

Libertinus and diacritics

Anchor model

Libertinus has an anchor model where the base anchors are generally where the mark would be placed relative to the base. See the blue dots in the left panel of Figure 1; from top to bottom, the above-anchor is the blue dot above base glyph, the overlay-anchor is blue dot inside the base glyph outline, and the below-anchor is the blue dot below the base glyph. The mark anchor is generally near the optical center of the mark glyph outline. See the red square in the middle panel of Figure 1; the mark's below-anchor is at the optical center of the mark. The base and mark are combined in the right panel of Figure 2 by superimposing their below-anchors.

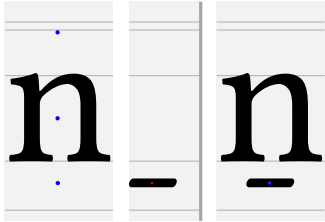


Figure 1: Libertinus n and macron with anchors.

Other fonts use a different geometric model for anchors. In Noto, the base's below-anchor is at the baseline, the overlay-anchor is inside the glyph, and the above-anchor is at the x-height. See the blue dots in the left panel of Figure 2; from the bottom to the top, the mark's below-anchor is the blue dot on the baseline, the overlay-anchor is blue dot inside the base glyph outline, and the above-anchor is the blue dot at the x-height. In Noto, the mark's below-anchor is above the mark glyph. In the middle panel of Figure 2, the mark's below-anchor is the red square, above the mark. The base and mark are combined in the right panel of Figure 2 by superimposing their below-anchors.

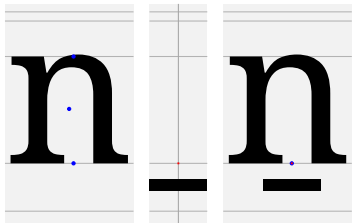


Figure 2: Noto n and macron with anchors.

Regular, above-anchors and below-anchors

See above- and below-anchor coordinates for A–Z and a–z for Libertinus serif regular in Table 1.

Table 1: (X, Y) coordinates of above-anchor (rows 1 and 2) and below-anchor (rows 3 and 4) for A–Z and a–z in Libertinus serif regular.

| 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 |
|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|
| 354 | 267 | 340 | 306 | 281 | 284 | 365 | 361 | 150 | 182 | 336 | 151 | 431 | 346 | 335 | 277 | 348 | 269 | 232 | 307 | 346 | 336 | 450 | 332 | 295 | 320 |
| 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 | 850 |
| 308 | 268 | 363 | 309 | 287 | 209 | 367 | 362 | 147 | 109 | 342 | 262 | 393 | 348 | 350 | 240 | | 258 | 234 | 300 | 328 | 318 | 479 | 307 | 295 | 287 |
| -110 | -110 | -110 | -110 | -110 | -110 | -110 | -110 | -110 | -319 | -110 | -110 | -110 | -110 | -110 | -110 | | -110 | -110 | -110 | -110 | -110 | -110 | -110 | -110 | -110 |
| 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 |
| 209 | | 242 | 218 | 243 | | 231 | 299 | 137 | | 306 | 135 | 392 | 264 | 238 | 271 | 238 | 191 | 206 | | 255 | 256 | 345 | 256 | 262 | 220 |
| 645 | | 645 | 645 | 645 | | 645 | 645 | 795 | | 784 | 885 | 645 | 646 | 645 | 646 | 645 | 646 | 645 | | 646 | 646 | 645 | 646 | 645 | 646 |
| 196 | 234 | 236 | 221 | 234 | 132 | 229 | 272 | 136 | 109 | 290 | 135 | 408 | 265 | 243 | 179 | 348 | 135 | 196 | 163 | 239 | 241 | 352 | 224 | 242 | 207 |
| -110 | -110 | -110 | -110 | -110 | -110 | -319 | -110 | -110 | -319 | -214 | -110 | -110 | -110 | -110 | -319 | -319 | -110 | -110 | -110 | -110 | -110 | -110 | -110 | -319 | -110 |

A few bases are missing anchors. The Y coordinates (rows 2 and 4) of base anchors can be set geometrically, relative to a few vertical aspects – descender height, baseline, x-height, ascender height, cap height – the gray horizontal lines of Figure 1 of the font. The X coordinates (rows 1 and 3) of base anchors are better set optically, by judging the optical weight of the top or bottom of the glyph outline, as well as the glyph width.

