

Sharp Sans

COMMANDO

Extrabold – 70pt

NOTORIOUS

Bold – 70pt

DIABOLIQUE

Semibold – 70pt

MANHATTAN

Medium – 70pt

POSSESSION

Book – 70pt

CLEOPATRA

Light – 70pt

SPIDERMAN

Thin – 70pt

CROSSFIRE

Extrabold italic – 70pt

DARK EYES

Bold italic – 70pt

GRADUATE

Semibold italic – 70pt

REPO MAN

Medium italic – 70pt

RED RIVER

Book italic – 70pt

NETWORK

Light italic – 70pt

THE PIANO

Thin italic – 70pt

Brigadoon

Extrabold – 70pt

Notorious

Bold – 70pt

Oklahoma

Semibold – 70pt

Pinocchio

Medium – 70pt

Star Wars

Book – 70pt

Amadeus

Light – 70pt

Graduate

Thin – 70pt

Sayonara

Extrabold italic – 70pt

Repulsion

Bold italic – 70pt

Salesman

Semibold italic – 70pt

Suspicion

Medium italic – 70pt

True Love

Book italic – 70pt

Weekend

Light italic – 70pt

Lone Star

Thin italic – 70pt

GONE WITH THE WIND
Hannah and Her Sisters

Extrabold – 30pt

HARLAN COUNTY, USA
Les Enfants du Paradis

Bold – 30pt

JULIET OF THE SPIRITS
The Last Picture Show

Semibold – 30pt

LAST TANGO IN PARIS
McCabe & Mrs. Miller

Medium – 30pt

A LOVE IN GERMANY
Minnie and Moskowitz

Book – 30pt

THE MARRYING KIND
Mon Oncle d'Amérique

Light – 30pt

PLACES IN THE HEART
Raiders of the Lost Ark

Thin – 30pt

OPERATION CROSSBOW
Enemies, A Love Story

Extrabold Italic – 30pt

THE PASSION OF ANNA
Dirty Rotten Scoundrels

Bold Italic – 30pt

MR. AND MRS. BRIDGE
Dance With A Stranger

Semibold Italic – 30pt

LOOK BACK IN ANGER
The Day of the Jackal

Medium Italic – 30pt

THE LAST SEDUCTION
The Girl Can't Help It

Book Italic – 30pt

THE HEARTBREAK KID
It Happened One Night

Light Italic – 30pt

FATHER OF THE BRIDE
A League of Their Own

Thin Italic – 30pt

18pt – Mixed Weights

L'Âge d'Or begins as a documentary about the *habits of scorpions*, utilizing library footage and **silent-style intertitles**. Amid the rocks of an inlet, **archbishops are seen chanting by a beggar-soldier (Max Ernst)**, who then makes a long journey back to his **hideout**.

14pt / 20 – Mixed Weights

HE INFORMS HIS FELLOW BEGGAR-SOLDIERS THAT THE "MALLORCANS" HAVE ARRIVED *and it is time to bear arms and fight*. But this small group of soldiers is weak and exhausted through starvation, *and only one of them survives the trip back*. **THE MALLORCANS, a caravan of wealthy dignitaries and their servants**, arrive to lay a cornerstone commemorating the now skeletal archbishops.

11pt / 17 – Mixed Weights

The ceremony is interrupted by the screams of lovemaking, *and the couple is separated by gendarmes and led away*. **The man**, *whom we later learn is a government official of some standing*, **establishes his nasty and anti-social character through the kicking a dog**. **The ceremony continues**; a card identifies this as the foundation of **ROME**. The next sequence in scenes of the girl (**Lya Lys**), *who is the daughter of a wealthy marquis, lost in a world of erotic fantasy*, **with scenes of the man being led down the street by the gendarmes**.

