DOCHDC-20260918-WHARFAGES-1.002
REV A
UNITS 08

Wharfage

A TYPEFACE DESIGNED BY ALFREDO MARCO PRADIL

FOUNDRY
Unwritten Type Foundry

DESIGNER
Alfredo Marco Pradil

ISSUED
2026

WEIGHTS CATALOGUED
08

N° HDC-20260918-WHARFAGES-1.002

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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	Wharfage Thin	100 — Thin	Upright	464	2000	64.8 KB	TTF
02	Wharfage ExtraLight	200 — ExtraLight	Upright	464	2000	66.1 KB	TTF
03	Wharfage Light	300 — Light	Upright	464	2000	67.2 KB	TTF
04	Wharfage Regular	400 — Regular	Upright	464	2000	67.5 KB	TTF
05	**Wharfage Medium**	500 — Medium	Upright	464	2000	69.3 KB	TTF
06	**Wharfage SemiBold**	600 — SemiBold	Upright	464	2000	70.5 KB	TTF
07	**Wharfage Bold**	700 — Bold	Upright	464	2000	67.2 KB	TTF
08	**Wharfage ExtraBold**	800 — ExtraBold	Upright	464	2000	67.6 KB	TTF

TOTAL STYLES CATALOGUED
08

COMBINED GLYPH COUNT
3712

COMBINED PAYLOAD
540.3 KB

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

STYLE SHEET — UNIT 01 — STYLE SHEET
FIG. 01.1

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	1501 U
X-Height	920 U
Descender	-499 U
Weight Class	100 — Thin
Posture	Upright
Glyph Count	464
Source Format	TTF
Payload	64.8 KB

TECHNICAL SPECIFICATION — UNIT 01 — SPECIFICATION SHEET FIG. 01.2

LANGUAGES SUPPORTED

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

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

CURRENCY SUPPORT

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

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

UNICODE BLOCK COVERAGE

BASIC LATIN	96	GENERAL PUNCTUATION	30
LATIN-1 SUPPLEMENT	96	SUPERSCRIPTS AND SUBSCRIPTS	17
LATIN EXTENDED-A	97	CURRENCY SYMBOLS	1
LATIN EXTENDED-B	7	LETTERLIKE SYMBOLS	3
IPA EXTENSIONS	1	NUMBER FORMS	12
SPACING MODIFIER LETTERS	8	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	19	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	PRIVATE USE AREA	3
LATIN EXTENDED ADDITIONAL	9		

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

TECHNICAL SPECIFICATION — UNIT 01 — OPENTYPE FEATURES
FIG. 01.3

OPENTYPE FEATURES

LIGATURES

- [ ] STANDARD LIGATURES
- [ ] DISCRETIONARY LIGATURES
- [ ] HISTORICAL LIGATURES
- [ ] CONTEXTUAL LIGATURES
- [ ] REQUIRED LIGATURES

ALTERNATES

- [x] ACCESS ALL ALTERNATES
- [x] 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
- [x] CASE-SENSITIVE FORMS
- [ ] UNICASE
- [ ] CAPITAL SPACING

FIGURES

- [ ] LINING FIGURES
- [ ] OLDSTYLE FIGURES
- [ ] TABULAR FIGURES
- [ ] PROPORTIONAL FIGURES
- [ ] SLASHED ZERO
- [x] ORDINALS

FRACTIONS

- [x] FRACTIONS
- [ ] ALTERNATIVE FRACTIONS
- [x] NUMERATORS
- [x] DENOMINATORS

POSITION

- [x] SCIENTIFIC INFERIORS
- [x] SUBSCRIPT
- [x] SUPERSCRIPT
- [x] KERNING
- [x] MARK POSITIONING
- [x] MARK-TO-MARK POSITIONING
- [ ] CURSIVE POSITIONING
- [ ] DISTANCE
- [ ] ABOVE-BASE MARK POSITIONING
- [ ] BELOW-BASE MARK POSITIONING
- [ ] PROPORTIONAL ALTERNATE WIDTHS
- [ ] ALTERNATE HALF WIDTHS

LOCALIZATION

- [x] LOCALIZED FORMS
- [ ] TRADITIONAL FORMS
- [ ] SIMPLIFIED FORMS
- [ ] EXPERT FORMS
- [ ] JIS78 FORMS
- [ ] JIS83 FORMS
- [ ] JIS90 FORMS
- [ ] JIS2004 FORMS
- [ ] RUBY NOTATION FORMS
- [x] 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

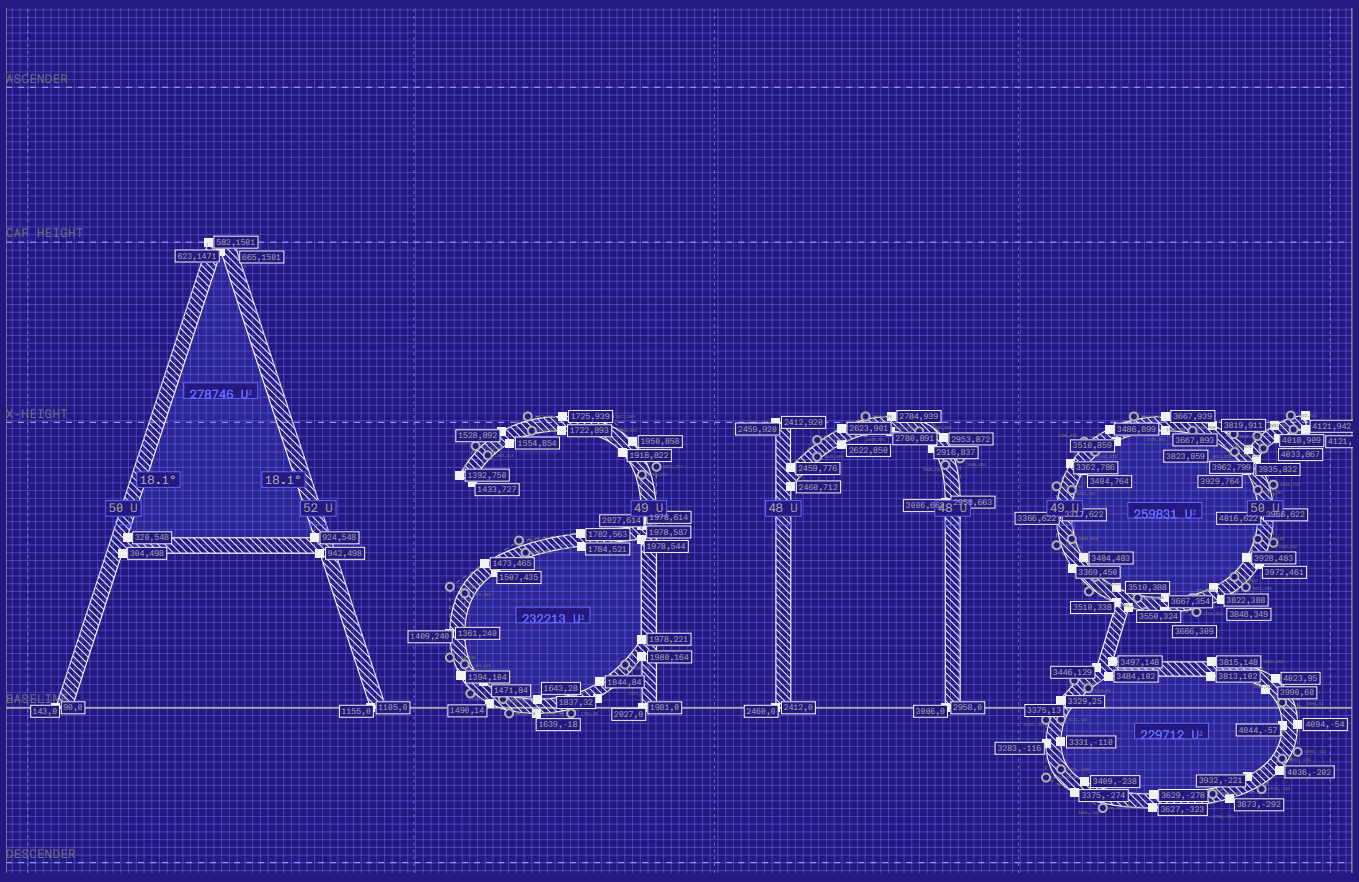
STYLISTIC SETS

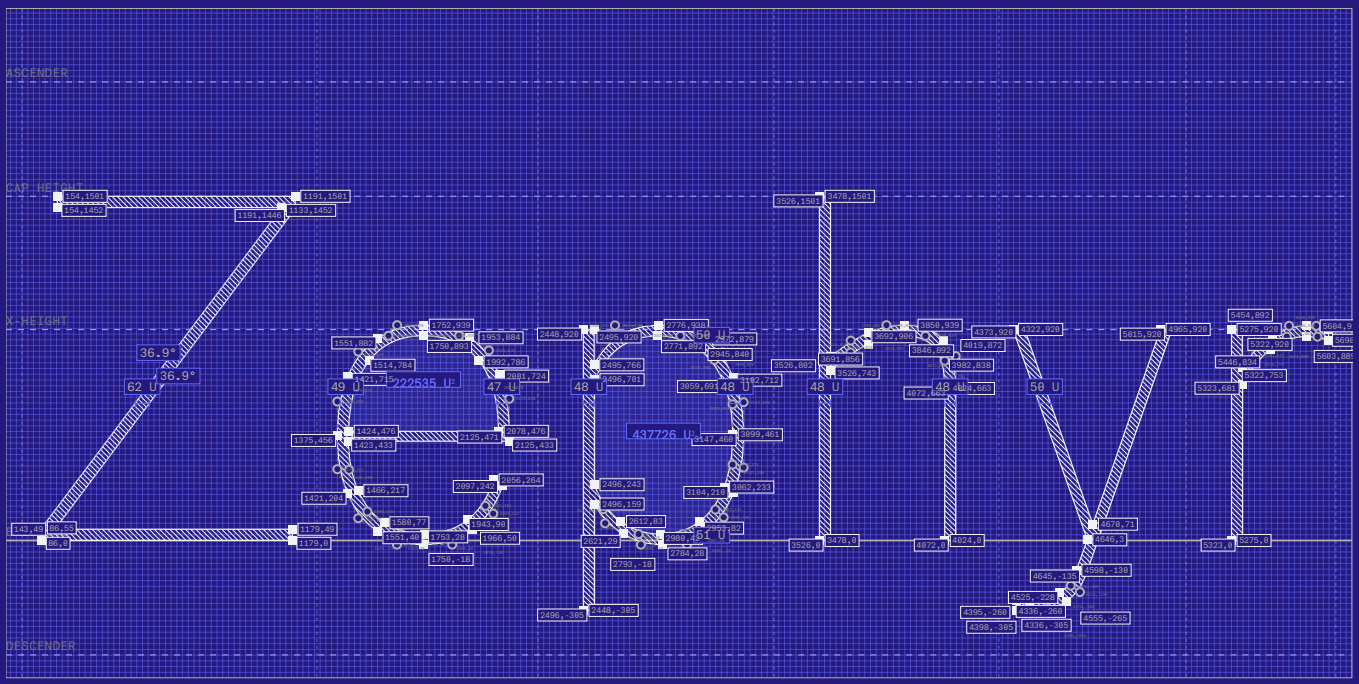
- [x] STYLISTIC SET 01
- [ ] STYLISTIC SET 02
- [ ] STYLISTIC SET 03
- [ ] STYLISTIC SET 04
- [ ] STYLISTIC SET 05
- [ ] STYLISTIC SET 06
- [ ] STYLISTIC SET 07
- [ ] STYLISTIC SET 08
- [ ] STYLISTIC SET 09
- [ ] STYLISTIC SET 10
- [ ] STYLISTIC SET 11
- [ ] STYLISTIC SET 12
- [ ] STYLISTIC SET 13
-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

CHARACTER VARIANTS

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

VECTOR CONSTRUCTION — UNIT 01 — WORD ANATOMY FIG. 01.4





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

The Art of Typesetting

SET IN WHARFAGE 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.

SET IN WHARFAGE THIN · 9PT / 11.3PT · JUSTIFY, 2 COLUMNS, HYPHENATED

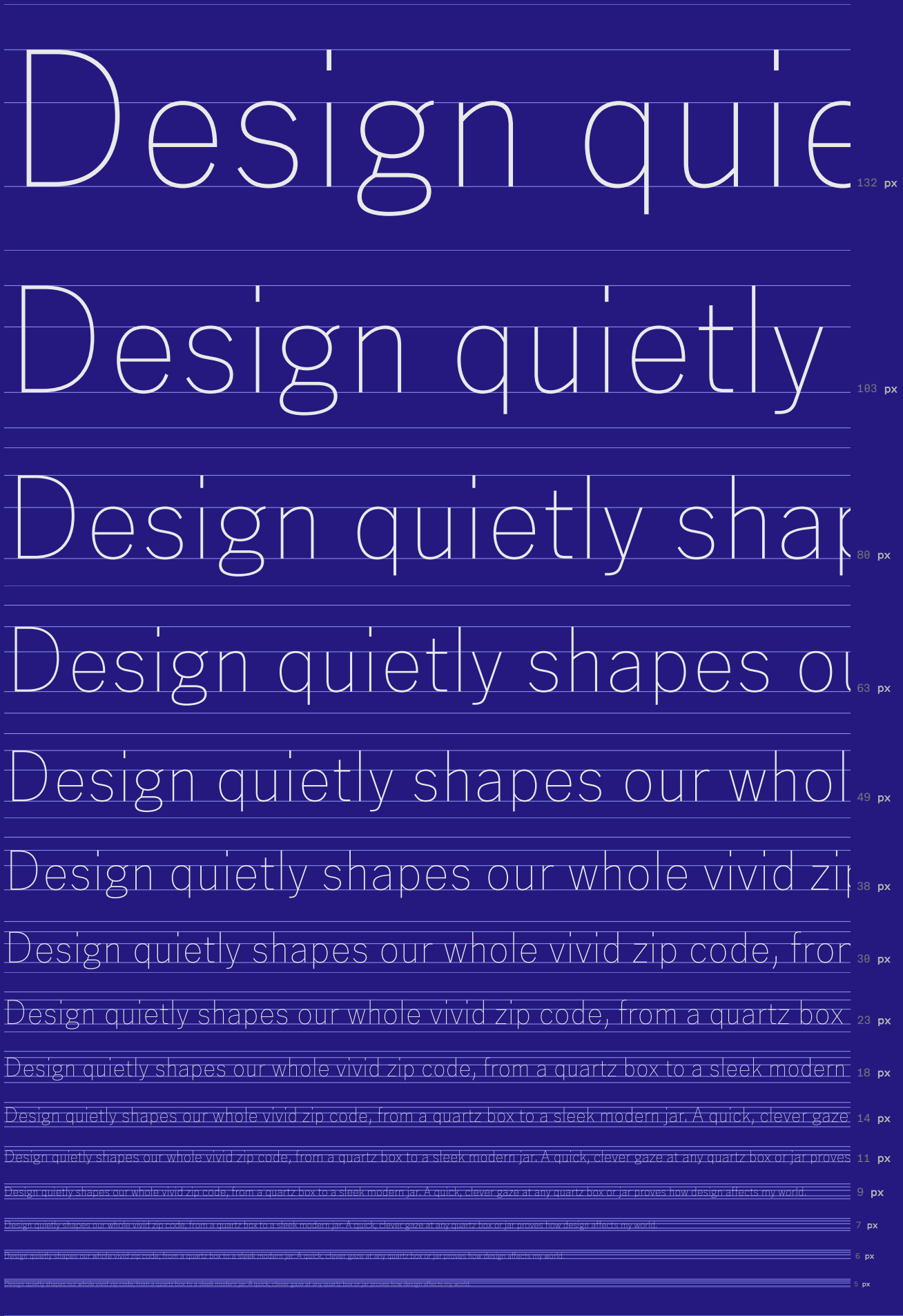
Long before digital fonts existed, punchcutters carved individual letterforms into steel by hand, and compositors assembled entire pages one lead sort at a time. That craft tradition still shapes how a typeface is judged today: the consistency of stroke contrast, the balance of counters and apertures, 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

SET IN WHARFAGE THIN · 9PT / 11.3PT · JUSTIFY, 3 COLUMNS, HYPHENATED

SHOWCASE — UNIT 01 — TEXT BOX
FIG. 01.6

Futura
Paul Renner
geometric sans-serif
Apollo 11 plaque
mission patches
embossed lettering
NASA meatball
NASA worm
Richard Danne
Bruce Blackburn
Federal Design Improvement Program
wordmark
crossbar-less A
Pioneer plaque
Voyager Golden Record
pictographic notation
hydrogen atom transition diagram
binary counting system
extraterrestrial reader
spacesuit visor
control panel labeling
habitat wall signage
red emergency lighting
high contrast letterforms
open counters
stroke weight
launch vibration
G-forces
pressurized gloves
fine motor control
microgravity
disorientation
wayfinding systems
color-coding
directional arrows
orientation cues
International Space Station
life-critical labeling
redundant signaling
tactile embossing
braille-like markings
radiation degradation
thermal cycling
pigment fading
material endurance
multinational crews
multilingual labeling
English-Russian signage
Cyrillic script
Han characters
Latin script
mission control typography
monospaced fonts
telemetry data
column alignment
error detection

SHOWCASE — UNIT 01 — WATERFALL PANGRAM
FIG. 01.7



SHOWCASE — UNIT 01 — INTERNATIONAL WORD LIST FIG. 01.8

1. Serenity — ENGLISH
2. Château — FRENCH
3. Schmetterling — GERMAN
4. Montaña — SPANISH
5. Sogno — ITALIAN
6. Nuvem — PORTUGUESE
7. Zonlicht — DUTCH
8. Vänskap — SWEDISH
9. Sommerfugl — NORWEGIAN
10. Venskab — DANISH
11. Þjóðlag — ICELANDIC
12. Światło — POLISH
13. Říjen — CZECH
14. Nebo — SLOVAK
15. Örökké — HUNGARIAN
16. Cer — ROMANIAN
17. Čokolada — CROATIAN
18. Kelebek — TURKISH
19. Rødgrød — DANISH
20. Perché — ITALIAN
21. Kärlek — SWEDISH
22. Prijateljstvo — CROATIAN
23. Freundschaft — GERMAN
24. Pingüino — SPANISH
25. Blåbær — NORWEGIAN
26. Città — ITALIAN
27. Vennskap — NORWEGIAN
28. Papillon — FRENCH
29. Égbolt — HUNGARIAN
30. Arkadaşlık — TURKISH
31. Corazón — SPANISH
32. Nebo — CROATIAN
33. Lys — DANISH
34. Niebo — POLISH
35. Sehnsucht — GERMAN
36. Bellezza — ITALIAN
37. Nuage — FRENCH
38. Saudade — PORTUGUESE
39. Lys — NORWEGIAN
40. Přátelství — CZECH
41. Whisper — ENGLISH
42. Journey — ENGLISH
43. Açúcar — PORTUGUESE
44. Himmel — NORWEGIAN
45. Étoile — FRENCH
46. Horizon — ENGLISH
47. Borboleta — PORTUGUESE
48. Priateľstvo — SLOVAK
49. Nostalgia — SPANISH
50. Estrela — PORTUGUESE
51. Barátság — HUNGARIAN
52. Wolk — DUTCH
53. Mariposa — SPANISH
54. Gökyüzü — TURKISH
55. Cascade — ENGLISH
56. Prietenie — ROMANIAN
57. Mulțumesc — ROMANIAN
58. Vŕba — SLOVAK
59. Farfalla — ITALIAN
60. Fluture — ROMANIAN

CHARACTER SET — UNIT 01 / SHEET 1 OF 3 — GLYPH COVERAGE

FIG. 01.3

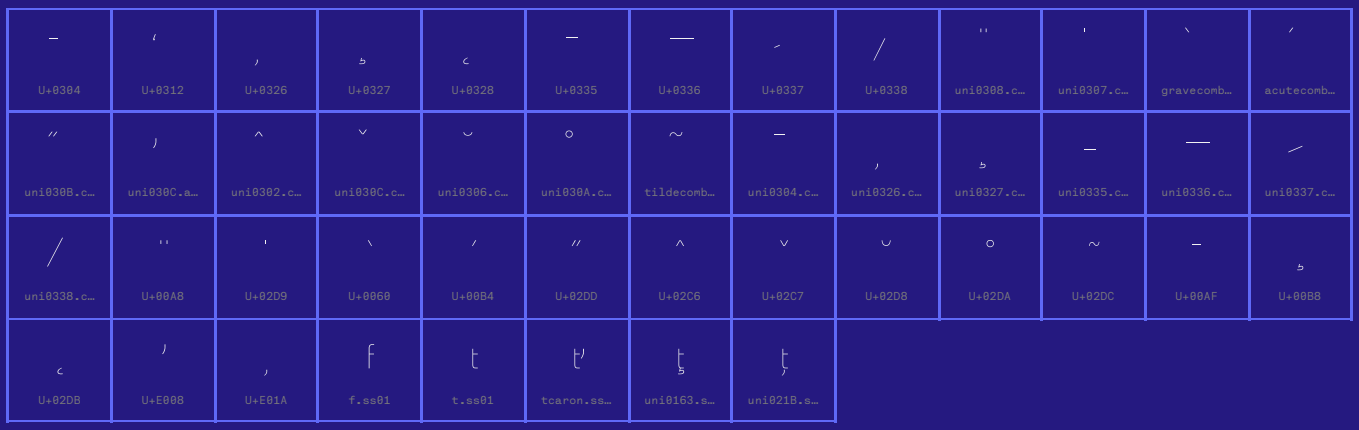
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			U+0041	U+00C1	U+0102	U+00C2	U+00C4	U+00C0	U+0100	U+0104	U+00C5	U+00C3
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U+00C6	U+0042	U+0043	U+0106	U+010C	U+00C7	U+010A	U+0044	U+010E	U+0110	U+00D0	U+0045	U+00C9
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U+011A	U+00CA	U+00CB	U+0116	U+00C8	U+0112	U+0118	U+018F	U+0046	U+0047	U+011E	U+0122	U+0120
H	Ħ	I	IJ	Í	Î	Ï	İ	Ì	Ī	Į	J	Ĵ
U+0048	U+0126	U+0049	U+0132	U+00CD	U+00CE	U+00CF	U+0130	U+00CC	U+012A	U+012E	U+004A	uni004A03…
K	Ķ	L	Ĺ	Ľ	Ļ	Ł	M	N	Ń	Ň	Ņ	Ñ
U+004B	U+0136	U+004C	U+0139	U+013D	U+013B	U+0141	U+004D	U+004E	U+0143	U+0147	U+0145	U+00D1
O	Ó	Ô	Ö	Ò	Ő	Ō	Ø	Õ	Œ	Þ	Þ	Q
U+004F	U+00D3	U+00D4	U+00D6	U+00D2	U+0150	U+014C	U+00D8	U+00D5	U+0152	U+0050	U+00DE	U+0051
R	Ŕ	Ř	Ŗ	S	Ś	Š	Ş	Ș	ẞ	T	Ť	Ţ
U+0052	U+0154	U+0158	U+0156	U+0053	U+015A	U+0160	U+015E	U+0218	U+1E9E	U+0054	U+0164	U+0162
Ț	U	Ú	Û	Ü	Ù	Ű	Ū	Ų	Ů	V	W	Ẃ
U+021A	U+0055	U+00DA	U+00DB	U+00DC	U+00D9	U+0170	U+016A	U+0172	U+016E	U+0056	U+0057	U+1E82
Ŵ	Ẅ	Ẁ	X	Y	Ý	Ŷ	Ÿ	Ỳ	Z	Ź	Ž	Ż
U+0174	U+1E84	U+1E80	U+0058	U+0059	U+00DD	U+0176	U+0178	U+1EF2	U+005A	U+0179	U+017D	U+017B
a	á	ă	â	ä	à	ā	ą	å	ã	æ	b	c
U+0061	U+00E1	U+0103	U+00E2	U+00E4	U+00E0	U+0101	U+0105	U+00E5	U+00E3	U+00E6	U+0062	U+0063
ć	č	ç	ċ	d	d’	đ	ð	e	é	ě	ê	ë
U+0107	U+010D	U+00E7	U+010B	U+0064	U+010F	U+0111	U+00F0	U+0065	U+00E9	U+011B	U+00EA	U+00EB
ė	è	ē	ę	ə	f	g	ğ	ģ	ġ	h	ħ	i
U+0117	U+00E8	U+0113	U+0119	U+0259	U+0066	U+0067	U+011F	U+0123	U+0121	U+0068	U+0127	U+0069
ı	í	î	ï	i	ì	ī	į	ij	j	ɉ	ĵ	k
U+0131	U+00ED	U+00EE	U+00EF	i.loclTRK	U+00EC	U+012B	U+012F	U+0133	U+006A	U+0237	uni006A03…	U+006B
ķ	l	Í	l’	ļ	ł	m	n	ń	ň	ņ	ñ	o
U+0137	U+006C	U+013A	U+013E	U+013C	U+0142	U+006D	U+006E	U+0144	U+0148	U+0146	U+00F1	U+006F
ó	ô	ö	ò	ő	ō	ø	õ	œ	p	þ	q	r
U+00F3	U+00F4	U+00F6	U+00F2	U+0151	U+014D	U+00F8	U+00F5	U+0153	U+0070	U+00FE	U+0071	U+0072
ŕ	ř	ŗ	s	ś	š	ş	ș	ß	t	t’	ţ	ț
U+0155	U+0159	U+0157	U+0073	U+015B	U+0161	U+015F	U+0219	U+00DF	U+0074	U+0165	U+0163	U+021B

