

Ceraph

Family Overview

Ceraph Thin

Ceraph Thin Italic

Ceraph Light

Ceraph Light Italic

Ceraph Regular

Ceraph Italic

Ceraph Medium

Ceraph Medium Italic

Ceraph Semibold

Ceraph Semibold Italic

Ceraph Bold

Ceraph Bold Italic

Thin 65pt

BOOK TO READ

Light 65pt

☑ Stylistic set 03 - Alternate O

JOAN OF ARC

Regular 65pt

COMPENDIUM

Medium 65pt

☑ Swash

SHAKESPEARE

Semibold 65pt

☑ Stylistic set 03 - Alternate O

ONTOLOGICAL

Bold 65pt

☑ Stylistic set 02 - Alternate I

OSCAR WILDE

Thin Italic 65pt

John Constable

Light Italic 65pt

☑ Stylistic set 01 - Alternate A

Anthropologist

Italic 65pt

Hirato Renkichi

Medium Italic 65pt

☑ Stylistic set 06 - Uncial h n m t u

Divine Comedy

Semibold Italic 65pt

☑ Stylistic set 06 - Uncial h n m t u

Odysseus Elytis

Bold Italic 65pt

☑ Stylistic set 06 - Uncial h n m t u

Franz Schubert

Thin 65pt

BOCCACCIO

Light 65pt

☒ Stylistic set 03 - Alternate O

MARY OLIVER

Regular 65pt

☒ Stylistic set 03 - Alternate O

SU XIAOXIAO

Medium 65pt

☒ Swash

BRIGHT STAR

Semibold 65pt

EARTHBOUND

Bold 65pt

AFTERGLOW

Thin Italic 65pt

Gil Scott-Heron

Light Italic 65pt

The Holy Family

Italic 65pt

Antoine D'Arcy

Medium Italic 65pt

The Hour Glass

Semibold Italic 65pt

Henri Michaux

Bold Italic 65pt

Astarte Syriaca

700pt

C

Thin 34pt/38

LOVE AMONG THE RUINS
Sir Edward Coley Burne-Jones

Light 34pt/38

THE SCHOOL OF NATURE
Cloud Study: Horizon of Trees

Regular 34pt/38

☑ Stylistic set 06 - Uncial h n m t u

GEORG WILHELM F. HEGEL
The Phenomenology of Spirit

Medium 34pt/38

☑ Stylistic set 02 - Alternate l

THE BEGUILING OF MERLIN
Inspired by Arthurian Legend

Semibold 34pt/38

ANTONY AND CLEOPATRA
A Tragedy of Love and Power

Bold 34pt/38

BROTHERS KARAMAZOV
Passion Against Silent Doubt

Thin Italic 34pt/38

JEAN-JACQUES ROUSSEAU
Swiss-born French Philosopher

Light Italic 34pt/38

MARY WOLLSTONECRAFT
British Writer and Philosopher

Italic 34pt/38

PROMETHEUS UNBOUND
A Lyrical Drama in Four Acts

Medium Italic 34pt/38

☑ Stylistic set 03 - Alternate O

DIE BRAUT VON KORINTH
Johann Wolfgang von Goethe

Semibold Italic 34pt/38

☑ Stylistic set 02 - Alternate I

WILLIAM WORDSWORTH
I Wandered Lonely as a Cloud

Bold Italic 34pt/38

☑ Stylistic set 02 - Alternate I

CHRISTOPHER MARLOWE
Visions Beyond Ordinary Time

160pt

Lattice

122pt

☑ Stylistic set 06 - Uncial h n m t u

Petrarch

95pt

Resonance

68pt

Dante Alighieri

48pt

Ekphrastic Expression

160pt

☒ Stylistic set 03 - Alternate O

Ocelot

122pt

Achillea

95pt

☒ Swash

Chevaliers

68pt

Rhythmization

48pt

☒ Stylistic set 03 - Alternate O

The Lady Of Shalott

160pt

Grace

122pt

Astrality

95pt

Inner Light

68pt

Divine Essence

48pt

Celestial Frequencies

160pt

Dream

122pt

Radiance

95pt

Awakening

68pt

Universal Laws

48pt

Higher Consciousness

160pt

Divine

122pt

Mandala

95pt

Symbolism

68pt

Mystic Journey

48pt

In Meaningful Words

160pt

Aether

122pt

Sunlight

95pt

Vibrations

68pt

Night Allegory

48pt

Beauty Beyond Form

160pt

Vision

122pt

Renewal

95pt

Ceremony

68pt

Symbolic Form

48pt

Ritual And Revelation

160pt

Mystic

122pt

Raptures

95pt

Harmonia

68pt

Ancient Silence

48pt

One Thousand Suns

160pt

Ritual

122pt

Heaven

95pt

Attraction

68pt

Quiet Splendor

48pt

