U+01D3	U+00DB	U+00DC	U+01D7	U+01D9
Û	Ů	Ů	Û	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů
U+01D0	U+01D5	U+1EE4	U+00D9	U+1EE6	U+01AF	U+1EE8	U+1EF0	U+1EEA	U+1EEC	U+1EEE	U+0170	U+016A
Ů	Ů	Ů	V	W	Ű	Ű	Ű	Ű	X	Y	Ý	Ŷ
U+0172	U+016E	U+0168	U+0056	U+0057	U+1E82	U+0174	U+1E84	U+1E80	U+0058	U+0059	U+00DD	U+0176
Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Z	Ž	Ž	Ž	Ž	'	Ł
U+0170	U+1EF4	U+1EF2	U+1EF6	U+0232	U+1EF8	U+005A	U+0179	U+017D	U+017B	U+1E92	U+A78B	un1013B.1...

CHARACTER SET – UNIT 08 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 08.5

<i>a</i> a.ss01	<i>á</i> acute.ss...	<i>ă</i> abreve.ss...	<i>ǎ</i> uni1EAF.s...	<i>ȃ</i> uni1EB7.s...	<i>ǣ</i> uni1EB1.s...	<i>ǿ</i> uni1EB3.s...	<i>ǿ</i> uni1EB5.s...	<i>ǿ</i> uni10CE.s...	<i>â</i> acircumfl...	<i>ǻ</i> uni1EA5.s...	<i>â</i> uni1EAD.s...	<i>ã</i> uni1EA7.s...
<i>ǻ</i> uni1EA9.s...	<i>ǻ</i> uni1EAB.s...	<i>ä</i> adieresis...	<i>ȳ</i> uni1EA1.s...	<i>à</i> grave.ss...	<i>á</i> uni1EA3.s...	<i>ā</i> amacron.s...	<i>aring</i> aring.ss01	<i>ǻ</i> aringacut...	<i>ã</i> atilde.ss...	<i>ſ</i> U+0237	<i>fi</i> U+FB01	<i>fl</i> U+FB02
<i>a</i> U+00AA	<i>o</i> U+00BA	<i>Ω</i> U+03A9	<i>μ</i> U+03BC	<i>π</i> U+03C0	<i>0</i> U+0030	<i>1</i> U+0031	<i>2</i> U+0032	<i>3</i> U+0033	<i>4</i> U+0034	<i>5</i> U+0035	<i>6</i> U+0036	<i>7</i> U+0037
<i>8</i> U+0038	<i>9</i> U+0039	<i>0</i> zero.lf	<i>1</i> one.lf	<i>2</i> two.lf	<i>3</i> three.lf	<i>4</i> four.lf	<i>5</i> five.lf	<i>6</i> six.lf	<i>7</i> seven.lf	<i>8</i> eight.lf	<i>9</i> nine.lf	<i>o</i> zero.osf
<i>1</i> one.osf	<i>2</i> two.osf	<i>3</i> three.osf	<i>4</i> four.osf	<i>5</i> five.osf	<i>6</i> six.osf	<i>7</i> seven.osf	<i>8</i> eight.osf	<i>9</i> nine.osf	<i>0</i> zero.dnom	<i>1</i> one.dnom	<i>2</i> two.dnom	<i>3</i> three.dnom
<i>4</i> four.dnom	<i>5</i> five.dnom	<i>6</i> six.dnom	<i>7</i> seven.dnom	<i>8</i> eight.dnom	<i>9</i> nine.dnom	<i>0</i> zero.numr	<i>1</i> one.numr	<i>2</i> two.numr	<i>3</i> three.numr	<i>4</i> four.numr	<i>5</i> five.numr	<i>6</i> six.numr
<i>7</i> seven.numr	<i>8</i> eight.numr	<i>9</i> nine.numr	<i>/</i> U+2044	<i>½</i> U+00BD	<i>⅓</i> U+2153	<i>⅔</i> U+2154	<i>¼</i> U+00BC	<i>¾</i> U+00BE	<i>⅛</i> U+2158	<i>⅜</i> U+215C	<i>⅝</i> U+215D	<i>⅞</i> U+215E
<i>1</i> U+00B9	<i>2</i> U+00B2	<i>3</i> U+00B3	<i>U+00A0</i> U+00A0	<i>U+2002</i> U+2002	<i>U+2003</i> U+2003	<i>U+2000</i> U+2000	<i>U+2001</i> U+2001	<i>U+2004</i> U+2004	<i>U+2005</i> U+2005	<i>U+2006</i> U+2006	<i>U+2007</i> U+2007	<i>U+2008</i> U+2008
<i>U+2009</i> U+2009	<i>U+200A</i> U+200A	<i>U+200B</i> U+200B	<i>U+202F</i> U+202F	<i>U+205F</i> U+205F	<i>U+002E</i> U+002E	<i>U+002C</i> U+002C	<i>U+003A</i> U+003A	<i>U+003B</i> U+003B	<i>U+2026</i> U+2026	<i>U+0021</i> U+0021	<i>U+00A1</i> U+00A1	<i>U+003F</i> U+003F
<i>¿</i> U+00BF	<i>·</i> U+00B7	<i>•</i> U+2022	<i>*</i> U+002A	<i>#</i> U+0023	<i>/</i> U+002F	<i> </i> U+005C	<i>-</i> U+002D	<i>-</i> U+00AD	<i>-</i> U+2013	<i>—</i> U+2014	<i>—</i> U+2015	<i>—</i> U+005F
<i>(</i> U+0028	<i>)</i> U+0029	<i>{</i> U+007B	<i>}</i> U+007D	<i>[</i> U+005B	<i>]</i> U+005D	<i>,</i> U+201A	<i>”</i> U+201E	<i>“</i> U+201C	<i>”</i> U+201D	<i>‘</i> U+2018	<i>’</i> U+2019	<i>«</i> U+00AB
<i>»</i> U+00BB	<i><</i> U+2039	<i>></i> U+203A	<i>"</i> U+0022	<i>'</i> U+0027	<i>►</i> U+2023	<i>f</i> U+0192	<i>฿</i> U+0E3F	<i>UW</i> U+F0FF	<i>@</i> U+0040	<i>&</i> U+0026	<i>¶</i> U+00B6	<i>§</i> U+00A7
<i>©</i> U+00A9	<i>®</i> U+00AE	<i>™</i> U+2122	<i>°</i> U+00B0	<i>/</i> U+007C	<i>/</i> U+00A6	<i>†</i> U+2020	<i>‡</i> U+2021	<i>₤</i> U+20B3	<i>¢</i> U+00A2	<i>⊠</i> U+00A4	<i>\$</i> U+0024	<i>₧</i> U+20AB
<i>€</i> U+20AC	<i>ℰ</i> U+20B4	<i>₧</i> U+20B1	<i>₧</i> U+20BD	<i>₹</i> U+20B9	<i>£</i> U+00A3	<i>₣</i> U+20B8	<i>₣</i> U+20A9	<i>¥</i> U+00A5	<i>+</i> U+002B	<i>—</i> U+2212	<i>×</i> U+00D7	<i>÷</i> U+00F7
<i>=</i> U+003D	<i>≠</i> U+2260	<i>></i> U+003E	<i><</i> U+003C	<i>≥</i> U+2265	<i>≤</i> U+2264	<i>±</i> U+00B1	<i>≈</i> U+2248	<i>~</i> U+007E	<i>↗</i> U+00AC	<i>^</i> U+005E	<i>∞</i> U+221E	<i>∫</i> U+222B
<i>Ω</i> U+2126	<i>Δ</i> U+2206	<i>Π</i> U+220F	<i>Σ</i> U+2211	<i>✓</i> U+221A	<i>μ</i> U+00B5	<i>∂</i> U+2202	<i>%</i> U+0025	<i>‰</i> U+2030	<i>‱</i> U+2031	<i>→</i> U+2192	<i>←</i> U+2190	<i>◊</i> U+25CA

CHARACTER SET – UNIT 08 / SHEET 4 OF 4 – GLYPH COVERAGE

FIG. 08.6

“	•	˘	˙	˚	‚	ˆ	ˇ	˘	◊	˜	–	‚
U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a...	U+0302	U+030C	U+0306	U+030A	U+0303	U+0304	U+0309
”	‘	ˊ	•	‚	‚	˝	ˆ	–	—	ˊ	/	ˆ
U+030F	U+0312	U+031B	U+0323	U+0326	uni0326.1...	U+0327	U+0328	U+0335	U+0336	U+0337	U+0338	uni030603...
˘	˘	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	•	ˆ	˘	ˆ	ˊ
uni030603...	uni030603...	uni030603...	uni030203...	uni030203...	uni030203...	uni030203...	uni0308.c...	uni0307.c...	uni030603...	uni030603...	uni0328.c...	uni0337.c...
/	”	•	˘	˙	˚	ˆ	ˇ	˘	◊	˜	–	˝
uni0338.c...	U+00AB	U+02D9	U+0060	U+00B4	U+02DD	U+02C6	U+02C7	U+02D8	U+02DA	U+02DC	U+00AF	U+00BB
ˆ	‘	í	í									
U+02D8	U+02BB	IJacute	ijacute									

TOTAL GLYPHS IN FONT: 681 • RENDERED: 680 • GID 0 (.NOTDEF) OMITTED

MEDIUM

500



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	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	500 – Medium
Posture	Upright
Glyph Count	681
Source Format	OTF
Payload	75.9 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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

The Art of Typesetting

SET IN UWT GROTESK MEDIUM • 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 typogra-

SET IN UWT GROTESK MEDIUM • 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 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 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

SET IN UWT GROTESK MEDIUM • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED

1. Journey
ENGLISH

2. Château
FRENCH

3. Sehnsucht
GERMAN

4. Montaña
SPANISH

5. Perché
ITALIAN

6. Coração
PORTUGUESE

7. Vlinder
DUTCH

8. Fjäril
SWEDISH

9. Himmel
NORWEGIAN

10. Rødgrød
DANISH

11. Fiðrildi
ICELANDIC

12. Światło
POLISH

13. Přátelství
CZECH

14. Priateľstvo
SLOVAK

15. Örökké
HUNGARIAN

16. Mulțumesc
ROMANIAN

17. Prijateljstvo
CROATIAN

18. Gökyüzü
TURKISH

19. Tình bạn
VIETNAMESE

20. Whisper
ENGLISH

21. Kelebek
TURKISH

22. Nebe
CZECH

23. Leptir
CROATIAN

24. Blåbær
NORWEGIAN

25. Alegría
SPANISH

26. Étoile
FRENCH

27. Vinátta
ICELANDIC

28. Lys
NORWEGIAN

29. Bầu trời
VIETNAMESE

30. Nuvem
PORTUGUESE

31. Wolk
DUTCH

32. Grüße
GERMAN

33. Lumière
FRENCH

34. Vriendschap
DUTCH

35. Corazón
SPANISH

36. Čokolada
CROATIAN

37. Ljus
SWEDISH

38. Coördinatie
DUTCH

39. Straße
GERMAN

40. Città
ITALIAN

41. Motyl
POLISH

42. Schmetterling
GERMAN

43. Říjen
CZECH

44. Nostalgia
SPANISH

45. Venskab
DANISH

46. Kärlek
SWEDISH

47. Várba
SLOVAK

48. Phở
VIETNAMESE

49. Wanderlust
ENGLISH

50. Motýl
CZECH

51. Niebo
POLISH

52. Freundschaft
GERMAN

53. Açúcar
PORTUGUESE

54. Papillon
FRENCH

55. Bướm bướm
VIETNAMESE

56. Nuage
FRENCH

57. Sommerfugl
DANISH

CHARACTER SET – UNIT 09 / SHEET 1 OF 4 – GLYPH COVERAGE

FIG. 09.3

U+0020	À	Á	Â	Ã	Ä	Å	Ä	Å	Ä	Â	Ã	Ä
U+1EA6	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä
U+01FC	Æ	Β	Β	Ç	Ć	Č	Ç	Ĉ	Ĉ	Đ	DZ	DŽ
U+0110	Đ	Dz	Dž	Đ	È	É	Ë	Ë	Ë	Ê	Ë	Ê
U+1EC2	Ë	Ë	Ë	Ë	Ë	Ë	Ë	Ë	Ë	Ë	Ë	Ë
U+011E	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ
U+012C	Ĭ	Ĭ	Ĭ	Ĭ	Ĭ	Ĭ	Ĭ	Ĭ	Ĭ	Ĭ	Ĭ	Ĭ
U+0134	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ
U+004E	N	NJ	Ñ	Ñ	Ñ	Ñ	Nj	Ñ	O	Ó	Ö	Ö
U+00D4	Ô	Ô	Ô	Ô	Ô	Ô	Ô	Ô	Ô	Ô	Ô	Ô
U+1EDC	Ò	Ò	Ò	Ò	Ò	Ò	Ò	Ò	Ò	Ò	Ò	Ò
U+0052	R	Ŕ	Ř	Ŕ	S	Ś	Ş	Ŝ	Ş	Ş	ß	T
U+0166	Ŧ	Ŧ	Ŧ	Ŧ	U	Ú	Ů	Ů	Ů	Ů	Ů	Ů
U+01D8	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů
U+0172	Ů	Ů	Ů	V	W	Ŵ	Ŵ	Ŵ	X	Y	Ý	Ŷ
U+0178	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Z	Ž	Ž	Ž	Ž	Ž

CHARACTER SET – UNIT 09 / SHEET 2 OF 4 – GLYPH COVERAGE

FIG. 09.4

Ń	à	á	ă	ǎ	ǣ	ǻ	ǿ	ǿ	ǿ	â	ấ	ậ
uni0145.1...	U+0061	U+00E1	U+0103	U+1EAF	U+1EB7	U+1EB1	U+1EB3	U+1EB5	U+01CE	U+00E2	U+1EA5	U+1EAD
â	ã	ă	ä	ạ	à	à	ā	ạ	ả	ấ	ã	æ
U+1EA7	U+1EA9	U+1EAB	U+00E4	U+1EA1	U+00E0	U+1EA3	U+0101	U+0105	U+00E5	U+01FB	U+00E3	U+00E6
æ	b	ḃ	c	ć	č	ç	ĉ	ċ	d	d'	đ	dz
U+01FD	U+0062	U+1E05	U+0063	U+0107	U+010D	U+00E7	U+0109	U+010B	U+0064	U+010F	U+0111	U+01F3
dž	ð	e	é	ě	ě	ẹ	ê	ế	ệ	ề	ễ	ẽ
U+01C6	U+00F0	U+0065	U+00E9	U+0115	U+011B	U+0229	U+00EA	U+1EBF	U+1EC7	U+1EC1	U+1EC3	U+1EC5
ë	è	ẹ	è	è	ē	ẹ	ẽ	ə	f	g	ğ	ğ
U+00EB	U+0117	U+1EB9	U+00E8	U+1EBB	U+0113	U+0119	U+1EBD	U+0259	U+0066	U+0067	U+011F	U+01E7
ĝ	ġ	ġ	g̃	h	ħ	ĥ	ḣ	i	ı	í	ï	ï
U+011D	U+0123	U+0121	U+1E21	U+0068	U+0127	U+0125	U+1E25	U+0069	U+0131	U+00ED	U+012D	U+01D0
î	ï	i	ï	ì	ỉ	ī	ị	ĩ	j	ĵ	ĵ	k
U+00EE	U+00EF	i.l.co1TRK	U+1ECB	U+00EC	U+1EC9	U+012B	U+012F	U+0129	U+006A	uni006A03...	U+0135	U+006B
ķ	k	l	ĺ	ĺ	ļ	ł	ḷ	lj	ł	m	n	ń
U+0137	U+0138	U+006C	U+013A	U+013E	U+013C	U+0140	U+1E37	U+01C9	U+0142	U+006D	U+006E	U+0144
’n	ň	ņ	ñ	ņ	ņ	ņj	ñ	o	ó	ö	ö	ô
U+0149	U+0148	U+0146	U+1E45	U+1E47	U+0272	U+01CC	U+00F1	U+006F	U+00F3	U+014F	U+01D2	U+00F4
ó	ô	ô	ö	ö	ö	o	ò	ò	ơ	ớ	ợ	ờ
U+1ED1	U+1ED9	U+1ED3	U+1ED5	U+1ED7	U+00F6	U+1ECD	U+00F2	U+1ECF	U+01A1	U+1EDB	U+1EE3	U+1EDD
ỏ	õ	ố	ō	o	ø	ø	õ	œ	p	ḑ	q	r
U+1EDF	U+1EE1	U+0151	U+014D	U+01EB	U+00F8	U+01FF	U+00F5	U+0153	U+0070	U+00FE	U+0071	U+0072
í	ř	ŗ	s	ś	š	ş	ș	ş	ş	ß	t	ţ
U+0155	U+0159	U+0157	U+0073	U+015B	U+0161	U+015F	U+015D	U+0219	U+1E63	U+00DF	U+0074	U+0167
t’	ṭ	ṭ	ṭ	u	ú	ü	ü	û	ü	ű	ű	ù
U+0165	U+0163	U+021B	U+1E6D	U+0075	U+00FA	U+016D	U+01D4	U+00FB	U+00FC	U+01D8	U+01DA	U+01DC
ū	ụ	ù	ủ	ư	ứ	ự	ừ	ử	ữ	ű	ű	ų
U+01D6	U+1EE5	U+00F9	U+1EE7	U+01B0	U+1EE9	U+1EF1	U+1EEB	U+1EED	U+1EEF	U+0171	U+016B	U+0173
ủ	ũ	v	w	ŵ	ŵ	Ẃ	Ẃ	x	y	ý	ÿ	ÿ
U+016F	U+0169	U+0076	U+0077	U+1E83	U+0175	U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF
ÿ	ÿ	ÿ	ÿ	ÿ	z	ẏ	ẏ	ẏ	ẏ	'	ł	ņ
U+1EF5	U+1EF3	U+1EF7	U+0233	U+1EF9	U+007A	U+017A	U+017E	U+017C	U+1E93	U+A78C	uni013C.1...	uni0146.1...

CHARACTER SET – UNIT 09 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 09.5

à	á	ă	ǎ	ȃ	ǎ	ă	ă	ă	â	ă	â	ă
a.ss01	acute.ss...	abreve.ss...	uni1EAF.s...	uni1EB7.s...	uni1EB1.s...	uni1EB3.s...	uni1EB5.s...	uni10CE.s...	acircumfl...	uni1EA5.s...	uni1EAD.s...	uni1EA7.s...
ã	ã	ă	ą	à	ǎ	ā	å	ă	ã	ı	fi	fl
uni1EA9.s...	uni1EAB.s...	adieresis...	uni1EA1.s...	agrave.ss...	uni1EA3.s...	amacron.s...	aring.ss01	aringacut...	atilde.ss...	U+0237	U+FB01	U+FB02
a	o	Ω	μ	π	0	1	2	3	4	5	6	7
U+00AA	U+00BA	U+03A9	U+03BC	U+03C0	U+0030	U+0031	U+0032	U+0033	U+0034	U+0035	U+0036	U+0037
8	9	0	1	2	3	4	5	6	7	8	9	o
U+0038	U+0039	zero.lf	one.lf	two.lf	three.lf	four.lf	five.lf	six.lf	seven.lf	eight.lf	nine.lf	zero.osf
1	2	3	4	5	6	7	8	9	0	1	2	3
one.osf	two.osf	three.osf	four.osf	five.osf	six.osf	seven.osf	eight.osf	nine.osf	zero.dnom	one.dnom	two.dnom	three.dnom
4	5	6	7	8	9	0	1	2	3	4	5	6
four.dnom	five.dnom	six.dnom	seven.dnom	eight.dnom	nine.dnom	zero.numr	one.numr	two.numr	three.numr	four.numr	five.numr	six.numr
7	8	9	/	½	⅓	⅔	¼	¾	⅛	⅜	⅝	⅞
seven.numr	eight.numr	nine.numr	U+2044	U+00BD	U+2153	U+2154	U+00BC	U+00BE	U+2158	U+215C	U+215D	U+215E
1	2	3										
U+00B9	U+00B2	U+00B3	U+00A0	U+2002	U+2003	U+2000	U+2001	U+2004	U+2005	U+2006	U+2007	U+2008
					.	,	:	;	...	!	ı	?
U+2009	U+200A	U+200B	U+202F	U+205F	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+2015	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
»	<	>	"	'	►	f	฿	UW	@	&	¶	§
U+00BB	U+2039	U+203A	U+0022	U+0027	U+2023	U+0192	U+0E3F	U+F0FF	U+0040	U+0026	U+00B6	U+00A7
©	®	™	°		ı	†	‡	⌂	¢	⊠	\$	₹
U+00A9	U+00AE	U+2122	U+00B0	U+007C	U+00A6	U+2020	U+2021	U+20B3	U+00A2	U+00A4	U+0024	U+20A8
€	₰	₧	₨	₹	£	₣	₤	¥	+	—	×	÷
U+20AC	U+20B4	U+20B1	U+20B0	U+20B9	U+00A3	U+20B8	U+20A9	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
Ω	Δ	Π	Σ	√	μ	∂	%	‰	‱	→	←	◊
U+2126	U+2206	U+220F	U+2211	U+221A	U+00B5	U+2202	U+0025	U+2030	U+2031	U+2192	U+2190	U+25CA

CHARACTER SET – UNIT 09 / SHEET 4 OF 4 – GLYPH COVERAGE

FIG. 09.6

“	•	`	´	”	‚	ˆ	ˇ	˘	◊	˜	–	›
U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a...	U+0302	U+030C	U+0306	U+030A	U+0303	U+0304	U+0309
”	‘	’	•	‚	‚	ˆ	˘	–	—	´	/	˘
U+030F	U+0312	U+031B	U+0323	U+0326	uni0326.1...	U+0327	U+0328	U+0335	U+0336	U+0337	U+0338	uni030603...
˘	˘	˘	˘	˘	˘	˘	˘	•	˘	˘	˘	˘
uni030603...	uni030603...	uni030603...	uni030203...	uni030203...	uni030203...	uni030203...	uni0308.c...	uni0307.c...	uni030603...	uni030603...	uni0328.c...	uni0337.c...
/	“	•	`	´	”	ˆ	ˇ	˘	◊	˜	–	›
uni0338.c...	U+00AB	U+02D9	U+0060	U+00B4	U+02DD	U+02C6	U+02C7	U+02D8	U+02DA	U+02DC	U+00AF	U+00BB
˘	‘	Í	Ï									
U+02D8	U+02BB	IJacute	ijacute									

TOTAL GLYPHS IN FONT: 681 • RENDERED: 680 • GID 0 (.NOTDEF) OMITTED

MEDIUM ITALIC

500



MEASURED SPECIFICATION	
Foundry	Unwritten Type Foundry
Designer	Alfredo Marco Pradil
Units Per Em	2000 U
Ascender	2000 U
Cap Height	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	500 – Medium
Posture	Italic
Glyph Count	681
Source Format	OTF
Payload	76.3 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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

The Art of Typesetting

SET IN UWT GROTESK MEDIUM ITALIC • 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 letter and line to line without ever calling attention to itself, while still rewarding close inspection of its smallest details.