CHARACTER SET — UNIT 01 / SHEET 2 OF 3 — GLYPH COVERAGE FIG. 01.4

u U+0075	ú U+00FA	û U+00FB	ü U+00FC	ù U+00F9	ű U+0171	ū U+016B	ų U+0173	ů U+016F	v U+0076	w U+0077	ẃ U+1E83	ŵ U+0175
ẅ U+1E85	ẁ U+1E81	x U+0078	y U+0079	ý U+00FD	ŷ U+0177	ÿ U+00FF	ỳ U+1EF3	z U+007A	ź U+017A	ž U+017E	ż U+017C	ª U+00AA
º U+00BA	Δ U+0394	Ω U+03A9	π U+03C0	0 U+0030	1 U+0031	2 U+0032	3 U+0033	4 U+0034	5 U+0035	6 U+0036	7 U+0037	8 U+0038
9 U+0039	0 zero.dnom	1 one.dnom	2 two.dnom	3 three.dnom	4 four.dnom	5 five.dnom	6 six.dnom	7 seven.dnom	8 eight.dnom	9 nine.dnom	0 zero.numr	1 one.numr
2 two.numr	3 three.numr	4 four.numr	5 five.numr	6 six.numr	7 seven.numr	8 eight.numr	9 nine.numr	⁄ U+2044	½ U+00BD	⅓ U+2153	⅔ U+2154	¼ U+00BC
¾ U+00BE	⅕ U+2155	⅖ U+2156	⅗ U+2157	⅘ U+2158	⅙ U+2159	⅚ U+215A	⅛ U+215B	⅜ U+215C	⅝ U+215D	⅞ U+215E	₀ U+2080	₁ U+2081
₂ U+2082	₃ U+2083	₄ U+2084	₅ U+2085	₆ U+2086	₇ U+2087	₈ U+2088	₉ U+2089	⁰ U+2070	¹ U+00B9	² U+00B2	³ U+00B3	⁴ U+2074
⁵ U+2075	⁶ U+2076	⁷ U+2077	⁸ U+2078	⁹ U+2079	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+005F	(U+0028	) U+0029	{ U+007B	} U+007D	[U+005B	] U+005D	‚ U+201A	„ U+201E	‶ U+201C	″ U+201D	‘ U+2018	’ U+2019
« U+00AB	» U+00BB	‹ U+2039	› U+203A	" U+0022	' U+0027	ƒ U+0192	UW U+F8FF	@ U+0040	& U+0026	¶ U+00B6	§ U+00A7	© U+00A9
® U+00AE	™ U+2122	° U+00B0	| U+007C	¦ U+00A6	† U+2020	ℓ U+2113	‡ U+2021	℮ U+212E	¢ U+00A2	¤ U+00A4	$ U+0024	€ U+20AC
£ U+00A3	¥ U+00A5	+ U+002B	− U+2212	× U+00D7	÷ U+00F7	= U+003D	≠ U+2260	> U+003E	< U+003C	≥ U+2265	≤ U+2264	± U+00B1
≈ U+2248	~ U+007E	¬ U+00AC	^ U+005E	∞ U+221E	∫ U+222B	∆ U+2206	∏ U+220F	∑ U+2211	√ U+221A	µ U+00B5	∂ U+2202	% U+0025
‰ U+2030	◊ U+25CA	̋ U+0308	̇ U+0307	̀ U+0300	́ U+0301	̋ U+030B	uni030C.a…	̂ U+0302	̌ U+030C	̆ U+0306	̊ U+030A	̃ U+0303

CHARACTER SET — UNIT 01 / SHEET 3 OF 3 — GLYPH COVERAGE

FIG. 01.5



TOTAL GLYPHS IN FONT: 464 · RENDERED: 463 · GID 0 (.NOTDEF) OMITTED

STYLE SHEET — UNIT 02 — STYLE SHEET
FIG. 02.1

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	1501 U
X-Height	947 U
Descender	-499 U
Weight Class	200 — ExtraLight
Posture	Upright
Glyph Count	464
Source Format	TTF
Payload	66.1 KB

LANGUAGES SUPPORTED

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

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

CURRENCY SUPPORT

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

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

UNICODE BLOCK COVERAGE

BASIC LATIN	96	GENERAL PUNCTUATION	30
LATIN-1 SUPPLEMENT	96	SUPERSCRIPTS AND SUBSCRIPTS	17
LATIN EXTENDED-A	97	CURRENCY SYMBOLS	1
LATIN EXTENDED-B	7	LETTERLIKE SYMBOLS	3
IPA EXTENSIONS	1	NUMBER FORMS	12
SPACING MODIFIER LETTERS	8	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	19	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	PRIVATE USE AREA	3
LATIN EXTENDED ADDITIONAL	9		

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

TECHNICAL SPECIFICATION — UNIT 02 — OPENTYPE FEATURES FIG. 02.3

OPENTYPE FEATURES

LIGATURES

- [ ] STANDARD LIGATURES
- [ ] DISCRETIONARY LIGATURES
- [ ] HISTORICAL LIGATURES
- [ ] CONTEXTUAL LIGATURES
- [ ] REQUIRED LIGATURES

ALTERNATES

- [x] ACCESS ALL ALTERNATES
- [x] 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
- [x] CASE-SENSITIVE FORMS
- [ ] UNICASE
- [ ] CAPITAL SPACING

FIGURES

- [ ] LINING FIGURES
- [ ] OLDSTYLE FIGURES
- [ ] TABULAR FIGURES
- [ ] PROPORTIONAL FIGURES
- [ ] SLASHED ZERO
- [x] ORDINALS

FRACTIONS

- [x] FRACTIONS
- [ ] ALTERNATIVE FRACTIONS
- [x] NUMERATORS
- [x] DENOMINATORS

POSITION

- [x] SCIENTIFIC INFERIORS
- [x] SUBSCRIPT
- [x] SUPERSCRIPT
- [x] KERNING
- [x] MARK POSITIONING
- [x] MARK-TO-MARK POSITIONING
- [ ] CURSIVE POSITIONING
- [ ] DISTANCE
- [ ] ABOVE-BASE MARK POSITIONING
- [ ] BELOW-BASE MARK POSITIONING
- [ ] PROPORTIONAL ALTERNATE WIDTHS
- [ ] ALTERNATE HALF WIDTHS

LOCALIZATION

- [x] LOCALIZED FORMS
- [ ] TRADITIONAL FORMS
- [ ] SIMPLIFIED FORMS
- [ ] EXPERT FORMS
- [ ] JIS78 FORMS
- [ ] JIS83 FORMS
- [ ] JIS90 FORMS
- [ ] JIS2004 FORMS
- [ ] RUBY NOTATION FORMS
- [x] 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

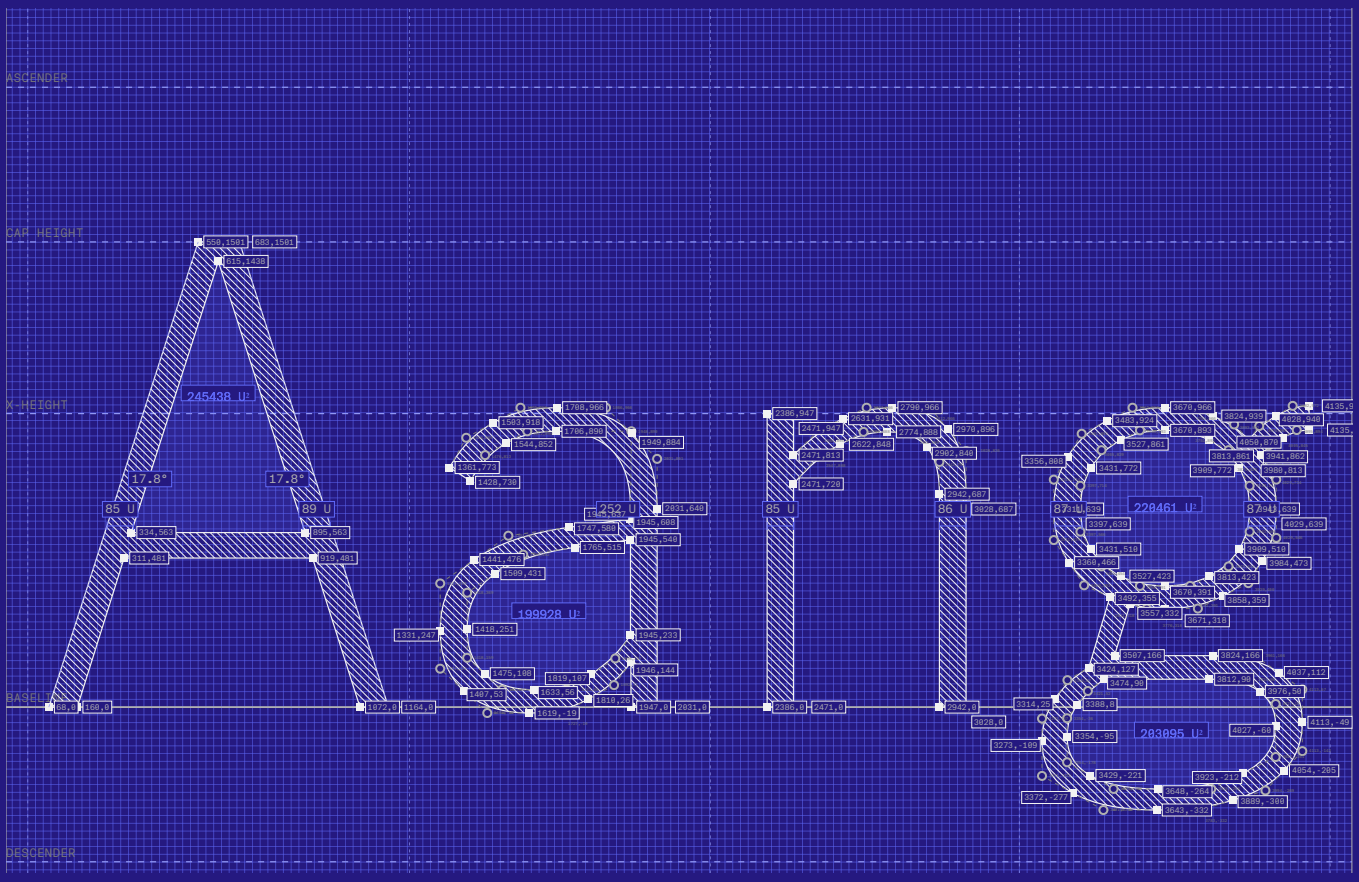
- [x] STYLISTIC SET 01
- [ ] STYLISTIC SET 02
- [ ] STYLISTIC SET 03
- [ ] STYLISTIC SET 04
- [ ] STYLISTIC SET 05
- [ ] STYLISTIC SET 06
- [ ] STYLISTIC SET 07
- [ ] STYLISTIC SET 08
- [ ] STYLISTIC SET 09
- [ ] STYLISTIC SET 10
- [ ] STYLISTIC SET 11
- [ ] STYLISTIC SET 12
- [ ] STYLISTIC SET 13
-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

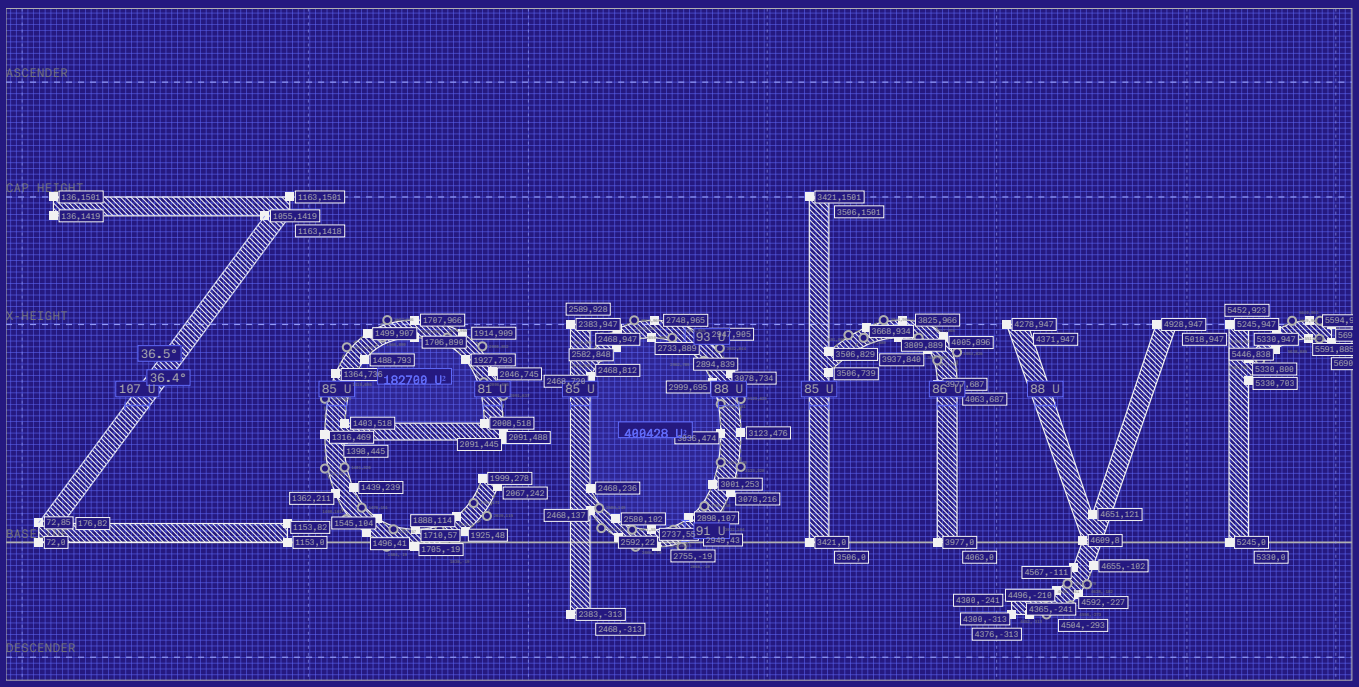
CHARACTER VARIANTS

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

VECTOR CONSTRUCTION — UNIT 02 — WORD ANATOMY

FIG. 02.4





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

The Art of Typesetting

SET IN WHARFAGE 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 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.

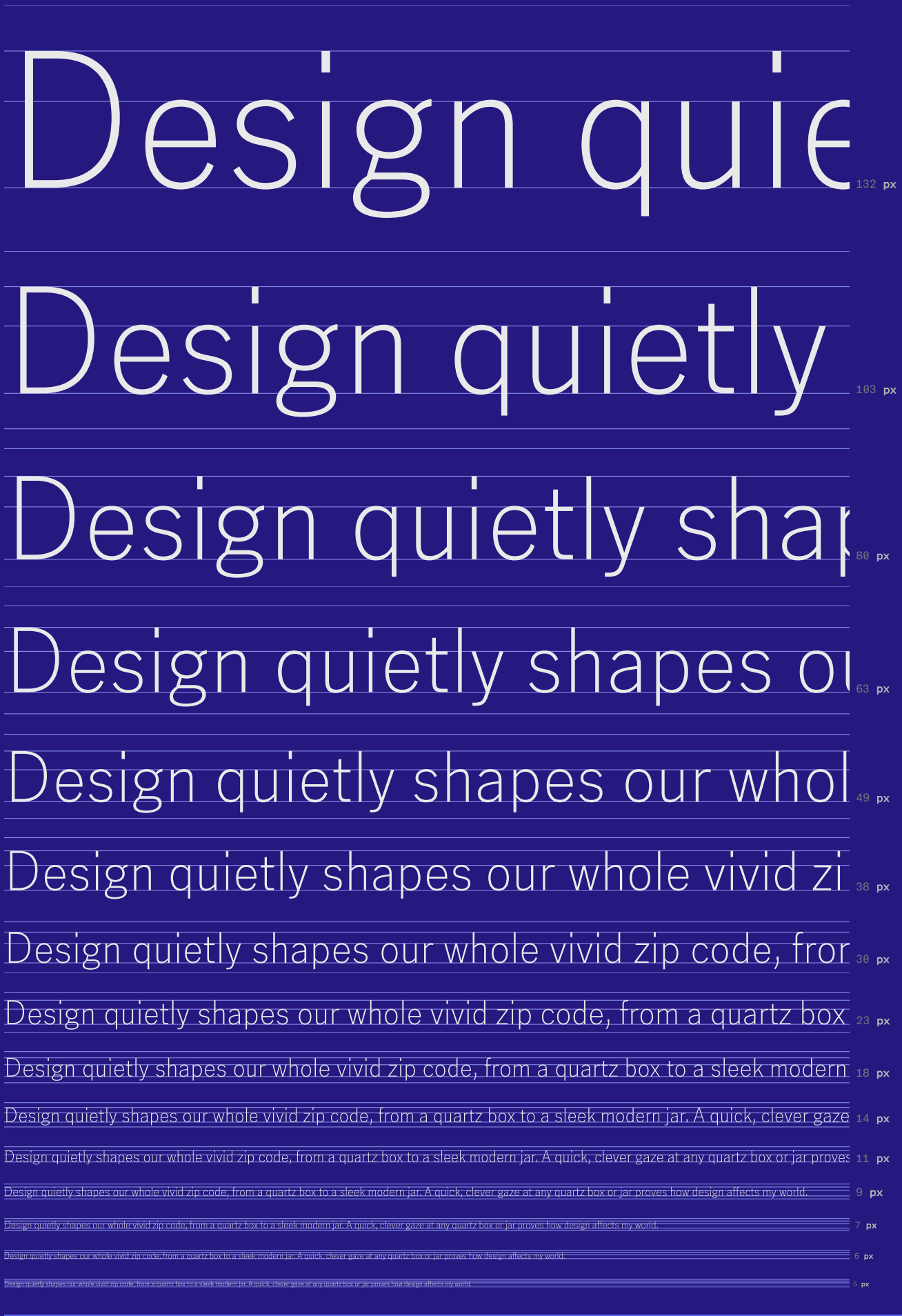
SET IN WHARFAGE EXTRALIGHT · 9PT / 11.3PT · JUSTIFY, 2 COLUMNS, HYPHENATED

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

SET IN WHARFAGE EXTRALIGHT · 9PT / 11.3PT · JUSTIFY, 3 COLUMNS, HYPHENATED

Futura Paul Renner geometric sans-serif
Apollo 11 plaque mission patches
embossed lettering NASA meatball NASA worm
Richard Danne Bruce Blackburn
Federal Design Improvement Program wordmark
crossbar-less A Pioneer plaque
Voyager Golden Record pictographic notation
hydrogen atom transition diagram binary counting system
extraterrestrial reader spacesuit visor
control panel labeling habitat wall signage
red emergency lighting high contrast letterforms
open counters stroke weight launch vibration
G-forces pressurized gloves fine motor control
microgravity disorientation wayfinding systems
color-coding directional arrows orientation cues
International Space Station life-critical labeling
redundant signaling tactile embossing
braille-like markings radiation degradation
thermal cycling pigment fading material endurance
multinational crews multilingual labeling
English-Russian signage Cyrillic script
Han characters Latin script
mission control typography monospaced fonts

SHOWCASE — UNIT 02 — WATERFALL PANGRAM
FIG. 02.7



SHOWCASE — UNIT 02 — INTERNATIONAL WORD LIST
FIG. 02.8

1. Luminous — ENGLISH
2. Élégance — FRENCH
3. Freundschaft — GERMAN
4. Alegría — SPANISH
5. Città — ITALIAN
6. Saudade — PORTUGUESE
7. Zonlicht — DUTCH
8. Fjäril — SWEDISH
9. Sommerfugl — NORWEGIAN
10. Himmel — DANISH
11. Vinátta — ICELANDIC
12. Niebo — POLISH
13. Nebe — CZECH
14. Vŕba — SLOVAK
15. Örökké — HUNGARIAN
16. Fluture — ROMANIAN
17. Nebo — CROATIAN
18. İstanbul — TURKISH
19. Château — FRENCH
20. Mulțumesc — ROMANIAN
21. Motyl — POLISH
22. Sommerfugl — DANISH
23. Vriendschap — DUTCH
24. Wolk — DUTCH
25. Priatel'stvo — SLOVAK
26. Étoile — FRENCH
27. Lys — NORWEGIAN
28. Estrela — PORTUGUESE
29. Coração — PORTUGUESE
30. Montaña — SPANISH
31. Barátság — HUNGARIAN
32. Światło — POLISH
33. Ljus — SWEDISH
34. Prijateljstvo — CROATIAN
35. Gökyüzü — TURKISH
36. Corazón — SPANISH
37. Nebo — SLOVAK
38. Wolke — GERMAN
39. Mariposa — SPANISH
40. Whisper — ENGLISH
41. Sehnsucht — GERMAN
42. Prietenie — ROMANIAN
43. Blåbær — NORWEGIAN
44. Lys — DANISH
45. Horizon — ENGLISH
46. Nuage — FRENCH
47. Nuvola — ITALIAN
48. Himinn — ICELANDIC
49. Fiðrildi — ICELANDIC
50. Łódź — POLISH
51. Straße — GERMAN
52. Čokolada — CROATIAN
53. Vennskap — NORWEGIAN
54. Nostalgia — SPANISH
55. Kärlek — SWEDISH
56. Farfalla — ITALIAN
57. Himmel — NORWEGIAN
58. Cer — ROMANIAN
59. Sommar — SWEDISH
60. Perché — ITALIAN