Patch J and Q regular, below-anchor

J’s below-anchor is too low. In Table 1, the Y coordinate of the below-anchor of J is the same as that of the lowercase letters with descenders. But the descender of J is not as low as that of j, p, q etc. Look at the J column in the grid labeled regular, Latin, below, which is later in this document. The below-marks are set with too much clearance below J.

Q has no below-anchor (Table 1). By harfbuzz fallback shaping (in the absence of anchors), a below-marks will be place below the baseline, without considering descenders. Look at the J column in the grid labeled regular, Latin, below, which is later in this document. All the below-marks crash into Q’s descender.

Let’s analyze the below-anchors in order to set the below-anchor for J and Q. The below clearance is clearly 110 units on the Y axis, as can be seen from the below-anchor Y coordinate of the letters that sit on the baseline. What should the below-anchor Y coordinate be for J and Q? For the Y coordinate, the lower bound of the J bounding box is at $Y = -172$. So, the below-anchor Y coordinate of J should arguably be $Y = -172 - 110 = -282$. But the designer set it at $Y = -319$, which is too low. For the Y coordinate, the lower bound of the Q bounding box is at $Y = -209$. So, the below-anchor Y coordinate of Q should arguably be $Y = -209 - 110 = -319$. But the J and Q have curves at the bottoms of their descenders, and to account for overshoot, the anchor should be moved up by a few units. But what is the proper overshoot correction? The O has a baseline overshoot of 10 units. So, the below-anchor Y coordinate of J should really be $Y = -282 + 10 = -272$, and the below-anchor Y coordinate of Q should really be $Y = -319 + 10 = -309$.

Now, let’s decide below-anchor X coordinate of Q. The Q and O are drawn with the same main oval outline coordinates. So, the below-anchor X coordinate of Q should the same as that for O, which is $X = 350$.

That is, the below-anchor of J should be $(109, -272)$, and the below-anchor of Q should be $(350, -309)$. Here is this positioning of J and Q in a patched version of the font (woth O and X for comparison only).

Original: XJQQ

Patched: XJQQ

But there is no sane reason to put a below-mark on J or Q, so this is not really a problem at all.

Patch k regular, below-anchor, Y coordinate

The below-anchor of k, regular, is at $Y = -214$. But it should be at $Y = -110$, like all other letters that sit on the baseline. That is, the below-anchor of k should be $(109, -110)$.

Here is this positioning of k in a patched version of the font (with o for comparison only).

Original: k ko ok

Patched: k ko ok

But there is no sane reason to put a below-mark on k, other than perhaps dot (which is a precomposed character), so this is not really a problem at all.

Above anchor, a–z regular

b, f, j, and t are missing the above-anchor. d and h have an above-anchor above the meanline but not above the ascender. l has an above-anchor above the ascender. k has an above-anchor, but it is just below the ascender, so any marks other than the do crash into the ascender. These are all legitimate design choices. There are no above-marks, other than those with precomposed characters, the would ever be combined with b, f, or t.

Patch j dot removal for three above-marks

The dot of i and j should be removed before adding any above-mark. But the dot is not removed for three above-marks: x, turned tilde, double macron. So the GSUB table should be patched to fir the dotless j substitution in this context.

To do.

Capital mark alternates

Libertinus has custom glyphs for some marks (acute, grave, cicrumflex, breve, a.o.) that are designed better for capital letters. These alternates are flatter. GSUB lookups 23 and 24 implement the substitution. This substitution is not fired on some capital consonants (T, V, W, X) because these marks are not expected on these bases.

Libertinus has custom glyphs for some marks that are designed better for superscripts. These alternates are smaller. Regrettably?, no GSUB table implements their substitution.