A Theory Of Memory

160pt

Spirits

122pt

Equinox

95pt

☑ Stylistic set 06 - Uncial h n m t u

Archetype

68pt

Transmutation

48pt

Beyond The Horizon

160pt

Karma

122pt

Ethereal

95pt

Gossamer

68pt

Visual Allegory

48pt

Language Of Desire

160pt

Brontë

122pt

Hopkins

95pt

Ephemeral

68pt

☑ Stylistic set 03 - Alternate O

Optical Poetry

48pt

Mysteries Of Time

700pt

St

90pt

Epitasis

42pt/44

An interlude or dramatic pause in storytelling.

30pt/36

Myths worldwide employ such pivotal moments to build suspense or reinforce moral lessons.

24pt/27

☑ Swash

THIS CONCEPT of an episode has deep roots in mythological storytelling, where pauses often signal the intervention of gods or reveal hidden truths for heroes.

18pt/22

Epistases become thresholds through which listeners are drawn deeper into the tale's mystery, bridging mundane reality with the mythic. Through epistases, ancient storytellers mastered the art of merging mortal and divine, infusing stories with suspenseful, sacred interludes that resonate in the listener's imagination.

90pt

Lithology

42pt/44

*Humanity's connections
to the natural world.*

30pt/36

*Since prehistoric times, stones have
held significant cultural, mystical &
spiritual value across civilizations.*

24pt/27

*Sacred stones and carved monuments such
as Stonehenge in England and the Pillars of
Hercules in ancient Iberian myths serve as
testaments to the veneration of stone.*

18pt/22

*In mythology, stones have been believed to hold life forces
or protect against evil, often viewed as embodiments
of nature's power and memory. Many cultures saw
rocks as symbols of endurance, fertility, and immortality,
while others considered them portals to divine realms or
otherworldly entities.*

90pt

Brilliance

42pt / 44

The image holds tension
as light crosses the room.

30pt / 36

Beauty depends on proportion
Shifting shadows gather at dusk
Light changes the surface.

24pt / 27

☑ Swash

The image holds details that resist naming
Each surface changes as daylight fades
Repeated forms establish a visual order
before the composition settles again.

18pt / 22

A passing glow can alter the character of an object
while subtle changes in tone redraw its edges
and make familiar surfaces appear newly observed
until attention begins to notice what was overlooked
within the ordinary structure of the scene
and gives it another visual register.

90pt

Aperture

42pt / 44

*The scene opens beyond
what the frame can contain.*

30pt / 36

*Attention reveals hidden structure
Fragments suggest another story
Color drifts across the image.*

24pt / 27

*Repeated forms establish a quiet visual order
Rhythm gives the composition a sense of direction
The painted surface keeps traces of its making
beneath the visible layer.*

18pt / 22

*What first appears simple can hold several layers of detail
as color, texture, and movement shift beneath the surface
each one emerging briefly before another takes its place
until the image becomes less fixed and more atmospheric
leaving an afterimage that extends beyond the frame
into the space imagined around it.*

90pt

Elegance

42pt / 44

Meaning gathers slowly
through gestures

30pt / 36

Small gestures become symbols
Time leaves marks on surfaces
The familiar turns gradually.