SET IN UWT GROTESK MEDIUM ITALIC • 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 running text. A well-drawn text face rewards sustained reading at small sizes just as a con-

fidant 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 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

SET IN UWT GROTESK MEDIUM ITALIC • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED

1. *Horizon*
ENGLISH

2. *Élégance*
FRENCH

3. *Schmetterling*
GERMAN

4. *Alegría*
SPANISH

5. *Città*
ITALIAN

6. *Borboleta*
PORTUGUESE

7. *Vriendschap*
DUTCH

8. *Kärlek*
SWEDISH

9. *Vennskap*
NORWEGIAN

10. *Himmel*
DANISH

11. *Fiðrildi*
ICELANDIC

12. *Niebo*
POLISH

13. *Nebe*
CZECH

14. *Vrba*
SLOVAK

15. *Barátság*
HUNGARIAN

16. *Prietenie*
ROMANIAN

17. *Čokolada*
CROATIAN

18. *İstanbul*
TURKISH

19. *Bướm bướm*
VIETNAMESE

20. *Açúcar*
PORTUGUESE

21. *Pingüino*
SPANISH

22. *Þjóðlag*
ICELANDIC

23. *Wolk*
DUTCH

24. *Montaña*
SPANISH

25. *Nuvola*
ITALIAN

26. *Nuage*
FRENCH

27. *Bầu trời*
VIETNAMESE

28. *Wolke*
GERMAN

29. *Papillon*
FRENCH

30. *Gökyüzü*
TURKISH

31. *Nebo*
CROATIAN

32. *Sogno*
ITALIAN

33. *Ljus*
SWEDISH

34. *Nebo*
SLOVAK

35. *Sommerfugl*
NORWEGIAN

36. *Mariposa*
SPANISH

37. *Říjen*
CZECH

38. *Nuvem*
PORTUGUESE

39. *Rødgrød*
DANISH

40. *Zonlicht*
DUTCH

41. *Himinn*
ICELANDIC

42. *Cascade*
ENGLISH

43. *Corazón*
SPANISH

44. *Motyl*
POLISH

45. *Światło*
POLISH

46. *Kelebek*
TURKISH

47. *Lumière*
FRENCH

48. *Estrela*
PORTUGUESE

49. *Luminous*
ENGLISH

50. *Przyjaźń*
POLISH

51. *Blåbær*
NORWEGIAN

52. *Łódź*
POLISH

53. *Perché*
ITALIAN

54. *Vinátta*
ICELANDIC

55. *Mulțumesc*
ROMANIAN

56. *Pillangó*
HUNGARIAN

57. *Étoile*
FRENCH

CHARACTER SET – UNIT 10 / SHEET 1 OF 4 – GLYPH COVERAGE

FIG. 10.3

U+0020	À	Á	Â	Ã	Ä	Å	Ä	Å	Ä	Â	Ã	Ä
U+0020	U+0041	U+00C1	U+0102	U+1EAE	U+1EB6	U+1EB0	U+1EB2	U+1EB4	U+01CD	U+00C2	U+1EA4	U+1EAC
Ä	Å	Ã	Ä	À	À	À	À	À	À	Ä	Ä	Æ
U+1EA6	U+1EAB	U+1EAA	U+00C4	U+1EA0	U+00C0	U+1EA2	U+0100	U+0104	U+00C5	U+01FA	U+00C3	U+00C6
Æ	B	Ḃ	C	Ć	Č	Ç	Ĉ	Ċ	D	DZ	DŽ	Ď
U+01FC	U+0042	U+1E04	U+0043	U+0106	U+010C	U+00C7	U+0108	U+010A	U+0044	U+01F1	U+01C4	U+010E
Đ	Dz	Dž	Ð	E	É	Ě	Ě	Ɛ	Ê	É	Ė	È
U+0110	U+01F2	U+01C5	U+00D0	U+0045	U+00C9	U+0114	U+011A	U+0228	U+00CA	U+1EBE	U+1EC6	U+1EC0
Ě	Ě	Ě	É	Ɛ	È	È	Ē	Ɛ	Ě	Θ	F	G
U+1EC2	U+1EC4	U+00CB	U+0116	U+1EB8	U+00C8	U+1EBA	U+0112	U+0118	U+1EBC	U+018F	U+0046	U+0047
Ğ	Ğ	Ĝ	Ğ	Ġ	Ġ	H	H	Ĥ	Ħ	I	IJ	Í
U+011E	U+01E6	U+011C	U+0122	U+0120	U+1E20	U+0048	U+0126	U+0124	U+1E24	U+0049	U+0132	U+00CD
Ĳ	Ĳ	Î	Ĳ	İ	İ	Ì	Ì	Ī	Ĳ	Ĩ	J	Ĵ
U+012C	U+01CF	U+00CE	U+00CF	U+0130	U+1ECA	U+00CC	U+1EC8	U+012A	U+012E	U+0128	U+004A	un1004A03...
Ĵ	K	Ḳ	L	LJ	Ĺ	L'	Ł	Ḷ	Ł	Lj	Ł	M
U+0134	U+004B	U+0136	U+004C	U+01C7	U+0139	U+013D	U+013B	U+013F	U+1E36	U+01C8	U+0141	U+004D
N	NJ	Ń	Ñ	Ŋ	Ŋ	Ŋ	Nj	Ñ	O	Ó	Ö	Ö
U+004E	U+01CA	U+0143	U+0147	U+0145	U+1E44	U+1E46	U+01CB	U+00D1	U+004F	U+00D3	U+014E	U+01D1
Ô	Õ	Ô	Ô	Õ	Õ	Ö	Ø	Ò	Ỏ	Ơ	Ổ	Ợ
U+00D4	U+1ED0	U+1ED8	U+1ED2	U+1ED4	U+1ED6	U+00D6	U+1ECC	U+00D2	U+1ECE	U+01A0	U+1EDA	U+1EE2
Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ỗ	Ø	Ø	Ỗ	Œ	P	P	Q
U+1EDC	U+1EDE	U+1EE0	U+0150	U+014C	U+01EA	U+00D8	U+01FE	U+00D5	U+0152	U+0050	U+00DE	U+0051
R	Ř	Ř	Ṛ	S	Ś	Š	Ş	Ŝ	Ş	Ş	ß	T
U+0052	U+0154	U+0150	U+0156	U+0053	U+015A	U+0160	U+015E	U+015C	U+0210	U+1E62	U+1E9E	U+0054
Ʀ	Ť	Ț	Ț	Ț	U	Ú	Ů	Ů	Ů	Ü	Ů	Ů
U+0166	U+0164	U+0162	U+021A	U+1E6C	U+0055	U+00DA	U+016C	U+01D3	U+00DB	U+00DC	U+01D7	U+01D9
Û	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů
U+01D0	U+01D5	U+1EE4	U+00D9	U+1EE6	U+01AF	U+1EE8	U+1EF0	U+1EEA	U+1EEC	U+1EEE	U+0170	U+016A
Ů	Ů	Ů	V	W	Ű	Ű	Ű	Ű	X	Y	Ý	Ŷ
U+0172	U+016E	U+0168	U+0056	U+0057	U+1E82	U+0174	U+1E84	U+1E80	U+0058	U+0059	U+00DD	U+0176
Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Z	Ž	Ž	Ž	Ž	'	Ł
U+0170	U+1EF4	U+1EF2	U+1EF6	U+0232	U+1EF8	U+005A	U+0179	U+017D	U+017B	U+1E92	U+A78B	un1013B.1...

CHARACTER SET – UNIT 10 / SHEET 2 OF 4 – GLYPH COVERAGE

FIG. 10.4

Ŋ	ɑ	á	ǎ	Ǻ	ǻ	Ǽ	Ǿ	ǿ	Ǻ	â	ấ	ậ
uni0145.1...	U+0061	U+00E1	U+0103	U+1EAF	U+1EB7	U+1EB1	U+1EB3	U+1EB5	U+01CE	U+00E2	U+1EA5	U+1EAD
ǻ	ǻ	ǻ	ǻ	ạ	à	ả	ā	ạ	ả	ấ	ã	æ
U+1EA7	U+1EA9	U+1EAB	U+00E4	U+1EA1	U+00E0	U+1EA3	U+0101	U+0105	U+00E5	U+01FB	U+00E3	U+00E6
æ	b	ḃ	c	ć	č	ç	ĉ	ċ	d	d'	đ	dz
U+01FD	U+0062	U+1E05	U+0063	U+0107	U+010D	U+00E7	U+0109	U+010B	U+0064	U+010F	U+0111	U+01F3
dž	ḋ	e	é	ě	ě	ẹ	ê	é	ệ	ê	ẽ	ẽ
U+01C6	U+00F0	U+0065	U+00E9	U+0115	U+011B	U+0229	U+00EA	U+1EBF	U+1EC7	U+1EC1	U+1EC3	U+1EC5
ë	è	ẹ	è	ẻ	ē	ẹ	ẽ	ə	f	g	ğ	ğ
U+00EB	U+0117	U+1EB9	U+00E8	U+1EBB	U+0113	U+0119	U+1EBD	U+0259	U+0066	U+0067	U+011F	U+01E7
ĝ	ġ	ġ	ġ	h	ħ	ĥ	ḣ	i	ı	í	ĩ	ĩ
U+011D	U+0123	U+0121	U+1E21	U+0068	U+0127	U+0125	U+1E25	U+0069	U+0131	U+00ED	U+012D	U+01D0
î	ï	ı	ı	ì	ı	ī	ı	ĩ	j	ĵ	ĵ	k
U+00EE	U+00EF	ı.ıoelTRK	U+1ECB	U+00EC	U+1EC9	U+012B	U+012F	U+0129	U+006A	ııı006A03...	U+0135	U+006B
ķ	k	l	ĺ	ĺ	ļ	ḷ	ļ	lj	t	m	n	ń
U+0137	U+0138	U+006C	U+013A	U+013E	U+013C	U+0140	U+1E37	U+01C9	U+0142	U+006D	U+006E	U+0144
ň	ň	ņ	ñ	ņ	ņ	ņj	ñ	o	ó	õ	õ	ô
U+0149	U+0148	U+0146	U+1E45	U+1E47	U+0272	U+01CC	U+00F1	U+006F	U+00F3	U+014F	U+01D2	U+00F4
õ	ô	õ	õ	õ	ö	ọ	ò	ỏ	ơ	ớ	ợ	ờ
U+1ED1	U+1ED9	U+1ED3	U+1ED5	U+1ED7	U+00F6	U+1ECD	U+00F2	U+1ECF	U+01A1	U+1EDB	U+1EE3	U+1EDD
ở	õ	õ	ō	ọ	ø	ø	õ	œ	p	ḃ	q	r
U+1EDF	U+1EE1	U+0151	U+014D	U+01EB	U+00F8	U+01FF	U+00F5	U+0153	U+0070	U+00FE	U+0071	U+0072
ř	ř	ŗ	s	ś	š	ş	ŝ	ş	ş	ß	t	ţ
U+0155	U+0159	U+0157	U+0073	U+015B	U+0161	U+015F	U+015D	U+0219	U+1E63	U+00DF	U+0074	U+0167
ţ	ţ	ţ	ţ	u	ú	ů	ů	û	ü	ű	ű	ù
U+0165	U+0163	U+021B	U+1E6D	U+0075	U+00FA	U+016D	U+01D4	U+00FB	U+00FC	U+01D8	U+01DA	U+01DC
ū	ұ	ù	ů	ư	ứ	ự	ử	ử	ữ	ữ	ū	ų
U+01D6	U+1EE5	U+00F9	U+1EE7	U+01B0	U+1EE9	U+1EF1	U+1EEB	U+1EED	U+1EEF	U+0171	U+016B	U+0173
ů	ű	v	w	ŵ	ŵ	Ẁ	Ẁ	x	y	ý	ÿ	ÿ
U+016F	U+0169	U+0076	U+0077	U+1E83	U+0175	U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF
ÿ	ÿ	ÿ	ÿ	ÿ	z	ž	ž	ž	z	'	ı	ņ
U+1EF5	U+1EF3	U+1EF7	U+0233	U+1EF9	U+007A	U+017A	U+017E	U+017C	U+1E93	U+A78C	ııı013C.1...	ııı0146.1...

CHARACTER SET – UNIT 10 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 10.5

<i>a</i> a.ss01	<i>á</i> acute.ss...	<i>ă</i> abreve.ss...	<i>ǎ</i> uni1EAF.s...	<i>ȃ</i> uni1EB7.s...	<i>ǣ</i> uni1EB1.s...	<i>ǿ</i> uni1EB3.s...	<i>ǿ</i> uni1EB5.s...	<i>ǿ</i> uni10CE.s...	<i>â</i> acircumfl...	<i>ǻ</i> uni1EA5.s...	<i>â</i> uni1EAD.s...	<i>ã</i> uni1EA7.s...
<i>ä</i> uni1EA9.s...	<i>å</i> uni1EAB.s...	<i>ä</i> adieresis...	<i>ą</i> uni1EA1.s...	<i>à</i> grave.ss...	<i>á</i> uni1EA3.s...	<i>ā</i> amacron.s...	<i>å</i> aring.ss01	<i>ǻ</i> aringacut...	<i>ã</i> tilde.ss...	<i>ſ</i> U+0237	<i>fi</i> U+FB01	<i>fl</i> U+FB02
<i>a</i> U+00AA	<i>o</i> U+00BA	<i>Ω</i> U+03A9	<i>μ</i> U+03BC	<i>π</i> U+03C0	<i>0</i> U+0030	<i>1</i> U+0031	<i>2</i> U+0032	<i>3</i> U+0033	<i>4</i> U+0034	<i>5</i> U+0035	<i>6</i> U+0036	<i>7</i> U+0037
<i>8</i> U+0038	<i>9</i> U+0039	<i>0</i> zero.lf	<i>1</i> one.lf	<i>2</i> two.lf	<i>3</i> three.lf	<i>4</i> four.lf	<i>5</i> five.lf	<i>6</i> six.lf	<i>7</i> seven.lf	<i>8</i> eight.lf	<i>9</i> nine.lf	<i>o</i> zero.osf
<i>1</i> one.osf	<i>2</i> two.osf	<i>3</i> three.osf	<i>4</i> four.osf	<i>5</i> five.osf	<i>6</i> six.osf	<i>7</i> seven.osf	<i>8</i> eight.osf	<i>9</i> nine.osf	<i>0</i> zero.dnom	<i>1</i> one.dnom	<i>2</i> two.dnom	<i>3</i> three.dnom
<i>4</i> four.dnom	<i>5</i> five.dnom	<i>6</i> six.dnom	<i>7</i> seven.dnom	<i>8</i> eight.dnom	<i>9</i> nine.dnom	<i>0</i> zero.numr	<i>1</i> one.numr	<i>2</i> two.numr	<i>3</i> three.numr	<i>4</i> four.numr	<i>5</i> five.numr	<i>6</i> six.numr
<i>7</i> seven.numr	<i>8</i> eight.numr	<i>9</i> nine.numr	<i>/</i> U+2044	<i>½</i> U+00BD	<i>⅓</i> U+2153	<i>⅔</i> U+2154	<i>¼</i> U+00BC	<i>¾</i> U+00BE	<i>⅛</i> U+2158	<i>⅜</i> U+215C	<i>⅝</i> U+215D	<i>⅞</i> U+215E
<i>1</i> U+00B9	<i>2</i> U+00B2	<i>3</i> U+00B3	<i>U+00A0</i>	<i>U+2002</i>	<i>U+2003</i>	<i>U+2000</i>	<i>U+2001</i>	<i>U+2004</i>	<i>U+2005</i>	<i>U+2006</i>	<i>U+2007</i>	<i>U+2008</i>
<i>U+2009</i>	<i>U+200A</i>	<i>U+200B</i>	<i>U+202F</i>	<i>U+205F</i>	<i>·</i> U+002E	<i>,</i> U+002C	<i>:</i> U+003A	<i>;</i> U+003B	<i>...</i> U+2026	<i>!</i> U+0021	<i>!</i> U+00A1	<i>?</i> U+003F
<i>¿</i> U+00BF	<i>·</i> U+00B7	<i>•</i> U+2022	<i>*</i> U+002A	<i>#</i> U+0023	<i>/</i> U+002F	<i> </i> U+005C	<i>-</i> U+002D	<i>-</i> U+00AD	<i>-</i> U+2013	<i>—</i> U+2014	<i>—</i> U+2015	<i>—</i> U+005F
<i>(</i> U+0028	<i>)</i> U+0029	<i>{</i> U+007B	<i>}</i> U+007D	<i>[</i> U+005B	<i>]</i> U+005D	<i>,</i> U+201A	<i>”</i> U+201E	<i>“</i> U+201C	<i>”</i> U+201D	<i>‘</i> U+2018	<i>’</i> U+2019	<i>«</i> U+00AB
<i>»</i> U+00BB	<i><</i> U+2039	<i>></i> U+203A	<i>"</i> U+0022	<i>'</i> U+0027	<i>►</i> U+2023	<i>f</i> U+0192	<i>₹</i> U+0E3F	<i>UW</i> U+F0FF	<i>@</i> U+0040	<i>&</i> U+0026	<i>¶</i> U+00B6	<i>§</i> U+00A7
<i>©</i> U+00A9	<i>®</i> U+00AE	<i>™</i> U+2122	<i>°</i> U+00B0	<i>/</i> U+007C	<i>/</i> U+00A6	<i>†</i> U+2020	<i>‡</i> U+2021	<i>₤</i> U+20B3	<i>¢</i> U+00A2	<i>⊠</i> U+00A4	<i>\$</i> U+0024	<i>₧</i> U+20AB
<i>€</i> U+20AC	<i>ℰ</i> U+20B4	<i>₣</i> U+20B1	<i>₧</i> U+20B0	<i>₹</i> U+20B9	<i>£</i> U+00A3	<i>₣</i> U+20B8	<i>₣</i> U+20A9	<i>¥</i> U+00A5	<i>+</i> U+002B	<i>—</i> U+2212	<i>×</i> U+00D7	<i>÷</i> U+00F7
<i>=</i> U+003D	<i>≠</i> U+2260	<i>></i> U+003E	<i><</i> U+003C	<i>≥</i> U+2265	<i>≤</i> U+2264	<i>±</i> U+00B1	<i>≈</i> U+2248	<i>~</i> U+007E	<i>¬</i> U+00AC	<i>^</i> U+005E	<i>∞</i> U+221E	<i>∫</i> U+222B
<i>Ω</i> U+2126	<i>Δ</i> U+2206	<i>Π</i> U+220F	<i>Σ</i> U+2211	<i>✓</i> U+221A	<i>μ</i> U+00B5	<i>∂</i> U+2202	<i>%</i> U+0025	<i>‰</i> U+2030	<i>‱</i> U+2031	<i>→</i> U+2192	<i>←</i> U+2190	<i>◊</i> U+25CA

CHARACTER SET – UNIT 10 / SHEET 4 OF 4 – GLYPH COVERAGE

FIG. 10.6

“	•	˘	˙	˚	‚	ˆ	ˇ	˘	◊	˜	–	‚
U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a...	U+0302	U+030C	U+0306	U+030A	U+0303	U+0304	U+0309
”	‘	˘	˙	˚	‚	ˆ	ˇ	˘	◊	˜	–	‚
U+030F	U+0312	U+031B	U+0323	U+0326	uni0326.1...	U+0327	U+0328	U+0335	U+0336	U+0337	U+0338	uni030603...
˘	˙	˚	ˆ	˜	˘	˙	˚	ˆ	˜	˘	˙	˚
uni030603...	uni030603...	uni030603...	uni030203...	uni030203...	uni030203...	uni030203...	uni0308.c...	uni0307.c...	uni030603...	uni030603...	uni0328.c...	uni0337.c...
/	“	•	˘	˙	˚	ˆ	ˇ	˘	◊	˜	–	ˆ
uni0338.c...	U+00AB	U+02D9	U+0060	U+00B4	U+02DD	U+02C6	U+02C7	U+02D8	U+02DA	U+02DC	U+00AF	U+00BB
ˆ	‘	í	î									
U+02D8	U+02BB	IJacute	ijacute									

TOTAL GLYPHS IN FONT: 681 • RENDERED: 680 • GID 0 (.NOTDEF) OMITTED

SEMIBOLD

600



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	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	600 – SemiBold
Posture	Upright
Glyph Count	681
Source Format	OTF
Payload	75.8 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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	FRACTIONS	EAST ASIAN WIDTHS	STYLISTIC SETS
☒ STANDARD LIGATURES	☒ FRACTIONS	☐ FULL WIDTHS	☒ STYLISTIC SET 01
☐ DISCRETIONARY LIGATURES	☐ ALTERNATIVE FRACTIONS	☐ HALF WIDTHS	☐ STYLISTIC SET 02
☐ HISTORICAL LIGATURES	☒ NUMERATORS	☐ PROPORTIONAL WIDTHS	☐ STYLISTIC SET 03
☐ CONTEXTUAL LIGATURES	☒ DENOMINATORS	☐ THIRD WIDTHS	☐ STYLISTIC SET 04
☐ REQUIRED LIGATURES	POSITION	☐ QUARTER WIDTHS	☐ STYLISTIC SET 05
ALTERNATES	☐ SCIENTIFIC INFERIORS	VERTICAL WRITING	☐ STYLISTIC SET 06
☒ ACCESS ALL ALTERNATES	☐ SUBSCRIPT	☐ VERTICAL ALTERNATES	☐ STYLISTIC SET 07
☐ CONTEXTUAL ALTERNATES	☒ SUPERScript	☐ VERTICAL ALTERNATES AND ROTATION	☐ STYLISTIC SET 08
☐ STYLISTIC ALTERNATES	☒ KERNING	☐ VERTICAL KERNING	☐ STYLISTIC SET 09
☐ SWASH	☒ MARK POSITIONING	☐ PROPORTIONAL ALTERNATE VERTICAL METRICS	☐ STYLISTIC SET 10
☐ CONTEXTUAL SWASH	☒ MARK-TO-MARK POSITIONING	ARABIC FORMS	☐ STYLISTIC SET 11
☐ TITLING ALTERNATES	☐ CURSIVE POSITIONING	☐ ISOLATED FORMS	☐ STYLISTIC SET 12
☐ HISTORICAL FORMS	☐ DISTANCE	☐ INITIAL FORMS	☐ STYLISTIC SET 13
☐ RANDOMIZE	☐ ABOVE-BASE MARK POSITIONING	☐ MEDIAL FORMS	☐ STYLISTIC SET 14
☐ ALTERNATE ANNOTATION FORMS	☐ BELOW-BASE MARK POSITIONING	☐ TERMINAL FORMS	☐ STYLISTIC SET 15
CASE	☐ PROPORTIONAL ALTERNATE WIDTHS	☐ MARK POSITIONING VIA SUBSTITUTION	☐ STYLISTIC SET 16
☐ SMALL CAPITALS	☐ ALTERNATE HALF WIDTHS		☐ STYLISTIC SET 17
☐ CAPS TO SMALL CAPS	LOCALIZATION		☐ STYLISTIC SET 18
☐ PETITE CAPITALS	☒ LOCALIZED FORMS		☐ STYLISTIC SET 19
☐ PETITE CAPS FROM CAPS	☐ TRADITIONAL FORMS		☐ STYLISTIC SET 20
☒ CASE-SENSITIVE FORMS	☐ SIMPLIFIED FORMS	CHARACTER VARIANTS	☐ CHARACTER VARIANT 01
☐ UNICASE	☐ EXPERT FORMS		☐ CHARACTER VARIANT 02
☐ CAPITAL SPACING	☐ JIS78 FORMS		☐ CHARACTER VARIANT 03
FIGURES	☐ JIS83 FORMS		☐ CHARACTER VARIANT 04
☒ LINING FIGURES	☐ JIS90 FORMS		☐ CHARACTER VARIANT 05
☒ OLDSTYLE FIGURES	☐ JIS2004 FORMS		☐ CHARACTER VARIANT 06
☒ TABULAR FIGURES	☐ RUBY NOTATION FORMS		☐ CHARACTER VARIANT 07
☒ PROPORTIONAL FIGURES	☒ GLYPH COMPOSITION / DECOMPOSITION		☐ CHARACTER VARIANT 08
☐ SLASHED ZERO	☐ OPTICAL SIZE		☐ CHARACTER VARIANT 09
☒ ORDINALS			☐ CHARACTER VARIANT 10

The Art of Typesetting

SET IN UWT GROTESK SEMIBOLD • 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 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.