Regular, above-anchor, capitals, X coordinate

Figure 3 (left panel) shows pairs of bases aligned at their above-anchor. If a capital letter has a bad X coordinate for its above-anchor, then it will look always off, right or left, in its black column relative to the gray letters that it overlays. Note that the above-anchor X coordinate is not in the geometric (horizontal) center of the glyph, by design. The above-anchor X coordinate is always off center by a few UPM units, sometimes left and sometimes right. But it very hard to discern a few UPM units. See the right panel of Figure 3 for an illustration of increasingly bad (spoofed) X coordinates of N's above-anchor.

Note that the above-anchor of L is above the major (vertical) stem of the L. For E, F, P and R, the above-anchor is optically centered above the glyph, not above the major stem.

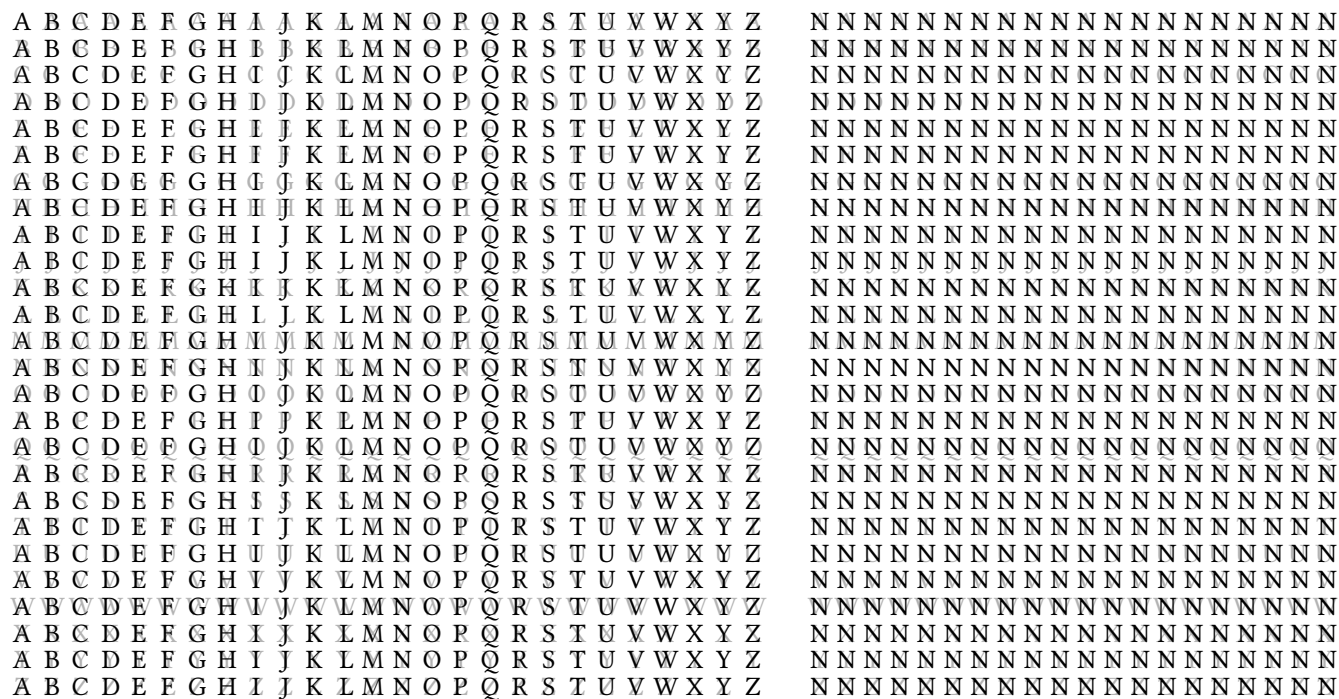


Figure 3: Above-anchor X coordinate alignment. In the left panel, the 26×26 grid shows letters A–Z aligned at their above-anchor. The right panel shows how hard it is to discern bad X coordinates. The right panel shows N aligned with letters at their above-anchor, starting at the first column with N's above-anchor as currently set by the font, and then spoofing increasing bad values for the X coordinate of N's above-anchor, by 5 UPM per column. At the rightmost column, it becomes evident that the (spoofed) X coordinate of N's above-anchor is bad, because in that column the black Ns are too far right of the gray letters below them.