8pt / 12 – Mixed Weights

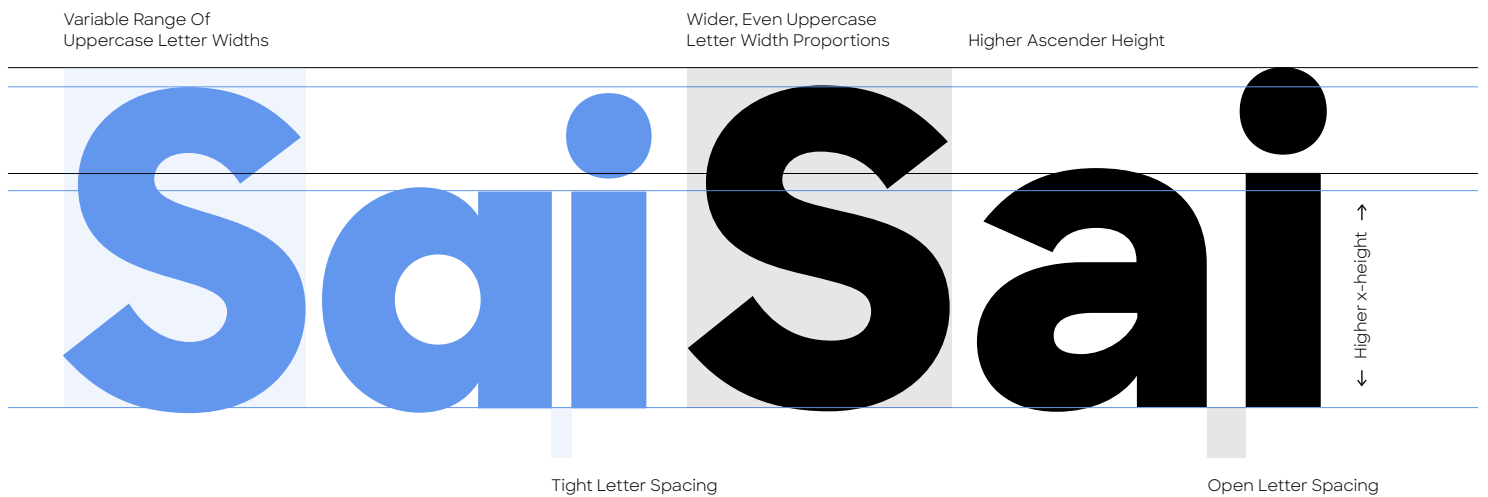
THE MAN finally produces diplomatic papers, and is released. The marquis (Ibanez) and marquise (Germaine Noizet) throw a large party at their villa, where a number of strange events occur without the slightest notice from the guests. **A MOMENTARY DISTRACTION IS CAUSED WHEN THE GAMEKEEPER SHOOTS HIS SON OVER A MINOR INCIDENT**. The government official arrives at the party and is soon in pursuit of the girl, although the social nature of the event, keeps them apart.

6pt / 10 – Mixed Weights

The marquis accidentally spills a little wine over the government official's hand, and he slaps her, exciting the girl. (Alfred Hitchcock would later echo this very scene in *Strangers on a Train*.) **THE GIRL AND THE GOVERNMENT OFFICIAL ARE FINALLY ALLOWED TO CONSUMMATE THEIR FETISHISTIC DESIRES TO THE STRAINS OF WAGNER IN AN EXTENDED LOVE SCENE IN THE GARDEN**. **This is interrupted when the conductor (Duchange) of the concert nearby has a headache and walks off the podium, directly into the arms of the girl**. The government official gets a phone call, where he is told that his actions have resulted in the deaths of tens of thousands of the "women, children, and old people" *he is sworn to protect*.

Sharp Sans Evolution

Due to its contracted spacing and tight counter forms, the original Sharp Sans (now called Sharp Sans Display) is mostly suited for large settings. While these attributes make for a stunning display face, it limits the typefaces overall utility. For the new Sharp Sans, we set out to create a version of Sharp Sans that would retain its stylistic and visual appeal at large settings and provide legibility and ease-of-reading at smaller settings. We started with a raised x-height and looser letter spacing, and went on to perfect and refine many key aspects of the design.



Yesterday
Yesterday

Refined Lowercase Letter Constructions

Yesterday
Yesterday

RESPECTED

Refined Uppercase With Even System Of Letter Widths

RESPECTED

0123456789

Refined Numerals With Proportional Construction

0123456789

90pt

Chinatown

40pt

**YOU MAY THINK you know
what you're dealing with,
but believe me, you don't,**

30pt

***Roman Polanski's CRITICALLY
LAUDED 1974 revision of 1940s
film noir detective movies.***

20pt

***In 1930s Los Angeles, "matrimonial work" specialist
Gittes is hired by Evelyn Mulwray (Faye Dunaway)
to tail her husband, Water Department engineer
Hollis Mulwray (Darrell Zwerling).***

