

Latin

54 Static Fonts + 1 Variable Font

630 Glyphs

Thin
+
Italic

UltraLight
+
Italic

Light
+
Italic

Regular
+
Italic

Medium
+
Italic

DemiBold
+
Italic

Bold
+
Italic

UltraBold
+
Italic

Black
+
Italic

APPALACHIA

Regular
+
Italic

Extended
+
Italic

Wide
+
Italic

3 Widths | 9 Weights

Overview

Regular 9 Fonts Latin

Thin

UltraLight

Light

Regular

Medium

DemiBold

Bold

UltraBold

Black

Italic 9 Fonts Latin

Thin Italic

UltraLight Italic

Light Italic

Regular Italic

Medium Italic

DemiBold Italic

Bold Italic

UltraBold Italic

Black Italic

Overview

Appalachia Light

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

abcdefghijklm

nopqrstuvwxyz

äâæçðēłøöü

1234567890 1234567890

& \$ € £ ¢ % . , 0 : ; [] ! { } ¿ ? - - - - / # @ *

Overview

Extended

Extended 9 Fonts Latin

Extended Thin
Extended UltraLight
Extended Light
Extended Regular
Extended Medium
Extended DemiBold
Extended Bold
Extended UltraBold
Extended Black

Extended Italic 9 Fonts Latin

Extended Thin Italic
Extended UltraLight Italic
Extended Light Italic
Extended Regular Italic
Extended Medium Italic
Extended DemiBold Italic
Extended Bold Italic
Extended UltraBold Italic
Extended Black Italic

Overview

Extended

Appalachia Extended Medium

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

abcdefghijklm

nopqrstuvwxyz

ä â ã ç ð ñ ø ö ù

1234567890 1234567890

& \$ € £ ¢ % . , 0 : ; [] ! { } ¿ ? - - - - / # @ *

Overview

Wide

Wide 9 Fonts Latin

Wide Thin

Wide UltraLight

Wide Light

Wide Regular

Wide Medium

Wide DemiBold

Wide Bold

Wide UltraBold

Wide Black

Wide Italic 9 Fonts Latin

Wide Thin Italic

Wide UltraLight Italic

Wide Light Italic

Wide Regular Italic

Wide Medium Italic

Wide DemiBold Italic

Wide Bold Italic

Wide UltraBold Italic

Wide Black Italic

Overview

Wide

Appalachia Wide Bold

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

abcdefghijklm

nopqrstuvwxyz

ä â æ ç ð ñ ò ó ô õ

1234567890 1234567890

& \$ € £ ¢ % . , () : ; [] ! { } ¿ ? - - - - / # @ *

Character Set

Uppercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Á Â Ã Ä Å Æ
Ç Ć Ĉ Ċ Đ Ę Ě Ĕ
È Ē Ę Ě Ħ Ġ Ģ Ģ Ģ Ģ
Ĥ Ħ Í Î Ï Ĳ Ĵ Ĵ
Ų Ŷ Ÿ Ź ź Ż ż Ž ſ
Ţ Ŧ Ũ Ū Ŭ Ů Ű Ų ų
Ŵ Ŷ Ÿ Ź ź Ż ż Ž ſ
Ţ Ŧ Ũ Ū Ŭ Ů Ű Ų ų

Lowercase

abcdefghijklmnopqrstuvwxyz

á â ã ä å æ
ç ć ĉ ċ đ ę ě ĕ
è ē ę ě ħ ģ ġ ģ ģ ģ ħ ħ
ı í î ï ĳ ĵ ĵ ĵ ĵ ĵ ĵ
ŵ ŷ Ź ź Ż ż Ž ſ
Ţ Ŧ Ũ Ū Ŭ Ů Ű Ų ų
Ŵ Ŷ Ÿ Ź ź Ż ż Ž ſ
Ţ Ŧ Ũ Ū Ŭ Ů Ű Ų ų

Punctuation

. , ! | ? ¿ : ; ... ·
· * # / \ - - - _ () { } []
, ” “ ” ‘ ’ « » < > ” ’

Character Set

(continued)

Math

± + - × ÷ = ≠
> < ≥ ≤ ≈ ~
^ ° ◊ ∞ ∫ ∏
√ ∓ % ‰
Δ μ ∂ Ω π Σ

Symbols

© √ ® ™ № | ¡
† ‡ @ & ¶ §

Currency Symbols

\$ € £ ¥ ₿ ₪ ₦ ₧

Figures

0 1 2 3 4 5 6 7 8 9

Diacritics

^ ˇ ˘ ˙ ˚ ˛ ˜ ˝
, ‘ ’ ‚ ˆ ˜ ˝

Arrows

↑ ↗ → ↘ ↓ ↙
← ↖ ↔ ⇕

Prebuilt Fractions

½ ¼ ¾ ⅛ ⅜ ⅝ ⅞

Old Style Figures

onum

0 1 2 3 4 5 6 7 8 9

Combining Diacritics

^ ˇ ˘ ˙ ˚ ˛ ˜ ˝
, ‘ ’ ‚ ˆ ˜ ˝

Shapes

◻ ◼ ◽ ◾ ◿ ◿
△ ▲ ▽ ▼

Ligatures

liga

ff fi fl ffi ffl ij

OpenType Features

Baseline – No OpenType Features

ABCDEF GHIJKLM
NOPQRSTU VWXYZ
ß ß ð % %
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
: ; - - - + - x * ÷ = ≠