Comma-style marks

Libertinus has some (precomposed) glyphs for Unicode characters (with code points) where the caron or cedilla has a comma-style shape, instead of a wedge or hook as might be naively expected. But all of these are appropriate for Czech/Slovak orthography (caron or *háček*) or Latvian orthography (cedilla, but really the comma-above mark or *komatiņš*, by a known mistake in Unicode).

Czech/Slovak *háček*

In Czech/Slovak orthography, the d, l, L, n and t may take a reduced caron that may look like a comma, not a wedge. In Libertinus, only the d, L, l, and t have the reduced comma-style caron in their precomposed form, and the n has wedge caron precomposed form.

`\char"010F` *ďďďď*

`\char"013D` *ĽĽĽĽ*

`\char"013E` *ĺĺĺĺ*

`\char"0148` *ňňňň*

`\char"0165` *ťťťť*

Libertinus even has a custom glyph for a small capital L with a caron, and it is comma-style.

`\textsc{1\char"030C}` *ɽ*

`\textsc{\char"013E}` *ɽ*

Cedilla and Latvian *komatiņš*

Here are all precomposed characters with a cedilla.

`\char"00C7` *ÇÇÇÇ* `\char"00E7` *çççç*

`\char"1E08` *ĈĈĈĈ* `\char"1E08` *ĉĉĉĉ*

`\char"1E10` *ĎĎĎĎ* `\char"1E11` *ďďďď*

`\char"0228` *ĒĒĒĒ* `\char"0229` *ēēēē*

`\char"1E1C` *ĚĚĚĚ* `\char"1E1D` *ěěěě*

`\char"0122` *ĢĢĢĢ* `\char"0123` *ģģģģ*

`\char"1E28` *ĤĤĤĤ* `\char"1E29` *ĥĥĥĥ*

`\char"0136` *ķķķķ* `\char"0137` *ķķķķ*

`\char"013B` *ļļļļ* `\char"013C` *ļļļļ*

`\char"0145` *ņņņņ* `\char"0146` *ņņņņ*

`\char"0156` *ŗŗŗŗ* `\char"0157` *ŗŗŗŗ*

`\char"015E` *ȘȘȘȘ* `\char"015F` *șșșș*

`\char"0162` *ȚȚȚȚ* `\char"0163` *țțțț*

These characters – Ģ ģ Ķ ķ Ļ ļ Ļ ļ Ņ ņ Ŗ ŗ – use the Latvian *komatiņš* which is proper for Latvian orthography, but the result of a historical mistake in Unicode naming.

The Unicode characters of D and d with cedilla exist for scholarly and historical reasons, not Latvian orthography. Fonts design these Unicode characters differently. Libertinus designs them inconsistently: comma-style in regular and italic, and hook-style in (semi)bold and (semi)bold italic. I think the cedilla on a D or d should be hook-like, but I do not really know.

The other characters – c, e, h, s, t – with a cedilla should definitely be hook-like, and they are so in Libertinus.

Somewhat mysteriously, if the LaTeX source tries to combine any of these letters – c, d, e, g, h, k, l, n, r, s, t – with the combining cedilla, U+0327, then the precomposed character is produced.

c\char"0327 çç ç ç
d\char"0327 đđ đ đ
e\char"0327 ěě ě ě
g\char"0327 ġġ ġ ġ
h\char"0327 ħħ ħ ħ
k\char"0327 ķķ ķ ķ
l\char"0327 ļļ ļ ļ
n\char"0327 ņņ ņ ņ
r\char"0327 ŕŗ ŕ ŕ
s\char"0327 šš š š
t\char"0327 ŧŧ ŧ ŧ

This behavior does not make sense for the Latvian *komatiņš* bases – g, k, l, n, r – because any person trying to produce Latvian g with *komatiņš* would not try g\char"0327 or \c{g}. This behavior is tolerable for the other bases – c, d, e, h, s, t.