18pt

WHEN HOLLIS TURNS UP DEAD, Gittes decides to investigate further, encountering a shady old-age home, corrupt bureaucrats, angry orange farmers, and a nostril slicing thug (Polanski) along the way. *By the time he confronts Cross, Evelyn's father and Mulwray's former business partner, Jake thinks he knows everything.*

14pt / 20

When circumstances force Jake to return to his old beat in Chinatown, he realizes just how impotent he is against the wealthy, depraved Cross. "Forget it, Jake," his old partner tells him. "IT'S CHINATOWN." Reworking the somber underpinnings of detective noir along more pessimistic lines, Polanski and screenwriter Robert Towne convey a '70s-inflected critique of capitalist and bureaucratic malevolence in a carefully detailed period piece harkening back to the genre's roots in the 1930s and '40s.

11pt / 17 – Alternate a

GITTES ALWAYS HAS A SMART COMEBACK like Humphrey Bogart's Sam Spade and Philip Marlowe, but the corruption Gittes finds is too deep for one man to stop. Other noir revisions, such as Robert Altman's *The Long Goodbye* (1973) and Arthur Penn's *Night Moves* (1975), also centered on the detective's inefficacy in an uncertain '70s world, but Chinatown's period sheen renders this dilemma at once contemporary and timeless, pointing to larger implications about the effects of corporate rapaciousness on individuals. Polanski & Towne clashed over the ending.

8pt / 12

Gittes photographs him in the company of a young blonde and figures the case is closed, only to discover that the real Mrs. Mulwray *had nothing to do with hiring Gittes in the first place.* When Hollis turns up dead, Gittes decides to investigate further, encountering a shady old-age home, corrupt bureaucrats, angry orange farmers, and a nostril-slicing thug (POLANSKI) along the way. **By the time he confronts Cross, EVELYN AND MULWRAY'S FORMER BUSINESS PARTNER.**

6pt / 10

"You may think you know what you're dealing with, but believe me, you don't," warns water baron Noah Cross (John Huston), when smooth cop-turned-private eye J.J. "Jake" Gittes (Jack Nicholson) starts nosing around Cross's water diversion scheme. That proves to be the ominous lesson of Chinatown, Roman Polanski's critically lauded 1974 revision of 1940s film noir detective movies. In 1930s Los Angeles, "matrimonial work" specialist Gittes is hired by Evelyn Mulwray (Faye Dunaway) to tail her husband, Water Department engineer Hollis Mulwray (Darrell Zwerling).

90pt

Adaptation

40pt

**A stunning film by
Spike Jonze and the
writer *Charlie Kaufman*.**

30pt

**A scrambled parallel universe
populated by anxious, itchy people,
some appearing really to exist.**

20pt

**The hero is *Mr. Kaufman himself* (*Nicolas Cage*), a
screenwriter struggling to adapt *The Orchid Thief*,
Susan Orlean's nonfiction meditation on flowers,
obsession and Darwinian theory.**

18pt

Donald, an aspiring screenwriter and *all-around doofus in his own right*. Their sibling rivalry, which is also a metaphor for the pains of creativity, is interspersed with something that looks like an actual *adaptation* of The Orchid Thief, in which Ms. Orlean finds herself drawn to a *scruffy renegade botanist named John Laroche*.

14pt / 20

More than once in the week after I saw "Adaptation," *I found myself suddenly awake in the middle of the night*, pulse racing, fretting over the movie's intricate, fascinating themes. Since quite a few of the films I see have a decidedly soporific effect, those bouts of insomnia might in themselves be sufficient grounds for recommending this one. *But my sleeplessness was edged with panic*.

11pt / 17 – Alternate a

At the paranoid hour of 3 in the morning, I wondered if Kaufman's towering writer's block might be contagious. *As the deadline for this review approached*, I pictured myself in his agitated state, pacing the floor in a sweat, muttering nonsense into a hand-held tape recorder and then desperately stalling my impatient editors: "It's coming along. Really. You'll have something soon. No problem." *I realize that the fear of contracting writer's block from a fictional character is crazy, but in the brilliantly scrambled, self-consuming world of Adaptation*.

8pt / 12

After all, one of the movie's reigning conceits is that the boundary between reality and representations of it – between life and art, if you want – is highly porous, maybe even altogether imaginary. Another is that obsessive manias – for instance, the passion for certain forms of plant life that afflicts some of the characters – reproduce themselves like pollinating wildflowers.