CHARACTER SET — UNIT 02 / SHEET 1 OF 3 — GLYPH COVERAGE FIG. 02.3

.null	U+000D	U+0020	A	Á	Ă	Â	Ä	À	Ā	Ą	Å	Ã
			U+0041	U+00C1	U+0102	U+00C2	U+00C4	U+00C0	U+0100	U+0104	U+00C5	U+00C3
Æ	B	C	Ć	Č	Ç	Ċ	D	Ď	Đ	Ð	E	É
U+00C6	U+0042	U+0043	U+0106	U+010C	U+00C7	U+010A	U+0044	U+010E	U+0110	U+00D0	U+0045	U+00C9
Ě	Ê	Ë	Ė	È	Ē	Ę	Ə	F	G	Ğ	Ģ	Ġ
U+011A	U+00CA	U+00CB	U+0116	U+00C8	U+0112	U+0118	U+018F	U+0046	U+0047	U+011E	U+0122	U+0120
H	Ħ	I	IJ	Í	Î	Ï	İ	Ì	Ī	Į	J	Ĵ
U+0048	U+0126	U+0049	U+0132	U+00CD	U+00CE	U+00CF	U+0130	U+00CC	U+012A	U+012E	U+004A	uni004A03…
K	Ķ	L	Ĺ	L’	Ļ	Ł	M	N	Ń	Ň	Ņ	Ñ
U+004B	U+0136	U+004C	U+0139	U+013D	U+013B	U+0141	U+004D	U+004E	U+0143	U+0147	U+0145	U+00D1
O	Ó	Ô	Ö	Ò	Ő	Ō	Ø	Õ	Œ	P	Þ	Q
U+004F	U+00D3	U+00D4	U+00D6	U+00D2	U+0150	U+014C	U+00D8	U+00D5	U+0152	U+0050	U+00DE	U+0051
R	Ŕ	Ř	Ŗ	S	Ś	Š	Ş	Ș	ẞ	T	Ť	Ţ
U+0052	U+0154	U+0158	U+0156	U+0053	U+015A	U+0160	U+015E	U+0218	U+1E9E	U+0054	U+0164	U+0162
Ț	U	Ú	Û	Ü	Ù	Ű	Ū	Ų	Ů	V	W	Ẃ
U+021A	U+0055	U+00DA	U+00DB	U+00DC	U+00D9	U+0170	U+016A	U+0172	U+016E	U+0056	U+0057	U+1E82
Ŵ	Ẅ	Ẁ	X	Y	Ý	Ŷ	Ÿ	Ỳ	Z	Ź	Ž	Ż
U+0174	U+1E84	U+1E80	U+0058	U+0059	U+00DD	U+0176	U+0178	U+1EF2	U+005A	U+0179	U+017D	U+017B
a	á	ă	â	ä	à	ā	ą	å	ã	æ	b	c
U+0061	U+00E1	U+0103	U+00E2	U+00E4	U+00E0	U+0101	U+0105	U+00E5	U+00E3	U+00E6	U+0062	U+0063
ć	č	ç	ċ	d	d’	đ	ð	e	é	ě	ê	ë
U+0107	U+010D	U+00E7	U+010B	U+0064	U+010F	U+0111	U+00F0	U+0065	U+00E9	U+011B	U+00EA	U+00EB
ė	è	ē	ę	ə	f	g	ğ	ģ	ġ	h	ħ	i
U+0117	U+00E8	U+0113	U+0119	U+0259	U+0066	U+0067	U+011F	U+0123	U+0121	U+0068	U+0127	U+0069
ı	í	î	ï	i	ì	ī	į	ij	j	ɟ	ĵ	k
U+0131	U+00ED	U+00EE	U+00EF	i.loclTRK	U+00EC	U+012B	U+012F	U+0133	U+006A	U+0237	uni006A03…	U+006B
ķ	l	Í	l’	ļ	ł	m	n	ń	ň	ņ	ñ	o
U+0137	U+006C	U+013A	U+013E	U+013C	U+0142	U+006D	U+006E	U+0144	U+0148	U+0146	U+00F1	U+006F
ó	ô	ö	ò	ő	ō	ø	õ	œ	p	þ	q	r
U+00F3	U+00F4	U+00F6	U+00F2	U+0151	U+014D	U+00F8	U+00F5	U+0153	U+0070	U+00FE	U+0071	U+0072
ŕ	ř	ŗ	s	ś	š	ş	ș	ß	t	ť	ţ	ț
U+0155	U+0159	U+0157	U+0073	U+015B	U+0161	U+015F	U+0219	U+00DF	U+0074	U+0165	U+0163	U+021B

CHARACTER SET — UNIT 02 / SHEET 2 OF 3 — GLYPH COVERAGE FIG. 02.4

u U+0075	ú U+00FA	û U+00FB	ü U+00FC	ù U+00F9	ű U+0171	ū U+016B	ų U+0173	ů U+016F	v U+0076	w U+0077	ẃ U+1E83	ŵ U+0175
ẅ U+1E85	ẁ U+1E81	x U+0078	y U+0079	ý U+00FD	ŷ U+0177	ÿ U+00FF	ỳ U+1EF3	z U+007A	ź U+017A	ž U+017E	ż U+017C	ª U+00AA
º U+00BA	Δ U+0394	Ω U+03A9	π U+03C0	0 U+0030	1 U+0031	2 U+0032	3 U+0033	4 U+0034	5 U+0035	6 U+0036	7 U+0037	8 U+0038
9 U+0039	0 zero.dnom	1 one.dnom	2 two.dnom	3 three.dnom	4 four.dnom	5 five.dnom	6 six.dnom	7 seven.dnom	8 eight.dnom	9 nine.dnom	0 zero.numr	1 one.numr
2 two.numr	3 three.numr	4 four.numr	5 five.numr	6 six.numr	7 seven.numr	8 eight.numr	9 nine.numr	⁄ U+2044	½ U+00BD	⅓ U+2153	⅔ U+2154	¼ U+00BC
¾ U+00BE	⅕ U+2155	⅖ U+2156	⅗ U+2157	⅘ U+2158	⅙ U+2159	⅚ U+215A	⅛ U+215B	⅜ U+215C	⅝ U+215D	⅞ U+215E	₀ U+2080	₁ U+2081
₂ U+2082	₃ U+2083	₄ U+2084	₅ U+2085	₆ U+2086	₇ U+2087	₈ U+2088	₉ U+2089	⁰ U+2070	¹ U+00B9	² U+00B2	³ U+00B3	⁴ U+2074
⁵ U+2075	⁶ U+2076	⁷ U+2077	⁸ U+2078	⁹ U+2079	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+005F	(U+0028	) U+0029	{ U+007B	} U+007D	[U+005B	] U+005D	‚ U+201A	„ U+201E	“ U+201C	” U+201D	‘ U+2018	’ U+2019
« U+00AB	» U+00BB	‹ U+2039	› U+203A	" U+0022	' U+0027	ƒ U+0192	UW U+F8FF	@ U+0040	& U+0026	¶ U+00B6	§ U+00A7	© U+00A9
® U+00AE	™ U+2122	° U+00B0	| U+007C	¦ U+00A6	† U+2020	ℓ U+2113	‡ U+2021	℮ U+212E	¢ U+00A2	¤ U+00A4	$ U+0024	€ U+20AC
£ U+00A3	¥ U+00A5	+ U+002B	− U+2212	× U+00D7	÷ U+00F7	= U+003D	≠ U+2260	> U+003E	< U+003C	≥ U+2265	≤ U+2264	± U+00B1
≈ U+2248	~ U+007E	¬ U+00AC	^ U+005E	∞ U+221E	∫ U+222B	∆ U+2206	∏ U+220F	Σ U+2211	√ U+221A	µ U+00B5	∂ U+2202	% U+0025
‰ U+2030	◊ U+25CA	̋ U+0308	̇ U+0307	̀ U+0300	́ U+0301	̋ U+030B	̦ uni030C.a…	̂ U+0302	̌ U+030C	̆ U+0306	̊ U+030A	̃ U+0303

CHARACTER SET — UNIT 02 / SHEET 3 OF 3 — GLYPH COVERAGE

FIG. 02.5

¯ U+0304	̒ U+0312	̦ U+0326	̧ U+0327	̨ U+0328	̵ U+0335	̶ U+0336	̷ U+0337	̸ U+0338	̈ uni0308.c…	́ uni0307.c…	̀ gravecomb…	́ acutecomb…
̋ uni030B.c…	̡ uni030C.a…	̂ uni0302.c…	̌ uni030C.c…	̆ uni0306.c…	̊ uni030A.c…	̃ tildecomb…	̄ uni0304.c…	̦ uni0326.c…	̧ uni0327.c…	̵ uni0335.c…	̶ uni0336.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+00B8
̨ U+02DB	̡ U+E008	̦ U+E01A	f f.ss01	t t.ss01	t᷊ tcaron.ss…	ţ uni0163.s…	ț uni021B.s…					

TOTAL GLYPHS IN FONT: 464 · RENDERED: 463 · GID 0 (.NOTDEF) OMITTED

STYLE SHEET — UNIT 03 — STYLE SHEET
FIG. 03.1

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	1501 U
X-Height	973 U
Descender	-499 U
Weight Class	300 — Light
Posture	Upright
Glyph Count	464
Source Format	TTF
Payload	67.2 KB

LANGUAGES SUPPORTED

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

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

CURRENCY SUPPORT

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

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

UNICODE BLOCK COVERAGE

BASIC LATIN	96	GENERAL PUNCTUATION	30
LATIN-1 SUPPLEMENT	96	SUPERSCRIPTS AND SUBSCRIPTS	17
LATIN EXTENDED-A	97	CURRENCY SYMBOLS	1
LATIN EXTENDED-B	7	LETTERLIKE SYMBOLS	3
IPA EXTENSIONS	1	NUMBER FORMS	12
SPACING MODIFIER LETTERS	8	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	19	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	PRIVATE USE AREA	3
LATIN EXTENDED ADDITIONAL	9		

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

TECHNICAL SPECIFICATION — UNIT 03 — OPENTYPE FEATURES
FIG. 03.3

OPENTYPE FEATURES

LIGATURES

- [ ] STANDARD LIGATURES
- [ ] DISCRETIONARY LIGATURES
- [ ] HISTORICAL LIGATURES
- [ ] CONTEXTUAL LIGATURES
- [ ] REQUIRED LIGATURES

ALTERNATES

- [x] ACCESS ALL ALTERNATES
- [x] 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
- [x] CASE-SENSITIVE FORMS
- [ ] UNICASE
- [ ] CAPITAL SPACING

FIGURES

- [ ] LINING FIGURES
- [ ] OLDSTYLE FIGURES
- [ ] TABULAR FIGURES
- [ ] PROPORTIONAL FIGURES
- [ ] SLASHED ZERO
- [x] ORDINALS

FRACTIONS

- [x] FRACTIONS
- [ ] ALTERNATIVE FRACTIONS
- [x] NUMERATORS
- [x] DENOMINATORS

POSITION

- [x] SCIENTIFIC INFERIORS
- [x] SUBSCRIPT
- [x] SUPERSCRIPT
- [x] KERNING
- [x] MARK POSITIONING
- [x] MARK-TO-MARK POSITIONING
- [ ] CURSIVE POSITIONING
- [ ] DISTANCE
- [ ] ABOVE-BASE MARK POSITIONING
- [ ] BELOW-BASE MARK POSITIONING
- [ ] PROPORTIONAL ALTERNATE WIDTHS
- [ ] ALTERNATE HALF WIDTHS

LOCALIZATION

- [x] LOCALIZED FORMS
- [ ] TRADITIONAL FORMS
- [ ] SIMPLIFIED FORMS
- [ ] EXPERT FORMS
- [ ] JIS78 FORMS
- [ ] JIS83 FORMS
- [ ] JIS90 FORMS
- [ ] JIS2004 FORMS
- [ ] RUBY NOTATION FORMS
- [x] 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

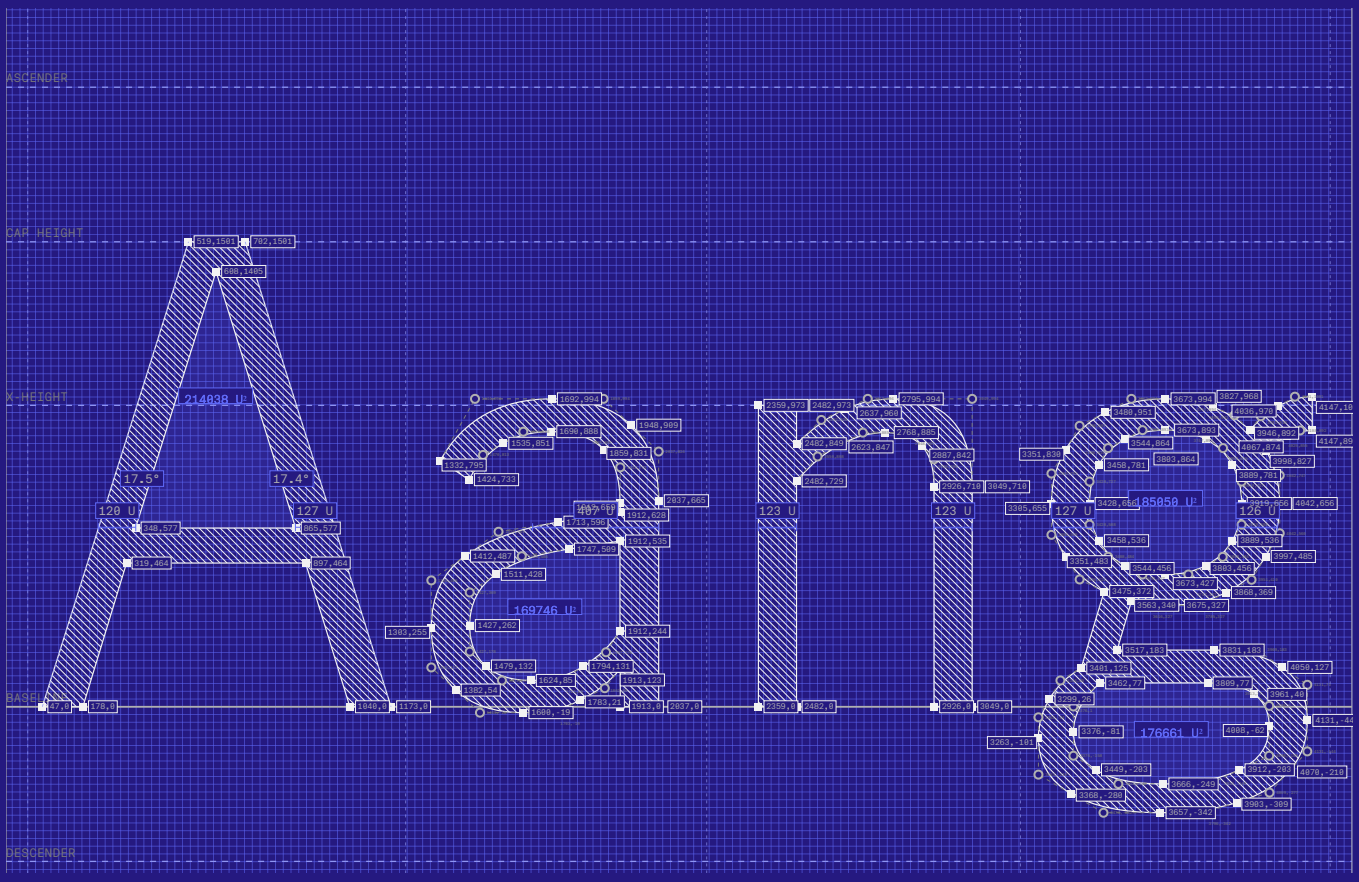
STYLISTIC SETS

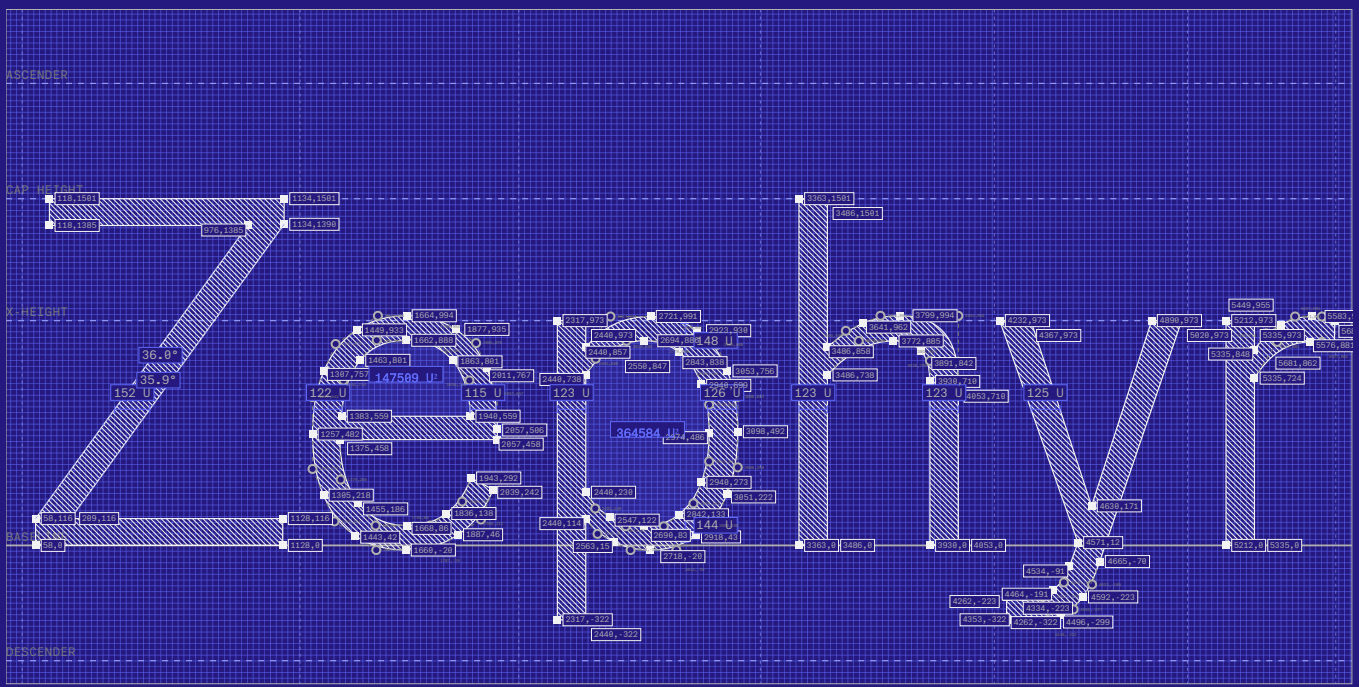
- [x] STYLISTIC SET 01
- [ ] STYLISTIC SET 02
- [ ] STYLISTIC SET 03
- [ ] STYLISTIC SET 04
- [ ] STYLISTIC SET 05
- [ ] STYLISTIC SET 06
- [ ] STYLISTIC SET 07
- [ ] STYLISTIC SET 08
- [ ] STYLISTIC SET 09
- [ ] STYLISTIC SET 10
- [ ] STYLISTIC SET 11
- [ ] STYLISTIC SET 12
- [ ] STYLISTIC SET 13
-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

CHARACTER VARIANTS

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

VECTOR CONSTRUCTION — UNIT 03 — WORD ANATOMY
FIG. 03.4





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

The Art of Typesetting

SET IN WHARFAGE 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 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 WHARFAGE 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

SET IN WHARFAGE LIGHT · 9PT / 11.3PT · JUSTIFY, 3 COLUMNS, HYPHENATED

Futura
Paul Renner
geometric sans-serif
Apollo 11 plaque
mission patches
embossed lettering
NASA meatball
NASA worm
Richard Danne
Bruce Blackburn
Federal Design Improvement Program
wordmark
crossbar-less A
Pioneer plaque
Voyager Golden Record
pictographic notation
hydrogen atom transition diagram
binary counting system
extraterrestrial reader
spacesuit visor
control panel labeling
habitat wall signage
red emergency lighting
high contrast letterforms
open counters
stroke weight
launch vibration
G-forces
pressurized gloves
fine motor control
microgravity
disorientation
wayfinding systems
color-coding
directional arrows
orientation cues
International Space Station
life-critical labeling
redundant signaling
tactile embossing
braille-like markings
radiation degradation
thermal cycling
pigment fading
material endurance
multinational crews
multilingual labeling
English-Russian signage
Cyrillic script
Han characters
Latin script
mission control typography
monospaced fonts

SHOWCASE — UNIT 03 — WATERFALL PANGRAM
FIG. 03.7

Design quie 132 px

Design quietly 103 px

Design quietly shap 80 px

Design quietly shapes o 63 px

Design quietly shapes our whol 49 px

Design quietly shapes our whole vivid zi 38 px

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

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

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

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

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

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

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

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

Design quietly shapes our whole vivid zip code, from a quartz box to a sleek modern jar. A quick, clever gaze at any quartz box or jar proves how design affects my world. 5 px

SHOWCASE — UNIT 03 — INTERNATIONAL WORD LIST FIG. 03.8

1. Whisper — ENGLISH
2. Étoile — FRENCH
3. Schmetterling — GERMAN
4. Mariposa — SPANISH
5. Farfalla — ITALIAN
6. Nuvem — PORTUGUESE
7. Coördinatie — DUTCH
8. Fjäril — SWEDISH
9. Himmel — NORWEGIAN
10. Rødgrød — DANISH
11. Himinn — ICELANDIC
12. Łódź — POLISH
13. Motýl — CZECH
14. Vŕba — SLOVAK
15. Égbolt — HUNGARIAN
16. Mulțumesc — ROMANIAN
17. Leptir — CROATIAN
18. Kelebek — TURKISH
19. Montaña — SPANISH
20. Nebo — SLOVAK
21. Motyl — POLISH
22. Niebo — POLISH
23. Venskab — DANISH
24. Straße — GERMAN
25. Fluture — ROMANIAN
26. Światło — POLISH
27. Kärlek — SWEDISH
28. Wolke — GERMAN
29. Château — FRENCH
30. Zonlicht — DUTCH
31. Estrela — PORTUGUESE
32. Serenity — ENGLISH
33. Přátelství — CZECH
34. Vennskap — NORWEGIAN
35. Sommerfugl — DANISH
36. Lumière — FRENCH
37. Barátság — HUNGARIAN
38. Sehnsucht — GERMAN
39. Pingüino — SPANISH
40. Motýl’ — SLOVAK
41. Blåbær — NORWEGIAN
42. Lys — NORWEGIAN
43. Journey — ENGLISH
44. Říjen — CZECH
45. Priateľstvo — SLOVAK
46. Saudade — PORTUGUESE
47. Nuage — FRENCH
48. Prijateljstvo — CROATIAN
49. Nuvola — ITALIAN
50. Luminous — ENGLISH
51. Himmel — DANISH
52. Fiðrildi — ICELANDIC
53. Przyjaźń — POLISH
54. Perché — ITALIAN
55. Horizon — ENGLISH
56. Örökké — HUNGARIAN
57. Sogno — ITALIAN
58. Cer — ROMANIAN
59. Wolk — DUTCH
60. Sommar — SWEDISH