SET IN UWT GROTESK SEMIBOLD • 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 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 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

SET IN UWT GROTESK SEMIBOLD • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED

1.	Horizon	20.	Étoile	39.	Wolk
	ENGLISH		FRENCH		DUTCH
2.	Élégance	21.	Sogno	40.	Światło
	FRENCH		ITALIAN		POLISH
3.	Sehnsucht	22.	Wolke	41.	Sommar
	GERMAN		GERMAN		SWEDISH
4.	Corazón	23.	Lys	42.	İstanbul
	SPANISH		DANISH		TURKISH
5.	Perché	24.	Château	43.	Prijateljstvo
	ITALIAN		FRENCH		CROATIAN
6.	Açúcar	25.	Estrela	44.	Kärlek
	PORTUGUESE		PORTUGUESE		SWEDISH
7.	Zonlicht	26.	Città	45.	Papillon
	DUTCH		ITALIAN		FRENCH
8.	Fjäril	27.	Borboleta	46.	Říjen
	SWEDISH		PORTUGUESE		CZECH
9.	Himmel	28.	Luminous	47.	Freundschaft
	NORWEGIAN		ENGLISH		GERMAN
10.	Rødgrød	29.	Himmel	48.	Motyl
	DANISH		DANISH		POLISH
11.	Þjóðlag	30.	Momentum	49.	Coração
	ICELANDIC		ENGLISH		PORTUGUESE
12.	Niebo	31.	Vrba	50.	Alegría
	POLISH		SLOVAK		SPANISH
13.	Nebe	32.	Égbolt	51.	Sommerfugl
	CZECH		HUNGARIAN		NORWEGIAN
14.	Nebo	33.	Blåbær	52.	Przyjaźń
	SLOVAK		NORWEGIAN		POLISH
15.	Örökké	34.	Sommerfugl	53.	Priateľstvo
	HUNGARIAN		DANISH		SLOVAK
16.	Muțumesc	35.	Lys	54.	Pillangó
	ROMANIAN		NORWEGIAN		HUNGARIAN
17.	Nebo	36.	Whisper	55.	Venskab
	CROATIAN		ENGLISH		DANISH
18.	Arkadaşlık	37.	Lumière	56.	Vennskap
	TURKISH		FRENCH		NORWEGIAN
19.	Tình bạn	38.	Bầu trời	57.	Přátelství
	VIETNAMESE		VIETNAMESE		CZECH

CHARACTER SET – UNIT 11 / SHEET 1 OF 4 – GLYPH COVERAGE

FIG. 11.3

U+0020	À	Á	Â	Ã	Ä	Å	Ä	Å	Ä	Â	Ã	Ä
U+0020	U+0041	U+00C1	U+0102	U+1EAE	U+1EB6	U+1EB0	U+1EB2	U+1EB4	U+01CD	U+00C2	U+1EA4	U+1EAC
Ä	Å	Ä	Ä	À	À	À	À	À	À	Ä	Ä	Æ
U+1EA6	U+1EAB	U+1EAA	U+00C4	U+1EA0	U+00C0	U+1EA2	U+0100	U+0104	U+00C5	U+01FA	U+00C3	U+00C6
Æ	B	Ḃ	C	Ć	Č	Ç	Ĉ	Ĉ	D	DZ	DŽ	Đ
U+01FC	U+0042	U+1E04	U+0043	U+0106	U+010C	U+00C7	U+0108	U+010A	U+0044	U+01F1	U+01C4	U+010E
Đ	Dz	Dž	Đ	E	É	Ě	Ě	Ę	Ê	É	Ě	È
U+0110	U+01F2	U+01C5	U+00D0	U+0045	U+00C9	U+0114	U+011A	U+0228	U+00CA	U+1EBE	U+1EC6	U+1EC0
Ě	Ě	Ě	È	Ę	È	È	Ē	Ę	Ě	Θ	F	G
U+1EC2	U+1EC4	U+00CB	U+0116	U+1EB8	U+00C8	U+1EBA	U+0112	U+0118	U+1EBC	U+018F	U+0046	U+0047
Ğ	Ğ	Ĝ	Ğ	Ġ	Ġ	H	Ĥ	Ĥ	Ĥ	I	IJ	Í
U+011E	U+01E6	U+011C	U+0122	U+0120	U+1E20	U+0048	U+0126	U+0124	U+1E24	U+0049	U+0132	U+00CD
Ĭ	Ĭ	Î	Ĭ	İ	İ	Ì	Ì	Ī	Ĭ	Ĩ	J	Ĵ
U+012C	U+01CF	U+00CE	U+00CF	U+0130	U+1ECA	U+00CC	U+1EC8	U+012A	U+012E	U+0128	U+004A	un1004A03...
Ĵ	K	Ḳ	L	LJ	Ĺ	Ĺ	Ĺ	Ĺ	Ĺ	Lj	Ł	M
U+0134	U+004B	U+0136	U+004C	U+01C7	U+0139	U+013D	U+013B	U+013F	U+1E36	U+01C8	U+0141	U+004D
N	NJ	Ñ	Ñ	Ŋ	Ŋ	Ŋ	Nj	Ñ	O	Ó	Ö	Ö
U+004E	U+01CA	U+0143	U+0147	U+0145	U+1E44	U+1E46	U+01CB	U+00D1	U+004F	U+00D3	U+014E	U+01D1
Ô	Õ	Ô	Ô	Õ	Õ	Ö	Ö	Ò	Ò	Ó	Ó	Ô
U+00D4	U+1ED0	U+1ED8	U+1ED2	U+1ED4	U+1ED6	U+00D6	U+1ECC	U+00D2	U+1ECE	U+01A0	U+1EDA	U+1EE2
Ò	Ò	Ö	Ö	Õ	Q	Ø	Ø	Ö	Œ	P	P	Q
U+1EDC	U+1EDE	U+1EE0	U+0150	U+014C	U+01EA	U+00D8	U+01FE	U+00D5	U+0152	U+0050	U+00DE	U+0051
R	Ř	Ř	Ŕ	S	Ś	Š	Ş	Ŝ	Ş	Ş	ß	T
U+0052	U+0154	U+0150	U+0156	U+0053	U+015A	U+0160	U+015E	U+015C	U+0210	U+1E62	U+1E9E	U+0054
Ŧ	Ť	Ť	Ť	Ť	U	Ú	Ů	Ů	Û	Ü	Ú	Ů
U+0166	U+0164	U+0162	U+021A	U+1E6C	U+0055	U+00DA	U+016C	U+01D3	U+00DB	U+00DC	U+01D7	U+01D9
Û	Ů	Ů	Ù	Ú	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů
U+01D0	U+01D5	U+1EE4	U+00D9	U+1EE6	U+01AF	U+1EE8	U+1EF0	U+1EEA	U+1EEC	U+1EEE	U+0170	U+016A
Ů	Ů	Ů	V	W	Ŵ	Ŵ	Ŵ	Ŵ	X	Y	Ý	Ŷ
U+0172	U+016E	U+0168	U+0056	U+0057	U+1E82	U+0174	U+1E84	U+1E80	U+0058	U+0059	U+00DD	U+0176
Ŷ	Ŷ	Ŷ	Ŷ	Ŷ	Ŷ	Z	Ž	Ž	Ž	Ž	'	Ł
U+0170	U+1EF4	U+1EF2	U+1EF6	U+0232	U+1EF8	U+005A	U+0179	U+017D	U+017B	U+1E92	U+A78B	un1013B.1...

CHARACTER SET – UNIT 11 / SHEET 2 OF 4 – GLYPH COVERAGE

FIG. 11.4

Ŋ	ǎ	á	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	â	ǻ	â
uni0145.1...	U+0061	U+00E1	U+0103	U+1EAF	U+1EB7	U+1EB1	U+1EB3	U+1EB5	U+01CE	U+00E2	U+1EA5	U+1EAD
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+1EA7	U+1EA9	U+1EAB	U+00E4	U+1EA1	U+00E0	U+1EA3	U+0101	U+0105	U+00E5	U+01FB	U+00E3	U+00E6
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+01FD	U+0062	U+1E05	U+0063	U+0107	U+010D	U+00E7	U+0109	U+010B	U+0064	U+010F	U+0111	U+01F3
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+01C6	U+00F0	U+0065	U+00E9	U+0115	U+011B	U+0229	U+00EA	U+1EBF	U+1EC7	U+1EC1	U+1EC3	U+1EC5
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+00E8	U+0117	U+1EB9	U+00E8	U+1EBB	U+0113	U+0119	U+1EBD	U+0259	U+0066	U+0067	U+011F	U+01E7
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+011D	U+0123	U+0121	U+1E21	U+0068	U+0127	U+0125	U+1E25	U+0069	U+0131	U+00ED	U+012D	U+01D0
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+00EE	U+00EF	1.1oc1TRK	U+1ECB	U+00EC	U+1EC9	U+012B	U+012F	U+0129	U+006A	uni006A03...	U+0135	U+006B
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+0137	U+0138	U+006C	U+013A	U+013E	U+013C	U+0140	U+1E37	U+01C9	U+0142	U+006D	U+006E	U+0144
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+0149	U+0148	U+0146	U+1E45	U+1E47	U+0272	U+01CC	U+00F1	U+006F	U+00F3	U+014F	U+01D2	U+00F4
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+1ED1	U+1ED9	U+1ED3	U+1ED5	U+1ED7	U+00F6	U+1ECD	U+00F2	U+1ECF	U+01A1	U+1EDB	U+1EE3	U+1EDD
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+1EDF	U+1EE1	U+0151	U+014D	U+01EB	U+00F8	U+01FF	U+00F5	U+0153	U+0070	U+00FE	U+0071	U+0072
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+0155	U+0159	U+0157	U+0073	U+015B	U+0161	U+015F	U+015D	U+0219	U+1E63	U+00DF	U+0074	U+0167
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+0165	U+0163	U+021B	U+1E6D	U+0075	U+00FA	U+016D	U+01D4	U+00FB	U+00FC	U+01D8	U+01DA	U+01DC
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+01D6	U+1EE5	U+00F9	U+1EE7	U+01B0	U+1EE9	U+1EF1	U+1EEB	U+1EED	U+1EEF	U+0171	U+016B	U+0173
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+016F	U+0169	U+0076	U+0077	U+1E83	U+0175	U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+1EF5	U+1EF3	U+1EF7	U+0233	U+1EF9	U+007A	U+017A	U+017E	U+017C	U+1E93	U+A78C	uni013C.1...	uni0146.1...

CHARACTER SET – UNIT 11 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 11.5

à	á	ă	ǎ	ȃ	Ǻ	ǻ	Ǽ	Ǿ	â	ấ	â	ầ
a.ss01	acute.ss...	abreve.ss...	uni1EAF.s...	uni1EB7.s...	uni1EB1.s...	uni1EB3.s...	uni1EB5.s...	uni10CE.s...	acircumfl...	uni1EA5.s...	uni1EAD.s...	uni1EA7.s...
ã	ã	ä	ą	à	ǻ	ā	å	Ǽ	ã	Ĵ	fi	fl
uni1EA9.s...	uni1EAB.s...	adieresis...	uni1EA1.s...	grave.ss...	uni1EA3.s...	amacron.s...	aring.ss01	aringacut...	atilde.ss...	U+0237	U+FB01	U+FB02
ª	º	Ω	μ	π	0	1	2	3	4	5	6	7
U+00AA	U+00BA	U+03A9	U+03BC	U+03C0	U+0030	U+0031	U+0032	U+0033	U+0034	U+0035	U+0036	U+0037
8	9	0	1	2	3	4	5	6	7	8	9	o
U+0038	U+0039	zero.lf	one.lf	two.lf	three.lf	four.lf	five.lf	six.lf	seven.lf	eight.lf	nine.lf	zero.osf
1	2	3	4	5	6	7	8	9	0	1	2	3
one.osf	two.osf	three.osf	four.osf	five.osf	six.osf	seven.osf	eight.osf	nine.osf	zero.dnom	one.dnom	two.dnom	three.dnom
4	5	6	7	8	9	0	1	2	3	4	5	6
four.dnom	five.dnom	six.dnom	seven.dnom	eight.dnom	nine.dnom	zero.numr	one.numr	two.numr	three.numr	four.numr	five.numr	six.numr
7	8	9	/	½	⅓	⅔	¼	¾	⅛	⅜	⅝	⅞
seven.numr	eight.numr	nine.numr	U+2044	U+00BD	U+2153	U+2154	U+00BC	U+00BE	U+2158	U+215C	U+215D	U+215E
1	2	3										
U+00B9	U+00B2	U+00B3	U+00A0	U+2002	U+2003	U+2000	U+2001	U+2004	U+2005	U+2006	U+2007	U+2008
						.	,	:	;	...	!	?
U+2009	U+200A	U+200B	U+202F	U+205F	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+2015	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
»	<	>	"	'	►	f	฿	UW	@	&	¶	§
U+00BB	U+2039	U+203A	U+0022	U+0027	U+2023	U+0192	U+0E3F	U+F0FF	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+20B3	U+00A2	U+00A4	U+0024	U+20A8
€	⌘	₧	₧	₹	£	₯	₩	¥	+	—	×	÷
U+20AC	U+20B4	U+20B1	U+20B0	U+20B9	U+00A3	U+20B8	U+20A9	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
Ω	Δ	Π	Σ	√	μ	∂	%	‰	‱	→	←	◊
U+2126	U+2206	U+220F	U+2211	U+221A	U+00B5	U+2202	U+0025	U+2030	U+2031	U+2192	U+2190	U+25CA

CHARACTER SET – UNIT 11 / SHEET 4 OF 4 – GLYPH COVERAGE

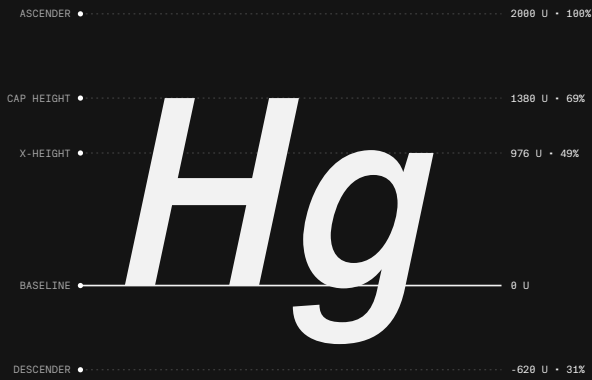
FIG. 11.6

“	•	˘	˙	”	‚	ˆ	ˇ	˘	◊	˜	–	˚
U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a...	U+0302	U+030C	U+0306	U+030A	U+0303	U+0304	U+0309
”	‘	’	◦	‚	‚	˚	˘	–	—	˘	/	◌
U+030F	U+0312	U+031B	U+0323	U+0326	uni0326.1...	U+0327	U+0328	U+0335	U+0336	U+0337	U+0338	uni030603...
◌	◌	◌	◌	◌	◌	◌	◌	◌	◌	◌	◌	◌
uni030603...	uni030603...	uni030603...	uni030203...	uni030203...	uni030203...	uni030203...	uni0308.c...	uni0307.c...	uni030603...	uni030603...	uni0328.c...	uni0337.c...
/	“	•	˘	˙	”	ˆ	ˇ	˘	◊	˜	–	˚
uni0338.c...	U+00AB	U+02D9	U+0060	U+00B4	U+02DD	U+02C6	U+02C7	U+02D8	U+02DA	U+02DC	U+00AF	U+00BB
◌	◌	Í	ï									
U+02D8	U+02BB	IJacute	ijacute									

TOTAL GLYPHS IN FONT: 681 • RENDERED: 680 • GID 0 (.NOTDEF) OMITTED

SEMIBOLD ITALIC

600



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	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	600 – SemiBold
Posture	Italic
Glyph Count	681
Source Format	OTF
Payload	77.0 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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	FRACTIONS	EAST ASIAN WIDTHS	STYLISTIC SETS
☒ STANDARD LIGATURES	☒ FRACTIONS	☐ FULL WIDTHS	☒ STYLISTIC SET 01
☐ DISCRETIONARY LIGATURES	☐ ALTERNATIVE FRACTIONS	☐ HALF WIDTHS	☐ STYLISTIC SET 02
☐ HISTORICAL LIGATURES	☒ NUMERATORS	☐ PROPORTIONAL WIDTHS	☐ STYLISTIC SET 03
☐ CONTEXTUAL LIGATURES	☒ DENOMINATORS	☐ THIRD WIDTHS	☐ STYLISTIC SET 04
☐ REQUIRED LIGATURES	POSITION	☐ QUARTER WIDTHS	☐ STYLISTIC SET 05
ALTERNATES	☐ SCIENTIFIC INFERIORS	VERTICAL WRITING	☐ STYLISTIC SET 06
☒ ACCESS ALL ALTERNATES	☐ SUBSCRIPT	☐ VERTICAL ALTERNATES	☐ STYLISTIC SET 07
☐ CONTEXTUAL ALTERNATES	☒ SUPERScript	☐ VERTICAL ALTERNATES AND ROTATION	☐ STYLISTIC SET 08
☐ STYLISTIC ALTERNATES	☒ KERNING	☐ VERTICAL KERNING	☐ STYLISTIC SET 09
☐ SWASH	☒ MARK POSITIONING	☐ PROPORTIONAL ALTERNATE VERTICAL METRICS	☐ STYLISTIC SET 10
☐ CONTEXTUAL SWASH	☒ MARK-TO-MARK POSITIONING	ARABIC FORMS	☐ STYLISTIC SET 11
☐ TITLING ALTERNATES	☐ CURSIVE POSITIONING	☐ ISOLATED FORMS	☐ STYLISTIC SET 12
☐ HISTORICAL FORMS	☐ DISTANCE	☐ INITIAL FORMS	☐ STYLISTIC SET 13
☐ RANDOMIZE	☐ ABOVE-BASE MARK POSITIONING	☐ MEDIAL FORMS	☐ STYLISTIC SET 14
☐ ALTERNATE ANNOTATION FORMS	☐ BELOW-BASE MARK POSITIONING	☐ TERMINAL FORMS	☐ STYLISTIC SET 15
CASE	☐ PROPORTIONAL ALTERNATE WIDTHS	☐ MARK POSITIONING VIA SUBSTITUTION	☐ STYLISTIC SET 16
☐ SMALL CAPITALS	☐ ALTERNATE HALF WIDTHS		☐ STYLISTIC SET 17
☐ CAPS TO SMALL CAPS	LOCALIZATION		☐ STYLISTIC SET 18
☐ PETITE CAPITALS	☒ LOCALIZED FORMS		☐ STYLISTIC SET 19
☐ PETITE CAPS FROM CAPS	☐ TRADITIONAL FORMS		☐ STYLISTIC SET 20
☒ CASE-SENSITIVE FORMS	☐ SIMPLIFIED FORMS	CHARACTER VARIANTS	☐ CHARACTER VARIANT 01
☐ UNICASE	☐ EXPERT FORMS		☐ CHARACTER VARIANT 02
☐ CAPITAL SPACING	☐ JIS78 FORMS		☐ CHARACTER VARIANT 03
FIGURES	☐ JIS83 FORMS		☐ CHARACTER VARIANT 04
☒ LINING FIGURES	☐ JIS90 FORMS		☐ CHARACTER VARIANT 05
☒ OLDSTYLE FIGURES	☐ JIS2004 FORMS		☐ CHARACTER VARIANT 06
☒ TABULAR FIGURES	☐ RUBY NOTATION FORMS		☐ CHARACTER VARIANT 07
☒ PROPORTIONAL FIGURES	☒ GLYPH COMPOSITION / DECOMPOSITION		☐ CHARACTER VARIANT 08
☐ SLASHED ZERO	☐ OPTICAL SIZE		☐ CHARACTER VARIANT 09
☒ ORDINALS			☐ CHARACTER VARIANT 10

The Art of Typesetting

SET IN UWT GROTESK SEMIBOLD ITALIC • 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 letter and line to line without ever calling attention to itself, while still rewarding close inspection of its smallest details.

SET IN UWT GROTESK SEMIBOLD ITALIC • 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 running text. A well-drawn text face rewards sustained reading at small sizes just as a con-

fidant 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 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

SET IN UWT GROTESK SEMIBOLD ITALIC • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED

1. *Serenity*
ENGLISH

2. *Élégance*
FRENCH

3. *Wolke*
GERMAN

4. *Alegría*
SPANISH

5. *Farfalla*
ITALIAN

6. *Nuvem*
PORTUGUESE

7. *Wolk*
DUTCH

8. *Sommar*
SWEDISH

9. *Sommerfugl*
NORWEGIAN

10. *Rødgrød*
DANISH

11. *Himinn*
ICELANDIC

12. *Motyl*
POLISH

13. *Přátelství*
CZECH

14. *Priateľstvo*
SLOVAK

15. *Örökké*
HUNGARIAN

16. *Fluture*
ROMANIAN

17. *Čokolada*
CROATIAN

18. *Kelebek*
TURKISH

19. *Tình bạn*
VIETNAMESE

20. *Fjäril*
SWEDISH

21. *Nebe*
CZECH

22. *Nuvola*
ITALIAN

23. *Vriendschap*
DUTCH

24. *Motýľ*
SLOVAK

25. *Horizon*
ENGLISH

26. *Venskab*
DANISH

27. *Schmetterling*
GERMAN

28. *Himmel*
NORWEGIAN

29. *Pingüino*
SPANISH

30. *Luminous*
ENGLISH

31. *Bướm bướm*
VIETNAMESE

32. *Papillon*
FRENCH

33. *Fiðrildi*
ICELANDIC

34. *Bellezza*
ITALIAN

35. *Coração*
PORTUGUESE

36. *Nebo*
SLOVAK

37. *Borboleta*
PORTUGUESE

38. *Château*
FRENCH

39. *Açúcar*
PORTUGUESE

40. *Sehnsucht*
GERMAN

41. *Vänskap*
SWEDISH

42. *Wanderlust*
ENGLISH

43. *Vennskap*
NORWEGIAN

44. *Gökyüzü*
TURKISH

45. *Sogno*
ITALIAN

46. *Leptir*
CROATIAN

47. *Barátság*
HUNGARIAN

48. *Perché*
ITALIAN

49. *Blåbær*
NORWEGIAN

50. *Étoile*
FRENCH

51. *Vlinder*
DUTCH

52. *Journey*
ENGLISH

53. *Straße*
GERMAN

54. *Saudade*
PORTUGUESE

55. *Říjen*
CZECH

56. *Estrela*
PORTUGUESE

57. *Corazón*
SPANISH

CHARACTER SET – UNIT 12 / SHEET 1 OF 4 – GLYPH COVERAGE

FIG. 12.3

U+0020	<i>A</i>	<i>Á</i>	<i>Ă</i>	<i>Ǻ</i>	<i>Ą</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Â</i>	<i>Ấ</i>	<i>Â</i>
U+0020	U+0041	U+00C1	U+0102	U+1EAE	U+1EB6	U+1EB0	U+1EB2	U+1EB4	U+01CD	U+00C2	U+1EA4	U+1EAC
<i>À</i>	<i>Ả</i>	<i>Ằ</i>	<i>Ä</i>	<i>Ạ</i>	<i>À</i>	<i>Ả</i>	<i>Ā</i>	<i>Ạ</i>	<i>Ả</i>	<i>Ấ</i>	<i>Ằ</i>	<i>Æ</i>
U+1EA6	U+1EAB	U+1EAA	U+00C4	U+1EA0	U+00C0	U+1EA2	U+0100	U+0104	U+00C5	U+01FA	U+00C3	U+00C6
<i>Æ</i>	<i>B</i>	<i>Ḃ</i>	<i>C</i>	<i>Ć</i>	<i>Č</i>	<i>Ç</i>	<i>Ĉ</i>	<i>Ĉ</i>	<i>D</i>	<i>DZ</i>	<i>DŽ</i>	<i>Ǻ</i>
U+01FC	U+0042	U+1E04	U+0043	U+0106	U+010C	U+00C7	U+0108	U+010A	U+0044	U+01F1	U+01C4	U+010E
<i>Đ</i>	<i>Dz</i>	<i>Dž</i>	<i>Đ</i>	<i>E</i>	<i>É</i>	<i>Ě</i>	<i>Ě</i>	<i>Ę</i>	<i>Ê</i>	<i>Ế</i>	<i>Ệ</i>	<i>Ẻ</i>
U+0110	U+01F2	U+01C5	U+00D0	U+0045	U+00C9	U+0114	U+011A	U+0228	U+00CA	U+1EBE	U+1EC6	U+1EC0
<i>Ẻ</i>	<i>Ẽ</i>	<i>Ẽ</i>	<i>Ê</i>	<i>Ę</i>	<i>È</i>	<i>Ẻ</i>	<i>Ē</i>	<i>Ę</i>	<i>Ẽ</i>	<i>Θ</i>	<i>F</i>	<i>G</i>
U+1EC2	U+1EC4	U+00CB	U+0116	U+1EB8	U+00C8	U+1EBA	U+0112	U+0118	U+1EBC	U+01BF	U+0046	U+0047
<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>H</i>	<i>Ḥ</i>	<i>Ĥ</i>	<i>Ḥ</i>	<i>I</i>	<i>IJ</i>	<i>Í</i>
U+011E	U+01E6	U+011C	U+0122	U+0120	U+1E20	U+0048	U+0126	U+0124	U+1E24	U+0049	U+0132	U+00CD
<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>
U+012C	U+01CF	U+00CE	U+00CF	U+0130	U+1ECA	U+00CC	U+1EC8	U+012A	U+012E	U+0128	U+004A	un1004A03...
<i>Ǻ</i>	<i>K</i>	<i>Ḳ</i>	<i>L</i>	<i>LJ</i>	<i>Ǻ</i>	<i>L'</i>	<i>Ǻ</i>	<i>L'</i>	<i>Ǻ</i>	<i>Lj</i>	<i>Ł</i>	<i>M</i>
U+0134	U+004B	U+0136	U+004C	U+01C7	U+0139	U+013D	U+013B	U+013F	U+1E36	U+01C8	U+0141	U+004D
<i>N</i>	<i>NJ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Nj</i>	<i>Ǻ</i>	<i>O</i>	<i>Ó</i>	<i>Ǻ</i>	<i>Ǻ</i>
U+004E	U+01CA	U+0143	U+0147	U+0145	U+1E44	U+1E46	U+01CB	U+00D1	U+004F	U+00D3	U+014E	U+01D1
<i>Ô</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>
U+00D4	U+1ED0	U+1ED8	U+1ED2	U+1ED4	U+1ED6	U+00D6	U+1ECC	U+00D2	U+1ECE	U+01A0	U+1EDA	U+1EE2
<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>
U+1EDC	U+1EDE	U+1EE0	U+0150	U+014C	U+01EA	U+00D0	U+01FE	U+00D5	U+0152	U+0050	U+00DE	U+0051
<i>R</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>S</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>T</i>
U+0052	U+0154	U+0150	U+0156	U+0053	U+015A	U+0160	U+015E	U+015C	U+0210	U+1E62	U+1E9E	U+0054
<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>
U+0166	U+0164	U+0162	U+021A	U+1E6C	U+0055	U+00DA	U+016C	U+01D3	U+00DB	U+00DC	U+01D7	U+01D9
<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>
U+01D0	U+01D5	U+1EE4	U+00D9	U+1EE6	U+01AF	U+1EE8	U+1EF0	U+1EEA	U+1EEC	U+1EEE	U+0170	U+016A
<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>V</i>	<i>W</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>X</i>	<i>Y</i>	<i>Ǻ</i>	<i>Ǻ</i>
U+0172	U+016E	U+0168	U+0056	U+0057	U+1E82	U+0174	U+1E84	U+1E80	U+0058	U+0059	U+00DD	U+0176
<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Z</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>	<i>Ǻ</i>
U+0170	U+1EF4	U+1EF2	U+1EF6	U+0232	U+1EF8	U+005A	U+0179	U+017D	U+017B	U+1E92	U+070B	un1013B.1...