24pt / 27

Every object carries traces of another time
A measured line can suggest movement and
distance. Fragments of history remain inside
ordinary forms

18pt / 22

Objects can outlive the circumstances that first gave them
purpose passing from one setting to another with altered
significance until their material presence becomes evidence
of earlier lives and small details begin to reveal what words
have omitted preserving a connection between the visible
thing and the story that surrounds it.

90pt

Botticelli

42pt/44

*A shape waits beyond
the edge of the painted*

30pt/36

*Grace becomes a language
Gesture carries the narrative
The scene opens beyond.*

24pt/27

*A passing glow reveals the texture beneath
The painted figure seems suspended between
moments. Proportion creates tension without
disturbing the balance*

18pt/22

*The body is never entirely still; a tilt of the head or a turn
of the hand can redirect the entire scene while colour
establishes an emotional distance between figures and
gives the composition a sense of suspended time as if the
narrative had paused just before the next gesture.*

90pt

Absence

42pt / 44

Nothing remains fixed
once the weather begins

30pt / 36

Color drifts across the image
Clouds reshape the distance
Time marks every surface.

24pt / 27

A landscape shifts whenever the weather
changes. Distance shifts the scale of the
landscape. The smallest mark can change
the composition without disturbing its

18pt / 22

The fleeting quality of a scene can become its strongest
feature because what disappears often leaves a sharper
impression than what remains unchanged for too long
and perception begins to preserve the transition itself
rather than the landscape as it first appeared before the
atmosphere quietly shifted.

90pt

Presence

42pt/44

*Beauty emerges through
balance between structure*

30pt/36

☑ Swash

*Form creates a quiet order
Detail introduces a gentle tension
Balance can remain unsettled.*

24pt/27

*A measured composition can still feel elusive
when proportion and texture resist certainty
drawing the eye through subtle relationships
that reveal themselves slowly.*

18pt/22

☑ Swash

*The experience of beauty rarely depends on one element
alone but develops through contrast, rhythm, proportion,
and scale until familiar forms begin to relate in unexpected
ways and the whole acquires a quality that feels precise yet
remains open to another reading each return revealing a
different equilibrium.*

90pt

☑ Swash

Renewal

42pt/44

**A new form emerges
when old structures are**

30pt/36

**Rhythm creates a subtle pulse
Records preserve partial histories
Voices meet and diverge.**

24pt/27

**An archive preserves what chance
might otherwise erase. History changes
through retelling and selection. A record
becomes a sequence of partial traces**

18pt/22

**Every account is shaped by what it chooses to retain
and by the details that remain outside its frame
so the past arrives through fragments rather than
certainty with each surviving document adding
another perspective to an incomplete but continually
expanding record of what once took place.**

90pt

Delicacy

42pt/44

*A fragment can suggest
without revealing*

30pt/36

☒ Swash

*The record selects its fragments
Windows become distant signals
Nothing remains completely still.*

24pt/27

*Meaning develops slowly through attention
and return. One detail can redirect the
sense of the whole. Repeated forms create
an underlying rhythm beneath the visible*

18pt/22

☒ Swash

*The smallest variation can alter the atmosphere of an
entire composition because emphasis often appears
through a change in scale or spacing rather than through
an obvious shift in subject allowing a quiet detail to
become the point of focus while the surrounding elements
recede and leave the structure newly exposed.*

90pt

Descent

42pt/44

**The familiar becomes
uncertain when the**

30pt/36

**A gesture carries the argument
The archive selects its fragments
An image invites return.**

24pt/27

**A strong composition depends on
deliberate contrast. Distance alters the
scale of everything around us. Order
can emerge from uncertainty when**

18pt/22

**Meaning rarely belongs to a single element; it develops
through relation as one form changes the weight or
direction of another until contrast begins to create
its own visual language and the composition gathers
force without becoming rigid leaving enough space for
ambiguity within an otherwise decisive structure.**