6pt / 10

According to the credits, someone named Charlie Kaufman did indeed write -- or at least helped to write -- the screenplay for "Adaptation," which indeed is billed as based on "The Orchid Thief," the true story of a renegade horticulturalist, John Laroche. The encounters between Mr. Laroche and Ms. Orlean frame the book's excursions into Darwinian theory, Florida ecology and the history of orchid collecting. Many of these elements, by the way, are faithfully reconstructed in the movie. Mr. Kaufman's flailing attempts to honor the nuances and implications of Ms. Orlean's dense, elusive, intellectual mystery story are interwoven.

90pt

Conformist

40pt

a *coward* who has spent his life accommodating others so he can *belong*.

30pt

Marcello agrees to kill a *political refugee*, although the victim to-be is his college mentor.

20pt

The film is a character study of the kind of person who willingly "conforms" to the ideological fashions of his day. In this case, director Bernardo Bertolucci suggests that *Marcello's desire to conform is rooted in his latent homosexuality*.

18pt

In addition to its strong storyline, the film is critically revered for the astonishing production design by *NEDO AZZINI*, which, together with Vittorio Storaro's camerawork, *recreates the atmosphere of Fascist Italy* with some of the most complex visual compositions ever seen on film, angles, shapes, and shadows.

14pt / 20

Bernardo Bertolucci is known both for sweeping epics and for helping to bring eroticism into general release with *The Conformist*, Bernardo Bertolucci is one of the pre-eminent international directors of the latter half of the twentieth century. *The son of poet, film critic, and anthologist Attilio Bertolucci*, he was born on March 16, 1940 in Parma. Surrounded by an atmosphere of comfort and intellectualism, Bertolucci began making 16 mm films as a teenager.

11pt / 17 – Alternate a

In addition to making two short films about children, he also gained a certain amount of respect as a writer, *winning the Premio Viareggio (one of Italy's top literary awards) for his first book, {In Search of Mystery}*. Going on to study at the University of Rome, Bertolucci started his film career as an assistant director to Pier Paolo Pasolini. After working on Pasolini's *Accatone*, he left the University in 1961 and embarked on his own independent film study. In 1970 Bertolucci was back, directing *La Strategia del Ragno*, about a young man and his long-deceased anti-fascist father.

8pt / 12

The film was seen as an improvement over Bertolucci's previous work, but it was not until the release of *Il Conformista* (The Conformist) (also 1970), that he received international acclaim for his work. A non-linear exploration of Mussolini's Fascist Italy and a character study of an individual (Jean-Louis Trintignant) who conforms to the era's ideological conventions, the film was shown in competition at the 1970 Berlin Film Festival, where it met with an ecstatic reception.

6pt / 10

Now bearing substantial credibility as a director, Bertolucci went on to explore sexual sadomasochism and societal hypocrisy with his infamous *Last Tango in Paris* in 1972. Starring Marlon Brando as an American widower who embarks on a torrid sadomasochistic relationship with a young Parisian (Maria Schneider), the film sparked no small degree of controversy when it was released. It was eventually recognized as an extraordinary, if polarizing, work, winning Bertolucci a Best Director Oscar nomination and a Best Actor Oscar nomination for Brando.

90pt

Godfather

40pt

Popularly viewed as one of the *best American films ever made*.

30pt

THE MULTI-GENERATIONAL CRIME SAGA *THE GODFATHER* IS A TOUCHSTONE OF CINEMA:

20pt

One of the most widely imitated, quoted, and lampooned movies of all time. Marlon Brando and Al Pacino star as Vito Corleone and his youngest son, *Michael*, respectively.

18pt

It is the late 1940s in New York and Corleone is, in the parlance of organized crime, a "godfather" or "don," the head of a Mafia family. Michael, a free thinker who defied his father by enlisting in the Marines to fight in World War II, has returned a captain and a war hero, having long ago rejected the family business.

14pt / 20

Michael shows up at the wedding of his sister, Connie (Talia Shire), with his non-Italian girlfriend, Kay (Diane Keaton), *who learns for the first time about the family "business."* A few months later at Christmas time, the don barely survives being shot by gunmen in the employ of a New York drug trafficking rival whose request for aid from the Corleones' political connections was rejected.