CHARACTER SET — UNIT 03 / SHEET 1 OF 3 — GLYPH COVERAGE FIG. 03.3

.null	U+000D	U+0020	A U+0041	Á U+00C1	Ă U+0102	Â U+00C2	Ä U+00C4	À U+00C0	Ā U+0100	Ą U+0104	Å U+00C5	Ã U+00C3
Æ U+00C6	B U+0042	C U+0043	Ć U+0106	Č U+010C	Ç U+00C7	Ċ U+010A	D U+0044	Ď U+010E	Đ U+0110	Ð U+00D0	E U+0045	É U+00C9
Ě U+011A	Ê U+00CA	Ë U+00CB	Ė U+0116	È U+00C8	Ē U+0112	Ę U+0118	Ə U+018F	F U+0046	G U+0047	Ğ U+011E	Ģ U+0122	Ġ U+0120
H U+0048	Ħ U+0126	I U+0049	IJ U+0132	Í U+00CD	Î U+00CE	Ï U+00CF	İ U+0130	Ì U+00CC	Ī U+012A	Į U+012E	J U+004A	Ĵ uni004A03…
K U+004B	Ķ U+0136	L U+004C	Ĺ U+0139	Ľ U+013D	Ļ U+013B	Ł U+0141	M U+004D	N U+004E	Ń U+0143	Ň U+0147	Ņ U+0145	Ñ U+00D1
O U+004F	Ó U+00D3	Ô U+00D4	Ö U+00D6	Ò U+00D2	Ő U+0150	Ō U+014C	Ø U+00D8	Õ U+00D5	Œ U+0152	P U+0050	Þ U+00DE	Q U+0051
R U+0052	Ŕ U+0154	Ř U+0158	Ŗ U+0156	S U+0053	Ś U+015A	Š U+0160	Ş U+015E	Ș U+0218	ẞ U+1E9E	T U+0054	Ť U+0164	Ţ U+0162
Ț U+021A	U U+0055	Ú U+00DA	Û U+00DB	Ü U+00DC	Ù U+00D9	Ű U+0170	Ū U+016A	Ų U+0172	Ů U+016E	V U+0056	W U+0057	Ẃ U+1E82
Ŵ U+0174	Ẅ U+1E84	Ẁ U+1E80	X U+0058	Y U+0059	Ý U+00DD	Ŷ U+0176	Ÿ U+0178	Ỳ U+1EF2	Z U+005A	Ź U+0179	Ž U+017D	Ż U+017B
a U+0061	á U+00E1	ă U+0103	â U+00E2	ä U+00E4	à U+00E0	ā U+0101	ą U+0105	å U+00E5	ã U+00E3	æ U+00E6	b U+0062	c U+0063
ć U+0107	č U+010D	ç U+00E7	ċ U+010B	d U+0064	d’ U+010F	đ U+0111	ð U+00F0	e U+0065	é U+00E9	ě U+011B	ê U+00EA	ë U+00EB
ė U+0117	è U+00E8	ē U+0113	ę U+0119	ə U+0259	f U+0066	g U+0067	ğ U+011F	ģ U+0123	ġ U+0121	h U+0068	ħ U+0127	i U+0069
ı U+0131	í U+00ED	î U+00EE	ï U+00EF	i i.loclTRK	ì U+00EC	ī U+012B	į U+012F	ij U+0133	j U+006A	ɟ U+0237	ĵ uni006A03…	k U+006B
ķ U+0137	l U+006C	Í U+013A	l’ U+013E	ļ U+013C	ł U+0142	m U+006D	n U+006E	ń U+0144	ň U+014B	ņ U+0146	ñ U+00F1	o U+006F
ó U+00F3	ô U+00F4	ö U+00F6	ò U+00F2	ő U+0151	ō U+014D	ø U+00F8	õ U+00F5	œ U+0153	p U+0070	þ U+00FE	q U+0071	r U+0072
ŕ U+0155	ř U+0159	ŗ U+0157	s U+0073	ś U+015B	š U+0161	ş U+015F	ș U+0219	ß U+00DF	t U+0074	ť U+0165	ţ U+0163	ț U+021B

CHARACTER SET — UNIT 03 / SHEET 2 OF 3 — GLYPH COVERAGE FIG. 03.4

u	ú	û	ü	ù	ű	ū	ų	ů	v	w	ẃ	ŵ
U+0075	U+00FA	U+00FB	U+00FC	U+00F9	U+0171	U+016B	U+0173	U+016F	U+0076	U+0077	U+1E83	U+0175
ẅ	ỳ	x	y	ý	ŷ	ÿ	ỳ	z	ź	ž	ż	ª
U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF	U+1EF3	U+007A	U+017A	U+017E	U+017C	U+00AA
º	Δ	Ω	π	0	1	2	3	4	5	6	7	8
U+00BA	U+0394	U+03A9	U+03C0	U+0030	U+0031	U+0032	U+0033	U+0034	U+0035	U+0036	U+0037	U+0038
9	0	1	2	3	4	5	6	7	8	9	0	1
U+0039	zero.dnom	one.dnom	two.dnom	three.dnom	four.dnom	five.dnom	six.dnom	seven.dnom	eight.dnom	nine.dnom	zero.numr	one.numr
2	3	4	5	6	7	8	9	/	½	⅓	⅔	¼
two.numr	three.numr	four.numr	five.numr	six.numr	seven.numr	eight.numr	nine.numr	U+2044	U+00BD	U+2153	U+2154	U+00BC
¾	⅕	⅖	⅗	⅘	⅙	⅚	⅛	⅜	⅝	⅞	0	1
U+00BE	U+2155	U+2156	U+2157	U+2158	U+2159	U+215A	U+215B	U+215C	U+215D	U+215E	U+2080	U+2081
2	3	4	5	6	7	8	9	0	1	2	3	4
U+2082	U+2083	U+2084	U+2085	U+2086	U+2087	U+2088	U+2089	U+2070	U+00B9	U+00B2	U+00B3	U+2074
5	6	7	8	9								
U+2075	U+2076	U+2077	U+2078	U+2079	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+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
«	»	‹	›	"	'	ƒ	UW	@	&	¶	§	©
U+00AB	U+00BB	U+2039	U+203A	U+0022	U+0027	U+0192	U+F8FF	U+0040	U+0026	U+00B6	U+00A7	U+00A9
®	TM	°	|	¦	†	ℓ	‡	℮	¢	¤	$	€
U+00AE	U+2122	U+00B0	U+007C	U+00A6	U+2020	U+2113	U+2021	U+212E	U+00A2	U+00A4	U+0024	U+20AC
£	¥	+	−	×	÷	=	≠	>	<	≥	≤	±
U+00A3	U+00A5	U+002B	U+2212	U+00D7	U+00F7	U+003D	U+2260	U+003E	U+003C	U+2265	U+2264	U+00B1
≈	~	¬	^	∞	∫	∆	∏	Σ	√	µ	∂	%
U+2248	U+007E	U+00AC	U+005E	U+221E	U+222B	U+2206	U+220F	U+2211	U+221A	U+00B5	U+2202	U+0025
‰	◊	¨	˙	`	´	˝	¸	ˆ	ˇ	˘	˚	˜
U+2030	U+25CA	U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a…	U+0302	U+030C	U+0306	U+030A	U+0303

CHARACTER SET — UNIT 03 / SHEET 3 OF 3 — GLYPH COVERAGE

FIG. 03.5

ˍ U+0304	̒ U+0312	̦ U+0326	̧ U+0327	̨ U+0328	̵ U+0335	̶ U+0336	̷ U+0337	̸ U+0338	̈ uni0308.c…	̇ uni0307.c…	̀ gravecomb…	́ acutecomb…
̋ uni030B.c…	̦ uni030C.a…	̂ uni0302.c…	̌ uni030C.c…	̆ uni0306.c…	̊ uni030A.c…	̃ tildecomb…	̄ uni0304.c…	̦ uni0326.c…	̧ uni0327.c…	̲ uni0335.c…	̶ uni0336.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+00B8
̨ U+02DB	̓ U+E008	̦ U+E01A	f f.ss01	t t.ss01	t᾽ tcaron.ss…	ţ uni0163.s…	ț uni021B.s…					

TOTAL GLYPHS IN FONT: 464 · RENDERED: 463 · GID 0 (.NOTDEF) OMITTED

STYLE SHEET — UNIT 04 — STYLE SHEET
FIG. 04.1

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	1501 U
X-Height	1000 U
Descender	-499 U
Weight Class	400 — Regular
Posture	Upright
Glyph Count	464
Source Format	TTF
Payload	67.5 KB

LANGUAGES SUPPORTED

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

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

CURRENCY SUPPORT

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

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

UNICODE BLOCK COVERAGE

BASIC LATIN	96
LATIN-1 SUPPLEMENT	96
LATIN EXTENDED-A	97
LATIN EXTENDED-B	7
IPA EXTENSIONS	1
SPACING MODIFIER LETTERS	8
COMBINING DIACRITICAL MARKS	19
GREEK AND COPTIC	3
LATIN EXTENDED ADDITIONAL	9
GENERAL PUNCTUATION	30
SUPERSCRIPTS AND SUBSCRIPTS	17
CURRENCY SYMBOLS	1
LETTERLIKE SYMBOLS	3
NUMBER FORMS	12
MATHEMATICAL OPERATORS	12
GEOMETRIC SHAPES	1
PRIVATE USE AREA	3

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.

TECHNICAL SPECIFICATION — UNIT 04 — OPENTYPE FEATURES
FIG. 04.3

OPENTYPE FEATURES

LIGATURES

- [ ] STANDARD LIGATURES
- [ ] DISCRETIONARY LIGATURES
- [ ] HISTORICAL LIGATURES
- [ ] CONTEXTUAL LIGATURES
- [ ] REQUIRED LIGATURES

ALTERNATES

- [x] ACCESS ALL ALTERNATES
- [x] 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
- [x] CASE-SENSITIVE FORMS
- [ ] UNICASE
- [ ] CAPITAL SPACING

FIGURES

- [ ] LINING FIGURES
- [ ] OLDSTYLE FIGURES
- [ ] TABULAR FIGURES
- [ ] PROPORTIONAL FIGURES
- [ ] SLASHED ZERO
- [x] ORDINALS

FRACTIONS

- [x] FRACTIONS
- [ ] ALTERNATIVE FRACTIONS
- [x] NUMERATORS
- [x] DENOMINATORS

POSITION

- [x] SCIENTIFIC INFERIORS
- [x] SUBSCRIPT
- [x] SUPERSCRIPT
- [x] KERNING
- [x] MARK POSITIONING
- [x] MARK-TO-MARK POSITIONING
- [ ] CURSIVE POSITIONING
- [ ] DISTANCE
- [ ] ABOVE-BASE MARK POSITIONING
- [ ] BELOW-BASE MARK POSITIONING
- [ ] PROPORTIONAL ALTERNATE WIDTHS
- [ ] ALTERNATE HALF WIDTHS

LOCALIZATION

- [x] LOCALIZED FORMS
- [ ] TRADITIONAL FORMS
- [ ] SIMPLIFIED FORMS
- [ ] EXPERT FORMS
- [ ] JIS78 FORMS
- [ ] JIS83 FORMS
- [ ] JIS90 FORMS
- [ ] JIS2004 FORMS
- [ ] RUBY NOTATION FORMS
- [x] 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

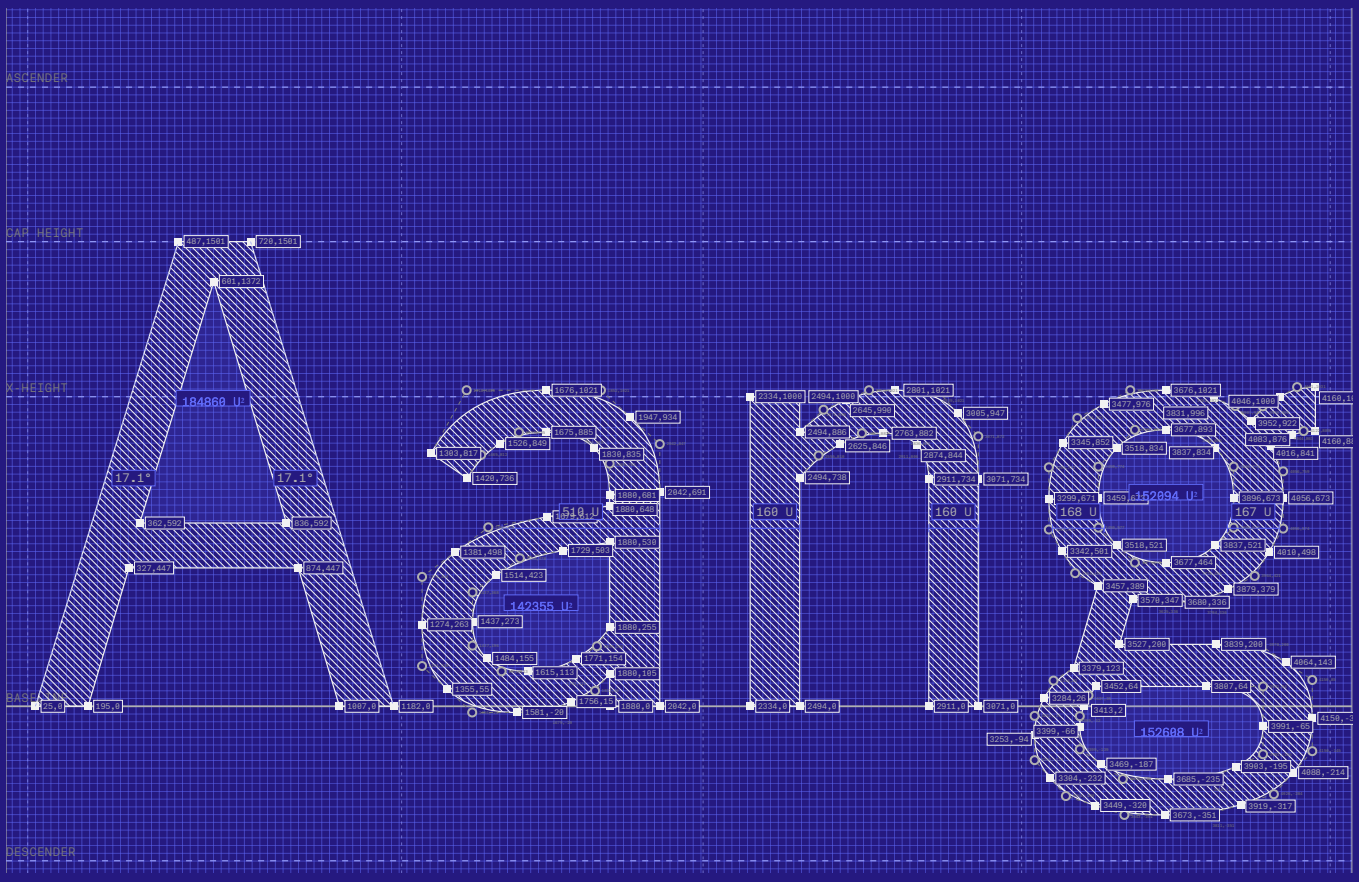
STYLISTIC SETS

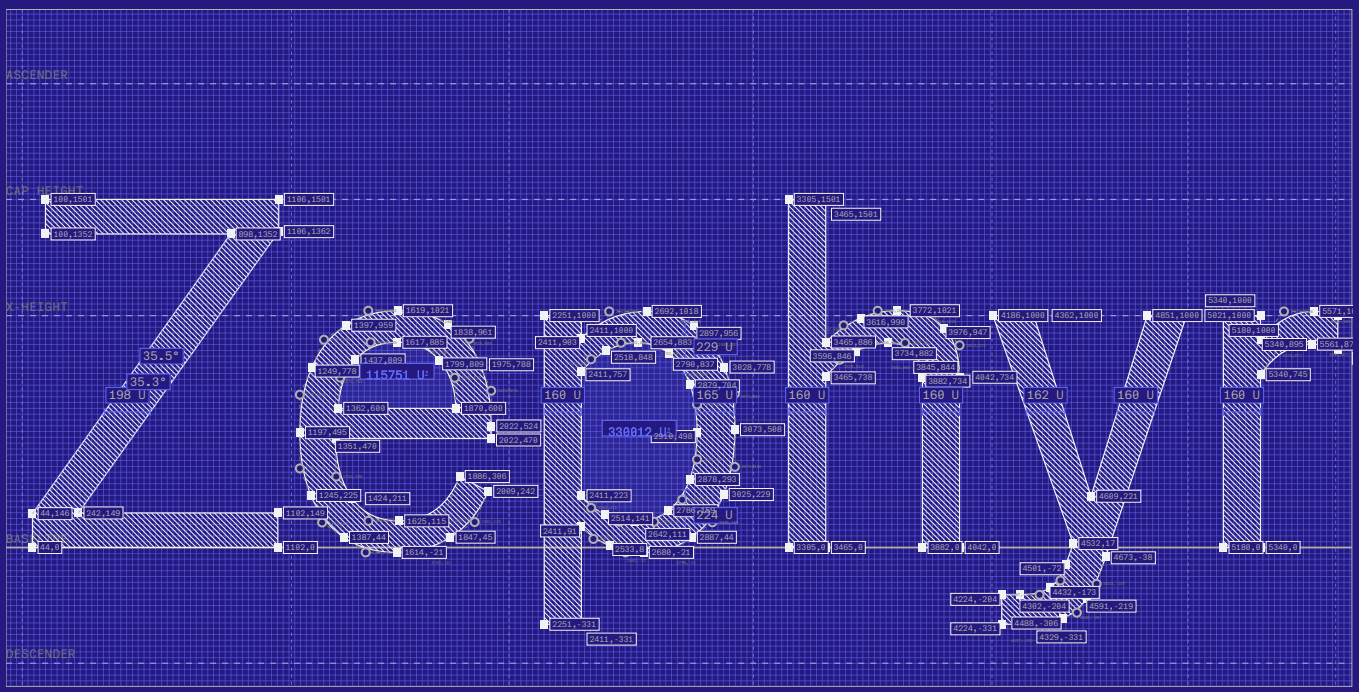
- [x] STYLISTIC SET 01
- [ ] STYLISTIC SET 02
- [ ] STYLISTIC SET 03
- [ ] STYLISTIC SET 04
- [ ] STYLISTIC SET 05
- [ ] STYLISTIC SET 06
- [ ] STYLISTIC SET 07
- [ ] STYLISTIC SET 08
- [ ] STYLISTIC SET 09
- [ ] STYLISTIC SET 10
- [ ] STYLISTIC SET 11
- [ ] STYLISTIC SET 12
- [ ] STYLISTIC SET 13
-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

CHARACTER VARIANTS

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

VECTOR CONSTRUCTION — UNIT 04 — WORD ANATOMY
FIG. 04.4





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

The Art of Typesetting

SET IN WHARFAGE 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 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 WHARFAGE 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

SET IN WHARFAGE REGULAR · 9PT / 11.3PT · JUSTIFY, 3 COLUMNS, HYPHENATED

Futura
Paul Renner
geometric sans-serif
Apollo 11 plaque
mission patches
embossed lettering
NASA meatball
NASA worm
Richard Danne
Bruce Blackburn
Federal Design Improvement Program
wordmark
crossbar-less A
Pioneer plaque
Voyager Golden Record
pictographic notation
hydrogen atom transition diagram
binary counting system
extraterrestrial reader
spacesuit visor
control panel labeling
habitat wall signage
red emergency lighting
high contrast letterforms
open counters
stroke weight
launch vibration
G-forces
pressurized gloves
fine motor control
microgravity
disorientation
wayfinding systems
color-coding
directional arrows
orientation cues
International Space Station
life-critical labeling
redundant signaling
tactile embossing
braille-like markings
radiation degradation
thermal cycling
pigment fading
material endurance
multinational crews
multilingual labeling
English-Russian signage
Cyrillic script
Han characters
Latin script
mission control typography
monospaced fonts

SHOWCASE — UNIT 04 — WATERFALL PANGRAM
FIG. 04.7

Design quie 132 px

Design quietly 103 px

Design quietly sha 80 px

Design quietly shapes o 63 px

Design quietly shapes our whol 49 px

Design quietly shapes our whole vivid zi 38 px

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

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

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

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

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

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

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

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

Design quietly shapes our whole vivid zip code, from a quartz box to a sleek modern jar. A quick, clever gaze at any quartz box or jar proves how design affects my world. 5 px

SHOWCASE — UNIT 04 — INTERNATIONAL WORD LIST FIG. 04.8

1. Whisper — ENGLISH
2. Papillon — FRENCH
3. Straße — GERMAN
4. Corazón — SPANISH
5. Bellezza — ITALIAN
6. Estrela — PORTUGUESE
7. Vriendschap — DUTCH
8. Sommar — SWEDISH
9. Himmel — NORWEGIAN
10. Venskab — DANISH
11. Himinn — ICELANDIC
12. Motyl — POLISH
13. Říjen — CZECH
14. Nebo — SLOVAK
15. Égbolt — HUNGARIAN
16. Cer — ROMANIAN
17. Leptir — CROATIAN
18. Arkadaşlık — TURKISH
19. Priatel’stvo — SLOVAK
20. Lumière — FRENCH
21. Perché — ITALIAN
22. Sehnsucht — GERMAN
23. Nuvem — PORTUGUESE
24. Mulțumesc — ROMANIAN
25. Freundschaft — GERMAN
26. Sogno — ITALIAN
27. Élégance — FRENCH
28. Étoile — FRENCH
29. Sommerfugl — DANISH
30. Saudade — PORTUGUESE
31. Motýl — CZECH
32. Fjäril — SWEDISH
33. Prijateljstvo — CROATIAN
34. Nuage — FRENCH
35. Lys — NORWEGIAN
36. İstanbul — TURKISH
37. Fiðrildi — ICELANDIC
38. Vennskap — NORWEGIAN
39. Himmel — DANISH
40. Açúcar — PORTUGUESE
41. Nuvola — ITALIAN
42. Nostalgia — SPANISH
43. Borboleta — PORTUGUESE
44. Coördinatie — DUTCH
45. Journey — ENGLISH
46. Ljus — SWEDISH
47. Barátság — HUNGARIAN
48. Čokolada — CROATIAN
49. Rødgrød — DANISH
50. Sommerfugl — NORWEGIAN
51. Kelebek — TURKISH
52. Þjóðlag — ICELANDIC
53. Vinátta — ICELANDIC
54. Città — ITALIAN
55. Pingüino — SPANISH
56. Přátelství — CZECH
57. Prietenie — ROMANIAN
58. Łódź — POLISH
59. Nebo — CROATIAN
60. Gökyüzü — TURKISH

CHARACTER SET — UNIT 04 / SHEET 1 OF 3 — GLYPH COVERAGE FIG. 04.3

.null	U+000D	U+0020	A U+0041	Á U+00C1	Ă U+0102	Â U+00C2	Ä U+00C4	À U+00C0	Ā U+0100	Ą U+0104	Å U+00C5	Ã U+00C3
Æ U+00C6	B U+0042	C U+0043	Ć U+0106	Č U+010C	Ç U+00C7	Ċ U+010A	D U+0044	Ď U+010E	Đ U+0110	Ð U+00D0	E U+0045	É U+00C9
Ě U+011A	Ê U+00CA	Ë U+00CB	Ė U+0116	È U+00C8	Ē U+0112	Ę U+0118	Ə U+018F	F U+0046	G U+0047	Ğ U+011E	Ģ U+0122	Ġ U+0120
H U+0048	Ħ U+0126	I U+0049	IJ U+0132	Í U+00CD	Î U+00CE	Ï U+00CF	İ U+0130	Ì U+00CC	Ī U+012A	Į U+012E	J U+004A	Ĵ uni004A03…
K U+004B	Ķ U+0136	L U+004C	Ĺ U+0139	Ľ U+013D	Ļ U+013B	Ł U+0141	M U+004D	N U+004E	Ń U+0143	Ň U+0147	Ņ U+0145	Ñ U+00D1
O U+004F	Ó U+00D3	Ô U+00D4	Ö U+00D6	Ò U+00D2	Ő U+0150	Ō U+014C	Ø U+00D8	Õ U+00D5	Œ U+0152	P U+0050	Þ U+00DE	Q U+0051
R U+0052	Ŕ U+0154	Ř U+0158	Ŗ U+0156	S U+0053	Ś U+015A	Š U+0160	Ş U+015E	Ș U+0218	ẞ U+1E9E	T U+0054	Ť U+0164	Ţ U+0162
Ț U+021A	U U+0055	Ú U+00DA	Û U+00DB	Ü U+00DC	Ù U+00D9	Ű U+0170	Ū U+016A	Ų U+0172	Ů U+016E	V U+0056	W U+0057	Ẃ U+1E82
Ŵ U+0174	Ẅ U+1E84	Ẁ U+1E80	X U+0058	Y U+0059	Ý U+00DD	Ŷ U+0176	Ÿ U+0178	Ỳ U+1EF2	Z U+005A	Ź U+0179	Ž U+017D	Ż U+017B
a U+0061	á U+00E1	ă U+0103	â U+00E2	ä U+00E4	à U+00E0	ā U+0101	ą U+0105	å U+00E5	ã U+00E3	æ U+00E6	b U+0062	c U+0063
ć U+0107	č U+010D	ç U+00E7	ċ U+010B	d U+0064	ď U+010F	đ U+0111	ð U+00F0	e U+0065	é U+00E9	ě U+011B	ê U+00EA	ë U+00EB
ė U+0117	è U+00E8	ē U+0113	ę U+0119	ə U+0259	f U+0066	g U+0067	ğ U+011F	ģ U+0123	ġ U+0121	h U+0068	ħ U+0127	i U+0069
ı U+0131	í U+00ED	î U+00EE	ï U+00EF	i i.loclTRK	ì U+00EC	ī U+012B	į U+012F	ij U+0133	j U+006A	ɟ U+0237	ĵ uni006A03…	k U+006B
ķ U+0137	l U+006C	Í U+013A	l’ U+013E	ļ U+013C	ł U+0142	m U+006D	n U+006E	ń U+0144	ň U+014B	ņ U+0146	ñ U+00F1	o U+006F
ó U+00F3	ô U+00F4	ö U+00F6	ò U+00F2	ő U+0151	ō U+014D	ø U+00F8	õ U+00F5	œ U+0153	p U+0070	þ U+00FE	q U+0071	r U+0072
ŕ U+0155	ř U+0159	ŗ U+0157	s U+0073	ś U+015B	š U+0161	ş U+015F	ș U+0219	ß U+00DF	t U+0074	ť U+0165	ţ U+0163	ț U+021B