90pt

Celestial

42pt/44

Night reveals another architecture hidden

30pt/36

☑ Swash

*Windows become distant markers
The city becomes a field. Weather
redraws the landscape.*

24pt/27

*A streetlamp reveals the texture beneath
Night turns familiar streets into uncertain
spaces. The smallest mark can change the
entire composition when darkness removes*

18pt/22

*After dark, ordinary architecture acquires another presence
and depth because edges disappear while isolated lights
become signs within a much larger field of uncertainty
and distance making familiar places appear briefly remote
as every illuminated window suggests a private world
continuing beyond view.*

700pt

LL

Glyph Overview

Uppercase

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

Lowercase

abcdefghijklmnopqrstuvwxyz

Accented Uppercase

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

Accented Lowercase

á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý ÿ ž

Ligatures

T H A V C @ C U D O E F H I T L A E U L O N K O O O T H
 T O T T U U

Swash Uppercase

$$\mathbb{N} \mathbb{N} \mathbb{Q} \mathbb{R}$$

Glyph Overview

Punctuation and Symbols

.,...:;¡!¿??!!()[]{} /|:\'""",“”„<>«»- - — _ . ~ ^ † ‡ & № # ¶ § @
© ® ™ ™ ° * e ℓ

Proportional Lining & Oldstyle Figures

0123456789 0123456789

Circled Numbers

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Numerators & denominators

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

Superiors & Inferiors

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

Pre-Built Fractions

$$\frac{1}{2} \frac{1}{3} \frac{2}{3} \frac{1}{4} \frac{3}{4} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6} \frac{1}{8} \frac{3}{8} \frac{5}{8} \frac{7}{8}$$

Mathematical Symbols

$$+ - \times \div = \approx \neq \pm \equiv \neg < > \leq \geq \# \diamond \% \text{‰} \partial \infty \Delta \sqcap \Omega \Sigma \vee \int$$

Currency Symbols

ꝛ € \$ ¢ £ ₣ ¥ ₹ đ Kč ₧ ₯ ₰ ₱ ₲ ₩ ₤ ₳ ₴ ⚡ Ⓒ Ⓜ Ⓝ ℔ № ℥ ₪ ₮ ₹ ₺

Arrows

← ↑ → ↓

Icons

■ □ ☒ ☑ √ × ■ ▣ ● ○ ◎ ● ▶ ▲ △ ◀ ▽ ▼ ▿ ★ ☼ ♠ ♣ ♥ ♦ ♻️ ♻️ ♻️

Glyph Overview

Uppercase

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

Lowercase

abcdefghijklmnopqrstuvwxyz

Accented Uppercase

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

Accented Lowercase

á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

Ligatures

*i Ħ Æ A' C © @ D O E F H I T L Æ U L O N G O O O T O H
T O Π T U Ū*

Swash Uppercase

$$NNQRb d h k l d l$$

Glyph Overview

Punctuation and Symbols

.,...:;¡!¿??!!()[]{} /|!\"'\"', \"\", <>«» - - - _ . ~ ^ † ‡ & N^o # ¶ § @
© ® ™ ™ ° * e ℓ

Proportional Lining & Oldstyle Figures

0123456789 *0123456789*

Circled Numbers

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Numerators & denominators

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

Superiors & Inferiors

0123456789

Pre-Built Fractions

$$\frac{1}{2} \frac{1}{3} \frac{2}{3} \frac{1}{4} \frac{3}{4} \frac{1}{5} \frac{2}{5} \frac{3}{5} \frac{4}{5} \frac{1}{6} \frac{5}{6} \frac{1}{8} \frac{3}{8} \frac{5}{8} \frac{7}{8}$$

Mathematical Symbols

$$+ - \times \div = \approx \neq \pm \equiv \neg < > \leq \geq \# \diamond \% \text{‰} \partial \infty \Delta \nabla \Omega \Sigma \sqrt{}$$

Currency Symbols

[illegible]