OpenType Stylistic Set 1: Single Storey a ss01

ABCDEF GHIJKLM
NOPQRSTU VWXYZ
ß ß ð % %
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
: ; - - - + - x * ÷ = ≠

OpenType Stylistic Set 2: Art Deco ss02

ABCDEF GHIJKLM
NOPQRSTU VWXYZ
ß ß ð % %
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
: ; - - - + - x * ÷ = ≠

OpenType Stylistic Set 3: Alternate Q ss03

ABCDEF GHIJKLM
NOPQRSTU VWXYZ
ß ß ð % %
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
: ; - - - + - x * ÷ = ≠

OpenType Stylistic Set 4: Alternate % ss04

ABCDEF GHIJKLM
NOPQRSTU VWXYZ
ß ß ð % %
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
: ; - - - + - x * ÷ = ≠

OpenType Stylistic Set 5: Alternate ß ss05

ABCDEF GHIJKLM
NOPQRSTU VWXYZ
ß ß ð % %
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
: ; - - - + - x * ÷ = ≠

OpenType Features

(continued)

OpenType Stylistic Set 6: Ikeaed ss06

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
ß ß ð % %
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
: ; - - - + - x * ÷ = ≠

OpenType Stylistic Set 7: Vertical Center ss07

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
ß ß ð % %
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
: ; - - - + - x * ÷ = ≠

OpenType Stylistic Set 8: Alt Ampersand ss08

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
ß ß & % %
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
: ; - - - + - x * ÷ = ≠

OpenType Feature: OldStyle Figures onum

0123456789
0123456789

OpenType Feature: Slashed Zero zero

540 540 ⁵⁴⁰/₅₄₀
54⁰ 54⁰ ^{54⁰}/_{54⁰}

OpenType Feature: Fraction frac

0123456789/0123456789
0123456789/0123456789

OpenType Feature: Tabular Figures tnum

1,234,567,890
2,345,578,901
1,234,567,890
2,345,578,901

OpenType Feature: Tabular OldStyle tosf

1,234,567,890
2,345,578,901
1,234,567,890
2,345,578,901

Implementation

OpenType

What is OpenType?

OpenType is a technology that allows for a font to have multiple forms of the same letter, and have those instances be referenced continually by the software setting the font.

For example, Waves has three forms of the lowercase letter a:

1. a (default),
2. a (single-storey), and
3. a [ss02]

When one of these features is on, OpenType displays the font with the correct feature.

Other commonly used OpenType features include: ordinals (typing 'N' + 'o' + '.' = N^o), custom fractions, both common and discretionary ligatures, and much, much more.

Desktop Implementation

Refer to the documentation of the program you're using. In Adobe Products you can typically highlight the character you'd like to change, and a little **O** character will appear directly below your selection. This little **O** will also appear at the bottom of a box of a selected textbox. To enable an OpenType Feature, click the **O**, then select the style you're looking for. OpenType features are also available through the 'Character' panel. If there's no **O**, the font you're using has no applicable OpenType features.

In InDesign, you can also create Paragraph Styles that incorporate these features when and where you want.

Web Implementation

Add a CSS selector for the element you want to change, then add the following rule:

```
font-feature-settings: "frac";
```

CSS treats these as a toggle, so if an OpenType feature is on by default, adding a CSS rule with that feature will turn it off.

If you'd like to turn on multiple features, all you need to do is add a comma after the close quote:

```
font-features-settings: "frac",  
"zero";
```

Implementation

Variable Fonts

What is a Variable Font?

A Variable Font (VF) is a single file that contains the entirety of a typeface – and allows for a user to adjust between individual fonts. For example, if a user thinks UltraLight is too thin, and Light is too wide, they could set the VF's weight to somewhere in between the two. Where a traditional typeface might contain 7 weights, the same typeface made as a VF would contain 600. And weight isn't the only thing that a user can adjust. Many VF's allow for the manual setting of slant, optical size, and more. The easiest way to understand this is by playing around with a VF, which you can do by following [this link](#).

What are the benefits of a Variable Font?

For starters, reduced file size. VF's interpolate much of the data typically handled by individual styles, allowing for a smaller overall size. In the case of Waves, if you were to implement all 36 static fonts as .woff2, you're looking at serving ~3400kb. The VF comes in at around ~475kb, a reduction of 87%.

This reduced file size can help cut down on both server costs, and load speeds, allowing for a cheaper and faster user experience.

Additionally, were you to implement all 36 of those static fonts, you'd need to add a @font-face rule for each one, then reference the correct

@font-face with each applicable class. VF's allow you to set up a single @font-face, then use the following CSS to set:

```
font-variation-settings: "wght"
100, "slnt" 0, "rond" 100;
```

VF's also allow for fonts to be easily animated on the web, creating new and exciting possibilities for Kinetic Typography, UI/UX, and Front End Development.