CHARACTER SET — UNIT 04 / SHEET 2 OF 3 — GLYPH COVERAGE FIG. 04.4

u	ú	û	ü	ù	ű	ū	ų	ů	v	w	ẃ	ŵ
U+0075	U+00FA	U+00FB	U+00FC	U+00F9	U+0171	U+016B	U+0173	U+016F	U+0076	U+0077	U+1E83	U+0175
ẅ	ỳ	x	y	ý	ŷ	ÿ	ỳ	z	ź	ž	ż	ª
U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF	U+1EF3	U+007A	U+017A	U+017E	U+017C	U+00AA
º	Δ	Ω	π	0	1	2	3	4	5	6	7	8
U+00BA	U+0394	U+03A9	U+03C0	U+0030	U+0031	U+0032	U+0033	U+0034	U+0035	U+0036	U+0037	U+0038
9	0	1	2	3	4	5	6	7	8	9	0	1
U+0039	zero.dnom	one.dnom	two.dnom	three.dnom	four.dnom	five.dnom	six.dnom	seven.dnom	eight.dnom	nine.dnom	zero.numr	one.numr
2	3	4	5	6	7	8	9	⁄	½	⅓	⅔	¼
two.numr	three.numr	four.numr	five.numr	six.numr	seven.numr	eight.numr	nine.numr	U+2044	U+00BD	U+2153	U+2154	U+00BC
¾	⅕	⅖	⅗	⅘	⅙	⅚	⅛	⅜	⅝	⅞	0	1
U+00BE	U+2155	U+2156	U+2157	U+2158	U+2159	U+215A	U+215B	U+215C	U+215D	U+215E	U+2080	U+2081
2	3	4	5	6	7	8	9	0	1	2	3	4
U+2082	U+2083	U+2084	U+2085	U+2086	U+2087	U+2088	U+2089	U+2070	U+00B9	U+00B2	U+00B3	U+2074
5	6	7	8	9								
U+2075	U+2076	U+2077	U+2078	U+2079	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+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
«	»	‹	›	"	'	ƒ	UW	@	&	¶	§	©
U+00AB	U+00BB	U+2039	U+203A	U+0022	U+0027	U+0192	U+F8FF	U+0040	U+0026	U+00B6	U+00A7	U+00A9
®	TM	°	|	¦	†	ℓ	‡	℮	¢	¤	$	€
U+00AE	U+2122	U+00B0	U+007C	U+00A6	U+2020	U+2113	U+2021	U+212E	U+00A2	U+00A4	U+0024	U+20AC
£	¥	+	−	×	÷	=	≠	>	<	≥	≤	±
U+00A3	U+00A5	U+002B	U+2212	U+00D7	U+00F7	U+003D	U+2260	U+003E	U+003C	U+2265	U+2264	U+00B1
≈	~	¬	^	∞	∫	Δ	∏	Σ	√	µ	∂	%
U+2248	U+007E	U+00AC	U+005E	U+221E	U+222B	U+2206	U+220F	U+2211	U+221A	U+00B5	U+2202	U+0025
‰	◊	¨	˙	`	´	˝	¸	ˆ	ˇ	˘	˚	˜
U+2030	U+25CA	U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a…	U+0302	U+030C	U+0306	U+030A	U+0303

CHARACTER SET — UNIT 04 / SHEET 3 OF 3 — GLYPH COVERAGE

FIG. 04.5

‾ U+0304	‘ U+0312	, U+0326	٫ U+0327	‚ U+0328	‾ U+0335	— U+0336	˷ U+0337	/ U+0338	¨ uni0308.c…	' uni0307.c…	` gravecomb…	´ acutecomb…
˝ uni030B.c…	, uni030C.a…	^ uni0302.c…	ˇ uni030C.c…	˘ uni0306.c…	° uni030A.c…	~ tildecomb…	‾ uni0304.c…	, uni0326.c…	٫ uni0327.c…	‾ uni0335.c…	— uni0336.c…	ˊ uni0337.c…
/ uni0338.c…	¨ U+00A8	' U+02D9	` U+0060	´ U+00B4	˝ U+02DD	^ U+02C6	ˇ U+02C7	˘ U+02D8	° U+02DA	~ U+02DC	‾ U+00AF	٫ U+00B8
‚ U+02DB	’ U+E008	, U+E01A	f f.ss01	t t.ss01	t’ tcaron.ss…	ţ uni0163.s…	ţ uni021B.s…					

TOTAL GLYPHS IN FONT: 464 · RENDERED: 463 · GID 0 (.NOTDEF) OMITTED

STYLE SHEET — UNIT 05 — STYLE SHEET
FIG. 05.1

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	1501 U
X-Height	1026 U
Descender	-499 U
Weight Class	500 — Medium
Posture	Upright
Glyph Count	464
Source Format	TTF
Payload	69.3 KB

TECHNICAL SPECIFICATION — UNIT 05 — SPECIFICATION SHEET FIG. 05.2

LANGUAGES SUPPORTED

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

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

CURRENCY SUPPORT

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

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

UNICODE BLOCK COVERAGE

BASIC LATIN	96	GENERAL PUNCTUATION	30
LATIN-1 SUPPLEMENT	96	SUPERSCRIPTS AND SUBSCRIPTS	17
LATIN EXTENDED-A	97	CURRENCY SYMBOLS	1
LATIN EXTENDED-B	7	LETTERLIKE SYMBOLS	3
IPA EXTENSIONS	1	NUMBER FORMS	12
SPACING MODIFIER LETTERS	8	MATHEMATICAL OPERATORS	12
COMBINING DIACRITICAL MARKS	19	GEOMETRIC SHAPES	1
GREEK AND COPTIC	3	PRIVATE USE AREA	3
LATIN EXTENDED ADDITIONAL	9		

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

TECHNICAL SPECIFICATION — UNIT 05 — OPENTYPE FEATURES
FIG. 05.3

OPENTYPE FEATURES

LIGATURES

- [ ] STANDARD LIGATURES
- [ ] DISCRETIONARY LIGATURES
- [ ] HISTORICAL LIGATURES
- [ ] CONTEXTUAL LIGATURES
- [ ] REQUIRED LIGATURES

ALTERNATES

- [x] ACCESS ALL ALTERNATES
- [x] 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
- [x] CASE-SENSITIVE FORMS
- [ ] UNICASE
- [ ] CAPITAL SPACING

FIGURES

- [ ] LINING FIGURES
- [ ] OLDSTYLE FIGURES
- [ ] TABULAR FIGURES
- [ ] PROPORTIONAL FIGURES
- [ ] SLASHED ZERO
- [x] ORDINALS

FRACTIONS

- [x] FRACTIONS
- [ ] ALTERNATIVE FRACTIONS
- [x] NUMERATORS
- [x] DENOMINATORS

POSITION

- [x] SCIENTIFIC INFERIORS
- [x] SUBSCRIPT
- [x] SUPERSCRIPT
- [x] KERNING
- [x] MARK POSITIONING
- [x] MARK-TO-MARK POSITIONING
- [ ] CURSIVE POSITIONING
- [ ] DISTANCE
- [ ] ABOVE-BASE MARK POSITIONING
- [ ] BELOW-BASE MARK POSITIONING
- [ ] PROPORTIONAL ALTERNATE WIDTHS
- [ ] ALTERNATE HALF WIDTHS

LOCALIZATION

- [x] LOCALIZED FORMS
- [ ] TRADITIONAL FORMS
- [ ] SIMPLIFIED FORMS
- [ ] EXPERT FORMS
- [ ] JIS78 FORMS
- [ ] JIS83 FORMS
- [ ] JIS90 FORMS
- [ ] JIS2004 FORMS
- [ ] RUBY NOTATION FORMS
- [x] 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

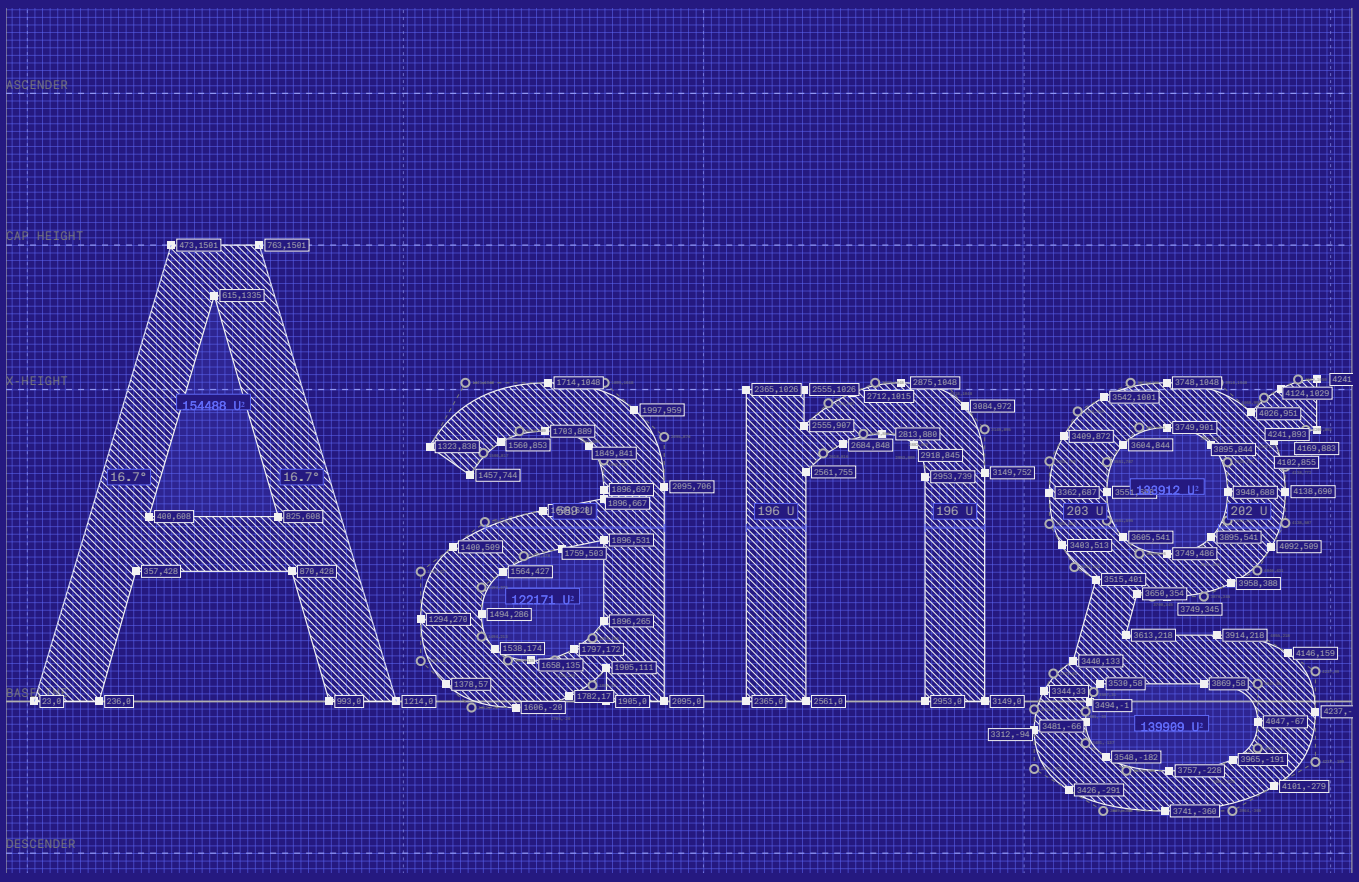
STYLISTIC SETS

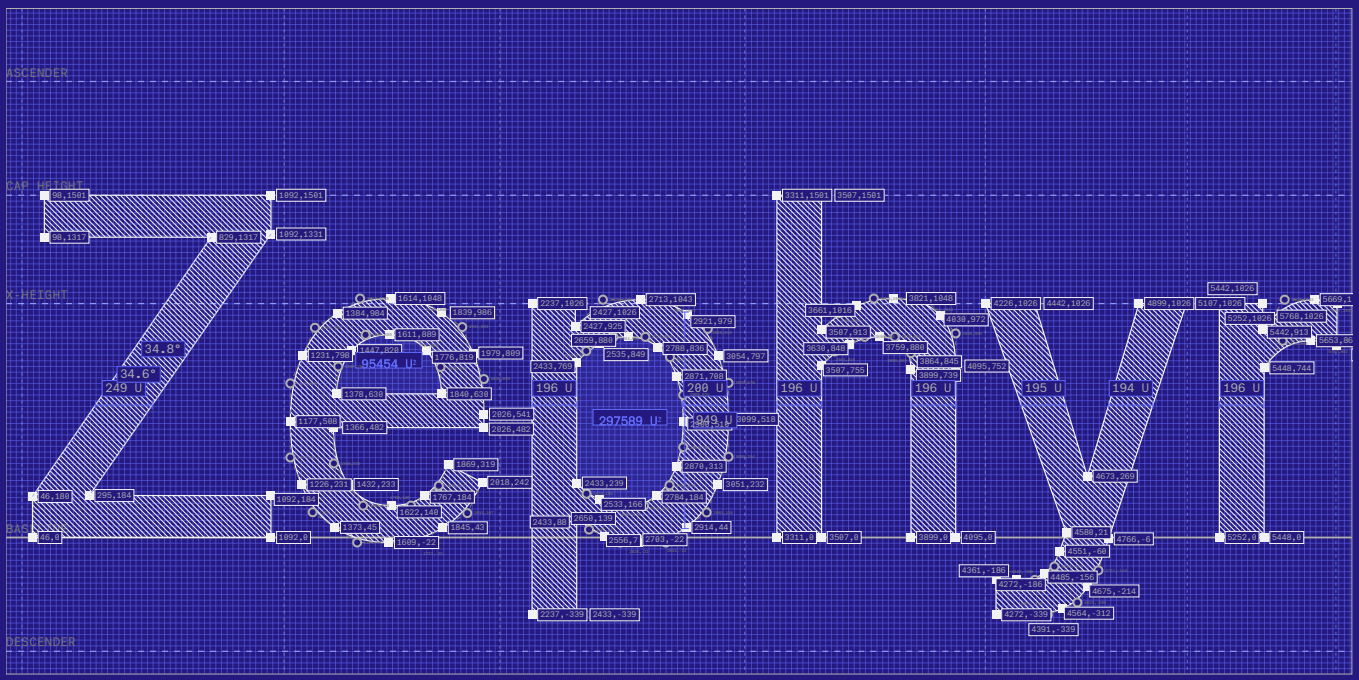
- [x] STYLISTIC SET 01
- [ ] STYLISTIC SET 02
- [ ] STYLISTIC SET 03
- [ ] STYLISTIC SET 04
- [ ] STYLISTIC SET 05
- [ ] STYLISTIC SET 06
- [ ] STYLISTIC SET 07
- [ ] STYLISTIC SET 08
- [ ] STYLISTIC SET 09
- [ ] STYLISTIC SET 10
- [ ] STYLISTIC SET 11
- [ ] STYLISTIC SET 12
- [ ] STYLISTIC SET 13
-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

CHARACTER VARIANTS

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

VECTOR CONSTRUCTION — UNIT 05 — WORD ANATOMY FIG. 05.4





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

The Art of Typesetting

SET IN WHARFAGE 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.

SET IN WHARFAGE 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,

SET IN WHARFAGE MEDIUM · 9PT / 11.3PT · JUSTIFY, 3 COLUMNS, HYPHENATED

Futura
Paul Renner
geometric sans-serif
Apollo 11 plaque
mission patches
embossed lettering
NASA meatball
NASA worm
Richard Danne
Bruce Blackburn
Federal Design Improvement Program
wordmark
crossbar-less A
Pioneer plaque
Voyager Golden Record
pictographic notation
hydrogen atom transition diagram
binary counting system
extraterrestrial reader
spacesuit visor
control panel labeling
habitat wall signage
red emergency lighting
high contrast letterforms
open counters
stroke weight
launch vibration
G-forces
pressurized gloves
fine motor control
microgravity
disorientation
wayfinding systems
color-coding
directional arrows
orientation cues
International Space Station
life-critical labeling
redundant signaling
tactile embossing
braille-like markings
radiation degradation
thermal cycling
pigment fading
material endurance
multinational crews
multilingual labeling
English-Russian signage
Cyrillic script
Han characters
Latin script
mission control typography
monospaced fonts

SHOWCASE — UNIT 05 — WATERFALL PANGRAM
FIG. 05.7

Design quie 132 px

Design quietly 103 px

Design quietly sha 80 px

Design quietly shapes o 63 px

Design quietly shapes our who 49 px

Design quietly shapes our whole vivid z 38 px

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

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

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

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

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

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

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

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

Design quietly shapes our whole vivid zip code, from a quartz box to a sleek modern jar. A quick, clever gaze at any quartz box or jar proves how design affects my world. 5 px

SHOWCASE — UNIT 05 — INTERNATIONAL WORD LIST
FIG. 05.8

1. Wanderlust — ENGLISH
2. Nuage — FRENCH
3. Wolke — GERMAN
4. Nostalgia — SPANISH
5. Farfalla — ITALIAN
6. Borboleta — PORTUGUESE
7. Wolk — DUTCH
8. Ljus — SWEDISH
9. Blåbær — NORWEGIAN
10. Himmel — DANISH
11. Fiðrildi — ICELANDIC
12. Motyl — POLISH
13. Přátelství — CZECH
14. Nebo — SLOVAK
15. Égbolt — HUNGARIAN
16. Mulțumesc — ROMANIAN
17. Čokolada — CROATIAN
18. Gökyüzü — TURKISH
19. Alegría — SPANISH
20. Venskab — DANISH
21. Nebe — CZECH
22. Sogno — ITALIAN
23. Pingüino — SPANISH
24. Vennskap — NORWEGIAN
25. Rødgrød — DANISH
26. Lys — DANISH
27. Říjen — CZECH
28. Fjäril — SWEDISH
29. Himmel — NORWEGIAN
30. Nebo — CROATIAN
31. Montaña — SPANISH
32. Bellezza — ITALIAN
33. Serenity — ENGLISH
34. Nuvola — ITALIAN
35. Élégance — FRENCH
36. Cer — ROMANIAN
37. Sommerfugl — DANISH
38. Perché — ITALIAN
39. Prietenie — ROMANIAN
40. Lumière — FRENCH
41. Arkadaşlık — TURKISH
42. Coração — PORTUGUESE
43. Światło — POLISH
44. Grüße — GERMAN
45. Freundschaft — GERMAN
46. Sommar — SWEDISH
47. Vŕba — SLOVAK
48. Motýl’ — SLOVAK
49. Mariposa — SPANISH
50. Vriendschap — DUTCH
51. Coördinatie — DUTCH
52. Zonlicht — DUTCH
53. Étoile — FRENCH
54. Niebo — POLISH
55. Motýl — CZECH
56. Straße — GERMAN
57. Kelebek — TURKISH
58. Açúcar — PORTUGUESE
59. Przyjaźń — POLISH
60. Vlinder — DUTCH

CHARACTER SET — UNIT 05 / SHEET 1 OF 3 — GLYPH COVERAGE FIG. 05.3

.null	U+000D	U+0020	A U+0041	Á U+00C1	Ă U+0102	Â U+00C2	Ä U+00C4	À U+00C0	Ā U+0100	Ą U+0104	Å U+00C5	Ã U+00C3
Æ U+00C6	B U+0042	C U+0043	Ć U+0106	Č U+010C	Ç U+00C7	Ċ U+010A	D U+0044	Ď U+010E	Đ U+0110	Ð U+00D0	E U+0045	É U+00C9
Ě U+011A	Ê U+00CA	Ë U+00CB	Ė U+0116	È U+00C8	Ē U+0112	Ę U+0118	Ə U+018F	F U+0046	G U+0047	Ğ U+011E	Ģ U+0122	Ġ U+0120
H U+0048	Ħ U+0126	I U+0049	IJ U+0132	Í U+00CD	Î U+00CE	Ï U+00CF	İ U+0130	Ì U+00CC	Ī U+012A	Į U+012E	J U+004A	Ĵ uni004A03…
K U+004B	Ķ U+0136	L U+004C	Ĺ U+0139	Ľ U+013D	Ļ U+013B	Ł U+0141	M U+004D	N U+004E	Ń U+0143	Ň U+0147	Ņ U+0145	Ñ U+00D1
O U+004F	Ó U+00D3	Ô U+00D4	Ö U+00D6	Ò U+00D2	Ő U+0150	Ō U+014C	Ø U+00D8	Õ U+00D5	Œ U+0152	P U+0050	Þ U+00DE	Q U+0051
R U+0052	Ŕ U+0154	Ř U+0158	Ŗ U+0156	S U+0053	Ś U+015A	Š U+0160	Ş U+015E	Ș U+0218	ẞ U+1E9E	T U+0054	Ť U+0164	Ţ U+0162
Ț U+021A	U U+0055	Ú U+00DA	Û U+00DB	Ü U+00DC	Ù U+00D9	Ű U+0170	Ū U+016A	Ų U+0172	Ů U+016E	V U+0056	W U+0057	Ẃ U+1E82
Ŵ U+0174	Ẅ U+1E84	Ẁ U+1E80	X U+0058	Y U+0059	Ý U+00DD	Ŷ U+0176	Ÿ U+0178	Ỳ U+1EF2	Z U+005A	Ź U+0179	Ž U+017D	Ż U+017B
a U+0061	á U+00E1	ă U+0103	â U+00E2	ä U+00E4	à U+00E0	ā U+0101	ą U+0105	å U+00E5	ã U+00E3	æ U+00E6	b U+0062	c U+0063
ć U+0107	č U+010D	ç U+00E7	ċ U+010B	d U+0064	ď U+010F	đ U+0111	ð U+00F0	e U+0065	é U+00E9	ě U+011B	ê U+00EA	ë U+00EB
ė U+0117	è U+00E8	ē U+0113	ę U+0119	ə U+0259	f U+0066	g U+0067	ğ U+011F	ģ U+0123	ġ U+0121	h U+0068	ħ U+0127	i U+0069
ı U+0131	í U+00ED	î U+00EE	ï U+00EF	i i.loclTRK	ì U+00EC	ī U+012B	į U+012F	ij U+0133	j U+006A	ɟ U+0237	ĵ uni006A03…	k U+006B
ķ U+0137	l U+006C	Í U+013A	ľ U+013E	ļ U+013C	ł U+0142	m U+006D	n U+006E	ń U+0144	ň U+014B	ņ U+0146	ñ U+00F1	o U+006F
ó U+00F3	ô U+00F4	ö U+00F6	ò U+00F2	ő U+0151	ō U+014D	ø U+00F8	õ U+00F5	œ U+0153	p U+0070	þ U+00FE	q U+0071	r U+0072
ŕ U+0155	ř U+0159	ŗ U+0157	s U+0073	ś U+015B	š U+0161	ş U+015F	ș U+0219	ß U+00DF	t U+0074	ť U+0165	ţ U+0163	ț U+021B