Arrows

← ↑ → ↓

Icons



Open Type Features Roman

Stylistic Set 01 - Alternate A

À → Λ Argumenting → Λrgumenting

Stylistic Set 02 - Alternate I

l → ł The Iliad → The łliad

Stylistic Set 03 - Alternate O

Ō → ⊙ The Ōdyssey → The ⊙dyssey

Stylistic Set 04 - Alternate g

g → ġ Leigh Bardugo → Leigh Ĭardugo

Stylistic Set 05 - Alternate j

j → ĵ Subjectively → Subĵectively

Stylistic Set 06 - Uncial h n m t u

h → ĥ H. Ardent → H. Ardentĥ ĥ n m t u

Stylistic Set 07 - Alternate Paragraph

¶ → ¶ ¶Paragraph → ¶Paragraph

Stylistic Set 08 - Alternate N swash (Swash on)

Ń → Ɔ WHITŃEY → WHITƆNEY

Standard Ligatures (by default)

ff → ff Maffeo Vegio → Maffeo Vegio ff fi ffi fl ffi fk

Standard Ligatures (by default)

li → li CHARLOTTE → CHARLOTTE SMITH

st Æ A/ Ç © © Œ œ EA FA HE HT ITH IT
LA LE LL LL LO NK OG OO TH TO TT TU UT

Swash

Ń → Ɔ QUASINORM → QUASINORM Ɔ N Q R

Proportional Lining & Oldstyle Figures

0123456789 → 0123456789

Open Type Features Italic

Stylistic Set 01 - Alternate A

A → *Ⓐ* *Argumenting* → *Ⓐrgumenting*

Stylistic Set 02 - Alternate I

I → *Ⓘ* *The Iliad* → *The Ⓘliad*

Stylistic Set 03 - Alternate O

O → *⓪* *The Odyssey* → *The ⓪dyssey*

Stylistic Set 04 - Alternate g

g → *ⓖ* *Leigh Bardugo* → *Leigh ⓖardugo*

Stylistic Set 05 - Alternate j

j → *⓵* *Subjectively* → *⓵bjectively*

Stylistic Set 06 - Uncial h n m t u

h → *ⓗ* *H. Ardent* → *ⓗ. Ardent*
h n m t u

Stylistic Set 07 - Alternate Paragraph

¶ → *Ⓟ* *¶Paragraph* → *ⓅParagraph*

Stylistic Set 08 - Alternate long N swash (Swash on)

N → *Ⓝ* *WHITNEY* → *WHITⓃNEY*

Stylistic Set 09 - Alternate N swash (Swash on)

N → *Ⓝ* *NATIVE* → *ⓃATIVE*

Proportional Lining & Oldstyle Figures

0123456789 → *⓪123456789*

Open Type Features Italic

Standard Ligatures (by default)

ff → *ff* *Cliff**top* → *Cliff**top*

fb ffb fffi fffl fffj ffk
ffk ffl fp th ll st

Standard Ligatures (by default)