CHARACTER SET – UNIT 12 / SHEET 2 OF 4 – GLYPH COVERAGE

FIG. 12.4

N uni0145.1...	a U+0061	á U+00E1	ă U+0103	ǎ U+1EAF	ǻ U+1EB7	ǣ U+1EB1	ǿ U+1EB3	ǿ U+1EB5	ǿ U+01CE	â U+00E2	ấ U+1EA5	ậ U+1EAD
ầ U+1EA7	ẩ U+1EA9	ẫ U+1EAB	ä U+00E4	ạ U+1EA1	à U+00E0	ả U+1EA3	ā U+0101	ạ U+0105	ả U+00E5	ấ U+01FB	ã U+00E3	æ U+00E6
æ U+01FD	b U+0062	ḃ U+1E05	c U+0063	ć U+0107	č U+010D	ç U+00E7	ĉ U+0109	ċ U+010B	d U+0064	d' U+010F	đ U+0111	dz U+01F3
dž U+01C6	ḏ U+00F0	e U+0065	é U+00E9	ě U+0115	ě U+011B	ẹ U+0229	ê U+00EA	é U+1EBF	ệ U+1EC7	ê U+1EC1	ể U+1EC3	ẽ U+1EC5
ë U+00EB	è U+0117	ẹ U+1EB9	è U+00E8	ẻ U+1EBB	ē U+0113	ẹ U+0119	ẽ U+1EBD	ə U+0259	f U+0066	g U+0067	ğ U+011F	ğ U+01E7
ĝ U+011D	ġ U+0123	ġ U+0121	ġ U+1E21	h U+0068	ħ U+0127	ĥ U+0125	ḣ U+1E25	i U+0069	ı U+0131	í U+00ED	ĩ U+012D	ĩ U+01D0
î U+00EE	ï U+00EF	i i.lcolTRK	ị U+1ECB	ì U+00EC	ỉ U+1EC9	ī U+012B	ḯ U+012F	ĩ U+0129	j U+006A	ĵ uni006A03...	ĵ U+0135	k U+006B
ķ U+0137	k U+0138	l U+006C	ĺ U+013A	ĺ U+013E	ļ U+013C	ḷ U+0140	ḷ U+1E37	lj U+01C9	t U+0142	m U+006D	n U+006E	ń U+0144
ḥ U+0149	ň U+0148	ṇ U+0146	ṇ U+1E45	ṇ U+1E47	ṇ U+0272	ṇj U+01CC	ñ U+00F1	o U+006F	ó U+00F3	õ U+014F	õ U+01D2	ô U+00F4
ố U+1ED1	ộ U+1ED9	ồ U+1ED3	ồ U+1ED5	ố U+1ED7	ö U+00F6	ọ U+1ECD	ò U+00F2	ỏ U+1ECF	ơ U+01A1	ớ U+1EDB	ợ U+1EE3	ờ U+1EDD
ở U+1EDF	ỡ U+1EE1	ố U+0151	ō U+014D	ọ U+01EB	ø U+00F8	ø U+01FF	õ U+00F5	œ U+0153	p U+0070	ḃ U+00FE	q U+0071	r U+0072
ř U+0155	ř U+0159	ṛ U+0157	s U+0073	ś U+015B	š U+0161	ş U+015F	ș U+015D	ş U+0219	ş U+1E63	ß U+00DF	t U+0074	ţ U+0167
t' U+0165	ţ U+0163	ţ U+021B	ţ U+1E6D	u U+0075	ú U+00FA	ũ U+016D	ũ U+01D4	û U+00FB	ü U+00FC	ű U+01D8	ű U+01DA	ű U+01DC
ū U+01D6	ụ U+1EE5	ù U+00F9	ủ U+1EE7	ư U+01B0	ứ U+1EE9	ự U+1EF1	ử U+1EEB	ử U+1EED	ữ U+1EEF	ű U+0171	ū U+016B	ų U+0173
ủ U+016F	ữ U+0169	v U+0076	w U+0077	ẃ U+1E83	ẃ U+0175	ẃ U+1E85	ẃ U+1E81	x U+0078	y U+0079	ý U+00FD	ÿ U+0177	ÿ U+00FF
ȳ U+1EF5	ỳ U+1EF3	ỳ U+1EF7	ȳ U+0233	ỹ U+1EF9	z U+007A	ž U+017A	ž U+017E	ž U+017C	z U+1E93	' U+A78C	! uni013C.1...	ņ uni0146.1...

CHARACTER SET – UNIT 12 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 12.5

<i>a</i> a.ss01	<i>á</i> acute.ss...	<i>ă</i> abreve.ss...	<i>ǎ</i> uni1EAF.s...	<i>ǟ</i> uni1EB7.s...	<i>Ǟ</i> uni1EB1.s...	<i>ǣ</i> uni1EB3.s...	<i>ǿ</i> uni1EB5.s...	<i>ǻ</i> uni10CE.s...	<i>â</i> acircumfl...	<i>ǻ́</i> uni1EA5.s...	<i>â</i> uni1EAD.s...	<i>ã</i> uni1EA7.s...
<i>ǣ</i> uni1EA9.s...	<i>ǣ̃</i> uni1EAB.s...	<i>ä</i> adieresis...	<i>ǻ</i> uni1EA1.s...	<i>à</i> grave.ss...	<i>ǻ</i> uni1EA3.s...	<i>ā</i> amacron.s...	<i>å</i> aring.ss01	<i>ǻ́</i> aringacut...	<i>ã</i> tilde.ss...	<i>ǻ</i> U+0237	<i>fi</i> U+FB01	<i>fl</i> U+FB02
<i>a</i> U+00AA	<i>o</i> U+00BA	<i>Ω</i> U+03A9	<i>μ</i> U+03BC	<i>π</i> U+03C0	<i>0</i> U+0030	<i>1</i> U+0031	<i>2</i> U+0032	<i>3</i> U+0033	<i>4</i> U+0034	<i>5</i> U+0035	<i>6</i> U+0036	<i>7</i> U+0037
<i>8</i> U+0038	<i>9</i> U+0039	<i>0</i> zero.lf	<i>1</i> one.lf	<i>2</i> two.lf	<i>3</i> three.lf	<i>4</i> four.lf	<i>5</i> five.lf	<i>6</i> six.lf	<i>7</i> seven.lf	<i>8</i> eight.lf	<i>9</i> nine.lf	<i>o</i> zero.osf
<i>1</i> one.osf	<i>2</i> two.osf	<i>3</i> three.osf	<i>4</i> four.osf	<i>5</i> five.osf	<i>6</i> six.osf	<i>7</i> seven.osf	<i>8</i> eight.osf	<i>9</i> nine.osf	<i>0</i> zero.dnom	<i>1</i> one.dnom	<i>2</i> two.dnom	<i>3</i> three.dnom
<i>4</i> four.dnom	<i>5</i> five.dnom	<i>6</i> six.dnom	<i>7</i> seven.dnom	<i>8</i> eight.dnom	<i>9</i> nine.dnom	<i>0</i> zero.numr	<i>1</i> one.numr	<i>2</i> two.numr	<i>3</i> three.numr	<i>4</i> four.numr	<i>5</i> five.numr	<i>6</i> six.numr
<i>7</i> seven.numr	<i>8</i> eight.numr	<i>9</i> nine.numr	<i>/</i> U+2044	<i>½</i> U+00BD	<i>⅓</i> U+2153	<i>⅔</i> U+2154	<i>¼</i> U+00BC	<i>¾</i> U+00BE	<i>⅛</i> U+2158	<i>⅜</i> U+215C	<i>⅝</i> U+215D	<i>⅞</i> U+215E
<i>1</i> U+00B9	<i>2</i> U+00B2	<i>3</i> U+00B3	<i>U+00A0</i>	<i>U+2002</i>	<i>U+2003</i>	<i>U+2000</i>	<i>U+2001</i>	<i>U+2004</i>	<i>U+2005</i>	<i>U+2006</i>	<i>U+2007</i>	<i>U+2008</i>
<i>U+2009</i>	<i>U+200A</i>	<i>U+200B</i>	<i>U+202F</i>	<i>U+205F</i>	<i>·</i> U+002E	<i>,</i> U+002C	<i>:</i> U+003A	<i>;</i> U+003B	<i>...</i> U+2026	<i>!</i> U+0021	<i>!</i> U+00A1	<i>?</i> U+003F
<i>¿</i> U+00BF	<i>·</i> U+00B7	<i>•</i> U+2022	<i>*</i> U+002A	<i>#</i> U+0023	<i>/</i> U+002F	<i> </i> U+005C	<i>-</i> U+002D	<i>-</i> U+00AD	<i>-</i> U+2013	<i>—</i> U+2014	<i>—</i> U+2015	<i>—</i> U+005F
<i>(</i> U+0028	<i>)</i> U+0029	<i>{</i> U+007B	<i>}</i> U+007D	<i>[</i> U+005B	<i>]</i> U+005D	<i>,</i> U+201A	<i>”</i> U+201E	<i>“</i> U+201C	<i>”</i> U+201D	<i>‘</i> U+2018	<i>’</i> U+2019	<i>«</i> U+00AB
<i>»</i> U+00BB	<i><</i> U+2039	<i>></i> U+203A	<i>"</i> U+0022	<i>'</i> U+0027	<i>►</i> U+2023	<i>f</i> U+0192	<i>ß</i> U+00E3F	<i>UW</i> U+F0FF	<i>@</i> U+0040	<i>&</i> U+0026	<i>¶</i> U+00B6	<i>§</i> U+00A7
<i>©</i> U+00A9	<i>®</i> U+00AE	<i>™</i> U+2122	<i>°</i> U+00B0	<i>/</i> U+007C	<i>/</i> U+00A6	<i>†</i> U+2020	<i>‡</i> U+2021	<i>ℳ</i> U+20B3	<i>¢</i> U+00A2	<i>¤</i> U+00A4	<i>\$</i> U+0024	<i>₧</i> U+20AB
<i>€</i> U+20AC	<i>ℳ</i> U+20B4	<i>ℙ</i> U+20B1	<i>ℙ</i> U+20B0	<i>₹</i> U+20B9	<i>£</i> U+00A3	<i>₯</i> U+20B8	<i>ℳ</i> U+20A9	<i>¥</i> U+00A5	<i>+</i> U+002B	<i>—</i> U+2212	<i>×</i> U+00D7	<i>÷</i> U+00F7
<i>—</i> U+003D	<i>≠</i> U+2260	<i>></i> U+003E	<i><</i> U+003C	<i>≥</i> U+2265	<i>≤</i> U+2264	<i>±</i> U+00B1	<i>≈</i> U+2248	<i>~</i> U+007E	<i>↵</i> U+00AC	<i>^</i> U+005E	<i>∞</i> U+221E	<i>∫</i> U+222B
<i>Ω</i> U+2126	<i>Δ</i> U+2206	<i>Π</i> U+220F	<i>Σ</i> U+2211	<i>✓</i> U+221A	<i>μ</i> U+00B5	<i>∂</i> U+2202	<i>%</i> U+0025	<i>‰</i> U+2030	<i>‱</i> U+2031	<i>→</i> U+2192	<i>←</i> U+2190	<i>◊</i> U+25CA

“	•	˘	˙	˚	‚	ˆ	ˇ	˘	◊	˜	–	’
U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a...	U+0302	U+030C	U+0306	U+030A	U+0303	U+0304	U+0309
”	‘	˚	•	‚	‚	˝	‘	–	—	˘	/	ˆ
U+030F	U+0312	U+031B	U+0323	U+0326	uni0326.1...	U+0327	U+0328	U+0335	U+0336	U+0337	U+0338	uni030603...
˘	˘	ˆ	˜	ˆ	ˆ	ˆ	“	•	˜	˘	‘	˘
uni030603...	uni030603...	uni030603...	uni030203...	uni030203...	uni030203...	uni030203...	uni0308.c...	uni0307.c...	uni030603...	uni030603...	uni0328.c...	uni0337.c...
/	“	•	˘	˙	˚	ˆ	ˇ	˘	◊	˜	–	˝
uni0338.c...	U+00AB	U+02D9	U+0060	U+00B4	U+02DD	U+02C6	U+02C7	U+02D8	U+02DA	U+02DC	U+00AF	U+00BB
‘	‘	í	ï									
U+02DB	U+02BB	IJacute	ijacute									

TOTAL GLYPHS IN FONT: 681 • RENDERED: 680 • GID 0 (.NOTDEF) OMITTED

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	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	700 – Bold
Posture	Upright
Glyph Count	681
Source Format	OTF
Payload	75.2 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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

The Art of Typesetting

SET IN UWT GROTESK 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 con-

SET IN UWT GROTESK 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 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 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

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

1. **Luminous**
ENGLISH

2. **Nuage**
FRENCH

3. **Grüße**
GERMAN

4. **Alegría**
SPANISH

5. **Farfalla**
ITALIAN

6. **Coração**
PORTUGUESE

7. **Vlinder**
DUTCH

8. **Kärlek**
SWEDISH

9. **Himmel**
NORWEGIAN

10. **Sommerfugl**
DANISH

11. **Himinn**
ICELANDIC

12. **Łódź**
POLISH

13. **Nebe**
CZECH

14. **Nebo**
SLOVAK

15. **Pillangó**
HUNGARIAN

16. **Prietenie**
ROMANIAN

17. **Prijateljstvo**
CROATIAN

18. **Gökyüzü**
TURKISH

19. **Bầu trời**
VIETNAMESE

20. **Čokolada**
CROATIAN

21. **Momentum**
ENGLISH

22. **Bellezza**
ITALIAN

23. **Sommerfugl**
NORWEGIAN

24. **Ljus**
SWEDISH

25. **Bướm bướm**
VIETNAMESE

26. **Château**
FRENCH

27. **Sogno**
ITALIAN

28. **Arkadaşlık**
TURKISH

29. **Motyl**
POLISH

30. **Motýl**
CZECH

31. **Vennskap**
NORWEGIAN

32. **Lys**
DANISH

33. **Açúcar**
PORTUGUESE

34. **Freundschaft**
GERMAN

35. **Wolk**
DUTCH

36. **Vriendschap**
DUTCH

37. **Fjäril**
SWEDISH

38. **Montaña**
SPANISH

39. **Kelebek**
TURKISH

40. **Mariposa**
SPANISH

41. **Nuvola**
ITALIAN

42. **Cascade**
ENGLISH

43. **Niebo**
POLISH

44. **Papillon**
FRENCH

45. **Whisper**
ENGLISH

46. **Vänskap**
SWEDISH

47. **Città**
ITALIAN

48. **Égbolt**
HUNGARIAN

49. **Estrela**
PORTUGUESE

50. **Perché**
ITALIAN

51. **Cer**
ROMANIAN

52. **Fluture**
ROMANIAN

53. **Élégance**
FRENCH

54. **Mulțumesc**
ROMANIAN

55. **Journey**
ENGLISH

56. **Straße**
GERMAN

57. **Pingüino**
SPANISH

CHARACTER SET – UNIT 13 / SHEET 1 OF 4 – GLYPH COVERAGE

FIG. 13.3

U+0020	À	Á	Â	Ã	Ä	Å	Ä	Å	Ä	Â	Ã	Ä
U+1EA6	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä
U+01FC	Æ	Β	Β	Ç	Ć	Č	Ç	Ĉ	Ĉ	Đ	DZ	DŽ
U+0110	Đ	Dz	Dž	Đ	É	É	É	É	É	Ê	É	Ê
U+1EC2	Ê	Ê	Ê	Ê	Ê	Ê	Ê	Ê	Ê	Ê	Ê	Ê
U+011E	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ
U+012C	Ĭ	Ĭ	Ĭ	Ĭ	Ĭ	Ĭ	Ĭ	Ĭ	Ĭ	Ĭ	Ĭ	Ĭ
U+0134	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ
U+004E	N	NJ	Ñ	Ñ	Ñ	Ñ	Ñ	Ñ	Ñ	Ñ	Ñ	Ñ
U+00D4	Ô	Ô	Ô	Ô	Ô	Ô	Ô	Ô	Ô	Ô	Ô	Ô
U+1EDC	Ò	Ò	Ò	Ò	Ò	Ò	Ò	Ò	Ò	Ò	Ò	Ò
U+0052	R	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ
U+0166	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ
U+01D8	Ũ	Ũ	Ũ	Ũ	Ũ	Ũ	Ũ	Ũ	Ũ	Ũ	Ũ	Ũ
U+0172	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů
U+0178	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ

CHARACTER SET – UNIT 13 / SHEET 2 OF 4 – GLYPH COVERAGE

FIG. 13.4

Ń	ǎ	á	ǻ	ǽ	ǿ	ǻ	ǻ	ǻ	ǻ	â	ǻ	â
uni0145.1...	U+0061	U+00E1	U+0103	U+1EAF	U+1EB7	U+1EB1	U+1EB3	U+1EB5	U+01CE	U+00E2	U+1EA5	U+1EAD
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+1EA7	U+1EA9	U+1EAB	U+00E4	U+1EA1	U+00E0	U+1EA3	U+0101	U+0105	U+00E5	U+01FB	U+00E3	U+00E6
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+01FD	U+0062	U+1E05	U+0063	U+0107	U+010D	U+00E7	U+0109	U+010B	U+0064	U+010F	U+0111	U+01F3
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+01C6	U+00F0	U+0065	U+00E9	U+0115	U+011B	U+0229	U+00EA	U+1EBF	U+1EC7	U+1EC1	U+1EC3	U+1EC5
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+00E8	U+0117	U+1EB9	U+00E8	U+1EBB	U+0113	U+0119	U+1EBD	U+0259	U+0066	U+0067	U+011F	U+01E7
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+011D	U+0123	U+0121	U+1E21	U+0068	U+0127	U+0125	U+1E25	U+0069	U+0131	U+00ED	U+012D	U+01D0
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+00EE	U+00EF	i.l.co1TRK	U+1ECB	U+00EC	U+1EC9	U+012B	U+012F	U+0129	U+006A	uni006A03...	U+0135	U+006B
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+0137	U+0138	U+006C	U+013A	U+013E	U+013C	U+0140	U+1E37	U+01C9	U+0142	U+006D	U+006E	U+0144
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+0149	U+0148	U+0146	U+1E45	U+1E47	U+0272	U+01CC	U+00F1	U+006F	U+00F3	U+014F	U+01D2	U+00F4
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+1ED1	U+1ED9	U+1ED3	U+1ED5	U+1ED7	U+00F6	U+1ECD	U+00F2	U+1ECF	U+01A1	U+1EDB	U+1EE3	U+1EDD
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+1EDF	U+1EE1	U+0151	U+014D	U+01EB	U+00F8	U+01FF	U+00F5	U+0153	U+0070	U+00FE	U+0071	U+0072
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+0155	U+0159	U+0157	U+0073	U+015B	U+0161	U+015F	U+015D	U+0219	U+1E63	U+00DF	U+0074	U+0167
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+0165	U+0163	U+021B	U+1E6D	U+0075	U+00FA	U+016D	U+01D4	U+00FB	U+00FC	U+01D8	U+01DA	U+01DC
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+01D6	U+1EE5	U+00F9	U+1EE7	U+01B0	U+1EE9	U+1EF1	U+1EEB	U+1EED	U+1EEF	U+0171	U+016B	U+0173
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+016F	U+0169	U+0076	U+0077	U+1E83	U+0175	U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+1EF5	U+1EF3	U+1EF7	U+0233	U+1EF9	U+007A	U+017A	U+017E	U+017C	U+1E93	U+A78C	uni013C.1...	uni0146.1...

CHARACTER SET – UNIT 13 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 13.5

à	á	ă	ǎ	ȃ	Ǻ	ǻ	Ǽ	Ǿ	â	ấ	â	ầ
a.ss01	acute.ss...	abreve.ss...	uni1EAF.s...	uni1EB7.s...	uni1EB1.s...	uni1EB3.s...	uni1EB5.s...	uni10CE.s...	acircumfl...	uni1EA5.s...	uni1EAD.s...	uni1EA7.s...
ã	ã	ä	ą	à	ǻ	ā	å	ǿ	ã	Ĵ	fi	fl
uni1EA9.s...	uni1EAB.s...	adieresis...	uni1EA1.s...	agrave.ss...	uni1EA3.s...	amacron.s...	aring.ss01	aringacut...	atilde.ss...	U+0237	U+FB01	U+FB02
ª	º	Ω	μ	π	0	1	2	3	4	5	6	7
U+00AA	U+00BA	U+03A9	U+03BC	U+03C0	U+0030	U+0031	U+0032	U+0033	U+0034	U+0035	U+0036	U+0037
8	9	0	1	2	3	4	5	6	7	8	9	o
U+0038	U+0039	zero.lf	one.lf	two.lf	three.lf	four.lf	five.lf	six.lf	seven.lf	eight.lf	nine.lf	zero.osf
1	2	3	4	5	6	7	8	9	0	1	2	3
one.osf	two.osf	three.osf	four.osf	five.osf	six.osf	seven.osf	eight.osf	nine.osf	zero.dnom	one.dnom	two.dnom	three.dnom
4	5	6	7	8	9	0	1	2	3	4	5	6
four.dnom	five.dnom	six.dnom	seven.dnom	eight.dnom	nine.dnom	zero.numr	one.numr	two.numr	three.numr	four.numr	five.numr	six.numr
7	8	9	/	½	⅓	⅔	¼	¾	⅛	⅜	⅝	⅞
seven.numr	eight.numr	nine.numr	U+2044	U+00BD	U+2153	U+2154	U+00BC	U+00BE	U+2158	U+215C	U+215D	U+215E
1	2	3										
U+00B9	U+00B2	U+00B3	U+00A0	U+2002	U+2003	U+2000	U+2001	U+2004	U+2005	U+2006	U+2007	U+2008
						.	,	:	;	...	!	?
U+2009	U+200A	U+200B	U+202F	U+205F	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+2015	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
»	<	>	"	'	►	ƒ	฿	UW	@	&	¶	§
U+00BB	U+2039	U+203A	U+0022	U+0027	U+2023	U+0192	U+0E3F	U+F0FF	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+20B3	U+00A2	U+00A4	U+0024	U+20A8
€	Ⓔ	₧	₹	₹	£	₣	₤	¥	+	—	×	÷
U+20AC	U+20B4	U+20B1	U+20B0	U+20B9	U+00A3	U+20B8	U+20A9	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
Ω	Δ	Π	Σ	√	μ	θ	%	‰	‱	→	←	◊
U+2126	U+2206	U+220F	U+2211	U+221A	U+00B5	U+2202	U+0025	U+2030	U+2031	U+2192	U+2190	U+25CA

CHARACTER SET – UNIT 13 / SHEET 4 OF 4 – GLYPH COVERAGE

FIG. 13.6

••	•	˘	˙	˚	‚	ˆ	ˇ	˘	◊	˜	–	˚
U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a...	U+0302	U+030C	U+0306	U+030A	U+0303	U+0304	U+0309
˝	‘	’	•	‚	‚	ˆ	˙	–	—	˙	/	ˆ
U+030F	U+0312	U+031B	U+0323	U+0326	uni0326.1...	U+0327	U+0328	U+0335	U+0336	U+0337	U+0338	uni030603...
˘	˘	˜	˜	˜	˜	˜	••	•	˜	˘	˙	˙
uni030603...	uni030603...	uni030603...	uni030203...	uni030203...	uni030203...	uni030203...	uni0308.c...	uni0307.c...	uni030603...	uni030603...	uni0328.c...	uni0337.c...
/	••	•	˘	˙	˚	ˆ	ˇ	˘	◊	˜	–	ˆ
uni0338.c...	U+00A8	U+02D9	U+0060	U+00B4	U+02DD	U+02C6	U+02C7	U+02D8	U+02DA	U+02DC	U+00AF	U+00B8
˙	‘	Í	İ									
U+02D8	U+02BB	IJacute	ijacute									

TOTAL GLYPHS IN FONT: 681 • RENDERED: 680 • GID 0 (.NOTDEF) OMITTED

BOLD ITALIC

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	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	700 – Bold
Posture	Italic
Glyph Count	681
Source Format	OTF
Payload	77.3 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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	FRACTIONS	EAST ASIAN WIDTHS	STYLISTIC SETS
☒ STANDARD LIGATURES	☒ FRACTIONS	☐ FULL WIDTHS	☒ STYLISTIC SET 01
☐ DISCRETIONARY LIGATURES	☐ ALTERNATIVE FRACTIONS	☐ HALF WIDTHS	☐ STYLISTIC SET 02
☐ HISTORICAL LIGATURES	☒ NUMERATORS	☐ PROPORTIONAL WIDTHS	☐ STYLISTIC SET 03
☐ CONTEXTUAL LIGATURES	☒ DENOMINATORS	☐ THIRD WIDTHS	☐ STYLISTIC SET 04
☐ REQUIRED LIGATURES	POSITION	☐ QUARTER WIDTHS	☐ STYLISTIC SET 05
ALTERNATES	☐ SCIENTIFIC INFERIORS	VERTICAL WRITING	☐ STYLISTIC SET 06
☒ ACCESS ALL ALTERNATES	☐ SUBSCRIPT	☐ VERTICAL ALTERNATES	☐ STYLISTIC SET 07
☐ CONTEXTUAL ALTERNATES	☒ SUPERScript	☐ VERTICAL ALTERNATES AND ROTATION	☐ STYLISTIC SET 08
☐ STYLISTIC ALTERNATES	☒ KERNING	☐ VERTICAL KERNING	☐ STYLISTIC SET 09
☐ SWASH	☒ MARK POSITIONING	☐ PROPORTIONAL ALTERNATE VERTICAL METRICS	☐ STYLISTIC SET 10
☐ CONTEXTUAL SWASH	☒ MARK-TO-MARK POSITIONING	ARABIC FORMS	☐ STYLISTIC SET 11
☐ TITLING ALTERNATES	☐ CURSIVE POSITIONING	☐ ISOLATED FORMS	☐ STYLISTIC SET 12
☐ HISTORICAL FORMS	☐ DISTANCE	☐ INITIAL FORMS	☐ STYLISTIC SET 13
☐ RANDOMIZE	☐ ABOVE-BASE MARK POSITIONING	☐ MEDIAL FORMS	☐ STYLISTIC SET 14
☐ ALTERNATE ANNOTATION FORMS	☐ BELOW-BASE MARK POSITIONING	☐ TERMINAL FORMS	☐ STYLISTIC SET 15
CASE	☐ PROPORTIONAL ALTERNATE WIDTHS	☐ MARK POSITIONING VIA SUBSTITUTION	☐ STYLISTIC SET 16
☐ SMALL CAPITALS	☐ ALTERNATE HALF WIDTHS		☐ STYLISTIC SET 17
☐ CAPS TO SMALL CAPS	LOCALIZATION		☐ STYLISTIC SET 18
☐ PETITE CAPITALS	☒ LOCALIZED FORMS		☐ STYLISTIC SET 19
☐ PETITE CAPS FROM CAPS	☐ TRADITIONAL FORMS		☐ STYLISTIC SET 20
☒ CASE-SENSITIVE FORMS	☐ SIMPLIFIED FORMS	CHARACTER VARIANTS	☐ CHARACTER VARIANT 01
☐ UNICASE	☐ EXPERT FORMS		☐ CHARACTER VARIANT 02
☐ CAPITAL SPACING	☐ JIS78 FORMS		☐ CHARACTER VARIANT 03
FIGURES	☐ JIS83 FORMS		☐ CHARACTER VARIANT 04
☒ LINING FIGURES	☐ JIS90 FORMS		☐ CHARACTER VARIANT 05
☒ OLDSTYLE FIGURES	☐ JIS2004 FORMS		☐ CHARACTER VARIANT 06
☒ TABULAR FIGURES	☐ RUBY NOTATION FORMS		☐ CHARACTER VARIANT 07
☒ PROPORTIONAL FIGURES	☒ GLYPH COMPOSITION / DECOMPOSITION		☐ CHARACTER VARIANT 08
☐ SLASHED ZERO	☐ OPTICAL SIZE		☐ CHARACTER VARIANT 09
☒ ORDINALS			☐ CHARACTER VARIANT 10

The Art of Typesetting

SET IN UWT GROTESK BOLD ITALIC • 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 letter and line to line without ever calling attention to itself, while still rewarding close inspection of its smallest details.