CHARACTER SET — UNIT 05 / SHEET 2 OF 3 — GLYPH COVERAGE FIG. 05.4

u	ú	û	ü	ù	ű	ū	ų	ů	v	w	ẃ	ŵ
U+0075	U+00FA	U+00FB	U+00FC	U+00F9	U+0171	U+016B	U+0173	U+016F	U+0076	U+0077	U+1E83	U+0175
ẅ	ỳ	x	y	ý	ŷ	ÿ	ỳ	z	ź	ž	ż	ª
U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF	U+1EF3	U+007A	U+017A	U+017E	U+017C	U+00AA
º	Δ	Ω	π	0	1	2	3	4	5	6	7	8
U+00BA	U+0394	U+03A9	U+03C0	U+0030	U+0031	U+0032	U+0033	U+0034	U+0035	U+0036	U+0037	U+0038
9	0	1	2	3	4	5	6	7	8	9	0	1
U+0039	zero.dnom	one.dnom	two.dnom	three.dnom	four.dnom	five.dnom	six.dnom	seven.dnom	eight.dnom	nine.dnom	zero.numr	one.numr
2	3	4	5	6	7	8	9	⁄	½	⅓	⅔	¼
two.numr	three.numr	four.numr	five.numr	six.numr	seven.numr	eight.numr	nine.numr	U+2044	U+00BD	U+2153	U+2154	U+00BC
¾	⅕	⅖	⅗	⅘	⅙	⅚	⅛	⅜	⅝	⅞	0	1
U+00BE	U+2155	U+2156	U+2157	U+2158	U+2159	U+215A	U+215B	U+215C	U+215D	U+215E	U+2080	U+2081
2	3	4	5	6	7	8	9	0	1	2	3	4
U+2082	U+2083	U+2084	U+2085	U+2086	U+2087	U+2088	U+2089	U+2070	U+00B9	U+00B2	U+00B3	U+2074
5	6	7	8	9								
U+2075	U+2076	U+2077	U+2078	U+2079	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+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
«	»	‹	›	"	'	ƒ	UW	@	&	¶	§	©
U+00AB	U+00BB	U+2039	U+203A	U+0022	U+0027	U+0192	U+F8FF	U+0040	U+0026	U+00B6	U+00A7	U+00A9
®	™	°	|	¦	†	ℓ	‡	℮	¢	¤	$	€
U+00AE	U+2122	U+00B0	U+007C	U+00A6	U+2020	U+2113	U+2021	U+212E	U+00A2	U+00A4	U+0024	U+20AC
£	¥	+	−	×	÷	=	≠	>	<	≥	≤	±
U+00A3	U+00A5	U+002B	U+2212	U+00D7	U+00F7	U+003D	U+2260	U+003E	U+003C	U+2265	U+2264	U+00B1
≈	~	¬	^	∞	∫	∆	∏	Σ	√	µ	∂	%
U+2248	U+007E	U+00AC	U+005E	U+221E	U+222B	U+2206	U+220F	U+2211	U+221A	U+00B5	U+2202	U+0025
‰	◊	¨	˙	`	´	˝	¸	ˆ	ˇ	˘	˚	˜
U+2030	U+25CA	U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a…	U+0302	U+030C	U+0306	U+030A	U+0303

CHARACTER SET — UNIT 05 / SHEET 3 OF 3 — GLYPH COVERAGE

FIG. 05.5

̄ U+0304	̒ U+0312	̦ U+0326	̧ U+0327	̨ U+0328	̵ U+0335	̶ U+0336	̷ U+0337	̸ U+0338	̈ uni0308.c…	̇ uni0307.c…	̀ gravecomb…	́ acutecomb…
̋ uni030B.c…	̦ uni030C.a…	̂ uni0302.c…	̌ uni030C.c…	̆ uni0306.c…	̊ uni030A.c…	̃ tildecomb…	̄ uni0304.c…	̦ uni0326.c…	̧ uni0327.c…	̵ uni0335.c…	̶ uni0336.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+00B8
̨ U+02DB	’ U+E008	̦ U+E01A	f f.ss01	t t.ss01	t’ tcaron.ss…	ţ uni0163.s…	ţ uni021B.s…					

TOTAL GLYPHS IN FONT: 464 · RENDERED: 463 · GID 0 (.NOTDEF) OMITTED

STYLE SHEET — UNIT 06 — STYLE SHEET
FIG. 06.1

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	1501 U
X-Height	1051 U
Descender	-499 U
Weight Class	600 — SemiBold
Posture	Upright
Glyph Count	464
Source Format	TTF
Payload	70.5 KB

TECHNICAL SPECIFICATION — UNIT 06 — SPECIFICATION SHEET FIG. 06.2

LANGUAGES SUPPORTED

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

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

CURRENCY SUPPORT

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

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

UNICODE BLOCK COVERAGE

BASIC LATIN	96
LATIN-1 SUPPLEMENT	96
LATIN EXTENDED-A	97
LATIN EXTENDED-B	7
IPA EXTENSIONS	1
SPACING MODIFIER LETTERS	8
COMBINING DIACRITICAL MARKS	19
GREEK AND COPTIC	3
LATIN EXTENDED ADDITIONAL	9
GENERAL PUNCTUATION	30
SUPERSCRIPTS AND SUBSCRIPTS	17
CURRENCY SYMBOLS	1
LETTERLIKE SYMBOLS	3
NUMBER FORMS	12
MATHEMATICAL OPERATORS	12
GEOMETRIC SHAPES	1
PRIVATE USE AREA	3

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

- [x] ACCESS ALL ALTERNATES
- [x] 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
- [x] CASE-SENSITIVE FORMS
- [ ] UNICASE
- [ ] CAPITAL SPACING

FIGURES

- [ ] LINING FIGURES
- [ ] OLDSTYLE FIGURES
- [ ] TABULAR FIGURES
- [ ] PROPORTIONAL FIGURES
- [ ] SLASHED ZERO
- [x] ORDINALS

FRACTIONS

- [x] FRACTIONS
- [ ] ALTERNATIVE FRACTIONS
- [x] NUMERATORS
- [x] DENOMINATORS

POSITION

- [x] SCIENTIFIC INFERIORS
- [x] SUBSCRIPT
- [x] SUPERSCRIPT
- [x] KERNING
- [x] MARK POSITIONING
- [x] MARK-TO-MARK POSITIONING
- [ ] CURSIVE POSITIONING
- [ ] DISTANCE
- [ ] ABOVE-BASE MARK POSITIONING
- [ ] BELOW-BASE MARK POSITIONING
- [ ] PROPORTIONAL ALTERNATE WIDTHS
- [ ] ALTERNATE HALF WIDTHS

LOCALIZATION

- [x] LOCALIZED FORMS
- [ ] TRADITIONAL FORMS
- [ ] SIMPLIFIED FORMS
- [ ] EXPERT FORMS
- [ ] JIS78 FORMS
- [ ] JIS83 FORMS
- [ ] JIS90 FORMS
- [ ] JIS2004 FORMS
- [ ] RUBY NOTATION FORMS
- [x] 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

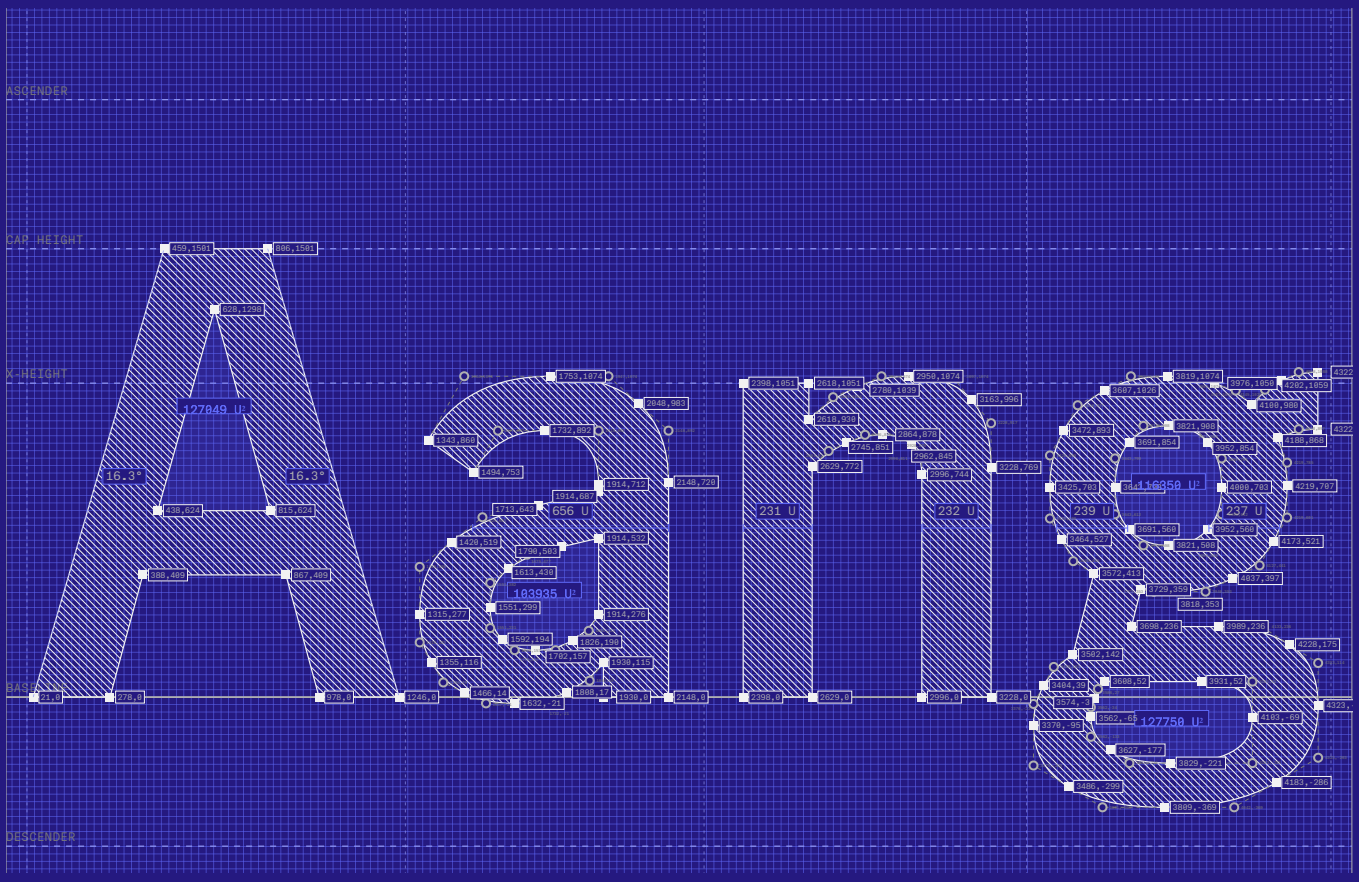
STYLISTIC SETS

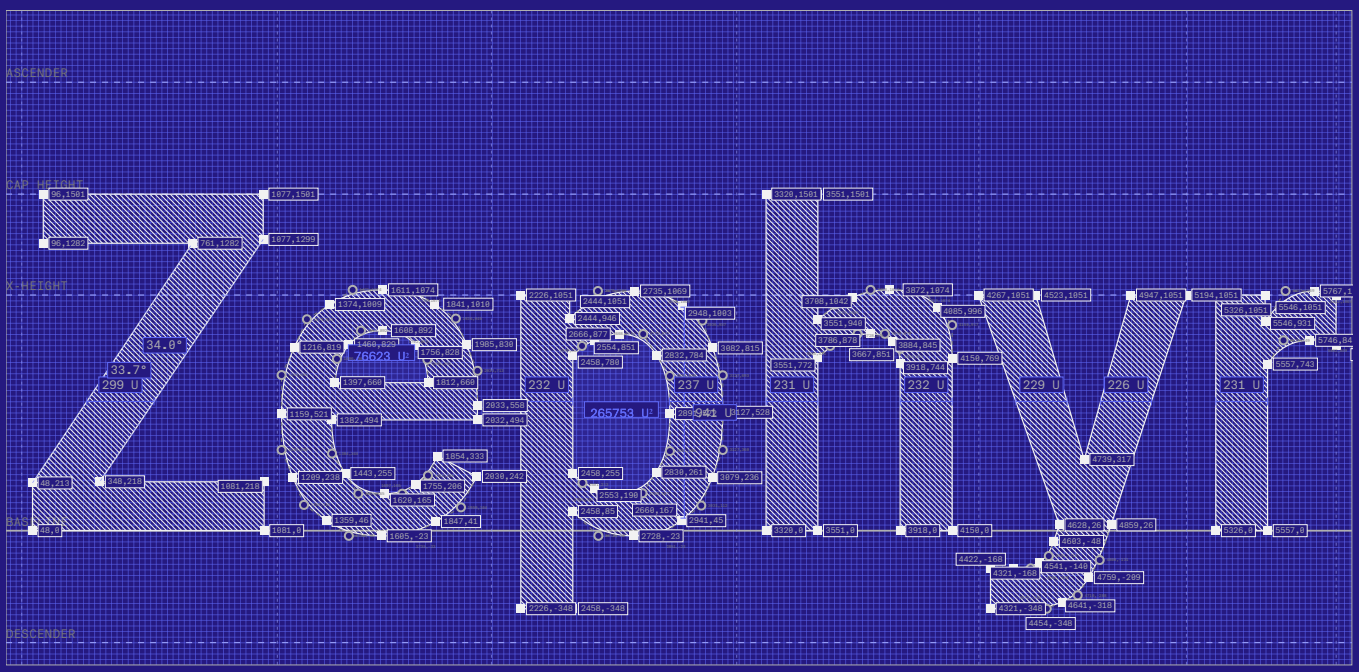
- [x] STYLISTIC SET 01
- [ ] STYLISTIC SET 02
- [ ] STYLISTIC SET 03
- [ ] STYLISTIC SET 04
- [ ] STYLISTIC SET 05
- [ ] STYLISTIC SET 06
- [ ] STYLISTIC SET 07
- [ ] STYLISTIC SET 08
- [ ] STYLISTIC SET 09
- [ ] STYLISTIC SET 10
- [ ] STYLISTIC SET 11
- [ ] STYLISTIC SET 12
- [ ] STYLISTIC SET 13
-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

CHARACTER VARIANTS

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

VECTOR CONSTRUCTION — UNIT 06 — WORD ANATOMY FIG. 06.4





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

The Art of Typesetting

SET IN WHARFAGE 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.

SET IN WHARFAGE 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.

SET IN WHARFAGE SEMIBOLD · 9PT / 11.3PT · JUSTIFY, 3 COLUMNS, HYPHENATED

Futura
Paul Renner
geometric sans-serif
Apollo 11 plaque
mission patches
embossed lettering
NASA meatball
NASA worm
Richard Danne
Bruce Blackburn
Federal Design Improvement Program
wordmark
crossbar-less A
Pioneer plaque
Voyager Golden Record
pictographic notation
hydrogen atom transition diagram
binary counting system
extraterrestrial reader
spacesuit visor
control panel labeling
habitat wall signage
red emergency lighting
high contrast letterforms
open counters
stroke weight
launch vibration
G-forces
pressurized gloves
fine motor control
microgravity
disorientation
wayfinding systems
color-coding
directional arrows
orientation cues
International Space Station
life-critical labeling
redundant signaling
tactile embossing
braille-like markings
radiation degradation
thermal cycling
pigment fading
material endurance
multinational crews
multilingual labeling
English-Russian signage
Cyrillic script
Han characters
Latin script
mission control typography
monospaced fonts

SHOWCASE — UNIT 06 — WATERFALL PANGRAM
FIG. 06.7

Design qui 132 px

Design quietly 103 px

Design quietly sha 80 px

Design quietly shapes c 63 px

Design quietly shapes our wh 49 px

Design quietly shapes our whole vivid 38 px

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

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

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

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

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

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

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

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

Design quietly shapes our whole vivid zip code, from a quartz box to a sleek modern jar. A quick, clever gaze at any quartz box or jar proves how design affects my world. 5 px

SHOWCASE — UNIT 06 — INTERNATIONAL WORD LIST
FIG. 06.8

1. Luminous — ENGLISH
2. Papillon — FRENCH
3. Straße — GERMAN
4. Pingüino — SPANISH
5. Farfalla — ITALIAN
6. Açúcar — PORTUGUESE
7. Vlinder — DUTCH
8. Ljus — SWEDISH
9. Sommerfugl — NORWEGIAN
10. Lys — DANISH
11. Vinátta — ICELANDIC
12. Przyjaźń — POLISH
13. Přátelství — CZECH
14. Motýľ — SLOVAK
15. Barátság — HUNGARIAN
16. Fluture — ROMANIAN
17. Čokolada — CROATIAN
18. İstanbul — TURKISH
19. Momentum — ENGLISH
20. Città — ITALIAN
21. Égbolt — HUNGARIAN
22. Blåbær — NORWEGIAN
23. Nebo — CROATIAN
24. Wolk — DUTCH
25. Światło — POLISH
26. Borboleta — PORTUGUESE
27. Arkadaşlık — TURKISH
28. Þjóðlag — ICELANDIC
29. Kelebek — TURKISH
30. Sehnsucht — GERMAN
31. Himinn — ICELANDIC
32. Niebo — POLISH
33. Motyl — POLISH
34. Journey — ENGLISH
35. Kärlek — SWEDISH
36. Rødgrød — DANISH
37. Étoile — FRENCH
38. Coração — PORTUGUESE
39. Himmel — NORWEGIAN
40. Pillangó — HUNGARIAN
41. Prijateljstvo — CROATIAN
42. Grüße — GERMAN
43. Coördinatie — DUTCH
44. Fiðrildi — ICELANDIC
45. Nostalgia — SPANISH
46. Freundschaft — GERMAN
47. Priatel’stvo — SLOVAK
48. Mariposa — SPANISH
49. Saudade — PORTUGUESE
50. Estrela — PORTUGUESE
51. Gökyüzü — TURKISH
52. Wanderlust — ENGLISH
53. Horizon — ENGLISH
54. Perché — ITALIAN
55. Nuvem — PORTUGUESE
56. Nebe — CZECH
57. Nebo — SLOVAK
58. Schmetterling — GERMAN
59. Venskab — DANISH
60. Lumière — FRENCH

CHARACTER SET — UNIT 06 / SHEET 1 OF 3 — GLYPH COVERAGE FIG. 06.3

.null	U+000D	U+0020	A U+0041	Á U+00C1	Ă U+0102	Â U+00C2	Ä U+00C4	À U+00C0	Ā U+0100	Ą U+0104	Å U+00C5	Ã U+00C3
Æ U+00C6	B U+0042	C U+0043	Ć U+0106	Č U+010C	Ç U+00C7	Ċ U+010A	D U+0044	Ď U+010E	Đ U+0110	Ð U+00D0	E U+0045	É U+00C9
Ě U+011A	Ê U+00CA	Ë U+00CB	Ė U+0116	È U+00C8	Ē U+0112	Ę U+0118	Ə U+018F	F U+0046	G U+0047	Ğ U+011E	Ģ U+0122	Ġ U+0120
H U+0048	Ħ U+0126	I U+0049	IJ U+0132	Í U+00CD	Î U+00CE	Ï U+00CF	İ U+0130	Ì U+00CC	Ī U+012A	Į U+012E	J U+004A	Ĵ uni004A03…
K U+004B	Ķ U+0136	L U+004C	Ĺ U+0139	Ľ U+013D	Ļ U+013B	Ł U+0141	M U+004D	N U+004E	Ń U+0143	Ň U+0147	Ņ U+0145	Ñ U+00D1
O U+004F	Ó U+00D3	Ô U+00D4	Ö U+00D6	Ò U+00D2	Ő U+0150	Ō U+014C	Ø U+00D8	Õ U+00D5	Œ U+0152	P U+0050	Þ U+00DE	Q U+0051
R U+0052	Ŕ U+0154	Ř U+0158	Ŗ U+0156	S U+0053	Ś U+015A	Š U+0160	Ş U+015E	Ș U+0218	ẞ U+1E9E	T U+0054	Ť U+0164	Ţ U+0162
Ț U+021A	U U+0055	Ú U+00DA	Û U+00DB	Ü U+00DC	Ù U+00D9	Ű U+0170	Ū U+016A	Ų U+0172	Ů U+016E	V U+0056	W U+0057	Ẃ U+1E82
Ŵ U+0174	Ẅ U+1E84	Ẁ U+1E80	X U+0058	Y U+0059	Ý U+00DD	Ŷ U+0176	Ÿ U+0178	Ỳ U+1EF2	Z U+005A	Ź U+0179	Ž U+017D	Ż U+017B
a U+0061	á U+00E1	ă U+0103	â U+00E2	ä U+00E4	à U+00E0	ā U+0101	ą U+0105	å U+00E5	ã U+00E3	æ U+00E6	b U+0062	c U+0063
ć U+0107	č U+010D	ç U+00E7	ċ U+010B	d U+0064	ď U+010F	đ U+0111	ð U+00F0	e U+0065	é U+00E9	ě U+011B	ê U+00EA	ë U+00EB
ė U+0117	è U+00E8	ē U+0113	ę U+0119	ə U+0259	f U+0066	g U+0067	ğ U+011F	ģ U+0123	ġ U+0121	h U+0068	ħ U+0127	i U+0069
ı U+0131	í U+00ED	î U+00EE	ï U+00EF	i i.loclTRK	ì U+00EC	ī U+012B	į U+012F	ij U+0133	j U+006A	ɟ U+0237	ĵ uni006A03…	k U+006B
ķ U+0137	l U+006C	Í U+013A	ľ U+013E	ļ U+013C	ł U+0142	m U+006D	n U+006E	ń U+0144	ň U+0148	ņ U+0146	ñ U+00F1	o U+006F
ó U+00F3	ô U+00F4	ö U+00F6	ò U+00F2	ő U+0151	ō U+014D	ø U+00F8	õ U+00F5	œ U+0153	p U+0070	þ U+00FE	q U+0071	r U+0072
ŕ U+0155	ř U+0159	ŗ U+0157	s U+0073	ś U+015B	š U+0161	ş U+015F	ș U+0219	ß U+00DF	t U+0074	ť U+0165	ţ U+0163	ț U+021B

CHARACTER SET — UNIT 06 / SHEET 2 OF 3 — GLYPH COVERAGE FIG. 06.4

u	ú	û	ü	ù	ű	ū	ų	ů	v	w	ẃ	ŵ
U+0075	U+00FA	U+00FB	U+00FC	U+00F9	U+0171	U+016B	U+0173	U+016F	U+0076	U+0077	U+1E83	U+0175
ẅ	ỳ	x	y	ý	ŷ	ÿ	ỳ	z	ź	ž	ż	ª
U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF	U+1EF3	U+007A	U+017A	U+017E	U+017C	U+00AA
º	Δ	Ω	π	0	1	2	3	4	5	6	7	8
U+00BA	U+0394	U+03A9	U+03C0	U+0030	U+0031	U+0032	U+0033	U+0034	U+0035	U+0036	U+0037	U+0038
9	0	1	2	3	4	5	6	7	8	9	0	1
U+0039	zero.dnom	one.dnom	two.dnom	three.dnom	four.dnom	five.dnom	six.dnom	seven.dnom	eight.dnom	nine.dnom	zero.numr	one.numr
2	3	4	5	6	7	8	9	/	½	⅓	⅔	¼
two.numr	three.numr	four.numr	five.numr	six.numr	seven.numr	eight.numr	nine.numr	U+2044	U+00BD	U+2153	U+2154	U+00BC
¾	⅕	⅖	⅗	⅘	⅙	⅚	⅛	⅜	⅝	⅞	0	1
U+00BE	U+2155	U+2156	U+2157	U+2158	U+2159	U+215A	U+215B	U+215C	U+215D	U+215E	U+2080	U+2081
2	3	4	5	6	7	8	9	0	1	2	3	4
U+2082	U+2083	U+2084	U+2085	U+2086	U+2087	U+2088	U+2089	U+2070	U+00B9	U+00B2	U+00B3	U+2074
5	6	7	8	9								
U+2075	U+2076	U+2077	U+2078	U+2079	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+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
«	»	‹	›	"	'	ƒ	UW	@	&	¶	§	©
U+00AB	U+00BB	U+2039	U+203A	U+0022	U+0027	U+0192	U+F8FF	U+0040	U+0026	U+00B6	U+00A7	U+00A9
®	™	°	|	¦	†	ℓ	‡	℮	¢	¤	$	€
U+00AE	U+2122	U+00B0	U+007C	U+00A6	U+2020	U+2113	U+2021	U+212E	U+00A2	U+00A4	U+0024	U+20AC
£	¥	+	−	×	÷	=	≠	>	<	≥	≤	±
U+00A3	U+00A5	U+002B	U+2212	U+00D7	U+00F7	U+003D	U+2260	U+003E	U+003C	U+2265	U+2264	U+00B1
≈	~	¬	^	∞	∫	∆	∏	Σ	√	µ	∂	%
U+2248	U+007E	U+00AC	U+005E	U+221E	U+222B	U+2206	U+220F	U+2211	U+221A	U+00B5	U+2202	U+0025
‰	◊	¨	˙	`	´	˝	,	ˆ	ˇ	˘	°	~
U+2030	U+25CA	U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a…	U+0302	U+030C	U+0306	U+030A	U+0303