LI → *LI* *CHARLOTTE* → *CHARLOTTE SMITH*

st th Æ A C @ D E F H I T H I T
LA IE LL L L N K O O H T O T T U U T

Swash

N → *N* *QUASINORM* → *QUASINORM*

NQ R

b → *b* *Established* → *Established*

bdhkll

Language support

- Abron
- Acheron
- Achinese
- Acholi
- Achuar-Shiwiar
- Adangme
- Afar
- Afrikaans
- Aguaruna
- Alekano
- Aleut
- Algonquin
- Amahuaca
- Amarakaeri
- Amis
- Anaang
- Andaandi
- Anufo
- Anuta
- Ao Naga
- Apinayé
- Arabela
- Aragonese
- Arbëreshë Albanian
- Arvanitika Albanian
- Asháninka
- Ashéninka Perené
- Asu (Tanzania)
- Atayal
- Awa-Cuaiquer
- Baatonum
- Bafia
- Balinese
- Bambara
- Banjar
- Baoulé
- Bari
- Basque
- Batak Dairi
- Batak Karo
- Batak Mandailing
- Batak Simalungun
- Batak Toba
- Bemba (Zambia)
- Bena (Tanzania)
- Biali
- Bikol
- Bini
- Bislama
- Boko (Benin)
- Bora
- Borana-Arsi-Guji Oromo
- Bosnian
- Breton
- Buginese
- Candoshi-Shapra
- Caquinte
- Caribbean Hindustani
- Cashibo-Cacataibo
- Cashinahua
- Catalan
- Cebuano
- Central Aymara
- Central Kurdish
- Central Nahuatl
- Cerma
- Chachi
- Chamorro
- Chavacano
- Chayahuita
- Chiga
- Chiltepec Chinantec
- Chokwe
- Chuukese
- Cimbrian
- Cofán
- Congo Swahili
- Cook Islands Māori
- Cornish
- Corsican
- Creek
- Crimean Tatar
- Croatian
- Czech
- Danish
- Dehu
- Dendi (Benin)
- Dimli
- Dutch
- Dyula
- Eastern Arrernte
- Eastern Maninkakan
- Eastern Oromo
- Efik
- Embu
- English
- Ese Ejja
- Esperanto
- Ewondo
- Fanti
- Faroese
- Fijian
- Filipino
- Finnish
- French
- Friulian
- Ga
- Gagauz
- Galician
- Ganda
- Garifuna
- Ga'anda
- German
- Gheg Albanian
- Gilbertese
- Gonja
- Gooniyandi
- Gourmanchéma
- Guadeloupean Creole French
- Gusii
- Gwich'in
- Haitian
- Hani
- Hiligaynon
- Ho-Chunk
- Hopi
- Huastec
- Hungarian
- Hän
- Icelandic
- Ido
- Idoma
- Iloko
- Inari Sami
- Indonesian
- Interglossa
- Interlingua
- Interlingue
- Irish
- Istro Romanian
- Italian
- Ixcatlán Mazatec
- Jamaican Creole English
- Javanese
- Jenaama Bozo
- Jola-Fonyi
- K'iche'
- Kabuverdianu
- Kaingang
- Kala Lagaw Ya
- Kalaallisut
- Kalenjin
- Kamba (Kenya)
- Kaonde
- Karelian
- Kashubian
- Kekchi
- Kenzi/Mattokki
- Khasi
- Kikuyu
- Kimbundu
- Kinyarwanda
- Kirmanjki
- Kituba (DRC)
- Klingon
- Kongo
- Konzo
- Koyra Chiini Songhay
- Koyraboro Senni Songhai
- Krio
- Kuanyama
- Kven Finnish
- Kölsch
- Ladin
- Ladino
- Langi
- Latgalian
- Ligurian
- Lingala
- Lithuanian
- Lojban
- Lombard
- Low German
- Lower Sorbian
- Luba-Katanga
- Luba-Lulua
- Lule Sami
- Luo (Kenya and Tanzania)
- Luxembourgish
- Macedo-Romanian
- Makhwa
- Makhwa-Meetto
- Makonde
- Makwe
- Malagasy
- Malaysian
- Maltese
- Mamara Senoufo
- Mandinka
- Mandjak
- Mankanya
- Manx
- Maore Comorian
- Maori
- Mapudungun
- Masai
- Matsés
- Mauritian Creole
- Mende (Sierra Leone)
- Meriam Mir
- Meru
- Metlatónoc Mixtec
- Mi'kmaq
- Minangkabau
- Mirandese
- Moba
- Mohawk
- Montenegrin
- Munsee
- Murrinh-Patha
- Murui Huitoto
- Mwani
- Mískito
- Naga Pidgin
- Ndonga
- Neapolitan
- Ngazidja Comorian
- Niuean
- Nobiin
- Nomatsiguenga
- North Ndebele
- Northern Kissi
- Northern Kurdish
- Northern Qiangdong Miao
- Northern Sami
- Northern Uzbek
- Northwestern Ojibwa
- Norwegian
- Novial
- Nyamwezi
- Nyanja
- Nyankole
- Nyemba
- Nzima
- Occitan
- Ojtlán Chinantec
- Orma
- Oroqen
- Palauan
- Paluan
- Pampanga
- Papatla Totonac
- Papiamento
- Pedi
- Picard
- Pichis Ashéninka
- Piemontese
- Pijin
- Pintupi-Luritja
- Pipil
- Pohnpeian
- Polish
- Portuguese
- Potawatomi
- Purepecha
- Páez
- Quechua
- Romanian
- Romansh
- Rotokas
- Rundi
- Rwa
- Samburu
- Samoan
- Sango
- Sangu (Tanzania)
- Saramaccan
- Sardinian
- Scots
- Scottish Gaelic
- Sena
- Seri
- Seselwa Creole French
- Shambala
- Sharanahua
- Shawnee
- Shilluk
- Shipibo-Conibo
- Shona
- Shuar
- Sicilian
- Silesian
- Slovak
- Slovenian
- Soga
- Somali
- Soninke
- South Ndebele
- Southern Aymara
- Southern Bobo Madaré
- Southern Dagaare
- Southern Qiangdong Miao
- Southern Sami
- Southern Sotho
- Spanish
- Sranan Tongo
- Standard Estonian
- Standard Latvian
- Standard Malay
- Sundanese
- Susu
- Swahili
- Swati
- Swedish
- Swiss German
- Syenara Senoufo
- Tagalog
- Tahitian
- Taita
- Tasawaq
- Tedim Chin
- Tetum
- Tetun Dili
- Tiv
- Tiéyaxo Bozo
- Toba
- Tok Pisin
- Tokelau
- Toki Pona
- Tonga (Tonga Islands)
- Tonga (Zambia)
- Tosk Albanian
- Tsonga
- Tswana
- Tumbuka
- Turkish
- Turkmen
- Tuvalu
- Twi
- Tzeltal
- Tzotzil
- Uab Meto
- Umbundu
- Ume Sami
- Upper Guinea Crioulo
- Upper Sorbian
- Urarina
- Venetian
- Veps
- Volapük
- Vöro
- Waama
- Walloon
- Walser
- Wamey
- Wangaaybuwan-Ngiyambaa
- Waorani
- Waray (Philippines)
- Warlpiri
- Wasa
- Wayuu
- Welsh
- West Central Oromo
- West-Central Limba
- Western Abnaki
- Western Frisian
- Wik-Mungkan
- Wiradjuri
- Wolof
- Xavánte
- Xhosa
- Yagua
- Yanesha'
- Yangben
- Yanomamö
- Yao
- Yapese
- Yindjibarndi
- Yucateco
- Zarma
- Zulu
- Záparo