11pt / 17 – Alternate a

After saving his father from a second assassination attempt, Michael persuades his hotheaded eldest brother, Sonny (James Caan), and family advisors Tom Hagen (Robert Duvall) and Sal Tessio (ABE VIGODA) that he should be the one to exact revenge on the men responsible. After murdering a corrupt police captain and the drug trafficker, Michael hides out in Sicily while a gang war erupts at home. Falling in love with a local girl, Michael marries her, but she is later slain by Corleone enemies in an attempt on Michael's life.

8pt / 12

Sonny is also butchered, having been betrayed by Connie's husband. As Michael returns home and convinces Kay to marry him, his father recovers and makes peace with his rivals, realizing that another powerful don was pulling the strings behind the narcotics endeavor that began the gang warfare. Once Michael has been groomed as the new don, he leads the family to a new era of prosperity.

6pt / 10

Brooding and intense, Al Pacino has remained one of Hollywood's premier actors throughout his lengthy career, a popular and critical favorite whose list of credits includes many of the finest films of his era. Pacino was born April 25, 1940, in East Harlem, NY. Raised in the Bronx, he attended the legendary High School for Performing Arts, but dropped out at the age of 17. He spent the next several years drifting from job to job, continuing to study acting and occasionally appearing in off-off-Broadway productions.

90pt

The Men

40pt

ZINNEMANN'S sensitive film on the *plight* of injured WWII veterans

30pt

Featuring *Marlon Brando* in his superbly moving screen debut, He plays *Lt. Bud Wilozek*.

20pt

His former fiancée, Ellen (Theresa Wright), explains to his physician, Dr. Brock (Everett Sloane), her concern about his isolation and apparent depression since he has broken their engagement and refuses to see her.

18pt

He counsels her to be patient, *but when he decides to broach the issue with Bud*, the embittered patient reacts angrily to the doctor's intrusiveness, and continues to refuse to see Ellen. *The doctor cajoles the withdrawn paraplegic into the life of the ward*, where fellow patients begin to pull Bud out of spiritual miasma.

14pt / 20

At length, his sense of hope starts to return, and after seeing Ellen for the first time in months, he begins to contemplate the possibility of marriage. Zinnemann and screenwriter Carl Foreman spent a month in a veteran's hospital researching the film, and Brando lived in the paraplegic unit for a time as part of his preparation. MUCH HAS BEEN LUCIDLY WRITTEN ABOUT THE PARAPLEGIC VETS, numbering some 2,500, who are residuals of the war.

11pt / 17 – Alternate a

Sports events in which paraplegics in their wheel-chairs have played normal teams have been held to accustom the public to the capacities of these *"immobilized" men, and in many other ways their abilities as participants in society* have been revealed. But nothing yet demonstrated has so fully realized and portrayed—at least, to the public's comprehension—the inner torments, the despairs, the loneliness and the possible triumphs of a *paraplegic as this picture does*.

8pt / 12

In a firm, forthright, realistic study of a group of paralyzed men, and especially of one young fellow who seems more stubborn and frustrated than the rest, Mr. Kramer and his associates have tactfully *but frankly exposed the bitter and ironic aspects of being paralyzed below the waist*. They have caught the raw human anguish of bed-ridden and wheel-chair-saddled men, the tensions and friendships and grim humors of a paraplegic hospital ward.

6pt / 10

Much of this picture was photographed and practically all of it was derived at the Birmingham Veterans Hospital near Los Angeles. Here Producer Kramer and Scriptwriter Carl Foreman lived for several weeks, and here Director Fred Zinnemann recruited some of the minor players in his cast. So there is no wonder that a striking and authentic documentary quality has been imparted to the whole film in every detail, attitude and word. *But the major accomplishment of these artists is the simplicity and eloquence with which they have shown the fundamental conflicts in a paraplegic's readjustment to life—the terrible*.

90pt

Jaws (1975)

40pt

One *early summer night* on fictional Atlantic resort *Amity Island*.

30pt

Chrissie decides to take a moonlight skinny dip while her friends party on the beach.

20pt

Yanked suddenly below the ocean surface, she never returns. When pieces of her wash ashore, Police Chief Brody suspects the worst, but Mayor Vaughn, refuses to put the island on a business killing *shark alert*..

18pt

Shot mostly on location on *Martha's Vineyard*, the film had a troubled production, going over budget and past schedule. As the art department's mechanical sharks suffered many malfunctions, Spielberg decided to mostly suggest the animal's presence, employing *John Williams'* ominous, minimalistic theme.