SET IN UWT GROTESK BOLD ITALIC • 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 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 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,

SET IN UWT GROTESK BOLD ITALIC • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED

1. **Horizon**

ENGLISH

2. **Château**

FRENCH

3. **Schmetterling**

GERMAN

4. **Mariposa**

SPANISH

5. **Nuvola**

ITALIAN

6. **Açúcar**

PORTUGUESE

7. **Vriendschap**

DUTCH

8. **Kärlek**

SWEDISH

9. **Vennskap**

NORWEGIAN

10. **Lys**

DANISH

11. **Vinátta**

ICELANDIC

12. **Przyjaźń**

POLISH

13. **Říjen**

CZECH

14. **Nebo**

SLOVAK

15. **Égbolt**

HUNGARIAN

16. **Mulțumesc**

ROMANIAN

17. **Nebo**

CROATIAN

18. **Gökyüzü**

TURKISH

19. **Bầu trời**

VIETNAMESE

20. **Blåbær**

NORWEGIAN

21. **Coração**

PORTUGUESE

22. **Saudade**

PORTUGUESE

23. **Fjäril**

SWEDISH

24. **Čokolada**

CROATIAN

25. **Farfalla**

ITALIAN

26. **Sommerfugl**

DANISH

27. **Nebe**

CZECH

28. **Þjóðlag**

ICELANDIC

29. **Wolk**

DUTCH

30. **Himmel**

NORWEGIAN

31. **Città**

ITALIAN

32. **Grüße**

GERMAN

33. **Nostalgia**

SPANISH

34. **Rødgrød**

DANISH

35. **Światło**

POLISH

36. **Bướm bướm**

VIETNAMESE

37. **Zonlicht**

DUTCH

38. **Nuvem**

PORTUGUESE

39. **Papillon**

FRENCH

40. **Leptir**

CROATIAN

41. **Sehnsucht**

GERMAN

42. **Perché**

ITALIAN

43. **Corazón**

SPANISH

44. **Alegría**

SPANISH

45. **Motýľ**

SLOVAK

46. **Prietenie**

ROMANIAN

47. **Fluture**

ROMANIAN

48. **Straße**

GERMAN

49. **Łódź**

POLISH

50. **Venskab**

DANISH

51. **Vrba**

SLOVAK

52. **Bellezza**

ITALIAN

53. **Pingüino**

SPANISH

54. **Sogno**

ITALIAN

55. **Priatel'stvo**

SLOVAK

56. **Sommar**

SWEDISH

57. **Prijateljstvo**

CROATIAN

CHARACTER SET – UNIT 14 / SHEET 1 OF 4 – GLYPH COVERAGE

FIG. 14.3

U+0020	<i>A</i>	<i>Á</i>	<i>Ă</i>	<i>Ǻ</i>	<i>Ą</i>	<i>Ǽ</i>	<i>Ǻ</i>	<i>Ẃ</i>	<i>Ǻ</i>	<i>Â</i>	<i>Ấ</i>	<i>Â</i>
U+0020	U+0041	U+00C1	U+0102	U+1EAE	U+1EB6	U+1EB0	U+1EB2	U+1EB4	U+01CD	U+00C2	U+1EA4	U+1EAC
<i>À</i>	<i>Ả</i>	<i>Ẳ</i>	<i>Ä</i>	<i>Ạ</i>	<i>À</i>	<i>Ả</i>	<i>Ā</i>	<i>Ạ</i>	<i>Ả</i>	<i>Ấ</i>	<i>Ẳ</i>	<i>Æ</i>
U+1EA6	U+1EAB	U+1EAA	U+00C4	U+1EA0	U+00C0	U+1EA2	U+0100	U+0104	U+00C5	U+01FA	U+00C3	U+00C6
<i>Æ</i>	<i>B</i>	<i>Ḃ</i>	<i>C</i>	<i>Ć</i>	<i>Č</i>	<i>Ç</i>	<i>Ĉ</i>	<i>Ċ</i>	<i>D</i>	<i>DZ</i>	<i>DŽ</i>	<i>Ď</i>
U+01FC	U+0042	U+1E04	U+0043	U+0106	U+010C	U+00C7	U+0108	U+010A	U+0044	U+01F1	U+01C4	U+010E
<i>Đ</i>	<i>Dz</i>	<i>Dž</i>	<i>Ð</i>	<i>E</i>	<i>É</i>	<i>Ě</i>	<i>Ě</i>	<i>Ę</i>	<i>Ê</i>	<i>Ế</i>	<i>Ė</i>	<i>Ě</i>
U+0110	U+01F2	U+01C5	U+00D0	U+0045	U+00C9	U+0114	U+011A	U+0228	U+00CA	U+1EBE	U+1EC6	U+1EC0
<i>Ě</i>	<i>Ẽ</i>	<i>Ě</i>	<i>Ê</i>	<i>Ę</i>	<i>È</i>	<i>Ě</i>	<i>Ē</i>	<i>Ę</i>	<i>Ě</i>	<i>Θ</i>	<i>F</i>	<i>G</i>
U+1EC2	U+1EC4	U+00C8	U+0116	U+1EB8	U+00C8	U+1EBA	U+0112	U+0118	U+1EBC	U+018F	U+0046	U+0047
<i>Ğ</i>	<i>Ǻ</i>	<i>Ĝ</i>	<i>Ğ</i>	<i>Ġ</i>	<i>Ġ</i>	<i>H</i>	<i>Ĥ</i>	<i>Ĥ</i>	<i>Ĥ</i>	<i>I</i>	<i>IJ</i>	<i>Í</i>
U+011E	U+01E6	U+011C	U+0122	U+0120	U+1E20	U+0048	U+0126	U+0124	U+1E24	U+0049	U+0132	U+00CD
<i>Ĳ</i>	<i>Ǻ</i>	<i>Î</i>	<i>Ĳ</i>	<i>İ</i>	<i>İ</i>	<i>Ì</i>	<i>İ</i>	<i>Ī</i>	<i>İ</i>	<i>Ĩ</i>	<i>J</i>	<i>Ĵ</i>
U+012C	U+01CF	U+00CE	U+00CF	U+0130	U+1ECA	U+00CC	U+1EC8	U+012A	U+012E	U+0128	U+004A	un1004A03...
<i>Ĵ</i>	<i>K</i>	<i>Ḳ</i>	<i>L</i>	<i>LJ</i>	<i>Ĺ</i>	<i>L'</i>	<i>Ł</i>	<i>Ł</i>	<i>Ł</i>	<i>Lj</i>	<i>Ł</i>	<i>M</i>
U+0134	U+004B	U+0136	U+004C	U+01C7	U+0139	U+013D	U+013B	U+013F	U+1E36	U+01C8	U+0141	U+004D
<i>N</i>	<i>NJ</i>	<i>Ń</i>	<i>Ñ</i>	<i>Ŋ</i>	<i>Ŋ</i>	<i>Ŋ</i>	<i>Nj</i>	<i>Ñ</i>	<i>O</i>	<i>Ó</i>	<i>Õ</i>	<i>Ö</i>
U+004E	U+01CA	U+0143	U+0147	U+0145	U+1E44	U+1E46	U+01CB	U+00D1	U+004F	U+00D3	U+014E	U+01D1
<i>Ô</i>	<i>Ǻ</i>	<i>Ô</i>	<i>Ồ</i>	<i>Ỗ</i>	<i>Ỗ</i>	<i>Ö</i>	<i>Ọ</i>	<i>Ò</i>	<i>Ỏ</i>	<i>Ơ</i>	<i>Ổ</i>	<i>Ợ</i>
U+00D4	U+1ED0	U+1ED8	U+1ED2	U+1ED4	U+1ED6	U+00D6	U+1ECC	U+00D2	U+1ECE	U+01A0	U+1EDA	U+1EE2
<i>Ỗ</i>	<i>Ỗ</i>	<i>Ỗ</i>	<i>Ỗ</i>	<i>Ỗ</i>	<i>Ỗ</i>	<i>Ỗ</i>	<i>Ỗ</i>	<i>Ỗ</i>	<i>Ỗ</i>	<i>Ỗ</i>	<i>Ỗ</i>	<i>Ỗ</i>
U+1EDC	U+1EDE	U+1EE0	U+0150	U+014C	U+01EA	U+00D8	U+01FE	U+00D5	U+0152	U+0050	U+00DE	U+0051
<i>R</i>	<i>Ŕ</i>	<i>Ř</i>	<i>Ṛ</i>	<i>S</i>	<i>Ś</i>	<i>Š</i>	<i>Ş</i>	<i>Ŝ</i>	<i>Ş</i>	<i>Ş</i>	<i>ß</i>	<i>T</i>
U+0052	U+0154	U+0150	U+0156	U+0053	U+015A	U+0160	U+015E	U+015C	U+0210	U+1E62	U+1E9E	U+0054
<i>Ŧ</i>	<i>Ţ</i>	<i>Ț</i>	<i>Ț</i>	<i>Ț</i>	<i>U</i>	<i>Ú</i>	<i>Ů</i>	<i>Ů</i>	<i>Ů</i>	<i>Ü</i>	<i>Ů</i>	<i>Ů</i>
U+0166	U+0164	U+0162	U+021A	U+1E6C	U+0055	U+00DA	U+016C	U+01D3	U+00DB	U+00DC	U+01D7	U+01D9
<i>Ů</i>	<i>Ů</i>	<i>Ů</i>	<i>Ů</i>	<i>Ů</i>	<i>Ů</i>	<i>Ů</i>	<i>Ů</i>	<i>Ů</i>	<i>Ů</i>	<i>Ů</i>	<i>Ů</i>	<i>Ů</i>
U+01D0	U+01D5	U+1EE4	U+00D9	U+1EE6	U+01AF	U+1EE8	U+1EF0	U+1EEA	U+1EEC	U+1EEE	U+0170	U+016A
<i>Ů</i>	<i>Ů</i>	<i>Ů</i>	<i>V</i>	<i>W</i>	<i>Ŵ</i>	<i>Ŵ</i>	<i>Ŵ</i>	<i>Ŵ</i>	<i>X</i>	<i>Y</i>	<i>Ý</i>	<i>Ŷ</i>
U+0172	U+016E	U+0168	U+0056	U+0057	U+1E82	U+0174	U+1E84	U+1E80	U+0058	U+0059	U+00DD	U+0176
<i>Ŷ</i>	<i>Ŷ</i>	<i>Ŷ</i>	<i>Ŷ</i>	<i>Ŷ</i>	<i>Ŷ</i>	<i>Z</i>	<i>Ž</i>	<i>Ž</i>	<i>Ž</i>	<i>Ž</i>	<i>'</i>	<i>Ł</i>
U+0170	U+1EF4	U+1EF2	U+1EF6	U+0232	U+1EF8	U+005A	U+0179	U+017D	U+017B	U+1E92	U+078B	un1013B.1...

CHARACTER SET – UNIT 14 / SHEET 2 OF 4 – GLYPH COVERAGE

FIG. 14.4

N uni0145.1...	a U+0061	á U+00E1	ă U+0103	ǎ U+1EAF	ǻ U+1EB7	ǣ U+1EB1	ǿ U+1EB3	ǿ U+1EB5	ǿ U+01CE	â U+00E2	á U+1EA5	â U+1EAD
ă U+1EA7	ă U+1EA9	ă U+1EAB	ă U+00E4	ă U+1EA1	ă U+00E0	ă U+1EA3	ă U+0101	ă U+0105	ă U+00E5	ă U+01FB	ă U+00E3	æ U+00E6
æ U+01FD	b U+0062	b U+1E05	c U+0063	ć U+0107	č U+010D	ç U+00E7	ĉ U+0109	ċ U+010B	d U+0064	d' U+010F	đ U+0111	dz U+01F3
dž U+01C6	ð U+00F0	e U+0065	é U+00E9	ě U+0115	ě U+011B	ę U+0229	ê U+00EA	é U+1EBF	ê U+1EC7	ê U+1EC1	ê U+1EC3	ë U+1EC5
ë U+00EB	è U+0117	ę U+1EB9	è U+00E8	è U+1EBB	ē U+0113	ę U+0119	ẽ U+1EBD	ə U+0259	f U+0066	g U+0067	ğ U+011F	ğ U+01E7
ĝ U+011D	ġ U+0123	ġ U+0121	ġ U+1E21	h U+0068	ħ U+0127	ĥ U+0125	h U+1E25	i U+0069	ı U+0131	í U+00ED	ĩ U+012D	ĩ U+01D0
î U+00EE	ï U+00EF	i i.lcolTRK	ï U+1ECB	ì U+00EC	ı U+1EC9	ī U+012B	ı U+012F	ĩ U+0129	j U+006A	ĵ uni006A03...	ĵ U+0135	k U+006B
ķ U+0137	k U+0138	l U+006C	ĺ U+013A	l' U+013E	ł U+013C	l' U+0140	ł U+1E37	lj U+01C9	t U+0142	m U+006D	n U+006E	ń U+0144
ñ U+0149	ň U+0148	ņ U+0146	ñ U+1E45	ņ U+1E47	ņ U+0272	ņj U+01CC	ñ U+00F1	o U+006F	ó U+00F3	õ U+014F	õ U+01D2	ô U+00F4
õ U+1ED1	ô U+1ED9	õ U+1ED3	õ U+1ED5	õ U+1ED7	ö U+00F6	o U+1ECD	ò U+00F2	ò U+1ECF	σ U+01A1	ó U+1EDB	ơ U+1EE3	ờ U+1EDD
ö U+1EDF	õ U+1EE1	õ U+0151	ō U+014D	o U+01EB	ø U+00F8	ø U+01FF	õ U+00F5	œ U+0153	p U+0070	p U+00FE	q U+0071	r U+0072
ř U+0155	ř U+0159	ŗ U+0157	s U+0073	ś U+015B	š U+0161	ş U+015F	ș U+015D	ş U+0219	ş U+1E63	ß U+00DF	t U+0074	ţ U+0167
t' U+0165	ţ U+0163	ţ U+021B	ţ U+1E6D	u U+0075	ú U+00FA	ũ U+016D	ũ U+01D4	û U+00FB	ü U+00FC	ű U+01D8	ű U+01DA	ű U+01DC
ű U+01D6	ұ U+1EE5	ù U+00F9	ұ U+1EE7	ư U+01B0	ú U+1EE9	ự U+1EF1	ử U+1EEB	ử U+1EED	ử U+1EEF	ý U+0171	ý U+016B	ų U+0173
ұ U+016F	ű U+0169	v U+0076	w U+0077	ŵ U+1E83	ŵ U+0175	Ẃ U+1E85	Ẃ U+1E81	x U+0078	y U+0079	ý U+00FD	ÿ U+0177	ÿ U+00FF
ÿ U+1EF5	ÿ U+1EF3	ÿ U+1EF7	ÿ U+0233	ÿ U+1EF9	z U+007A	ž U+017A	ž U+017E	ž U+017C	z U+1E93	' U+A78C	ı uni013C.1...	ı uni0146.1...

CHARACTER SET – UNIT 14 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 14.5

<i>a</i> a.ss01	<i>á</i> acute.ss...	<i>ă</i> abreve.ss...	<i>ǎ</i> uni1EAF.s...	<i>ǵ</i> uni1EB7.s...	<i>ǎ</i> uni1EB1.s...	<i>ǎ</i> uni1EB3.s...	<i>ǎ</i> uni1EB5.s...	<i>ǎ</i> uni101CE.s...	<i>â</i> acircumfl...	<i>ǎ</i> uni1EA5.s...	<i>â</i> uni1EAD.s...	<i>ă</i> uni1EA7.s...
<i>ă</i> uni1EA9.s...	<i>ă</i> uni1EAB.s...	<i>ä</i> adieresis...	<i>ǵ</i> uni1EA1.s...	<i>à</i> grave.ss...	<i>ă</i> uni1EA3.s...	<i>ā</i> macron.s...	<i>å</i> aring.ss01	<i>ǎ</i> aringacut...	<i>ã</i> tilde.ss...	<i>J</i> U+0237	<i>fi</i> U+FB01	<i>fl</i> U+FB02
<i>a</i> U+00AA	<i>o</i> U+00BA	<i>Ω</i> U+03A9	<i>μ</i> U+03BC	<i>π</i> U+03C0	<i>0</i> U+0030	<i>1</i> U+0031	<i>2</i> U+0032	<i>3</i> U+0033	<i>4</i> U+0034	<i>5</i> U+0035	<i>6</i> U+0036	<i>7</i> U+0037
<i>8</i> U+0038	<i>9</i> U+0039	<i>0</i> zero.lf	<i>1</i> one.lf	<i>2</i> two.lf	<i>3</i> three.lf	<i>4</i> four.lf	<i>5</i> five.lf	<i>6</i> six.lf	<i>7</i> seven.lf	<i>8</i> eight.lf	<i>9</i> nine.lf	<i>o</i> zero.osf
<i>1</i> one.osf	<i>2</i> two.osf	<i>3</i> three.osf	<i>4</i> four.osf	<i>5</i> five.osf	<i>6</i> six.osf	<i>7</i> seven.osf	<i>8</i> eight.osf	<i>9</i> nine.osf	<i>0</i> zero.dnom	<i>1</i> one.dnom	<i>2</i> two.dnom	<i>3</i> three.dnom
<i>4</i> four.dnom	<i>5</i> five.dnom	<i>6</i> six.dnom	<i>7</i> seven.dnom	<i>8</i> eight.dnom	<i>9</i> nine.dnom	<i>0</i> zero.numr	<i>1</i> one.numr	<i>2</i> two.numr	<i>3</i> three.numr	<i>4</i> four.numr	<i>5</i> five.numr	<i>6</i> six.numr
<i>7</i> seven.numr	<i>8</i> eight.numr	<i>9</i> nine.numr	<i>/</i> U+2044	<i>½</i> U+00BD	<i>⅓</i> U+2153	<i>⅔</i> U+2154	<i>¼</i> U+00BC	<i>¾</i> U+00BE	<i>⅛</i> U+2158	<i>⅜</i> U+215C	<i>⅝</i> U+215D	<i>⅞</i> U+215E
<i>1</i> U+00B9	<i>2</i> U+00B2	<i>3</i> U+00B3	<i>U+00A0</i>	<i>U+2002</i>	<i>U+2003</i>	<i>U+2000</i>	<i>U+2001</i>	<i>U+2004</i>	<i>U+2005</i>	<i>U+2006</i>	<i>U+2007</i>	<i>U+2008</i>
<i>U+2009</i>	<i>U+200A</i>	<i>U+200B</i>	<i>U+202F</i>	<i>U+205F</i>	<i>·</i> U+002E	<i>,</i> U+002C	<i>:</i> U+003A	<i>;</i> U+003B	<i>...</i> U+2026	<i>!</i> U+0021	<i>!</i> U+00A1	<i>?</i> U+003F
<i>¿</i> U+00BF	<i>·</i> U+00B7	<i>•</i> U+2022	<i>*</i> U+002A	<i>#</i> U+0023	<i>/</i> U+002F	<i> </i> U+005C	<i>-</i> U+002D	<i>-</i> U+00AD	<i>-</i> U+2013	<i>—</i> U+2014	<i>—</i> U+2015	<i>—</i> U+005F
<i>(</i> U+0028	<i>)</i> U+0029	<i>{</i> U+007B	<i>}</i> U+007D	<i>[</i> U+005B	<i>]</i> U+005D	<i>,</i> U+201A	<i>”</i> U+201E	<i>“</i> U+201C	<i>”</i> U+201D	<i>‘</i> U+2018	<i>’</i> U+2019	<i>«</i> U+00AB
<i>»</i> U+00BB	<i><</i> U+2039	<i>></i> U+203A	<i>"</i> U+0022	<i>'</i> U+0027	<i>►</i> U+2023	<i>f</i> U+0192	<i>฿</i> U+0E3F	<i>UW</i> U+F0FF	<i>@</i> U+0040	<i>&</i> U+0026	<i>¶</i> U+00B6	<i>§</i> U+00A7
<i>©</i> U+00A9	<i>®</i> U+00AE	<i>™</i> U+2122	<i>°</i> U+00B0	<i>/</i> U+007C	<i>/</i> U+00A6	<i>†</i> U+2020	<i>‡</i> U+2021	<i>ℳ</i> U+20B3	<i>¢</i> U+00A2	<i>¤</i> U+00A4	<i>\$</i> U+0024	<i>₧</i> U+20AB
<i>€</i> U+20AC	<i>ℳ</i> U+20B4	<i>ℙ</i> U+20B1	<i>ℙ</i> U+20B0	<i>₹</i> U+20B9	<i>£</i> U+00A3	<i>₯</i> U+20B8	<i>₯</i> U+20A9	<i>¥</i> U+00A5	<i>+</i> U+002B	<i>—</i> U+2212	<i>×</i> U+00D7	<i>÷</i> U+00F7
<i>—</i> U+003D	<i>≠</i> U+2260	<i>></i> U+003E	<i><</i> U+003C	<i>≥</i> U+2265	<i>≤</i> U+2264	<i>±</i> U+00B1	<i>≈</i> U+2248	<i>~</i> U+007E	<i>↵</i> U+00AC	<i>^</i> U+005E	<i>∞</i> U+221E	<i>∫</i> U+222B
<i>Ω</i> U+2126	<i>Δ</i> U+2206	<i>Π</i> U+220F	<i>Σ</i> U+2211	<i>✓</i> U+221A	<i>μ</i> U+00B5	<i>∂</i> U+2202	<i>%</i> U+0025	<i>‰</i> U+2030	<i>‱</i> U+2031	<i>→</i> U+2192	<i>←</i> U+2190	<i>∅</i> U+25CA

“	•	˘	˙	˚	‚	ˆ	ˇ	˘	◊	˜	–	‚
U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a...	U+0302	U+030C	U+0306	U+030A	U+0303	U+0304	U+0309
”	‘	˚	•	‚	‚	˙	ˆ	–	—	˙	/	ˆ
U+030F	U+0312	U+031B	U+0323	U+0326	uni0326.1...	U+0327	U+0328	U+0335	U+0336	U+0337	U+0338	uni030603...
˘	˘	ˆ	˜	ˆ	˜	ˆ	“	•	˜	˘	ˆ	˙
uni030603...	uni030603...	uni030603...	uni030203...	uni030203...	uni030203...	uni030203...	uni0308.c...	uni0307.c...	uni030603...	uni030603...	uni0328.c...	uni0337.c...
/	“	•	˘	˙	˚	ˆ	ˇ	˘	◊	˜	–	˙
uni0338.c...	U+00A8	U+02D9	U+0060	U+00B4	U+02DD	U+02C6	U+02C7	U+02D8	U+02DA	U+02DC	U+00AF	U+00BB
ˆ	‘	í	ï									
U+02DB	U+02BB	IJacute	ijacute									