Formats:

Desktop: OTF, TTF

Web: WOFF, WOFF2

App: OTF

Design:

Emma Piercy, Lucas Sharp

Weight Expansion:

Matthijs Herzberg, Lucas Sharp with Léna Le Pommelet

Engineer:

Calvin Kwok

Kerning:

Igino Marini

Licenses:

At Sharp Type

we have tailored our retail licenses to accommodate the wide-ranging needs of our clients. This standard suite of licenses—including desktop, web, and software applications—will cover most of our client needs.

Should your needs extend beyond our standard licenses such as for corporate utilization or third-party distribution we encourage you to get in touch with us at licensing@sharptype.co. To learn more about our license options please visit sharptype.co/licensing.

About Sharp Type Co:

Sharp Type is a global type design studio that offers high-quality typefaces for retail licensing and custom client projects. At Sharp Type we are at the vanguard of contemporary typeface culture and design, developing historically conscious but deliberately original typefaces used globally by renowned designers and world-class brands. Our foundry ensures only the highest level of quality throughout every aspect of the development process including design, production, and management.

A compelling typeface is the cornerstone of any successful brand. Our typefaces balance precedent with invention, utility with beauty. Our work is informed by our deep knowledge of type design history, the continual evolution of its historical models and our own artistic process and invention.