14pt / 20

Spielberg and others have compared this suggestive approach to that of classic thriller director *Alfred Hitchcock*. Universal Pictures gave the film what was then an exceptionally wide release for a major studio picture, over 450 screens. Now considered one of the greatest films ever made,² *Jaws* became the highest-grossing film of all time, until it was overtaken by *Star Wars* in 1977.

11pt / 17 – Alternate a

It won several awards for its soundtrack and editing. Along with *Star Wars*, *Jaws* was pivotal in establishing the modern Hollywood business model, which revolves around high box-office returns from action and adventure pictures with simple "high-concept" premises that are released during the summer in thousands of theaters and supported by heavy advertising. It was followed by three sequels, none with the participation of Spielberg or Benchley, and many imitative thrillers.

8pt / 12

Brody reluctantly accepts their conclusion until another fatal shark attack occurs shortly after. Amid an amateur shark-hunting frenzy, local professional shark hunter Quint offers his services for \$10,000. Meanwhile, Matt Hooper, a consulting oceanographer, examines the first victim's remains and concludes the death was a shark attack.

6pt / 10

When local fishermen catch a large tiger shark, the mayor proclaims that the beaches are safe. Hooper doubts it is the same predator, confirming this after finding no human remains inside it. Believing a bigger shark is still out there, Brody and Hooper go out to find it. While cruising the local waters at night, they discover a half-sunken boat. Hooper examines the vessel underwater and retrieves a sizable great white shark's tooth embedded in the hull. Startled by finding a human head, Hooper drops the tooth. Brody and Hooper inform Vaughn that a huge great white shark is responsible, but discounting this, he refuses to close.

90pt

Manhattan

40pt

His love life is in *barbed wire territory*: tormented by his second ex-wife

30pt

On the heels of *Annie Hall*, the romantic comedy that rocketed Woody Allen to the front ranks...

20pt

Manhattan continued Allen's romantic obsessions in a slightly *darker, more pessimistic vein*. Allen stars as Isaac Davis, a TV comedy writer sick of the pap he is forced to churn out.

18pt

Jill (Meryl Streep), a lesbian who has written a tell-all book about their marriage, and he is dating teenager Tracy (Mariel Hemingway), *to whom he refuses to commit*, and keeps hinting that a breakup may be imminent. *Isaac's disillusioned (and married) best friend Yale (Michael Murphy) has begun an affair with the cerebral writer.*

14pt / 20

While Isaac makes a last minute, sink-or-swim decision to quit his job and devote all of his time to book writing, and neurotically moans about what the lack of a full time job will do to him "*My parents won't have as good of a seat in the synagogue,*" *he moans. "They'll be far away from God... away from the action."* Yale is crippled by his lack of resolve, as indicated by his inability to leave his wife Emily (Anne Byrne).

11pt / 17 – Alternate a

When Isaac meets Mary, *her cultural snobbery rubs him the wrong way.* Isaac runs into her again at an Equal Rights Amendment fund-raising event at the Museum of Modern Art hosted by Bella Abzug and accompanies her on a cab ride home. *They chat until sunrise in a sequence that culminates in the iconic shot of the Queensboro Bridge.* In spite of a growing attraction to Mary, Isaac continues his relationship with Tracy but emphasizes that theirs *cannot be a serious relationship* and encourages her to go to London to study acting.

8pt / 12

After Yale breaks up with Mary, he suggests that Isaac ask her out. Isaac does, always having felt that Tracy was too young for him. Isaac breaks up with Tracy, much to her dismay, and before long, Mary has virtually moved into his apartment. Emily is curious about Isaac's new girlfriend, and after several meetings between the two couples, including one where Emily reads out portions of Jill's new book about her marriage with Isaac, Yale leaves Emily to resume his relationship with Mary. A betrayed Isaac confronts Yale at the college where he teaches.

6pt / 10

Yale argues that he found Mary first. Isaac responds by discussing Yale's extra-marital affairs with Emily, but Yale told her that Isaac introduced Mary to him. In the denouement, Isaac lies on his sofa, musing into a tape recorder about the things that make 'life worth living'. When he finds himself saying "Tracy's face", he sets down the microphone. He leaves his apartment and sets out on foot for Tracy's. He arrives at the lobby of her family's apartment just as she is leaving for London. He says that she does not have to go and that he does not want "that thing about her that he likes" to change. She replies that the plans have already been made and reassures him that "not everybody gets corrupted" before saying 'you have to have a little faith in people.'