TOTAL GLYPHS IN FONT: 681 • RENDERED: 680 • GID 0 (.NOTDEF) OMITTED

EXTRABOLD

800



MEASURED SPECIFICATION	
Foundry	Unwritten Type Foundry
Designer	Alfredo Marco Pradil
Units Per Em	2000 U
Ascender	2000 U
Cap Height	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	800 – ExtraBold
Posture	Upright
Glyph Count	681
Source Format	OTF
Payload	75.7 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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	FRACTIONS	EAST ASIAN WIDTHS	STYLISTIC SETS
☒ STANDARD LIGATURES	☒ FRACTIONS	☐ FULL WIDTHS	☒ STYLISTIC SET 01
☐ DISCRETIONARY LIGATURES	☐ ALTERNATIVE FRACTIONS	☐ HALF WIDTHS	☐ STYLISTIC SET 02
☐ HISTORICAL LIGATURES	☒ NUMERATORS	☐ PROPORTIONAL WIDTHS	☐ STYLISTIC SET 03
☐ CONTEXTUAL LIGATURES	☒ DENOMINATORS	☐ THIRD WIDTHS	☐ STYLISTIC SET 04
☐ REQUIRED LIGATURES	POSITION	☐ QUARTER WIDTHS	☐ STYLISTIC SET 05
ALTERNATES	☐ SCIENTIFIC INFERIORS	VERTICAL WRITING	☐ STYLISTIC SET 06
☒ ACCESS ALL ALTERNATES	☐ SUBSCRIPT	☐ VERTICAL ALTERNATES	☐ STYLISTIC SET 07
☐ CONTEXTUAL ALTERNATES	☒ SUPERScript	☐ VERTICAL ALTERNATES AND ROTATION	☐ STYLISTIC SET 08
☐ STYLISTIC ALTERNATES	☒ KERNING	☐ VERTICAL KERNING	☐ STYLISTIC SET 09
☐ SWASH	☒ MARK POSITIONING	☐ PROPORTIONAL ALTERNATE VERTICAL METRICS	☐ STYLISTIC SET 10
☐ CONTEXTUAL SWASH	☒ MARK-TO-MARK POSITIONING	ARABIC FORMS	☐ STYLISTIC SET 11
☐ TITLING ALTERNATES	☐ CURSIVE POSITIONING	☐ ISOLATED FORMS	☐ STYLISTIC SET 12
☐ HISTORICAL FORMS	☐ DISTANCE	☐ INITIAL FORMS	☐ STYLISTIC SET 13
☐ RANDOMIZE	☐ ABOVE-BASE MARK POSITIONING	☐ MEDIAL FORMS	☐ STYLISTIC SET 14
☐ ALTERNATE ANNOTATION FORMS	☐ BELOW-BASE MARK POSITIONING	☐ TERMINAL FORMS	☐ STYLISTIC SET 15
CASE	☐ PROPORTIONAL ALTERNATE WIDTHS	☐ MARK POSITIONING VIA SUBSTITUTION	☐ STYLISTIC SET 16
☐ SMALL CAPITALS	☐ ALTERNATE HALF WIDTHS		☐ STYLISTIC SET 17
☐ CAPS TO SMALL CAPS	LOCALIZATION		☐ STYLISTIC SET 18
☐ PETITE CAPITALS	☒ LOCALIZED FORMS		☐ STYLISTIC SET 19
☐ PETITE CAPS FROM CAPS	☐ TRADITIONAL FORMS		☐ STYLISTIC SET 20
☒ CASE-SENSITIVE FORMS	☐ SIMPLIFIED FORMS	CHARACTER VARIANTS	☐ CHARACTER VARIANT 01
☐ UNICASE	☐ EXPERT FORMS		☐ CHARACTER VARIANT 02
☐ CAPITAL SPACING	☐ JIS78 FORMS		☐ CHARACTER VARIANT 03
FIGURES	☐ JIS83 FORMS		☐ CHARACTER VARIANT 04
☒ LINING FIGURES	☐ JIS90 FORMS		☐ CHARACTER VARIANT 05
☒ OLDSTYLE FIGURES	☐ JIS2004 FORMS		☐ CHARACTER VARIANT 06
☒ TABULAR FIGURES	☐ RUBY NOTATION FORMS		☐ CHARACTER VARIANT 07
☒ PROPORTIONAL FIGURES	☒ GLYPH COMPOSITION / DECOMPOSITION		☐ CHARACTER VARIANT 08
☐ SLASHED ZERO	☐ OPTICAL SIZE		☐ CHARACTER VARIANT 09
☒ ORDINALS			☐ CHARACTER VARIANT 10

The Art of Typesetting

SET IN UWT GROTESK EXTRABOLD • 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

SET IN UWT GROTESK EXTRABOLD • 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 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 com-

positors 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

SET IN UWT GROTESK EXTRABOLD • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED

1. **Journey**
ENGLISH

2. **Nuage**
FRENCH

3. **Sehnsucht**
GERMAN

4. **Corazón**
SPANISH

5. **Perché**
ITALIAN

6. **Coração**
PORTUGUESE

7. **Zonlicht**
DUTCH

8. **Fjäril**
SWEDISH

9. **Himmel**
NORWEGIAN

10. **Sommerfugl**
DANISH

11. **Fiðrildi**
ICELANDIC

12. **Niebo**
POLISH

13. **Říjen**
CZECH

14. **Vrba**
SLOVAK

15. **Pillangó**
HUNGARIAN

16. **Muțumesc**
ROMANIAN

17. **Prijateljstvo**
CROATIAN

18. **İstanbul**
TURKISH

19. **Bầu trời**
VIETNAMESE

20. **Luminous**
ENGLISH

21. **Vennskap**
NORWEGIAN

22. **Motyl**
POLISH

23. **Vänskap**
SWEDISH

24. **Château**
FRENCH

25. **Čokolada**
CROATIAN

26. **Kärlek**
SWEDISH

27. **Sogno**
ITALIAN

28. **Wanderlust**
ENGLISH

29. **Arkadaşlık**
TURKISH

30. **Vriendschap**
DUTCH

31. **Łódź**
POLISH

32. **Sommerfugl**
NORWEGIAN

33. **Himmel**
DANISH

34. **Momentum**
ENGLISH

35. **Lys**
NORWEGIAN

36. **Papillon**
FRENCH

37. **Saudade**
PORTUGUESE

38. **Freundschaft**
GERMAN

39. **Lumière**
FRENCH

40. **Alegría**
SPANISH

41. **Vinátta**
ICELANDIC

42. **Barátság**
HUNGARIAN

43. **Cer**
ROMANIAN

44. **Priateľstvo**
SLOVAK

45. **Horizon**
ENGLISH

46. **Prietenie**
ROMANIAN

47. **Gökyüzü**
TURKISH

48. **Fluture**
ROMANIAN

49. **Étoile**
FRENCH

50. **Sommar**
SWEDISH

51. **Coördinatie**
DUTCH

52. **Farfalla**
ITALIAN

53. **Straße**
GERMAN

54. **Örökké**
HUNGARIAN

55. **Vlinder**
DUTCH

56. **Città**
ITALIAN

57. **Nuvem**
PORTUGUESE

CHARACTER SET – UNIT 15 / SHEET 1 OF 4 – GLYPH COVERAGE

FIG. 15.3

U+0020	À	Á	Â	Ã	Ä	Å	Ä	Å	Ä	Â	Ã	Ä
U+0020	U+0041	U+00C1	U+0102	U+1EAE	U+1EB6	U+1EB0	U+1EB2	U+1EB4	U+01CD	U+00C2	U+1EA4	U+1EAC
Ä	Ä	Ä	Ä	À	À	À	À	À	À	Ä	Ä	Æ
U+1EA6	U+1EAB	U+1EAA	U+00C4	U+1EA0	U+00C0	U+1EA2	U+0100	U+0104	U+00C5	U+01FA	U+00C3	U+00C6
Æ	B	Ḃ	C	Ć	Č	Ç	Ĉ	Ĉ	D	DZ	DŽ	Đ
U+01FC	U+0042	U+1E04	U+0043	U+0106	U+010C	U+00C7	U+0108	U+010A	U+0044	U+01F1	U+01C4	U+010E
Đ	Dz	Dž	Đ	E	É	Ě	Ě	Ę	Ê	É	Ě	È
U+0110	U+01F2	U+01C5	U+00D0	U+0045	U+00C9	U+0114	U+011A	U+0228	U+00CA	U+1EBE	U+1EC6	U+1EC0
Ě	Ě	Ě	È	Ę	È	È	Ē	Ę	Ě	Θ	F	G
U+1EC2	U+1EC4	U+00CB	U+0116	U+1EB8	U+00C8	U+1EBA	U+0112	U+0118	U+1EBC	U+018F	U+0046	U+0047
Ğ	Ğ	Ĝ	Ğ	Ġ	Ġ	H	Ĥ	Ĥ	Ĥ	I	IJ	Í
U+011E	U+01E6	U+011C	U+0122	U+0120	U+1E20	U+0048	U+0126	U+0124	U+1E24	U+0049	U+0132	U+00CD
Ĭ	Ĭ	Î	İ	İ	İ	Ì	Ì	Ī	Ĭ	Ĩ	J	Ĵ
U+012C	U+01CF	U+00CE	U+00CF	U+0130	U+1ECA	U+00CC	U+1EC8	U+012A	U+012E	U+0128	U+004A	un1004A03...
Ĵ	K	Ḳ	L	LJ	Ĺ	Ł	Ł	Ł	Ł	Lj	Ł	M
U+0134	U+004B	U+0136	U+004C	U+01C7	U+0139	U+013D	U+013B	U+013F	U+1E36	U+01C8	U+0141	U+004D
N	NJ	Ń	Ň	Ŋ	Ŋ	Ŋ	Nj	Ñ	O	Ó	Ö	Ö
U+004E	U+01CA	U+0143	U+0147	U+0145	U+1E44	U+1E46	U+01CB	U+00D1	U+004F	U+00D3	U+014E	U+01D1
Ô	Õ	Ô	Ồ	Ỗ	Ỗ	Ö	Ơ	Ò	Ỏ	Ó	Ó	Ợ
U+00D4	U+1ED0	U+1ED8	U+1ED2	U+1ED4	U+1ED6	U+00D6	U+1ECC	U+00D2	U+1ECE	U+01A0	U+1EDA	U+1EE2
Ờ	Ở	Ỗ	Ố	Ỗ	Ợ	Ø	Ø	Ỗ	Œ	P	P	Q
U+1EDC	U+1EDE	U+1EE0	U+0150	U+014C	U+01EA	U+00D8	U+01FE	U+00D5	U+0152	U+0050	U+00DE	U+0051
R	Ř	Ř	Ŕ	S	Ś	Š	Ş	Ŝ	Ş	Ş	ß	T
U+0052	U+0154	U+0150	U+0156	U+0053	U+015A	U+0160	U+015E	U+015C	U+0210	U+1E62	U+1E9E	U+0054
Ŧ	Ť	Ť	Ť	Ť	U	Ú	Ů	Ů	Û	Ü	Ú	Ů
U+0166	U+0164	U+0162	U+021A	U+1E6C	U+0055	U+00DA	U+016C	U+01D3	U+00DB	U+00DC	U+01D7	U+01D9
Û	Ů	Ů	Ù	Ú	Ư	Ư	Ư	Ừ	Ừ	Ừ	Ư	Ů
U+01D0	U+01D5	U+1EE4	U+00D9	U+1EE6	U+01AF	U+1EE8	U+1EF0	U+1EEA	U+1EEC	U+1EEE	U+0170	U+016A
Ư	Ủ	Ủ	V	W	W	W	W	W	X	Y	Ý	Ŷ
U+0172	U+016E	U+0168	U+0056	U+0057	U+1E82	U+0174	U+1E84	U+1E80	U+0058	U+0059	U+00DD	U+0176
Ỡ	Ỡ	Ỡ	Ỡ	Ỡ	Ỡ	Z	Ž	Ž	Ž	Ż	'	Ł
U+0170	U+1EF4	U+1EF2	U+1EF6	U+0232	U+1EF8	U+005A	U+0179	U+017D	U+017B	U+1E92	U+A78B	un1013B.1...

CHARACTER SET – UNIT 15 / SHEET 2 OF 4 – GLYPH COVERAGE

FIG. 15.4

Ŋ	ǎ	á	ǻ	Ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	â	ǻ	â
uni0145.1...	U+0061	U+00E1	U+0103	U+1EAF	U+1EB7	U+1EB1	U+1EB3	U+1EB5	U+01CE	U+00E2	U+1EA5	U+1EAD
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+1EA7	U+1EA9	U+1EAB	U+00E4	U+1EA1	U+00E0	U+1EA3	U+0101	U+0105	U+00E5	U+01FB	U+00E3	U+00E6
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+01FD	U+0062	U+1E05	U+0063	U+0107	U+010D	U+00E7	U+0109	U+010B	U+0064	U+010F	U+0111	U+01F3
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+01C6	U+00F0	U+0065	U+00E9	U+0115	U+011B	U+0229	U+00EA	U+1EBF	U+1EC7	U+1EC1	U+1EC3	U+1EC5
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+00E8	U+0117	U+1EB9	U+00E8	U+1EBB	U+0113	U+0119	U+1EBD	U+0259	U+0066	U+0067	U+011F	U+01E7
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+011D	U+0123	U+0121	U+1E21	U+0068	U+0127	U+0125	U+1E25	U+0069	U+0131	U+00ED	U+012D	U+01D0
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+00EE	U+00EF	1.1oc1TRK	U+1ECB	U+00EC	U+1EC9	U+012B	U+012F	U+0129	U+006A	uni006A03...	U+0135	U+006B
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+0137	U+0138	U+006C	U+013A	U+013E	U+013C	U+0140	U+1E37	U+01C9	U+0142	U+006D	U+006E	U+0144
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+0149	U+0148	U+0146	U+1E45	U+1E47	U+0272	U+01CC	U+00F1	U+006F	U+00F3	U+014F	U+01D2	U+00F4
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+1ED1	U+1ED9	U+1ED3	U+1ED5	U+1ED7	U+00F6	U+1ECD	U+00F2	U+1ECF	U+01A1	U+1EDB	U+1EE3	U+1EDD
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+1EDF	U+1EE1	U+0151	U+014D	U+01EB	U+00F8	U+01FF	U+00F5	U+0153	U+0070	U+00FE	U+0071	U+0072
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+0155	U+0159	U+0157	U+0073	U+015B	U+0161	U+015F	U+015D	U+0219	U+1E63	U+00DF	U+0074	U+0167
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+0165	U+0163	U+021B	U+1E6D	U+0075	U+00FA	U+016D	U+01D4	U+00FB	U+00FC	U+01D8	U+01DA	U+01DC
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+01D6	U+1EE5	U+00F9	U+1EE7	U+01B0	U+1EE9	U+1EF1	U+1EEB	U+1EED	U+1EEF	U+0171	U+016B	U+0173
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+016F	U+0169	U+0076	U+0077	U+1E83	U+0175	U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF
ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ
U+1EF5	U+1EF3	U+1EF7	U+0233	U+1EF9	U+007A	U+017A	U+017E	U+017C	U+1E93	U+A78C	uni013C.1...	uni0146.1...

CHARACTER SET – UNIT 15 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 15.5

à	á	ă	ǎ	ȃ	Ǻ	ǻ	Ǽ	Ǿ	â	ấ	â	ầ
a.ss01	acute.ss...	abreve.ss...	uni1EAF.s...	uni1EB7.s...	uni1EB1.s...	uni1EB3.s...	uni1EB5.s...	uni01CE.s...	acircumfl...	uni1EA5.s...	uni1EAD.s...	uni1EA7.s...
ã	ã	ä	ą	à	ǻ	ā	å	ǿ	ã	Ĳ	fi	fl
uni1EA9.s...	uni1EAB.s...	adieresis...	uni1EA1.s...	grave.ss...	uni1EA3.s...	amacron.s...	aring.ss01	aringacut...	atilde.ss...	U+0237	U+FB01	U+FB02
ª	º	Ω	μ	π	0	1	2	3	4	5	6	7
U+00AA	U+00BA	U+03A9	U+03BC	U+03C0	U+0030	U+0031	U+0032	U+0033	U+0034	U+0035	U+0036	U+0037
8	9	0	1	2	3	4	5	6	7	8	9	o
U+0038	U+0039	zero.lf	one.lf	two.lf	three.lf	four.lf	five.lf	six.lf	seven.lf	eight.lf	nine.lf	zero.osf
1	2	3	4	5	6	7	8	9	0	1	2	3
one.osf	two.osf	three.osf	four.osf	five.osf	six.osf	seven.osf	eight.osf	nine.osf	zero.dnom	one.dnom	two.dnom	three.dnom
4	5	6	7	8	9	0	1	2	3	4	5	6
four.dnom	five.dnom	six.dnom	seven.dnom	eight.dnom	nine.dnom	zero.numr	one.numr	two.numr	three.numr	four.numr	five.numr	six.numr
7	8	9	/	½	⅓	⅔	¼	¾	⅛	⅜	⅝	⅞
seven.numr	eight.numr	nine.numr	U+2044	U+00BD	U+2153	U+2154	U+00BC	U+00BE	U+2158	U+215C	U+215D	U+215E
1	2	3										
U+00B9	U+00B2	U+00B3	U+00A0	U+2002	U+2003	U+2000	U+2001	U+2004	U+2005	U+2006	U+2007	U+2008
					•	,	:	;	...	!	¡	?
U+2009	U+200A	U+200B	U+202F	U+205F	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+2015	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
»	«	»	"	'	►	f	฿	UW	@	&	¶	§
U+00BB	U+2039	U+203A	U+0022	U+0027	U+2023	U+0192	U+0E3F	U+F0FF	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+20B3	U+00A2	U+00A4	U+0024	U+20A8
€	Ⓔ	ℙ	ℙ	₹	£	₣	₩	¥	+	—	×	÷
U+20AC	U+20BA	U+20B1	U+20B0	U+20B9	U+00A3	U+20B8	U+20A9	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
Ω	Δ	Π	Σ	√	μ	∂	%	‰	‱	→	←	◊
U+2126	U+2206	U+220F	U+2211	U+221A	U+00B5	U+2202	U+0025	U+2030	U+2031	U+2192	U+2190	U+25CA

••	•	˘	˙	˚	‚	ˆ	ˇ	˘	◊	˜	–	‚
U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a...	U+0302	U+030C	U+0306	U+030A	U+0303	U+0304	U+0309
˝	‘	’	◦	‚	‚	ˆ	ˆ	–	—	˙	/	◌
U+030F	U+0312	U+031B	U+0323	U+0326	uni0326.1...	U+0327	U+0328	U+0335	U+0336	U+0337	U+0338	uni030603...
◌	◌	◌	◌	◌	◌	◌	••	•	◌	◌	ˆ	◌
uni030603...	uni030603...	uni030603...	uni030203...	uni030203...	uni030203...	uni030203...	uni0308.c...	uni0307.c...	uni030603...	uni030603...	uni0328.c...	uni0337.c...
/	••	•	˘	˙	˚	ˆ	ˇ	˘	◊	˜	–	ˆ
uni0338.c...	U+00A8	U+02D9	U+0060	U+00B4	U+02DD	U+02C6	U+02C7	U+02D8	U+02DA	U+02DC	U+00AF	U+00B8
ˆ	‘	í	ï									
U+02D8	U+02BB	IJacute	ijacute									

TOTAL GLYPHS IN FONT: 681 · RENDERED: 680 · GID 0 (.NOTDEF) OMITTED

EXTRABOLD ITALIC

800



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	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	800 – ExtraBold
Posture	Italic
Glyph Count	681
Source Format	OTF
Payload	77.4 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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

The Art of Typesetting

SET IN UWT GROTESK EXTRABOLD ITALIC • 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 letter and line to line without ever calling attention to itself, while still rewarding close inspection of its smallest details.

SET IN UWT GROTESK EXTRABOLD ITALIC • 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 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 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

SET IN UWT GROTESK EXTRABOLD ITALIC • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED

1. **Luminous**
ENGLISH

2. **Élégance**
FRENCH

3. **Schmetterling**
GERMAN

4. **Mariposa**
SPANISH

5. **Bellezza**
ITALIAN

6. **Coração**
PORTUGUESE

7. **Vriendschap**
DUTCH

8. **Sommar**
SWEDISH

9. **Sommerfugl**
NORWEGIAN

10. **Himmel**
DANISH

11. **Fiðrildi**
ICELANDIC

12. **Światło**
POLISH

13. **Říjen**
CZECH

14. **Priatel'stvo**
SLOVAK

15. **Barátság**
HUNGARIAN

16. **Fluture**
ROMANIAN

17. **Nebo**
CROATIAN

18. **Arkadaşlık**
TURKISH

19. **Bầu trời**
VIETNAMESE

20. **Örökké**
HUNGARIAN

21. **Motýl**
CZECH

22. **Niebo**
POLISH

23. **Přátelství**
CZECH

24. **Farfalla**
ITALIAN

25. **Vinátta**
ICELANDIC

26. **Himinn**
ICELANDIC

27. **Lys**
NORWEGIAN

28. **Nuvem**
PORTUGUESE

29. **Coördinatie**
DUTCH

30. **Estrela**
PORTUGUESE

31. **Čokolada**
CROATIAN

32. **Vlinder**
DUTCH

33. **Wanderlust**
ENGLISH

34. **Alegría**
SPANISH

35. **Freundschaft**
GERMAN

36. **Mulțumesc**
ROMANIAN

37. **Leptir**
CROATIAN

38. **Ljus**
SWEDISH

39. **Château**
FRENCH

40. **Bướm bướm**
VIETNAMESE

41. **Nuage**
FRENCH

42. **Zonlicht**
DUTCH

43. **Momentum**
ENGLISH

44. **Nuvola**
ITALIAN

45. **Perché**
ITALIAN

46. **Sommerfugl**
DANISH

47. **Blåbær**
NORWEGIAN

48. **Étoile**
FRENCH

49. **İstanbul**
TURKISH

50. **Łódź**
POLISH

51. **Horizon**
ENGLISH

52. **Przyjaźń**
POLISH

53. **Cascade**
ENGLISH

54. **Sehnsucht**
GERMAN

55. **Vrba**
SLOVAK

56. **Motýľ**
SLOVAK

57. **Nebo**
SLOVAK

U+0020	A U+0041	Á U+00C1	Ă U+0102	Ȧ U+1EAE	Ą U+1EB6	Ǻ U+1EB0	Ȧ U+1EB2	Ȧ U+1EB4	Ȧ U+01CD	Â U+00C2	Á U+1EA4	Â U+1EAC
Ȧ U+1EA6	Ȧ U+1EAB	Ȧ U+1EAA	Ȧ U+00C4	Ȧ U+1EA0	Ȧ U+00C0	Ȧ U+1EA2	Ȧ U+0100	Ȧ U+0104	Ȧ U+00C5	Ȧ U+01FA	Ȧ U+00C3	Æ U+00C6
Æ U+01FC	B U+0042	Ḃ U+1E04	C U+0043	Ć U+0106	Č U+010C	Ç U+00C7	Ĉ U+0108	Ċ U+010A	D U+0044	DZ U+01F1	DŽ U+01C4	Ǳ U+010E
Ḑ U+0110	Dz U+01F2	Dž U+01C5	Ḑ U+00D0	E U+0045	É U+00C9	Ě U+0114	Ě U+011A	Ę U+0228	Ê U+00CA	É U+1EBE	Ė U+1EC6	Ė U+1EC0
Ě U+1EC2	Ě U+1EC4	Ě U+00CB	Ė U+0116	Ę U+1EB8	È U+00C8	È U+1EBA	Ē U+0112	Ė U+0118	Ě U+1EBC	Θ U+018F	F U+0046	G U+0047
Ǵ U+011E	Ǵ U+01E6	Ĝ U+011C	Ǵ U+0122	Ǵ U+0120	Ġ U+1E20	H U+0048	Ḥ U+0126	Ĥ U+0124	Ḧ U+1E24	I U+0049	Ḳ U+0132	Í U+00CD
Ǻ U+012C	Ǻ U+01CF	Î U+00CE	Ǻ U+00CF	İ U+0130	İ U+1ECA	Ì U+00CC	İ U+1EC8	Ī U+012A	İ U+012E	Ĩ U+0128	J U+004A	Ǻ un1004A03...
Ĵ U+0134	K U+004B	Ḳ U+0136	L U+004C	Ḳ U+01C7	Ĺ U+0139	Ł U+013D	Ł U+013B	Ł U+013F	Ł U+1E36	Ḳ U+01C8	Ł U+0141	M U+004D
N U+004E	NJ U+01CA	Ń U+0143	Ń U+0147	Ń U+0145	Ń U+1E44	Ń U+1E46	Nj U+01CB	Ń U+00D1	O U+004F	Ó U+00D3	Ǿ U+014E	Ǿ U+01D1
Ô U+00D4	Ǿ U+1ED0	Ô U+1ED8	Ǿ U+1ED2	Ǿ U+1ED4	Ǿ U+1ED6	Ǿ U+00D6	Ǿ U+1ECC	Ǿ U+00D2	Ǿ U+1ECE	Ǿ U+01A0	Ǿ U+1EDA	Ǿ U+1EE2
Ǿ U+1EDC	Ǿ U+1EDE	Ǿ U+1EE0	Ǿ U+0150	Ǿ U+014C	Ǿ U+01EA	Ǿ U+00D8	Ǿ U+01FE	Ǿ U+00D5	Ǿ U+0152	P U+0050	Ḟ U+00DE	Q U+0051
R U+0052	Ŕ U+0154	Ř U+0150	Ṛ U+0156	S U+0053	Ś U+015A	Š U+0160	Ş U+015E	Ŝ U+015C	Ş U+0210	Ş U+1E62	Ḟ U+1E9E	T U+0054
Ṛ U+0166	Ṛ U+0164	Ṛ U+0162	Ṛ U+021A	Ṛ U+1E6C	U U+0055	Ú U+00DA	Ů U+016C	Ů U+01D3	Ů U+00DB	Ů U+00DC	Ů U+01D7	Ů U+01D9
Ů U+01D0	Ů U+01D5	Ů U+1EE4	Ů U+00D9	Ů U+1EE6	Ů U+01AF	Ů U+1EE8	Ů U+1EF0	Ů U+1EEA	Ů U+1EEC	Ů U+1EEE	Ů U+0170	Ů U+016A
Ů U+0172	Ů U+016E	Ů U+0168	V U+0056	W U+0057	Ŵ U+1E82	Ŵ U+0174	Ŵ U+1E84	Ŵ U+1E80	X U+0058	Y U+0059	Ý U+00DD	Ŷ U+0176
Ŷ U+0170	Ŷ U+1EF4	Ŷ U+1EF2	Ŷ U+1EF6	Ŷ U+0232	Ŷ U+1EF8	Z U+005A	Ž U+0179	Ž U+017D	Ž U+017B	Ž U+1E92	' U+A78B	Ł un1013B.1...