CHARACTER SET — UNIT 06 / SHEET 3 OF 3 — GLYPH COVERAGE FIG. 06.5

◌̱ U+0304	◌̒ U+0312	◌̦ U+0326	◌̧ U+0327	◌̨ U+0328	◌̵ U+0335	◌̶ U+0336	◌̷ U+0337	◌̸ U+0338	◌̈ uni0308.c…	◌̇ uni0307.c…	◌̀ gravecomb…	◌́ acutecomb…
◌̋ uni030B.c…	◌̓ uni030C.a…	◌̂ uni0302.c…	◌̌ uni030C.c…	◌̆ uni0306.c…	◌̊ uni030A.c…	◌̃ tildecomb…	◌̄ uni0304.c…	◌̦ uni0326.c…	◌̧ uni0327.c…	◌̱ uni0335.c…	◌̶ uni0336.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+00B8
◌̒ U+02DB	’ U+E008	◌̦ U+E01A	f f.ss01	t t.ss01	t◌̌ tcaron.ss…	ţ uni0163.s…	ț uni021B.s…					

TOTAL GLYPHS IN FONT: 464 · RENDERED: 463 · GID 0 (.NOTDEF) OMITTED

STYLE SHEET — UNIT 07 — STYLE SHEET
FIG. 07.1

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	1501 U
X-Height	1077 U
Descender	-499 U
Weight Class	700 — Bold
Posture	Upright
Glyph Count	464
Source Format	TTF
Payload	67.2 KB

TECHNICAL SPECIFICATION — UNIT 07 — SPECIFICATION SHEET FIG. 07.2

LANGUAGES SUPPORTED

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

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

CURRENCY SUPPORT

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

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

UNICODE BLOCK COVERAGE

BASIC LATIN	96
LATIN-1 SUPPLEMENT	96
LATIN EXTENDED-A	97
LATIN EXTENDED-B	7
IPA EXTENSIONS	1
SPACING MODIFIER LETTERS	8
COMBINING DIACRITICAL MARKS	19
GREEK AND COPTIC	3
LATIN EXTENDED ADDITIONAL	9
GENERAL PUNCTUATION	30
SUPERSCRIPTS AND SUBSCRIPTS	17
CURRENCY SYMBOLS	1
LETTERLIKE SYMBOLS	3
NUMBER FORMS	12
MATHEMATICAL OPERATORS	12
GEOMETRIC SHAPES	1
PRIVATE USE AREA	3

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

- [x] ACCESS ALL ALTERNATES
- [x] 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
- [x] CASE-SENSITIVE FORMS
- [ ] UNICASE
- [ ] CAPITAL SPACING

FIGURES

- [ ] LINING FIGURES
- [ ] OLDSTYLE FIGURES
- [ ] TABULAR FIGURES
- [ ] PROPORTIONAL FIGURES
- [ ] SLASHED ZERO
- [x] ORDINALS

FRACTIONS

- [x] FRACTIONS
- [ ] ALTERNATIVE FRACTIONS
- [x] NUMERATORS
- [x] DENOMINATORS

POSITION

- [x] SCIENTIFIC INFERIORS
- [x] SUBSCRIPT
- [x] SUPERSCRIPT
- [x] KERNING
- [x] MARK POSITIONING
- [x] MARK-TO-MARK POSITIONING
- [ ] CURSIVE POSITIONING
- [ ] DISTANCE
- [ ] ABOVE-BASE MARK POSITIONING
- [ ] BELOW-BASE MARK POSITIONING
- [ ] PROPORTIONAL ALTERNATE WIDTHS
- [ ] ALTERNATE HALF WIDTHS

LOCALIZATION

- [x] LOCALIZED FORMS
- [ ] TRADITIONAL FORMS
- [ ] SIMPLIFIED FORMS
- [ ] EXPERT FORMS
- [ ] JIS78 FORMS
- [ ] JIS83 FORMS
- [ ] JIS90 FORMS
- [ ] JIS2004 FORMS
- [ ] RUBY NOTATION FORMS
- [x] 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

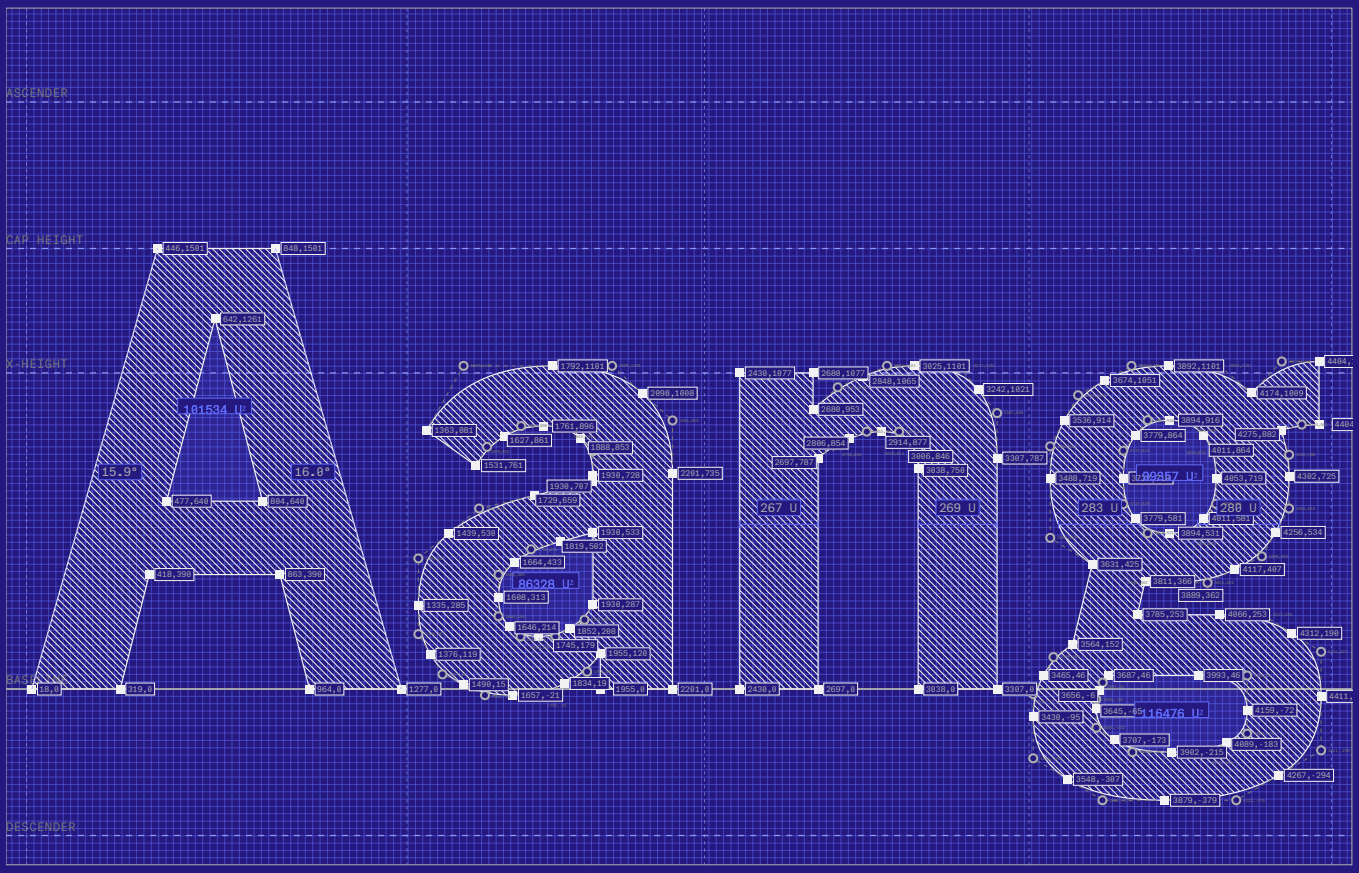
STYLISTIC SETS

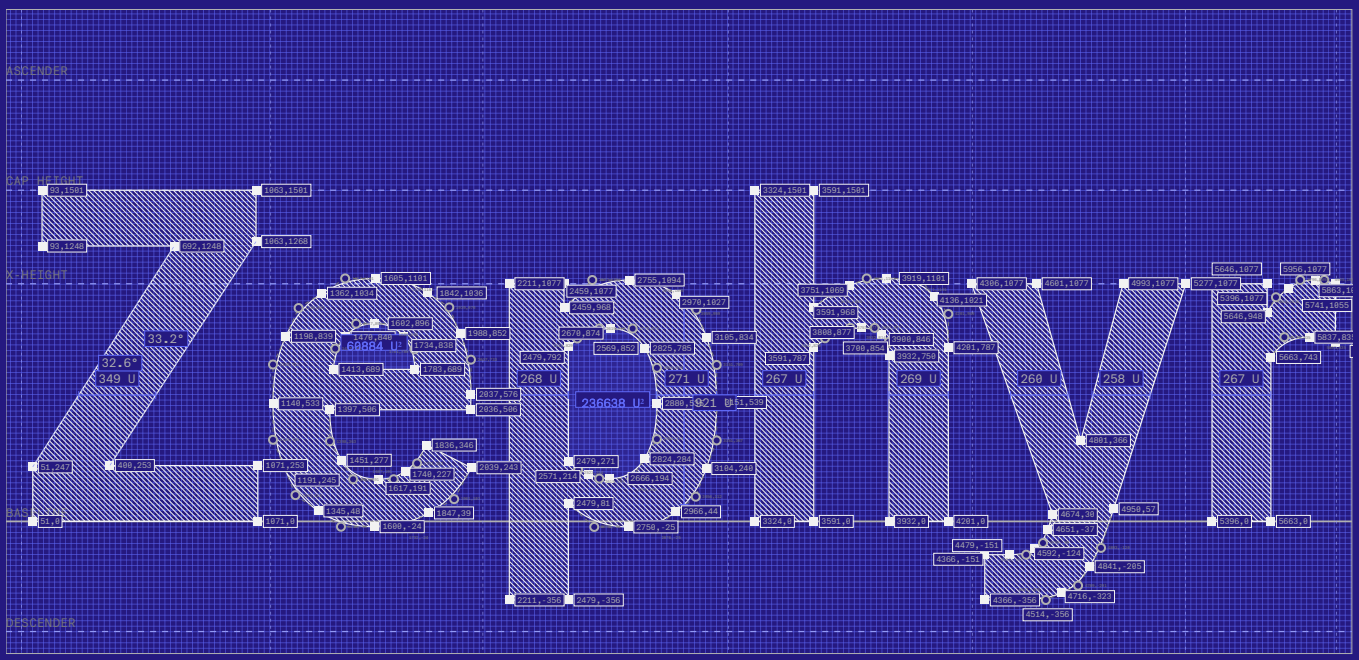
- [x] STYLISTIC SET 01
- [ ] STYLISTIC SET 02
- [ ] STYLISTIC SET 03
- [ ] STYLISTIC SET 04
- [ ] STYLISTIC SET 05
- [ ] STYLISTIC SET 06
- [ ] STYLISTIC SET 07
- [ ] STYLISTIC SET 08
- [ ] STYLISTIC SET 09
- [ ] STYLISTIC SET 10
- [ ] STYLISTIC SET 11
- [ ] STYLISTIC SET 12
- [ ] STYLISTIC SET 13
-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

CHARACTER VARIANTS

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

VECTOR CONSTRUCTION — UNIT 07 — WORD ANATOMY FIG. 07.4





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

The Art of Typesetting

SET IN WHARFAGE 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.

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SET IN WHARFAGE 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

SET IN WHARFAGE BOLD · 9PT / 11.3PT · JUSTIFY, 3 COLUMNS, HYPHENATED

Futura
Paul Renner
geometric sans-serif
Apollo 11 plaque
mission patches
embossed lettering
NASA meatball
NASA worm
Richard Danne
Bruce Blackburn
Federal Design Improvement Program
wordmark
crossbar-less A
Pioneer plaque
Voyager Golden Record
pictographic notation
hydrogen atom transition diagram
binary counting system
extraterrestrial reader
spacesuit visor
control panel labeling
habitat wall signage
red emergency lighting
high contrast letterforms
open counters
stroke weight
launch vibration
G-forces
pressurized gloves
fine motor control
microgravity
disorientation
wayfinding systems
color-coding
directional arrows
orientation cues
International Space Station
life-critical labeling
redundant signaling
tactile embossing
braille-like markings
radiation degradation
thermal cycling
pigment fading
material endurance
multinational crews
multilingual labeling
English-Russian signage
Cyrillic script
Han characters
Latin script

SHOWCASE — UNIT 07 — WATERFALL PANGRAM
FIG. 07.7

Design qui 132 px

Design quietly 103 px

Design quietly sha 80 px

Design quietly shapes 63 px

Design quietly shapes our wh 49 px

Design quietly shapes our whole vivid 38 px

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

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

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

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

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

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

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

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

Design quietly shapes our whole vivid zip code, from a quartz box to a sleek modern jar. A quick, clever gaze at any quartz box or jar proves how design affects my world. 5 px

SHOWCASE — UNIT 07 — INTERNATIONAL WORD LIST
FIG. 07.8

1. Serenity — ENGLISH
2. Château — FRENCH
3. Freundschaft — GERMAN
4. Corazón — SPANISH
5. Nuvola — ITALIAN
6. Coração — PORTUGUESE
7. Zonlicht — DUTCH
8. Ljus — SWEDISH
9. Blåbær — NORWEGIAN
10. Venskab — DANISH
11. Himinn — ICELANDIC
12. Niebo — POLISH
13. Motýl — CZECH
14. Motýľ — SLOVAK
15. Pillangó — HUNGARIAN
16. Fluture — ROMANIAN
17. Nebo — CROATIAN
18. Kelebek — TURKISH
19. Grüße — GERMAN
20. Straße — GERMAN
21. Prietenie — ROMANIAN
22. Wanderlust — ENGLISH
23. Přátelství — CZECH
24. Nebo — SLOVAK
25. Vriendschap — DUTCH
26. Estrela — PORTUGUESE
27. Przyjaźń — POLISH
28. Pingüino — SPANISH
29. Cer — ROMANIAN
30. Lys — NORWEGIAN
31. Nuage — FRENCH
32. Montaña — SPANISH
33. Rødgrød — DANISH
34. Říjen — CZECH
35. Papillon — FRENCH
36. Étoile — FRENCH
37. Bellezza — ITALIAN
38. Élégance — FRENCH
39. İstanbul — TURKISH
40. Açúcar — PORTUGUESE
41. Wolk — DUTCH
42. Vinátta — ICELANDIC
43. Leptir — CROATIAN
44. Horizon — ENGLISH
45. Þjóðlag — ICELANDIC
46. Lumière — FRENCH
47. Fiðrildi — ICELANDIC
48. Cascade — ENGLISH
49. Sehnsucht — GERMAN
50. Himmel — NORWEGIAN
51. Vänskap — SWEDISH
52. Priateľstvo — SLOVAK
53. Saudade — PORTUGUESE
54. Sommerfugl — DANISH
55. Vennskap — NORWEGIAN
56. Borboleta — PORTUGUESE
57. Motyl — POLISH
58. Perché — ITALIAN
59. Wolke — GERMAN
60. Luminous — ENGLISH

CHARACTER SET — UNIT 07 / SHEET 1 OF 3 — GLYPH COVERAGE FIG. 07.3

.null	U+000D	U+0020	A U+0041	Á U+00C1	Ă U+0102	Â U+00C2	Ä U+00C4	À U+00C0	Ā U+0100	Ą U+0104	Å U+00C5	Ã U+00C3
Æ U+00C6	B U+0042	C U+0043	Ć U+0106	Č U+010C	Ç U+00C7	Ċ U+010A	D U+0044	Ď U+010E	Đ U+0110	Ð U+00D0	E U+0045	É U+00C9
Ě U+011A	Ê U+00CA	Ë U+00CB	Ė U+0116	È U+00C8	Ē U+0112	Ę U+0118	Ə U+018F	F U+0046	G U+0047	Ğ U+011E	Ģ U+0122	Ġ U+0120
H U+0048	Ħ U+0126	I U+0049	IJ U+0132	Í U+00CD	Î U+00CE	Ï U+00CF	İ U+0130	Ì U+00CC	Ī U+012A	Į U+012E	J U+004A	Ĵ uni004A03…
K U+004B	Ķ U+0136	L U+004C	Ĺ U+0139	Ľ U+013D	Ļ U+013B	Ł U+0141	M U+004D	N U+004E	Ń U+0143	Ň U+0147	Ņ U+0145	Ñ U+00D1
O U+004F	Ó U+00D3	Ô U+00D4	Ö U+00D6	Ò U+00D2	Ő U+0150	Ō U+014C	Ø U+00D8	Õ U+00D5	Œ U+0152	P U+0050	Þ U+00DE	Q U+0051
R U+0052	Ŕ U+0154	Ř U+0158	Ŗ U+0156	S U+0053	Ś U+015A	Š U+0160	Ş U+015E	Ș U+0218	ẞ U+1E9E	T U+0054	Ť U+0164	Ţ U+0162
Ț U+021A	U U+0055	Ú U+00DA	Û U+00DB	Ü U+00DC	Ù U+00D9	Ű U+0170	Ū U+016A	Ų U+0172	Ů U+016E	V U+0056	W U+0057	Ẃ U+1E82
Ŵ U+0174	Ẅ U+1E84	Ẁ U+1E80	X U+0058	Y U+0059	Ý U+00DD	Ŷ U+0176	Ÿ U+0178	Ỳ U+1EF2	Z U+005A	Ź U+0179	Ž U+017D	Ż U+017B
a U+0061	á U+00E1	ă U+0103	â U+00E2	ä U+00E4	à U+00E0	ā U+0101	ą U+0105	å U+00E5	ã U+00E3	æ U+00E6	b U+0062	c U+0063
ć U+0107	č U+010D	ç U+00E7	ċ U+010B	d U+0064	ď U+010F	đ U+0111	ð U+00F0	e U+0065	é U+00E9	ě U+011B	ê U+00EA	ë U+00EB
ė U+0117	è U+00E8	ē U+0113	ę U+0119	ə U+0259	f U+0066	g U+0067	ğ U+011F	ģ U+0123	ġ U+0121	h U+0068	ħ U+0127	i U+0069
ı U+0131	í U+00ED	î U+00EE	ï U+00EF	i i.loclTRK	ì U+00EC	ī U+012B	į U+012F	ij U+0133	j U+006A	ɉ U+0237	ĵ uni006A03…	k U+006B
ķ U+0137	l U+006C	Í U+013A	ľ U+013E	ļ U+013C	ł U+0142	m U+006D	n U+006E	ń U+0144	ň U+0148	ņ U+0146	ñ U+00F1	o U+006F
ó U+00F3	ô U+00F4	ö U+00F6	ò U+00F2	ő U+0151	ō U+014D	ø U+00F8	õ U+00F5	œ U+0153	p U+0070	þ U+00FE	q U+0071	r U+0072
ŕ U+0155	ř U+0159	ŗ U+0157	s U+0073	ś U+015B	š U+0161	ş U+015F	ș U+0219	ß U+00DF	t U+0074	ť U+0165	ţ U+0163	ț U+021B

CHARACTER SET — UNIT 07 / SHEET 2 OF 3 — GLYPH COVERAGE FIG. 07.4

u	ú	û	ü	ù	ű	ū	ų	ů	v	w	ẃ	ŵ
U+0075	U+00FA	U+00FB	U+00FC	U+00F9	U+0171	U+016B	U+0173	U+016F	U+0076	U+0077	U+1E83	U+0175
ẅ	ỳ	x	y	ý	ŷ	ÿ	ỳ	z	ź	ž	ż	ª
U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF	U+1EF3	U+007A	U+017A	U+017E	U+017C	U+00AA
º	Δ	Ω	π	0	1	2	3	4	5	6	7	8
U+00BA	U+0394	U+03A9	U+03C0	U+0030	U+0031	U+0032	U+0033	U+0034	U+0035	U+0036	U+0037	U+0038
9	0	1	2	3	4	5	6	7	8	9	0	1
U+0039	zero.dnom	one.dnom	two.dnom	three.dnom	four.dnom	five.dnom	six.dnom	seven.dnom	eight.dnom	nine.dnom	zero.numr	one.numr
2	3	4	5	6	7	8	9	/	½	⅓	⅔	¼
two.numr	three.numr	four.numr	five.numr	six.numr	seven.numr	eight.numr	nine.numr	U+2044	U+00BD	U+2153	U+2154	U+00BC
¾	⅕	⅖	⅗	⅘	⅙	⅚	⅛	⅜	⅝	⅞	0	1
U+00BE	U+2155	U+2156	U+2157	U+2158	U+2159	U+215A	U+215B	U+215C	U+215D	U+215E	U+2080	U+2081
2	3	4	5	6	7	8	9	0	1	2	3	4
U+2082	U+2083	U+2084	U+2085	U+2086	U+2087	U+2088	U+2089	U+2070	U+00B9	U+00B2	U+00B3	U+2074
5	6	7	8	9								
U+2075	U+2076	U+2077	U+2078	U+2079	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+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
«	»	‹	›	"	'	ƒ	UW	@	&	¶	§	©
U+00AB	U+00BB	U+2039	U+203A	U+0022	U+0027	U+0192	U+F8FF	U+0040	U+0026	U+00B6	U+00A7	U+00A9
®	™	°	|	¦	†	ℓ	‡	℮	¢	¤	$	€
U+00AE	U+2122	U+00B0	U+007C	U+00A6	U+2020	U+2113	U+2021	U+212E	U+00A2	U+00A4	U+0024	U+20AC
£	¥	+	−	×	÷	=	≠	>	<	≥	≤	±
U+00A3	U+00A5	U+002B	U+2212	U+00D7	U+00F7	U+003D	U+2260	U+003E	U+003C	U+2265	U+2264	U+00B1
≈	~	¬	^	∞	∫	∆	∏	Σ	√	µ	∂	%
U+2248	U+007E	U+00AC	U+005E	U+221E	U+222B	U+2206	U+220F	U+2211	U+221A	U+00B5	U+2202	U+0025
‰	◊	¨	˙	`	´	˝	¸	ˆ	˘	ˇ	°	~
U+2030	U+25CA	U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a…	U+0302	U+030C	U+0306	U+030A	U+0303

CHARACTER SET — UNIT 07 / SHEET 3 OF 3 — GLYPH COVERAGE FIG. 07.5

ˍ U+0304	̒ U+0312	̦ U+0326	̧ U+0327	̨ U+0328	̵ U+0335	̶ U+0336	̷ U+0337	̸ U+0338	̈ uni0308.c…	̇ uni0307.c…	̀ gravecomb…	́ acutecomb…
̋ uni030B.c…	̦ uni030C.a…	̂ uni0302.c…	̌ uni030C.c…	̆ uni0306.c…	̊ uni030A.c…	̃ tildecomb…	̵ uni0304.c…	̦ uni0326.c…	̧ uni0327.c…	̵ uni0335.c…	̶ uni0336.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+00B8
̨ U+02DB	’ U+E008	̦ U+E01A	f f.ss01	t t.ss01	t’ tcaron.ss…	ţ uni0163.s…	ţ uni021B.s…					

TOTAL GLYPHS IN FONT: 464 · RENDERED: 463 · GID 0 (.NOTDEF) OMITTED

STYLE SHEET — UNIT 08 — STYLE SHEET
FIG. 08.1

EXTRABOLD 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	1501 U
X-Height	1102 U
Descender	-499 U
Weight Class	800 — ExtraBold
Posture	Upright
Glyph Count	464
Source Format	TTF
Payload	67.6 KB

TECHNICAL SPECIFICATION — UNIT 08 — SPECIFICATION SHEET FIG. 08.2

LANGUAGES SUPPORTED

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

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

CURRENCY SUPPORT

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

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

UNICODE BLOCK COVERAGE

BASIC LATIN	96
LATIN-1 SUPPLEMENT	96
LATIN EXTENDED-A	97
LATIN EXTENDED-B	7
IPA EXTENSIONS	1
SPACING MODIFIER LETTERS	8
COMBINING DIACRITICAL MARKS	19
GREEK AND COPTIC	3
LATIN EXTENDED ADDITIONAL	9
GENERAL PUNCTUATION	30
SUPERSCRIPTS AND SUBSCRIPTS	17
CURRENCY SYMBOLS	1
LETTERLIKE SYMBOLS	3
NUMBER FORMS	12
MATHEMATICAL OPERATORS	12
GEOMETRIC SHAPES	1
PRIVATE USE AREA	3

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.