Glyph overview

Caps

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

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

Punctuation and symbols

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Diacritics uppercase

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Diacritics Lowercase

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Case sensitive forms

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Lining (Default) Figures

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Tabular Figures

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Superscript / Subscript

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Automatic fractions

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Currency

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Mathematical symbols

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∂ Δ Π Σ - √ ∞ ∫ ≈ ≠ ≡ ≤ ≥

Arrows

← → ↖ ↗ ↘ ↙ ⇄ ⇅ ⇆ ⇇ ⇈ ⇉

Sharp Sans Roman & Italic Open Type Features

Stylistic Set 1 - Alternate Lowercase 'a'

a → a Arazona → Arazona

Case Sensitive Forms

(||) / [\] { | } < |
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Superscript / Subscript

+ -= () 0 1 2 3 4 5 6 7 8 9 _{0 1 2 3 4 5 6 7 8 9} + -= () 27² + 32⁽³⁺⁵⁾

Automatic Fractions

¼ ½ ¾ ⅓ ⅔ ⅕ ⅖ ⅘ ⅙ ⅚ ⅛ ⅜ ⅝ ⅞

<p>Languages</p> <p>ISO 8859-1 / Latin1 Afrikaans, Albanian, Basque, Breton, Catalan, Catalan, Corsican, Czech, Danish, Dutch, English (UK and US), Estonian, Faroese, Finnish, French, Galician, German, Hungarian, Icelandic, Indonesian, Irish, Irish (new orthography), Italian, Latin (basic classical orthography), Leonese, Luxembourgish (basic classical orthography), Malay, Manx, Māori, Norwegian (Bokmål and Nynorsk), Occitan, Portuguese, Rhaeto-Romanic, Scottish Gaelic, Spanish, Swahili, Swedish, Turkish, Walloon, Welsh</p> <p>ISO 8859-2 / Latin2 Bosnian, Croatian, Czech, German, Hungarian, Polish, Romanian, Serbian (when in the Latin script), Slovak, Slovene, Upper Sorbian, and Lower Sorbian</p> <p>ISO 8859-3 / Latin3 Esperanto, Maltese, Turkish</p> <p>ISO 8859-4 / Latin4 Estonian, Latvian, Lithuanian, Greenlandic, Sami</p> <p>ISO 8859-9 / Latin5 Turkish</p> <p>ISO 8859-10 / Latin6 Nordic languages</p> <p>ISO 8859-13 / Latin7 Baltic languages</p> <p>ISO 8859-15 / Latin9 Afrikaans, Albanian, Breton, Catalan, Danish, Dutch[b], English (US and modern British), Estonian, Faroese, Finnish, French, Galician, German, Icelandic, Irish (New orthography), Italian, Kurdish (Unified Alphabet), Latin (basic classical orthography), Luxembourgish (basic classical orthography), Malay (Rumi script), Norwegian (Bokmål and Nynorsk), Occitan, Portuguese (European and Brazilian), Rhaeto-Romanic, Scottish Gaelic, Scots, Spanish, Swahili, Swedish, Tagalog, Walloon</p> <p>ISO 8859-16 / Latin10 Albanian, Croatian, French, German, Hungarian, Irish Gaelic (new orthography), Italian, Polish, Romanian, Serbian, Slovenian</p>	<p>File formats</p> <p>Desktop: OTF Web: WOFF, TTF, EOT App: OTF</p> <hr/> <p>Licenses</p> <p>Desktop License This license is what you purchase to produce static graphics such as unembedded PDFs and web graphics, branding logos, and so on. Desktop fonts are licensed based on the number of computers in your organization that will download the font.</p> <p>Webfont License This license is what you purchase to use our typefaces on your website using the @font-face technology. Webfonts are licensed based on the number of website visitors per month.</p> <p>Software Application License This license is what you purchase to embed our fonts in a software application. Software embedding licenses are available upon request. Please send inquiries for a custom software license to info@sharptype.co.</p> <hr/> <p>About Sharp Type Co.</p> <p>Sharp Type is a digital typeface foundry based in New York City. The foundry produces custom & retail typefaces for print, digital, environmental design, brands, corporations, and publications.</p> <p>Sharp Type designs typefaces with utility and beauty for the modern era.</p>
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