CHARACTER SET – UNIT 16 / SHEET 2 OF 4 – GLYPH COVERAGE

FIG. 16.4

N uni0145.1..	a U+0061	á U+00E1	ă U+0103	ǎ U+1EAF	ă U+1EB7	ǎ U+1EB1	ǎ U+1EB3	ǎ U+1EB5	ǎ U+01CE	â U+00E2	á U+1EA5	â U+1EAD
â U+1EA7	ă U+1EA9	ă U+1EAB	ă U+00E4	ă U+1EA1	ă U+00E0	ă U+1EA3	ă U+0101	ă U+0105	ă U+00E5	ă U+01FB	ă U+00E3	æ U+00E6
æ U+01FD	b U+0062	b U+1E05	c U+0063	ć U+0107	č U+010D	ç U+00E7	ĉ U+0109	ċ U+010B	d U+0064	d' U+010F	đ U+0111	dz U+01F3
dž U+01C6	ð U+00F0	e U+0065	é U+00E9	ě U+0115	ě U+011B	ę U+0229	ê U+00EA	é U+1EBF	ê U+1EC7	ê U+1EC1	ê U+1EC3	ě U+1EC5
ë U+00EB	è U+0117	ę U+1EB9	è U+00E8	è U+1EBB	ē U+0113	ę U+0119	ẽ U+1EBD	ə U+0259	f U+0066	g U+0067	ğ U+011F	ğ U+01E7
ĝ U+011D	ġ U+0123	ġ U+0121	ġ U+1E21	h U+0068	ħ U+0127	ĥ U+0125	h U+1E25	i U+0069	ı U+0131	í U+00ED	ĩ U+012D	ĩ U+01D0
î U+00EE	ï U+00EF	i i.lcolTRK	ï U+1ECB	ì U+00EC	ı U+1EC9	ī U+012B	ı U+012F	ĩ U+0129	j U+006A	ĵ uni006A03...	ĵ U+0135	k U+006B
ķ U+0137	k U+0138	l U+006C	ĺ U+013A	ł U+013E	ł U+013C	ł U+0140	ł U+1E37	lj U+01C9	t U+0142	m U+006D	n U+006E	ń U+0144
’n U+0149	ñ U+0148	ņ U+0146	ñ U+1E45	ņ U+1E47	ņ U+0272	ņj U+01CC	ñ U+00F1	o U+006F	ó U+00F3	õ U+014F	õ U+01D2	ô U+00F4
ố U+1ED1	ộ U+1ED9	ồ U+1ED3	ồ U+1ED5	ố U+1ED7	ö U+00F6	ọ U+1ECD	ò U+00F2	ò U+1ECF	ơ U+01A1	ớ U+1EDB	ợ U+1EE3	ờ U+1EDD
ở U+1EDF	ỡ U+1EE1	ố U+0151	ō U+014D	ọ U+01EB	ø U+00F8	ø U+01FF	õ U+00F5	œ U+0153	p U+0070	p U+00FE	q U+0071	r U+0072
í U+0155	ř U+0159	ŗ U+0157	s U+0073	ś U+015B	š U+0161	ş U+015F	ș U+015D	ş U+0219	ş U+1E63	ß U+00DF	t U+0074	ţ U+0167
t' U+0165	ţ U+0163	ţ U+021B	ţ U+1E6D	u U+0075	ú U+00FA	ů U+016D	ů U+01D4	û U+00FB	ü U+00FC	ű U+01D8	ű U+01DA	ű U+01DC
ū U+01D6	ụ U+1EE5	ù U+00F9	ủ U+1EE7	ư U+01B0	ứ U+1EE9	ự U+1EF1	ử U+1EEB	ử U+1EED	ữ U+1EEF	ű U+0171	ū U+016B	ų U+0173
ủ U+016F	ű U+0169	v U+0076	w U+0077	ŵ U+1E83	ŵ U+0175	Ẃ U+1E85	Ẃ U+1E81	x U+0078	y U+0079	ý U+00FD	ÿ U+0177	ÿ U+00FF
ȳ U+1EF5	ỳ U+1EF3	ỳ U+1EF7	ȳ U+0233	ÿ U+1EF9	z U+007A	ž U+017A	ž U+017E	ž U+017C	z U+1E93	' U+A78C	ı uni013C.1..	ņ uni0146.1..

CHARACTER SET – UNIT 16 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 16.5

<i>à</i> a.ss01	<i>á</i> acute.ss...	<i>ă</i> abreve.ss...	<i>ǎ</i> uni1EAF.s...	<i>ȃ</i> uni1EB7.s...	<i>ǣ</i> uni1EB1.s...	<i>ǿ</i> uni1EB3.s...	<i>ǿ</i> uni1EB5.s...	<i>ǿ</i> uni101CE.s...	<i>â</i> acircumfl...	<i>ă</i> uni1EA5.s...	<i>â</i> uni1EAD.s...	<i>ă</i> uni1EA7.s...
<i>ă</i> uni1EA9.s...	<i>ă</i> uni1EAB.s...	<i>ä</i> adieresis...	<i>ą</i> uni1EA1.s...	<i>à</i> grave.ss...	<i>ą</i> uni1EA3.s...	<i>ā</i> amacron.s...	<i>å</i> aring.ss01	<i>ă</i> aringacut...	<i>ã</i> atilde.ss...	<i>Ĵ</i> U+0237	<i>fi</i> U+FB01	<i>fl</i> U+FB02
<i>ª</i> U+00AA	<i>º</i> U+00BA	<i>Ω</i> U+03A9	<i>μ</i> U+03BC	<i>π</i> U+03C0	<i>0</i> U+0030	<i>1</i> U+0031	<i>2</i> U+0032	<i>3</i> U+0033	<i>4</i> U+0034	<i>5</i> U+0035	<i>6</i> U+0036	<i>7</i> U+0037
<i>8</i> U+0038	<i>9</i> U+0039	<i>0</i> zero.lf	<i>1</i> one.lf	<i>2</i> two.lf	<i>3</i> three.lf	<i>4</i> four.lf	<i>5</i> five.lf	<i>6</i> six.lf	<i>7</i> seven.lf	<i>8</i> eight.lf	<i>9</i> nine.lf	<i>o</i> zero.osf
<i>1</i> one.osf	<i>2</i> two.osf	<i>3</i> three.osf	<i>4</i> four.osf	<i>5</i> five.osf	<i>6</i> six.osf	<i>7</i> seven.osf	<i>8</i> eight.osf	<i>9</i> nine.osf	<i>0</i> zero.dnom	<i>1</i> one.dnom	<i>2</i> two.dnom	<i>3</i> three.dnom
<i>4</i> four.dnom	<i>5</i> five.dnom	<i>6</i> six.dnom	<i>7</i> seven.dnom	<i>8</i> eight.dnom	<i>9</i> nine.dnom	<i>0</i> zero.numr	<i>1</i> one.numr	<i>2</i> two.numr	<i>3</i> three.numr	<i>4</i> four.numr	<i>5</i> five.numr	<i>6</i> six.numr
<i>7</i> seven.numr	<i>8</i> eight.numr	<i>9</i> nine.numr	<i>/</i> U+2044	<i>½</i> U+00BD	<i>⅓</i> U+2153	<i>⅔</i> U+2154	<i>¼</i> U+00BC	<i>¾</i> U+00BE	<i>⅛</i> U+2158	<i>⅜</i> U+215C	<i>⅝</i> U+215D	<i>⅞</i> U+215E
<i>1</i> U+00B9	<i>2</i> U+00B2	<i>3</i> U+00B3	<i>U+00A0</i>	<i>U+2002</i>	<i>U+2003</i>	<i>U+2000</i>	<i>U+2001</i>	<i>U+2004</i>	<i>U+2005</i>	<i>U+2006</i>	<i>U+2007</i>	<i>U+2008</i>
<i>U+2009</i>	<i>U+200A</i>	<i>U+200B</i>	<i>U+202F</i>	<i>U+205F</i>	<i>·</i> U+002E	<i>,</i> U+002C	<i>:</i> U+003A	<i>;</i> U+003B	<i>...</i> U+2026	<i>!</i> U+0021	<i>!</i> U+00A1	<i>?</i> U+003F
<i>¿</i> U+00BF	<i>·</i> U+00B7	<i>•</i> U+2022	<i>*</i> U+002A	<i>#</i> U+0023	<i>/</i> U+002F	<i> </i> U+005C	<i>-</i> U+002D	<i>-</i> U+00AD	<i>-</i> U+2013	<i>—</i> U+2014	<i>—</i> U+2015	<i>—</i> U+005F
<i>(</i> U+0028	<i>)</i> U+0029	<i>{</i> U+007B	<i>}</i> U+007D	<i>[</i> U+005B	<i>]</i> U+005D	<i>,</i> U+201A	<i>”</i> U+201E	<i>“</i> U+201C	<i>”</i> U+201D	<i>‘</i> U+2018	<i>’</i> U+2019	<i>«</i> U+00AB
<i>»</i> U+00BB	<i>◀</i> U+2039	<i>▶</i> U+203A	<i>"</i> U+0022	<i>'</i> U+0027	<i>►</i> U+2023	<i>f</i> U+0192	<i>ß</i> U+00E3F	<i>UW</i> U+F0FF	<i>@</i> U+0040	<i>&</i> U+0026	<i>¶</i> U+00B6	<i>§</i> U+00A7
<i>©</i> U+00A9	<i>®</i> U+00AE	<i>™</i> U+2122	<i>°</i> U+00B0	<i>/</i> U+007C	<i>/</i> U+00A6	<i>†</i> U+2020	<i>‡</i> U+2021	<i>ℳ</i> U+20B3	<i>¢</i> U+00A2	<i>¤</i> U+00A4	<i>\$</i> U+0024	<i>₧</i> U+20AB
<i>€</i> U+20AC	<i>₠</i> U+20B4	<i>₡</i> U+20B1	<i>₢</i> U+20B0	<i>₣</i> U+20B9	<i>£</i> U+00A3	<i>₤</i> U+20B8	<i>₶</i> U+20A9	<i>₷</i> U+00A5	<i>₸</i> U+002B	<i>₹</i> U+2212	<i>×</i> U+00D7	<i>÷</i> U+00F7
<i>=</i> U+003D	<i>≠</i> U+2260	<i>></i> U+003E	<i><</i> U+003C	<i>≥</i> U+2265	<i>≤</i> U+2264	<i>±</i> U+00B1	<i>≈</i> U+2248	<i>~</i> U+007E	<i>↵</i> U+00AC	<i>^</i> U+005E	<i>∞</i> U+221E	<i>∫</i> U+222B
<i>Ω</i> U+2126	<i>Δ</i> U+2206	<i>Π</i> U+220F	<i>Σ</i> U+2211	<i>✓</i> U+221A	<i>μ</i> U+00B5	<i>θ</i> U+2202	<i>%</i> U+0025	<i>‰</i> U+2030	<i>‱</i> U+2031	<i>→</i> U+2192	<i>←</i> U+2190	<i>∅</i> U+25CA

CHARACTER SET – UNIT 16 / SHEET 4 OF 4 – GLYPH COVERAGE

FIG. 16.6

“	•	˘	˙	˚	‚	ˆ	ˇ	˘	◊	˜	–	‚
U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a...	U+0302	U+030C	U+0306	U+030A	U+0303	U+0304	U+0309
”	‘	˚	•	‚	‚	˙	˙	–	—	˙	/	ˆ
U+030F	U+0312	U+031B	U+0323	U+0326	uni0326.1...	U+0327	U+0328	U+0335	U+0336	U+0337	U+0338	uni030603...
˘	˘	˘	˘	˘	˘	˘	˘	•	˘	˘	˙	˙
uni030603...	uni030603...	uni030603...	uni030203...	uni030203...	uni030203...	uni030203...	uni0308.c...	uni0307.c...	uni030603...	uni030603...	uni0328.c...	uni0337.c...
/	“	•	˘	˙	˚	ˆ	ˇ	˘	◊	˜	–	˙
uni0338.c...	U+00AB	U+02D9	U+0060	U+00B4	U+02DD	U+02C6	U+02C7	U+02D8	U+02DA	U+02DC	U+00AF	U+00BB
˙	˙	í	ï									
U+02DB	U+02BB	IJacute	ijacute									

TOTAL GLYPHS IN FONT: 681 • RENDERED: 680 • GID 0 (.NOTDEF) OMITTED

BLACK

900



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	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	900 – Black
Posture	Upright
Glyph Count	681
Source Format	OTF
Payload	70.8 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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

The Art of Typesetting

SET IN UWT GROTESK BLACK • 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

SET IN UWT GROTESK BLACK • 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 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 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

SET IN UWT GROTESK BLACK • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED

1. **Horizon**
ENGLISH

2. **Nuage**
FRENCH

3. **Sehnsucht**
GERMAN

4. **Mariposa**
SPANISH

5. **Nuvola**
ITALIAN

6. **Borboleta**
PORTUGUESE

7. **Wolk**
DUTCH

8. **Kärlek**
SWEDISH

9. **Lys**
NORWEGIAN

10. **Sommerfugl**
DANISH

11. **Þjóðlag**
ICELANDIC

12. **Światło**
POLISH

13. **Nebe**
CZECH

14. **Motýl**
SLOVAK

15. **Égbolt**
HUNGARIAN

16. **Fluture**
ROMANIAN

17. **Čokolada**
CROATIAN

18. **Arkadaşlık**
TURKISH

19. **Tình bạn**
VIETNAMESE

20. **Luminous**
ENGLISH

21. **Farfalla**
ITALIAN

22. **Barátság**
HUNGARIAN

23. **Lys**
DANISH

24. **Vrba**
SLOVAK

25. **Château**
FRENCH

26. **Łódź**
POLISH

27. **Wolke**
GERMAN

28. **Nebo**
SLOVAK

29. **Pingüino**
SPANISH

30. **Bellezza**
ITALIAN

31. **Kelebek**
TURKISH

32. **Blåbær**
NORWEGIAN

33. **Cer**
ROMANIAN

34. **Schmetterling**
GERMAN

35. **Fjäril**
SWEDISH

36. **Bầu trời**
VIETNAMESE

37. **Örökké**
HUNGARIAN

38. **Przyjaźń**
POLISH

39. **Priateľstvo**
SLOVAK

40. **Niebo**
POLISH

41. **Nuvem**
PORTUGUESE

42. **Coração**
PORTUGUESE

43. **İstanbul**
TURKISH

44. **Gökyüzü**
TURKISH

45. **Mulțumesc**
ROMANIAN

46. **Bướm bướm**
VIETNAMESE

47. **Città**
ITALIAN

48. **Étoile**
FRENCH

49. **Papillon**
FRENCH

50. **Sommar**
SWEDISH

51. **Whisper**
ENGLISH

52. **Grüße**
GERMAN

53. **Nebo**
CROATIAN

54. **Vriendschap**
DUTCH

55. **Fiðrildi**
ICELANDIC

56. **Estrela**
PORTUGUESE

57. **Motýl**
CZECH

U+0020	À	Á	Â	Ã	Ä	Å	Ä	Å	Ä	Â	Ã	Ä
U+1EA6	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä	Ä
U+01FC	Æ	Β	Β	Ç	Ć	Č	Ç	Ĉ	Ĉ	Đ	DZ	DŽ
U+0110	Đ	Dz	Dž	Đ	É	É	É	É	É	Ê	Ê	Ê
U+1EC2	Ê	Ê	Ê	Ê	Ê	Ê	Ê	Ê	Ê	Ê	Ê	Ê
U+011E	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ	Ğ
U+012C	İ	İ	İ	İ	İ	İ	İ	İ	İ	İ	İ	İ
U+0134	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ
U+004E	N	NJ	Ñ	Ñ	Ñ	Ñ	Ñ	Ñ	Ñ	Ñ	Ñ	Ñ
U+00D4	Ô	Ô	Ô	Ô	Ô	Ô	Ô	Ô	Ô	Ô	Ô	Ô
U+1EDC	Ò	Ò	Ò	Ò	Ò	Ò	Ò	Ò	Ò	Ò	Ò	Ò
U+0052	R	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ	Ŕ
U+0166	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ	Ŧ
U+01D8	Ũ	Ũ	Ũ	Ũ	Ũ	Ũ	Ũ	Ũ	Ũ	Ũ	Ũ	Ũ
U+0172	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů	Ů
U+0178	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ	Ÿ

CHARACTER SET – UNIT 17 / SHEET 2 OF 4 – GLYPH COVERAGE

FIG. 17.4

Ń	ǎ	á	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	ǻ	â	á	â
uni0145.1...	U+0061	U+00E1	U+0103	U+1EAF	U+1EB7	U+1EB1	U+1EB3	U+1EB5	U+01CE	U+00E2	U+1EA5	U+1EAD
ă	ǻ	ă	ă	ă	ă	ă	ă	ă	ă	ă	ă	æ
U+1EA7	U+1EA9	U+1EAB	U+00E4	U+1EA1	U+00E0	U+1EA3	U+0101	U+0105	U+00E5	U+01FB	U+00E3	U+00E6
æ	b	ḃ	c	ć	č	ç	ĉ	ċ	d	d'	đ	dz
U+01FD	U+0062	U+1E05	U+0063	U+0107	U+010D	U+00E7	U+0109	U+010B	U+0064	U+010F	U+0111	U+01F3
dž	ð	e	é	ě	ě	ę	ê	ě	ệ	ề	ễ	ẽ
U+01C6	U+00F0	U+0065	U+00E9	U+0115	U+011B	U+0229	U+00EA	U+1EBF	U+1EC7	U+1EC1	U+1EC3	U+1EC5
ë	è	ẹ	è	è	ē	ę	ẽ	ə	f	g	ğ	ğ
U+00EB	U+0117	U+1EB9	U+00E8	U+1EBB	U+0113	U+0119	U+1EBD	U+0259	U+0066	U+0067	U+011F	U+01E7
ĝ	ġ	ġ	ġ	h	ħ	ĥ	ḥ	i	ı	í	ï	ï
U+011D	U+0123	U+0121	U+1E21	U+0068	U+0127	U+0125	U+1E25	U+0069	U+0131	U+00ED	U+012D	U+01D0
î	ï	i	ı	ì	ı	ī	ı	ĩ	j	ĵ	ĵ	k
U+00EE	U+00EF	i.l.co1TRK	U+1ECB	U+00EC	U+1EC9	U+012B	U+012F	U+0129	U+006A	uni006A03...	U+0135	U+006B
ķ	k	l	ĺ	ĺ	ĺ	ĺ	ĺ	lj	ł	m	n	ń
U+0137	U+0138	U+006C	U+013A	U+013E	U+013C	U+0140	U+1E37	U+01C9	U+0142	U+006D	U+006E	U+0144
’n	ň	ņ	ň	ņ	ņ	nj	ñ	o	ó	ö	ö	ô
U+0149	U+0148	U+0146	U+1E45	U+1E47	U+0272	U+01CC	U+00F1	U+006F	U+00F3	U+014F	U+01D2	U+00F4
ố	ộ	ồ	ồ	ố	ö	ọ	ò	ò	ơ	ớ	ợ	ờ
U+1ED1	U+1ED9	U+1ED3	U+1ED5	U+1ED7	U+00F6	U+1ECD	U+00F2	U+1ECF	U+01A1	U+1EDB	U+1EE3	U+1EDD
ở	ỡ	ố	ō	ọ	ø	ø	õ	œ	p	ḃ	q	r
U+1EDF	U+1EE1	U+0151	U+014D	U+01EB	U+00F8	U+01FF	U+00F5	U+0153	U+0070	U+00FE	U+0071	U+0072
í	ř	ŗ	s	ś	š	ş	ș	ş	ş	ß	t	ţ
U+0155	U+0159	U+0157	U+0073	U+015B	U+0161	U+015F	U+015D	U+0219	U+1E63	U+00DF	U+0074	U+0167
ţ	ţ	ţ	ţ	u	ú	ű	ű	û	ü	ű	ű	ű
U+0165	U+0163	U+021B	U+1E6D	U+0075	U+00FA	U+016D	U+01D4	U+00FB	U+00FC	U+01D8	U+01DA	U+01DC
ű	ұ	ù	ұ	ư	ứ	ự	ừ	ử	ữ	ứ	ư	ự
U+01D6	U+1EE5	U+00F9	U+1EE7	U+01B0	U+1EE9	U+1EF1	U+1EEB	U+1EED	U+1EEF	U+0171	U+016B	U+0173
ұ	ű	v	w	ŵ	ŵ	ŵ	ŵ	x	y	ý	ÿ	ÿ
U+016F	U+0169	U+0076	U+0077	U+1E83	U+0175	U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF
ÿ	ÿ	ÿ	ÿ	ÿ	z	ž	ž	ž	z	'	ł	ņ
U+1EF5	U+1EF3	U+1EF7	U+0233	U+1EF9	U+007A	U+017A	U+017E	U+017C	U+1E93	U+A78C	uni013C.1...	uni0146.1...

CHARACTER SET – UNIT 17 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 17.5

à	á	ă	ǎ	ȃ	ǣ	ǿ	ǿ	ǿ	â	ấ	â	ầ
a.ss01	acute.ss...	abreve.ss...	uni1EAF.s...	uni1EB7.s...	uni1EB1.s...	uni1EB3.s...	uni1EB5.s...	uni10CE.s...	acircumfl...	uni1EA5.s...	uni1EAD.s...	uni1EA7.s...
ǣ	ǣ	ǣ	ǣ	à	ǎ	ā	å	ấ	ã	ı	fi	fl
uni1EA9.s...	uni1EAB.s...	adieresis...	uni1EA1.s...	grave.ss...	uni1EA3.s...	amacron.s...	aring.ss01	aringacut...	atilde.ss...	U+0237	U+FB01	U+FB02
ª	º	Ω	μ	π	0	1	2	3	4	5	6	7
U+00AA	U+00BA	U+03A9	U+03BC	U+03C0	U+0030	U+0031	U+0032	U+0033	U+0034	U+0035	U+0036	U+0037
8	9	0	1	2	3	4	5	6	7	8	9	o
U+0038	U+0039	zero.lf	one.lf	two.lf	three.lf	four.lf	five.lf	six.lf	seven.lf	eight.lf	nine.lf	zero.osf
1	2	3	4	5	6	7	8	9	0	1	2	3
one.osf	two.osf	three.osf	four.osf	five.osf	six.osf	seven.osf	eight.osf	nine.osf	zero.dnom	one.dnom	two.dnom	three.dnom
4	5	6	7	8	9	0	1	2	3	4	5	6
four.dnom	five.dnom	six.dnom	seven.dnom	eight.dnom	nine.dnom	zero.numr	one.numr	two.numr	three.numr	four.numr	five.numr	six.numr
7	8	9	/	½	⅓	⅔	¼	¾	⅛	⅜	⅝	⅞
seven.numr	eight.numr	nine.numr	U+2044	U+00BD	U+2153	U+2154	U+00BC	U+00BE	U+2158	U+215C	U+215D	U+215E
1	2	3										
U+00B9	U+00B2	U+00B3	U+00A0	U+2002	U+2003	U+2000	U+2001	U+2004	U+2005	U+2006	U+2007	U+2008
					•	,	:	;	...	!	ı	?
U+2009	U+200A	U+200B	U+202F	U+205F	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+2015	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
»	«	»	"	'	►	f	ß	UW	@	&	¶	§
U+00BB	U+2039	U+203A	U+0022	U+0027	U+2023	U+0192	U+00E3F	U+F0FF	U+0040	U+0026	U+00B6	U+00A7
©	®	™	°		ı	†	‡	À	¢	£	\$	₹
U+00A9	U+00AE	U+2122	U+00B0	U+007C	U+00A6	U+2020	U+2021	U+20B3	U+00A2	U+00A4	U+0024	U+20A8
€	€	₤	₤	₹	£	₣	₣	¥	+	—	×	÷
U+20AC	U+20B4	U+20B1	U+20B0	U+20B9	U+00A3	U+20B8	U+20A9	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
Ω	Δ	Π	Σ	√	μ	θ	%	‰	‱	→	←	◊
U+2126	U+2206	U+220F	U+2211	U+221A	U+00B5	U+2202	U+0025	U+2030	U+2031	U+2192	U+2190	U+25CA

CHARACTER SET – UNIT 17 / SHEET 4 OF 4 – GLYPH COVERAGE

FIG. 17.6

•• U+0308	• U+0307	˘ U+0300	˙ U+0301	˚ U+030B	˛ uni030C.a...	˜ U+0302	˘ U+030C	˙ U+0306	◌ U+030A	˜ U+0303	˚ U+0304	˛ U+0309
˚ U+030F	˛ U+0312	˙ U+031B	• U+0323	˛ U+0326	˛ uni0326.1...	˛ U+0327	˛ U+0328	˚ U+0335	˚ U+0336	˙ U+0337	˚ U+0338	˛ uni030603...
˛ uni030603...	˛ uni030603...	˛ uni030603...	˛ uni030203...	˛ uni030203...	˛ uni030203...	˛ uni030203...	•• uni0308.c...	• uni0307.c...	˛ uni030603...	˛ uni030603...	˛ uni0328.c...	˛ uni0337.c...
˚ uni0338.c...	•• U+00A8	• U+02D9	˘ U+0060	˙ U+00B4	˚ U+02DD	˜ U+02C6	˘ U+02C7	˙ U+02D8	◌ U+02DA	˜ U+02DC	˚ U+00AF	˛ U+00BB
˛ U+02D8	˛ U+02BB	Í IJacute	İ ijacute									