Finally, the ability to take a typeface and pick from one of millions of permutations can help a brand to create a more distinctive visual style.

Orlando: A Biography

Virginia Woolf

10pt
(15pt) He — for there could be no doubt of his sex, though the fashion of the time did something to disguise it — was in the act of slicing at the head of a Moor which swung from the rafters. It was the colour of an old football, and more or less the shape of one, save for the sunken cheeks and a strand or two of coarse, dry hair, like the hair on a cocoanut. Orlando's father, or perhaps his grandfather, had struck it from the shoulders of a vast Pagan who had started up under the moon in the barbarian fields of Africa; and now it swung, gently, perpetually, in the breeze which never ceased blowing through the attic rooms of the gigantic house of the lord who had slain him.

Orlando's fathers had ridden in fields of asphodel, and stony fields, and fields watered by strange rivers, and they had struck many heads of many colours off many shoulders, and brought them back to hang from the

rafters. So too would Orlando, he vowed. But since he was sixteen only, and too young to ride with them in Africa or France, he would steal away from his mother and the peacocks in the garden and go to his attic room and there lunge and plunge and slice the air with his blade. Sometimes he cut the cord so that the skull bumped on the floor and he had to string it up again, fastening it with some chivalry almost out of reach so that his enemy grinned at him through shrunk, black lips triumphantly. The skull swung to and fro, for the house, at the top of which he lived, was so vast that there seemed trapped in it the wind itself, blowing this way, blowing that way, winter and summer. The green arras with the hunters on it moved perpetually. His fathers had been noble since they had been at all. They came out of the northern mists wearing coronets on their heads.

12pt
(18pt)

16pt
(24pt) Were not the bars of darkness in the room, and the yellow pools which chequered the floor, made by the sun falling through the stained glass of a vast coat of arms in the window? Orlando stood now in the midst of the yellow body of an heraldic leopard. When he put his hand on the window-sill to push the window open, it was instantly coloured red, blue, and yellow like a butterfly's wing.

30pt Thus, those who like symbols, and have
(40pt) a turn for the deciphering of them, might
observe that though the shapely legs, the
handsome body, and the well-set shoulders
were all of them decorated with various
tints of heraldic light, Orlando's face, as he
threw the window open, was lit solely by
the sun itself.

Heading: Wide UltraBold, 48pt

Subheading: Extended Medium, 12pt

Body: Demibold, Varied

A Room with a View

E. M. Forester

10pt (15pt) “The Signora had no business to do it,” said Miss Bartlett, “no business at all. She promised us south rooms with a view close together, instead of which here are north rooms, looking into a courtyard, and a long way apart. Oh, Lucy!”

“And a Cockney, besides!” said Lucy, who had been further saddened by the Signora’s unexpected accent. “It might be London.” She looked at the two rows of English people who were sitting at the table; at the row of white bottles of water and red bottles of wine that ran between the English people; at the portraits of the late Queen and the late Poet Laureate that hung behind the English people, heavily framed; at the notice of the English church (Rev. Cuthbert Eager, M. A. Oxon.), that was the only other decoration of the wall. “Charlotte, don’t you feel, too, that we might be in London?”

16pt (24pt) Lucy felt that she had been selfish. “Charlotte, you spoil me: of course, you must look over the Arno, too. I meant that. The first vacant room in the front—” “You must have it,” said Miss Bartlett, part of whose travelling expenses were paid by Lucy’s mother—a piece of generosity to which she made many a tactful allusion.

I can hardly believe that all kinds of other things are just outside. I suppose it is one’s being so tired.”

12pt (18pt)

“This meat has surely been used for soup,” said Miss Bartlett, laying down her fork.

“I want so to see the Arno. The rooms the Signora promised us in her letter would have looked over the Arno. The Signora had no business to do it at all. Oh, it is a shame!”

“Any nook does for me,” Miss Bartlett continued; “but it does seem hard that you shouldn’t have a view.”

30pt “No, no. You must have it.”
(40pt)

“I insist on it. Your mother would never forgive me, Lucy.”

“She would never forgive me.”

The ladies’ voices grew animated.

Heading: Extended Regular Italic, 48pt

Subheading: Bold Italic, 12pt

Body: Extended Medium, Varied (ss06)

Pride & Prejudice

Jane Austen

10pt
(15pt) It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

"But it is," returned she; "for Mrs. Long has just been here, and she told me all about it."

Mr. Bennet made no answer.

16pt
(24pt) "Oh, single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!"

"How so? How can it affect them?"

This was invitation enough.

"Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week."

"What is his name?"

"Bingley."

"Is he married or single?"

12pt
(18pt)

30pt “My dear Mr. Bennet,” replied his wife, “how
(40pt) can you be so tiresome? You must know that
I am thinking of his marrying one of them.”

“Is that his design in settling here?”

“Design? Nonsense, how can you talk so! [...]”

Heading: Thin (ss02, ss06, ss08), 48pt
Subheading: Wide Light (ss02), 12pt
Body: Regular (ss01), Varied

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Pride and Prejudice

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Orlando: A Biography

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