TECHNICAL SPECIFICATION — UNIT 08 — OPENTYPE FEATURES
FIG. 08.3

OPENTYPE FEATURES

LIGATURES

- [ ] STANDARD LIGATURES
- [ ] DISCRETIONARY LIGATURES
- [ ] HISTORICAL LIGATURES
- [ ] CONTEXTUAL LIGATURES
- [ ] REQUIRED LIGATURES

ALTERNATES

- [x] ACCESS ALL ALTERNATES
- [x] 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
- [x] CASE-SENSITIVE FORMS
- [ ] UNICASE
- [ ] CAPITAL SPACING

FIGURES

- [ ] LINING FIGURES
- [ ] OLDSTYLE FIGURES
- [ ] TABULAR FIGURES
- [ ] PROPORTIONAL FIGURES
- [ ] SLASHED ZERO
- [x] ORDINALS

FRACTIONS

- [x] FRACTIONS
- [ ] ALTERNATIVE FRACTIONS
- [x] NUMERATORS
- [x] DENOMINATORS

POSITION

- [x] SCIENTIFIC INFERIORS
- [x] SUBSCRIPT
- [x] SUPERSCRIPT
- [x] KERNING
- [x] MARK POSITIONING
- [x] MARK-TO-MARK POSITIONING
- [ ] CURSIVE POSITIONING
- [ ] DISTANCE
- [ ] ABOVE-BASE MARK POSITIONING
- [ ] BELOW-BASE MARK POSITIONING
- [ ] PROPORTIONAL ALTERNATE WIDTHS
- [ ] ALTERNATE HALF WIDTHS

LOCALIZATION

- [x] LOCALIZED FORMS
- [ ] TRADITIONAL FORMS
- [ ] SIMPLIFIED FORMS
- [ ] EXPERT FORMS
- [ ] JIS78 FORMS
- [ ] JIS83 FORMS
- [ ] JIS90 FORMS
- [ ] JIS2004 FORMS
- [ ] RUBY NOTATION FORMS
- [x] 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

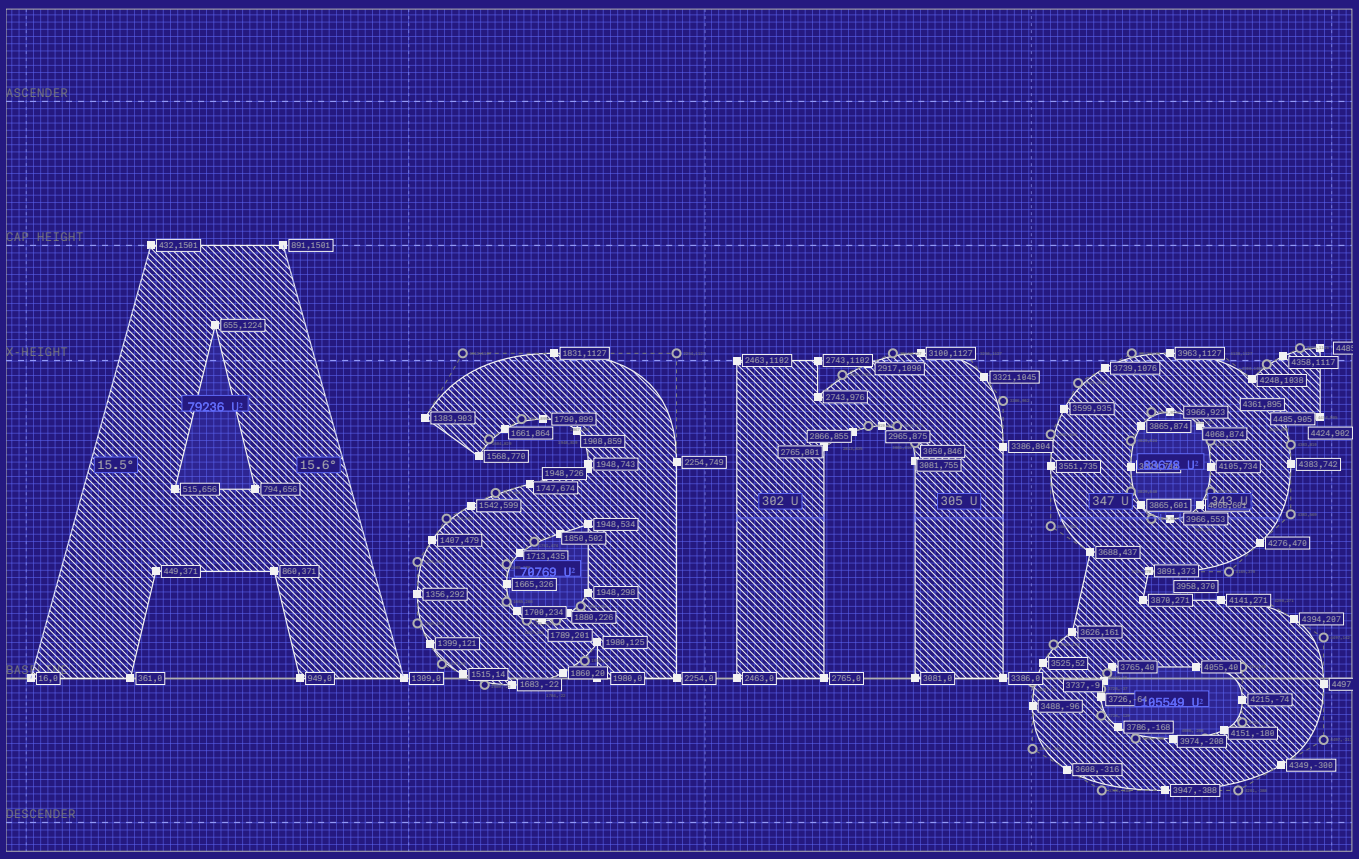
STYLISTIC SETS

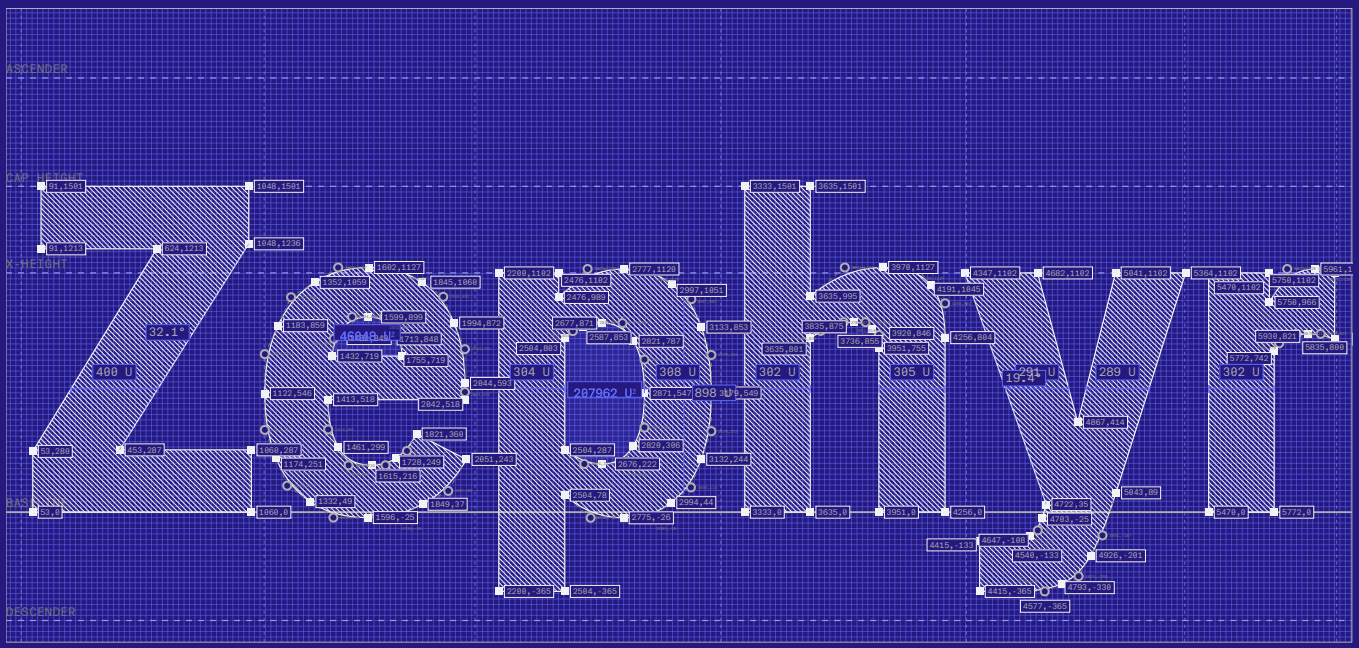
- [x] STYLISTIC SET 01
- [ ] STYLISTIC SET 02
- [ ] STYLISTIC SET 03
- [ ] STYLISTIC SET 04
- [ ] STYLISTIC SET 05
- [ ] STYLISTIC SET 06
- [ ] STYLISTIC SET 07
- [ ] STYLISTIC SET 08
- [ ] STYLISTIC SET 09
- [ ] STYLISTIC SET 10
- [ ] STYLISTIC SET 11
- [ ] STYLISTIC SET 12
- [ ] STYLISTIC SET 13
-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

CHARACTER VARIANTS

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

VECTOR CONSTRUCTION — UNIT 08 — WORD ANATOMY FIG. 08.4





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

The Art of Typesetting

SET IN WHARFAGE 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

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

SET IN WHARFAGE EXTRABOLD · 9PT / 11.3PT · JUSTIFY, 3 COLUMNS, HYPHENATED

Futura
Paul Renner
geometric sans-serif
Apollo 11 plaque
mission patches
embossed lettering
NASA meatball
NASA worm
Richard Danne
Bruce Blackburn
Federal Design Improvement Program
wordmark
crossbar-less A
Pioneer plaque
Voyager Golden Record
pictographic notation
hydrogen atom transition diagram
binary counting system
extraterrestrial reader
spacesuit visor
control panel labeling
habitat wall signage
red emergency lighting
high contrast letterforms
open counters
stroke weight
launch vibration
G-forces
pressurized gloves
fine motor control
microgravity
disorientation
wayfinding systems
color-coding
directional arrows
orientation cues
International Space Station
life-critical labeling
redundant signaling
tactile embossing
braille-like markings
radiation degradation
thermal cycling
pigment fading
material endurance
multinational crews
multilingual labeling
English-Russian signage
Cyrillic script
Han characters
Latin script

SHOWCASE — UNIT 08 — WATERFALL PANGRAM
FIG. 08.7

Design qui 132 px

Design quietly 103 px

Design quietly sha 80 px

Design quietly shapes 63 px

Design quietly shapes our wh 49 px

Design quietly shapes our whole vivic 38 px

Design quietly shapes our whole vivid zip code, 30 px

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

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

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

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

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

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

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

Design quietly shapes our whole vivid zip code, from a quartz box to a sleek modern jar. A quick, clever gaze at any quartz box or jar proves how design affects my world. 5 px

SHOWCASE — UNIT 08 — INTERNATIONAL WORD LIST
FIG. 08.8

1. **Serenity** — ENGLISH
2. **Nuage** — FRENCH
3. **Sehnsucht** — GERMAN
4. **Nostalgia** — SPANISH
5. **Sogno** — ITALIAN
6. **Estrela** — PORTUGUESE
7. **Vriendschap** — DUTCH
8. **Sommar** — SWEDISH
9. **Sommerfugl** — NORWEGIAN
10. **Himmel** — DANISH
11. **Himinn** — ICELANDIC
12. **Motyl** — POLISH
13. **Motýl** — CZECH
14. **Motýľ** — SLOVAK
15. **Égbolt** — HUNGARIAN
16. **Fluture** — ROMANIAN
17. **Nebo** — CROATIAN
18. **Gökyüzü** — TURKISH
19. **Přátelství** — CZECH
20. **Priatel’stvo** — SLOVAK
21. **Schmetterling** — GERMAN
22. **Prietenie** — ROMANIAN
23. **Nuvola** — ITALIAN
24. **Sommerfugl** — DANISH
25. **Wolk** — DUTCH
26. **Prijateljstvo** — CROATIAN
27. **Fiðrildi** — ICELANDIC
28. **Ljus** — SWEDISH
29. **Momentum** — ENGLISH
30. **Łódź** — POLISH
31. **Vänskap** — SWEDISH
32. **Nuvem** — PORTUGUESE
33. **Blåbær** — NORWEGIAN
34. **Whisper** — ENGLISH
35. **Lys** — DANISH
36. **Wanderlust** — ENGLISH
37. **Rødgrød** — DANISH
38. **Straße** — GERMAN
39. **İstanbul** — TURKISH
40. **Pillangó** — HUNGARIAN
41. **Saudade** — PORTUGUESE
42. **Örökké** — HUNGARIAN
43. **Vlinder** — DUTCH
44. **Zonlicht** — DUTCH
45. **Lys** — NORWEGIAN
46. **Coördinatie** — DUTCH
47. **Perché** — ITALIAN
48. **Cer** — ROMANIAN
49. **Borboleta** — PORTUGUESE
50. **Bellezza** — ITALIAN
51. **Wolke** — GERMAN
52. **Freundschaft** — GERMAN
53. **Þjóðlag** — ICELANDIC
54. **Przyjaźń** — POLISH
55. **Pingüino** — SPANISH
56. **Mariposa** — SPANISH
57. **Mulțumesc** — ROMANIAN
58. **Journey** — ENGLISH
59. **Horizon** — ENGLISH
60. **Château** — FRENCH

CHARACTER SET — UNIT 08 / SHEET 1 OF 3 — GLYPH COVERAGE FIG. 08.3

.null	U+000D	U+0020	A U+0041	Á U+00C1	Ă U+0102	Â U+00C2	Ä U+00C4	À U+00C0	Ā U+0100	Ą U+0104	Å U+00C5	Ã U+00C3
Æ U+00C6	B U+0042	C U+0043	Ć U+0106	Č U+010C	Ç U+00C7	Ċ U+010A	D U+0044	Ď U+010E	Đ U+0110	Ð U+00D0	E U+0045	É U+00C9
Ě U+011A	Ê U+00CA	Ë U+00CB	Ė U+0116	È U+00C8	Ē U+0112	Ę U+0118	Ə U+018F	F U+0046	G U+0047	Ğ U+011E	Ģ U+0122	Ġ U+0120
H U+0048	Ħ U+0126	I U+0049	IJ U+0132	Í U+00CD	Î U+00CE	Ï U+00CF	İ U+0130	Ì U+00CC	Ī U+012A	Į U+012E	J U+004A	Ĵ uni004A03…
K U+004B	Ķ U+0136	L U+004C	Ĺ U+0139	Ľ U+013D	Ļ U+013B	Ł U+0141	M U+004D	N U+004E	Ń U+0143	Ň U+0147	Ņ U+0145	Ñ U+00D1
O U+004F	Ó U+00D3	Ô U+00D4	Ö U+00D6	Ò U+00D2	Ő U+0150	Ō U+014C	Ø U+00D8	Õ U+00D5	Œ U+0152	P U+0050	Þ U+00DE	Q U+0051
R U+0052	Ŕ U+0154	Ř U+0158	Ŗ U+0156	S U+0053	Ś U+015A	Š U+0160	Ş U+015E	Ș U+0218	ẞ U+1E9E	T U+0054	Ť U+0164	Ţ U+0162
Ț U+021A	U U+0055	Ú U+00DA	Û U+00DB	Ü U+00DC	Ù U+00D9	Ű U+0170	Ū U+016A	Ų U+0172	Ů U+016E	V U+0056	W U+0057	Ẃ U+1E82
Ŵ U+0174	Ẅ U+1E84	Ẁ U+1E80	X U+0058	Y U+0059	Ý U+00DD	Ŷ U+0176	Ÿ U+0178	Ỳ U+1EF2	Z U+005A	Ź U+0179	Ž U+017D	Ż U+017B
a U+0061	á U+00E1	ă U+0103	â U+00E2	ä U+00E4	à U+00E0	ā U+0101	ą U+0105	å U+00E5	ã U+00E3	æ U+00E6	b U+0062	c U+0063
ć U+0107	č U+010D	ç U+00E7	ċ U+010B	d U+0064	ď U+010F	đ U+0111	ð U+00F0	e U+0065	é U+00E9	ě U+011B	ê U+00EA	ë U+00EB
ė U+0117	è U+00E8	ē U+0113	ę U+0119	ə U+0259	f U+0066	g U+0067	ğ U+011F	ģ U+0123	ġ U+0121	h U+0068	ħ U+0127	i U+0069
ı U+0131	í U+00ED	î U+00EE	ï U+00EF	i i.loclTRK	ì U+00EC	ī U+012B	į U+012F	ij U+0133	j U+006A	ɉ U+0237	ĵ uni006A03…	k U+006B
ķ U+0137	l U+006C	Í U+013A	ľ U+013E	ļ U+013C	ł U+0142	m U+006D	n U+006E	ń U+0144	ň U+0148	ņ U+0146	ñ U+00F1	o U+006F
ó U+00F3	ô U+00F4	ö U+00F6	ò U+00F2	ő U+0151	ō U+014D	ø U+00F8	õ U+00F5	œ U+0153	p U+0070	þ U+00FE	q U+0071	r U+0072
ŕ U+0155	ř U+0159	ŗ U+0157	s U+0073	ś U+015B	š U+0161	ş U+015F	ș U+0219	ß U+00DF	t U+0074	ť U+0165	ţ U+0163	ț U+021B

CHARACTER SET — UNIT 08 / SHEET 2 OF 3 — GLYPH COVERAGE FIG. 08.4

u	ú	û	ü	ù	ű	ū	ų	ů	v	w	ẃ	ŵ
U+0075	U+00FA	U+00FB	U+00FC	U+00F9	U+0171	U+016B	U+0173	U+016F	U+0076	U+0077	U+1E83	U+0175
ẅ	ỳ	x	y	ý	ŷ	ÿ	ỳ	z	ź	ž	ż	ª
U+1E85	U+1E81	U+0078	U+0079	U+00FD	U+0177	U+00FF	U+1EF3	U+007A	U+017A	U+017E	U+017C	U+00AA
º	Δ	Ω	π	0	1	2	3	4	5	6	7	8
U+00BA	U+0394	U+03A9	U+03C0	U+0030	U+0031	U+0032	U+0033	U+0034	U+0035	U+0036	U+0037	U+0038
9	0	1	2	3	4	5	6	7	8	9	0	1
U+0039	zero.dnom	one.dnom	two.dnom	three.dnom	four.dnom	five.dnom	six.dnom	seven.dnom	eight.dnom	nine.dnom	zero.numr	one.numr
2	3	4	5	6	7	8	9	/	½	⅓	⅔	¼
two.numr	three.numr	four.numr	five.numr	six.numr	seven.numr	eight.numr	nine.numr	U+2044	U+00BD	U+2153	U+2154	U+00BC
¾	⅕	⅖	⅗	⅘	⅙	⅚	⅛	⅜	⅝	⅞	0	1
U+00BE	U+2155	U+2156	U+2157	U+2158	U+2159	U+215A	U+215B	U+215C	U+215D	U+215E	U+2080	U+2081
2	3	4	5	6	7	8	9	0	1	2	3	4
U+2082	U+2083	U+2084	U+2085	U+2086	U+2087	U+2088	U+2089	U+2070	U+00B9	U+00B2	U+00B3	U+2074
5	6	7	8	9								
U+2075	U+2076	U+2077	U+2078	U+2079	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+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
«	»	‹	›	"	'	ƒ	UW	@	&	¶	§	©
U+00AB	U+00BB	U+2039	U+203A	U+0022	U+0027	U+0192	U+F8FF	U+0040	U+0026	U+00B6	U+00A7	U+00A9
®	™	°	|	¦	†	ℓ	‡	℮	¢	¤	$	€
U+00AE	U+2122	U+00B0	U+007C	U+00A6	U+2020	U+2113	U+2021	U+212E	U+00A2	U+00A4	U+0024	U+20AC
£	¥	+	−	×	÷	=	≠	>	<	≥	≤	±
U+00A3	U+00A5	U+002B	U+2212	U+00D7	U+00F7	U+003D	U+2260	U+003E	U+003C	U+2265	U+2264	U+00B1
≈	~	¬	^	∞	∫	∆	∏	Σ	√	µ	∂	%
U+2248	U+007E	U+00AC	U+005E	U+221E	U+222B	U+2206	U+220F	U+2211	U+221A	U+00B5	U+2202	U+0025
‰	◊	¨	˙	`	´	˝	¸	ˆ	˘	ˇ	°	~
U+2030	U+25CA	U+0308	U+0307	U+0300	U+0301	U+030B	uni030C.a…	U+0302	U+030C	U+0306	U+030A	U+0303

CHARACTER SET — UNIT 08 / SHEET 3 OF 3 — GLYPH COVERAGE FIG. 08.5

ˍ U+0304	̒ U+0312	̦ U+0326	̧ U+0327	̨ U+0328	̵ U+0335	̶ U+0336	̷ U+0337	̸ U+0338	̈ uni0308.c…	̇ uni0307.c…	̀ gravecomb…	́ acutecomb…
̋ uni030B.c…	̦ uni030C.a…	̂ uni0302.c…	̌ uni030C.c…	̆ uni0306.c…	̊ uni030A.c…	̃ tildecomb…	̵ uni0304.c…	̦ uni0326.c…	̧ uni0327.c…	̵ uni0335.c…	̶ uni0336.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+00B8
̨ U+02DB	’ U+E008	̦ U+E01A	f f.ss01	t t.ss01	t’ tcaron.ss…	ţ uni0163.s…	ț uni021B.s…					

TOTAL GLYPHS IN FONT: 464 · RENDERED: 463 · GID 0 (.NOTDEF) OMITTED

WEIGHT PROGRESSION — COMPARATIVE LADDER
FIG. FX.1

Wharfage
100
Thin

Wharfage
200
ExtraLight

Wharfage
300
Light

Wharfage
400
Regular

Wharfage
500
Medium

Wharfage
600
SemiBold

Wharfage
700
Bold

Wharfage
800
ExtraBold

DOCUMENT CONTROL — COLOPHON

FIG. ZZ.1

Document Title	Wharfage — Technical Specimen
Document Code	HDC-20260918-WHARFAGES-1.002
Foundry / Mill	Unwritten Type Foundry
Designer	Alfredo Marco Pradil
Styles Catalogued	8
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