TOTAL GLYPHS IN FONT: 681 • RENDERED: 680 • GID 0 (.NOTDEF) OMITTED

BLACK ITALIC

900



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	1380 U
X-Height	976 U
Descender	-620 U
Weight Class	900 – Black
Posture	Italic
Glyph Count	681
Source Format	OTF
Payload	72.9 KB

LANGUAGES SUPPORTED

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

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	33
LATIN-1 SUPPLEMENT	96	CURRENCY SYMBOLS	9
LATIN EXTENDED-A	125	LETTERLIKE SYMBOLS	2
LATIN EXTENDED-B	53	NUMBER FORMS	6
IPA EXTENSIONS	2	ARROWS	2
SPACING MODIFIER LETTERS	9	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	23	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	LATIN EXTENDED-D	2
THAI	1	PRIVATE USE AREA	1
LATIN EXTENDED ADDITIONAL	115	ALPHABETIC PRESENTATION FORMS	2

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	FRACTIONS	EAST ASIAN WIDTHS	STYLISTIC SETS
☒ STANDARD LIGATURES	☒ FRACTIONS	☐ FULL WIDTHS	☒ STYLISTIC SET 01
☐ DISCRETIONARY LIGATURES	☐ ALTERNATIVE FRACTIONS	☐ HALF WIDTHS	☐ STYLISTIC SET 02
☐ HISTORICAL LIGATURES	☒ NUMERATORS	☐ PROPORTIONAL WIDTHS	☐ STYLISTIC SET 03
☐ CONTEXTUAL LIGATURES	☒ DENOMINATORS	☐ THIRD WIDTHS	☐ STYLISTIC SET 04
☐ REQUIRED LIGATURES	POSITION	☐ QUARTER WIDTHS	☐ STYLISTIC SET 05
ALTERNATES	☐ SCIENTIFIC INFERIORS	VERTICAL WRITING	☐ STYLISTIC SET 06
☒ ACCESS ALL ALTERNATES	☐ SUBSCRIPT	☐ VERTICAL ALTERNATES	☐ STYLISTIC SET 07
☐ CONTEXTUAL ALTERNATES	☒ SUPERScript	☐ VERTICAL ALTERNATES AND ROTATION	☐ STYLISTIC SET 08
☐ STYLISTIC ALTERNATES	☒ KERNING	☐ VERTICAL KERNING	☐ STYLISTIC SET 09
☐ SWASH	☒ MARK POSITIONING	☐ PROPORTIONAL ALTERNATE VERTICAL METRICS	☐ STYLISTIC SET 10
☐ CONTEXTUAL SWASH	☒ MARK-TO-MARK POSITIONING	ARABIC FORMS	☐ STYLISTIC SET 11
☐ TITLING ALTERNATES	☐ CURSIVE POSITIONING	☐ ISOLATED FORMS	☐ STYLISTIC SET 12
☐ HISTORICAL FORMS	☐ DISTANCE	☐ INITIAL FORMS	☐ STYLISTIC SET 13
☐ RANDOMIZE	☐ ABOVE-BASE MARK POSITIONING	☐ MEDIAL FORMS	☐ STYLISTIC SET 14
☐ ALTERNATE ANNOTATION FORMS	☐ BELOW-BASE MARK POSITIONING	☐ TERMINAL FORMS	☐ STYLISTIC SET 15
CASE	☐ PROPORTIONAL ALTERNATE WIDTHS	☐ MARK POSITIONING VIA SUBSTITUTION	☐ STYLISTIC SET 16
☐ SMALL CAPITALS	☐ ALTERNATE HALF WIDTHS		☐ STYLISTIC SET 17
☐ CAPS TO SMALL CAPS	LOCALIZATION		☐ STYLISTIC SET 18
☐ PETITE CAPITALS	☒ LOCALIZED FORMS		☐ STYLISTIC SET 19
☐ PETITE CAPS FROM CAPS	☐ TRADITIONAL FORMS		☐ STYLISTIC SET 20
☒ CASE-SENSITIVE FORMS	☐ SIMPLIFIED FORMS	CHARACTER VARIANTS	☐ CHARACTER VARIANT 01
☐ UNICASE	☐ EXPERT FORMS	☐ CHARACTER VARIANT 02	☐ CHARACTER VARIANT 03
☐ CAPITAL SPACING	☐ JIS78 FORMS	☐ CHARACTER VARIANT 04	☐ CHARACTER VARIANT 05
FIGURES	☐ JIS83 FORMS	☐ CHARACTER VARIANT 06	☐ CHARACTER VARIANT 07
☒ LINING FIGURES	☐ JIS90 FORMS	☐ CHARACTER VARIANT 08	☐ CHARACTER VARIANT 09
☒ OLDSTYLE FIGURES	☐ JIS2004 FORMS	☐ CHARACTER VARIANT 10	
☒ TABULAR FIGURES	☐ RUBY NOTATION FORMS		
☒ PROPORTIONAL FIGURES	☒ GLYPH COMPOSITION / DECOMPOSITION		
☐ SLASHED ZERO	☐ OPTICAL SIZE		
☒ ORDINALS			

The Art of Typesetting

SET IN UWT GROTESK BLACK ITALIC • 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 ar-

anging 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.

SET IN UWT GROTESK BLACK ITALIC • 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 running text. A well-drawn text face rewards sustained read-

ing 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 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,

SET IN UWT GROTESK BLACK ITALIC • 9PT / 11.3PT • JUSTIFY, 3 COLUMNS, HYPHENATED

1. **Wanderlust**
ENGLISH

2. **Étoile**
FRENCH

3. **Straße**
GERMAN

4. **Alegría**
SPANISH

5. **Bellezza**
ITALIAN

6. **Açúcar**
PORTUGUESE

7. **Wolk**
DUTCH

8. **Fjäril**
SWEDISH

9. **Himmel**
NORWEGIAN

10. **Himmel**
DANISH

11. **Himinn**
ICELANDIC

12. **Przyjaźń**
POLISH

13. **Říjen**
CZECH

14. **Nebo**
SLOVAK

15. **Pillangó**
HUNGARIAN

16. **Prietenie**
ROMANIAN

17. **Čokolada**
CROATIAN

18. **Gökyüzü**
TURKISH

19. **Bầu trời**
VIETNAMESE

20. **Nuage**
FRENCH

21. **Horizon**
ENGLISH

22. **Fiðrildi**
ICELANDIC

23. **Vlinder**
DUTCH

24. **Bướm bướm**
VIETNAMESE

25. **Vänskap**
SWEDISH

26. **Tình bạn**
VIETNAMESE

27. **Sommar**
SWEDISH

28. **Mariposa**
SPANISH

29. **Łódź**
POLISH

30. **Phở**
VIETNAMESE

31. **Nuvem**
PORTUGUESE

32. **Rødgrød**
DANISH

33. **Saudade**
PORTUGUESE

34. **İstanbul**
TURKISH

35. **Leptir**
CROATIAN

36. **Zonlicht**
DUTCH

37. **Wolke**
GERMAN

38. **Grüße**
GERMAN

39. **Barátság**
HUNGARIAN

40. **Perché**
ITALIAN

41. **Sogno**
ITALIAN

42. **Kärlek**
SWEDISH

43. **Vínátta**
ICELANDIC

44. **Momentum**
ENGLISH

45. **Lys**
DANISH

46. **Arkadaşlık**
TURKISH

47. **Montaña**
SPANISH

48. **Élégance**
FRENCH

49. **Schmetterling**
GERMAN

50. **Motyl**
POLISH

51. **Nostalgia**
SPANISH

52. **Whisper**
ENGLISH

53. **Coração**
PORTUGUESE

54. **Priatel'stvo**
SLOVAK

55. **Nebo**
CROATIAN

56. **Ljus**
SWEDISH

57. **Farfalla**
ITALIAN

CHARACTER SET – UNIT 18 / SHEET 1 OF 4 – GLYPH COVERAGE

FIG. 18.3

U+0020	A U+0041	Á U+00C1	Ā U+0102	Ǻ U+1EAE	Ą U+1EB6	ǻ U+1EB0	Ǽ U+1EB2	Ǿ U+1EB4	ǿ U+01CD	Â U+00C2	Ấ U+1EA4	Â U+1EAC
Ã U+1EA6	Ǻ U+1EAB	ǻ U+1EAA	Ǽ U+00C4	Ą U+1EA0	ǻ U+00C0	Ǽ U+1EA2	Ā U+0100	Ą U+0104	Ǽ U+00C5	Ấ U+01FA	Ǻ U+00C3	Æ U+00C6
Æ U+01FC	B U+0042	Ḃ U+1E04	C U+0043	Ć U+0106	Č U+010C	Ç U+00C7	Ĉ U+0108	Ċ U+010A	D U+0044	DZ U+01F1	DŽ U+01C4	Đ U+010E
Ð U+0110	Dz U+01F2	Dž U+01C5	Ḍ U+00D0	E U+0045	É U+00C9	Ě U+0114	Ě U+011A	Ę U+0228	Ê U+00CA	Ế U+1EBE	Ė U+1EC6	Ě U+1EC0
Ě U+1EC2	Ě U+1EC4	Ě U+00CB	É U+0116	Ę U+1EB8	È U+00C8	È U+1EBA	Ē U+0112	Ė U+0118	Ě U+1EBC	Θ U+018F	F U+0046	G U+0047
Ğ U+011E	Ğ U+01E6	Ĝ U+011C	Ḣ U+0122	Ġ U+0120	Ġ U+1E20	H U+0048	Ḥ U+0126	Ĥ U+0124	Ḧ U+1E24	I U+0049	Ĳ U+0132	Í U+00CD
Ĳ U+012C	Ĳ U+01CF	Î U+00CE	Ĳ U+00CF	İ U+0130	İ U+1ECA	ì U+00CC	İ U+1EC8	Ī U+012A	İ U+012E	Ĩ U+0128	J U+004A	Ĵ un1004A03...
Ĵ U+0134	K U+004B	Ḳ U+0136	L U+004C	Ľ U+01C7	Ľ U+0139	Ĺ U+013D	Ĺ U+013B	Ļ U+013F	Ļ U+1E36	Ļj U+01C8	Ł U+0141	M U+004D
N U+004E	NJ U+01CA	Ń U+0143	Ň U+0147	Ṃ U+0145	Ṃ U+1E44	Ṃ U+1E46	Nj U+01CB	Ñ U+00D1	O U+004F	Ó U+00D3	Ŏ U+014E	Ŏ U+01D1
Ô U+00D4	Ố U+1ED0	Ộ U+1ED8	Ồ U+1ED2	Ổ U+1ED4	Ổ U+1ED6	Ö U+00D6	Ọ U+1ECC	Ò U+00D2	Ỏ U+1ECE	Ơ U+01A0	Ố U+1EDA	Ợ U+1EE2
Ỗ U+1EDC	Ỗ U+1EDE	Ỗ U+1EE0	Ỗ U+0150	Ỗ U+014C	Ỗ U+01EA	Ø U+00D8	Ø U+01FE	Ỗ U+00D5	Œ U+0152	P U+0050	Ṗ U+00DE	Q U+0051
R U+0052	Ř U+0154	Ř U+0150	Ṛ U+0156	S U+0053	Ś U+015A	Š U+0160	Ş U+015E	Ŝ U+015C	Ş U+0210	Ş U+1E62	Ṛ U+1E9E	T U+0054
Ṛ U+0166	Ṛ U+0164	Ṛ U+0162	Ṛ U+021A	Ṛ U+1E6C	U U+0055	Ú U+00DA	Ů U+016C	Ů U+01D3	Ů U+00DB	Ů U+00DC	Ů U+01D7	Ů U+01D9
Ů U+01D0	Ů U+01D5	Ů U+1EE4	Ů U+00D9	Ů U+1EE6	U U+01AF	Ů U+1EE8	Ů U+1EF0	Ů U+1EEA	Ů U+1EEC	Ů U+1EEE	Ů U+0170	Ů U+016A
Ů U+0172	Ů U+016E	Ů U+0168	V U+0056	W U+0057	Ű U+1E82	Ű U+0174	Ű U+1E84	Ű U+1E80	X U+0058	Y U+0059	Ý U+00DD	Ŷ U+0176
Ŷ U+0170	Ŷ U+1EF4	Ŷ U+1EF2	Ŷ U+1EF6	Ŷ U+0232	Ŷ U+1EF8	Z U+005A	Ž U+0179	Ž U+017D	Ž U+017B	Ž U+1E92	' U+A78B	Ł un1013B.1...

CHARACTER SET – UNIT 18 / SHEET 2 OF 4 – GLYPH COVERAGE

FIG. 18.4

N uni0145.1..	a U+0061	á U+00E1	ă U+0103	ǎ U+1EAF	ă U+1EB7	ǎ U+1EB1	ǎ U+1EB3	ǎ U+1EB5	ǎ U+01CE	â U+00E2	á U+1EA5	â U+1EAD
ă U+1EA7	ă U+1EA9	ă U+1EAB	ă U+00E4	ă U+1EA1	ă U+00E0	ă U+1EA3	ă U+0101	ă U+0105	ă U+00E5	ă U+01FB	ă U+00E3	æ U+00E6
æ U+01FD	b U+0062	b U+1E05	c U+0063	ć U+0107	č U+010D	ç U+00E7	ĉ U+0109	ċ U+010B	d U+0064	d' U+010F	đ U+0111	dz U+01F3
dž U+01C6	ð U+00F0	e U+0065	é U+00E9	ě U+0115	ě U+011B	ę U+0229	ê U+00EA	é U+1EBF	ê U+1EC7	ê U+1EC1	ê U+1EC3	ě U+1EC5
ë U+00EB	é U+0117	ę U+1EB9	è U+00E8	è U+1EBB	ē U+0113	ę U+0119	ẽ U+1EBD	ə U+0259	f U+0066	g U+0067	ğ U+011F	ğ U+01E7
ĝ U+011D	ġ U+0123	ġ U+0121	ġ U+1E21	h U+0068	ħ U+0127	ĥ U+0125	h U+1E25	i U+0069	ı U+0131	í U+00ED	ĩ U+012D	ĩ U+01D0
î U+00EE	ï U+00EF	i i.lcolTRK	ï U+1ECB	ì U+00EC	ì U+1EC9	ī U+012B	ï U+012F	ĩ U+0129	j U+006A	ĵ uni006A03...	ĵ U+0135	k U+006B
ķ U+0137	k U+0138	l U+006C	ĺ U+013A	l' U+013E	ł U+013C	ḷ U+0140	ł U+1E37	lj U+01C9	ł U+0142	m U+006D	n U+006E	ń U+0144
’n U+0149	ñ U+0148	ņ U+0146	ñ U+1E45	ņ U+1E47	ņ U+0272	ņj U+01CC	ñ U+00F1	o U+006F	ó U+00F3	õ U+014F	õ U+01D2	ô U+00F4
õ U+1ED1	ô U+1ED9	õ U+1ED3	õ U+1ED5	õ U+1ED7	ö U+00F6	o U+1ECD	ò U+00F2	ò U+1ECF	σ U+01A1	σ U+1EDB	σ U+1EE3	ờ U+1EDD
ỏ U+1EDF	õ U+1EE1	õ U+0151	ō U+014D	o U+01EB	ø U+00F8	ø U+01FF	õ U+00F5	œ U+0153	p U+0070	p U+00FE	q U+0071	r U+0072
í U+0155	ř U+0159	ř U+0157	s U+0073	ś U+015B	š U+0161	ş U+015F	ș U+015D	ş U+0219	ş U+1E63	ß U+00DF	t U+0074	ţ U+0167
t' U+0165	ţ U+0163	ţ U+021B	ţ U+1E6D	u U+0075	ú U+00FA	ũ U+016D	ũ U+01D4	û U+00FB	û U+00FC	ű U+01D8	ű U+01DA	ű U+01DC
ű U+01D6	ұ U+1EE5	ù U+00F9	ұ U+1EE7	ư U+01B0	ư U+1EE9	ự U+1EF1	ử U+1EEB	ử U+1EED	ử U+1EEF	ư U+0171	ư U+016B	ư U+0173
ử U+016F	ữ U+0169	v U+0076	w U+0077	ẃ U+1E83	ẃ U+0175	ẃ U+1E85	ẃ U+1E81	x U+0078	y U+0079	ý U+00FD	ÿ U+0177	ÿ U+00FF
ȳ U+1EF5	ÿ U+1EF3	ÿ U+1EF7	ȳ U+0233	ÿ U+1EF9	z U+007A	ẏ U+017A	ž U+017E	ž U+017C	z U+1E93	' U+A78C	ı uni013C.1..	ņ uni0146.1..

CHARACTER SET – UNIT 18 / SHEET 3 OF 4 – GLYPH COVERAGE

FIG. 18.5

<i>a</i> a.ss01	<i>á</i> acute.ss...	<i>ă</i> abreve.ss...	<i>ǎ</i> uni1EAF.s...	<i>ȃ</i> uni1EB7.s...	<i>ǣ</i> uni1EB1.s...	<i>ǿ</i> uni1EB3.s...	<i>ǿ</i> uni1EB5.s...	<i>ǿ</i> uni10CE.s...	<i>â</i> acircumfl...	<i>ǻ</i> uni1EA5.s...	<i>â</i> uni1EAD.s...	<i>ã</i> uni1EA7.s...
<i>ã</i> uni1EA9.s...	<i>ǿ</i> uni1EAB.s...	<i>ä</i> adieresis...	<i>ȳ</i> uni1EA1.s...	<i>à</i> grave.ss...	<i>å</i> uni1EA3.s...	<i>ā</i> amacron.s...	<i>å</i> aring.ss01	<i>ǻ</i> aringacut...	<i>ã</i> atilde.ss...	<i>J</i> U+0237	<i>fi</i> U+FB01	<i>fl</i> U+FB02
<i>a</i> U+00AA	<i>o</i> U+00BA	<i>Ω</i> U+03A9	<i>μ</i> U+03BC	<i>π</i> U+03C0	<i>0</i> U+0030	<i>1</i> U+0031	<i>2</i> U+0032	<i>3</i> U+0033	<i>4</i> U+0034	<i>5</i> U+0035	<i>6</i> U+0036	<i>7</i> U+0037
<i>8</i> U+0038	<i>9</i> U+0039	<i>0</i> zero.lf	<i>1</i> one.lf	<i>2</i> two.lf	<i>3</i> three.lf	<i>4</i> four.lf	<i>5</i> five.lf	<i>6</i> six.lf	<i>7</i> seven.lf	<i>8</i> eight.lf	<i>9</i> nine.lf	<i>o</i> zero.osf
<i>1</i> one.osf	<i>2</i> two.osf	<i>3</i> three.osf	<i>4</i> four.osf	<i>5</i> five.osf	<i>6</i> six.osf	<i>7</i> seven.osf	<i>8</i> eight.osf	<i>9</i> nine.osf	<i>0</i> zero.dnom	<i>1</i> one.dnom	<i>2</i> two.dnom	<i>3</i> three.dnom
<i>4</i> four.dnom	<i>5</i> five.dnom	<i>6</i> six.dnom	<i>7</i> seven.dnom	<i>8</i> eight.dnom	<i>9</i> nine.dnom	<i>0</i> zero.numr	<i>1</i> one.numr	<i>2</i> two.numr	<i>3</i> three.numr	<i>4</i> four.numr	<i>5</i> five.numr	<i>6</i> six.numr
<i>7</i> seven.numr	<i>8</i> eight.numr	<i>9</i> nine.numr	<i>/</i> U+2044	<i>½</i> U+00BD	<i>⅓</i> U+2153	<i>⅔</i> U+2154	<i>¼</i> U+00BC	<i>¾</i> U+00BE	<i>⅛</i> U+2158	<i>⅜</i> U+215C	<i>⅝</i> U+215D	<i>⅞</i> U+215E
<i>1</i> U+00B9	<i>2</i> U+00B2	<i>3</i> U+00B3	<i>U+00A0</i>	<i>U+2002</i>	<i>U+2003</i>	<i>U+2000</i>	<i>U+2001</i>	<i>U+2004</i>	<i>U+2005</i>	<i>U+2006</i>	<i>U+2007</i>	<i>U+2008</i>
<i>U+2009</i>	<i>U+200A</i>	<i>U+200B</i>	<i>U+202F</i>	<i>U+205F</i>	<i>·</i> U+002E	<i>,</i> U+002C	<i>:</i> U+003A	<i>;</i> U+003B	<i>...</i> U+2026	<i>!</i> U+0021	<i>!</i> U+00A1	<i>?</i> U+003F
<i>¿</i> U+00BF	<i>·</i> U+00B7	<i>•</i> U+2022	<i>*</i> U+002A	<i>#</i> U+0023	<i>/</i> U+002F	<i> </i> U+005C	<i>-</i> U+002D	<i>-</i> U+00AD	<i>-</i> U+2013	<i>—</i> U+2014	<i>—</i> U+2015	<i>—</i> U+005F
<i>(</i> U+0028	<i>)</i> U+0029	<i>{</i> U+007B	<i>}</i> U+007D	<i>[</i> U+005B	<i>]</i> U+005D	<i>,</i> U+201A	<i>”</i> U+201E	<i>“</i> U+201C	<i>”</i> U+201D	<i>‘</i> U+2018	<i>’</i> U+2019	<i>«</i> U+00AB
<i>»</i> U+00BB	<i>◀</i> U+2039	<i>▶</i> U+203A	<i>"</i> U+0022	<i>'</i> U+0027	<i>►</i> U+2023	<i>f</i> U+0192	<i>₤</i> U+0E3F	<i>UW</i> U+F0FF	<i>@</i> U+0040	<i>&</i> U+0026	<i>¶</i> U+00B6	<i>§</i> U+00A7
<i>©</i> U+00A9	<i>®</i> U+00AE	<i>™</i> U+2122	<i>°</i> U+00B0	<i>/</i> U+007C	<i>/</i> U+00A6	<i>†</i> U+2020	<i>‡</i> U+2021	<i>₤</i> U+20B3	<i>¢</i> U+00A2	<i>¤</i> U+00A4	<i>\$</i> U+0024	<i>₧</i> U+20AB
<i>€</i> U+20AC	<i>₠</i> U+20B4	<i>₡</i> U+20B1	<i>₢</i> U+20B0	<i>₣</i> U+20B9	<i>£</i> U+00A3	<i>₤</i> U+20B8	<i>₥</i> U+20A9	<i>₦</i> U+00A5	<i>₧</i> U+002B	<i>₨</i> U+2212	<i>₩</i> U+00D7	<i>₪</i> U+00F7
<i>=</i> U+003D	<i>≠</i> U+2260	<i>></i> U+003E	<i><</i> U+003C	<i>≥</i> U+2265	<i>≤</i> U+2264	<i>±</i> U+00B1	<i>≈</i> U+2248	<i>~</i> U+007E	<i>↵</i> U+00AC	<i>^</i> U+005E	<i>∞</i> U+221E	<i>∫</i> U+222B
<i>Ω</i> U+2126	<i>Δ</i> U+2206	<i>Π</i> U+220F	<i>Σ</i> U+2211	<i>✓</i> U+221A	<i>μ</i> U+00B5	<i>θ</i> U+2202	<i>%</i> U+0025	<i>‰</i> U+2030	<i>‱</i> U+2031	<i>→</i> U+2192	<i>←</i> U+2190	<i>∅</i> U+25CA

••	•	˘	˙	˚	‚	˛	˜	˝	◊	˜	–	‚
U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a...	U+0302	U+030C	U+0306	U+030A	U+0303	U+0304	U+0309
“	‘	’	•	‚	‚	ˆ	‘	–	—	˙	/	ˆ
U+030F	U+0312	U+031B	U+0323	U+0326	uni0326.1...	U+0327	U+0328	U+0335	U+0336	U+0337	U+0338	uni030603...
ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	••	•	ˆ	ˆ	‘	˙
uni030603...	uni030603...	uni030603...	uni030203...	uni030203...	uni030203...	uni030203...	uni0308.c...	uni0307.c...	uni030603...	uni030603...	uni0328.c...	uni0337.c...
/	••	•	˘	˙	˚	˛	˜	˝	◊	˜	–	ˆ
uni0338.c...	U+00A8	U+02D9	U+0060	U+00B4	U+02DD	U+02C6	U+02C7	U+02D8	U+02DA	U+02DC	U+00AF	U+00B8
‘	‘	íí	ij									
U+02DB	U+02BB	IJacute	ijacute									

TOTAL GLYPHS IN FONT: 681 • RENDERED: 680 • GID 0 (.NOTDEF) OMITTED

UWT Grotesk	100 Thin
<i>UWT Grotesk</i>	100 Thin Italic
UWT Grotesk	200 ExtraLight
<i>UWT Grotesk</i>	200 ExtraLight Italic
UWT Grotesk	300 Light
<i>UWT Grotesk</i>	300 Light Italic
UWT Grotesk	400 Regular
<i>UWT Grotesk</i>	400 Regular Italic
UWT Grotesk	500 Medium
<i>UWT Grotesk</i>	500 Medium Italic
UWT Grotesk	600 SemiBold
<i>UWT Grotesk</i>	600 SemiBold Italic
UWT Grotesk	700 Bold
<i>UWT Grotesk</i>	700 Bold Italic
UWT Grotesk	800 ExtraBold
<i>UWT Grotesk</i>	800 ExtraBold Italic
UWT Grotesk	900 Black
<i>UWT Grotesk</i>	900 Black Italic

Document Title	UWT Grotesk — Technical Specimen
Document Code	HDC-20260819-UWTGROTESKTI-1.000
Foundry / Mill	Unwritten Type Foundry
Designer	Alfredo Marco Pradil
Styles Catalogued	18
Generated	2026-08-19 12:43
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.