IJ

The ij and IJ ligatures are Unicode characters (with code points) and are supported by Libertinus.

IJ \char"0132 U+0132 capital ligature IJ

ij \char"0133 U+0133 small ligature ij

Libertinus has custom glyphs for these ligatures with an acute, and the small capital ligature with an acute. The GSUB table that activates these custom glyphs only works when the language is set to Dutch by a font loading command. For example,

\newfontfamily\SerifRegularDutch[Language = Dutch]{LibertinusSerif-Regular.otf}

ÍĴ {\SerifRegularDutch \char"0132\char"0301} Dutch capital ligature IJ with acute

íĵ {\SerifRegularDutch \char"0133\char"0301} Dutch small ligature ij with acute

Ĳ {\SerifRegularDutch \textsc{\char"0133\char"0301}} Dutch small capital ligature IJ with acute

In an English LaTeX document, ij and IJ are kerned by the GPOS table to produce ij and IJ, so they look close together, but they are not substituted by the single glyph for the ligature.

f with dot below

tiyó ṛfa

tiyó ṛfa

tiyó ṛfa

tiyó ṛfa

ŗ = \char"1E5B is the precomposed character U+1E5B Latin small letter r with dot below.

ř = f\char"0323 is f with U+0323 combining dot below.

Here are some letters with a dot below.

ā ḅ đ ē ħ ị ḳ ḷ ṃ ṇ ọ ṛ ṣ ṭ ụ ṿ ỵ ẓ ç f̣ ġ j̣ p̣ q̣ x̣

a b d e h i k l m n o r s t u v w y z c f g j p q x
a b d e h i k l m n o r s t u v w y z c f g j p q x
a b d e h i k l m n o r s t u v w y z c f g j p q x

The left group of letters – a b d e h i k l m n o r s t u v w y z – have a precomposed character. For the right group of letters – c f g j p q x – the dot is placed according to the below-anchor (if the below-anchor is defined for the letter) or by harfbuzz fallback shaping (placing the dot below the baseline, regardless of the letter’s bounding box).

In all styles – regular, italic, semibold, and semibold italic – the precomposed glyph of y with dot below places the dot beside the descender, even though the y has a below-anchor below the descender.

Do the letters c, f, g, j, p, q, and x have good below-anchors? In regular, the below-anchor of all these combining bases is below the glyph outline (good). In italic, the below-anchor of f, p, and q is beside the descender (bad), the below-anchor of g and j is below the descender (good), and the below-anchor of c and x is below the baseline (good). In semibold, the below-anchor of g and j is below the descender (good), but the other bases – c, f, p, q – have no below-anchor, and harfbuzz fallback positioning places the combining dot below the baseline, not below the bounding box; for c, f and x this is good, but for p and q this is bad, because of the descenders. In semibold italic, the below-anchor of c, g, j, p and q is below the glyph outline (good), the below-anchor of f is inside the descender (very bad), and x has no below-anchor but harfbuzz fallback positioning places the combining dot below the baseline (good).

Which dots are used in precomposed characters and how big are the dots? In all styles (except semibold italic), the precomposed characters reference the dot of uni0307, combining dot above, U+0307, and take care to translate this above-mark to a position below the letter outline, except for m, which references dotbelowcomb, combining dot below, U+0323. In semibold italic, dotaccent is used instead of uni0307. These two dots are four-point Bézier circles (in regular and semibold, but ovals in italic and semibold italic), but of different diameter. In regular, uni0307 has diameter 100, and dotbelowcomb has diameter 108. That is, the precomposed characters (except m) use a smaller dot, and the non-precomposed letters (and m) take a bigger dot. In semibold, the size difference is reversed: uni0307 has larger diameter 124, and dotbelowcomb has small diameter 108. Actually, semibold dotbelowcomb is not a Bézier circle – the horizontal span is 109, and the vertical span is 108. In semibold italic, dotaccent is a skewed four-point Bézier oval – the horizontal and vertical spans are 120, offset by $(\pm 6, \pm 7.5)$ from the center – and dotbelowcomb is slightly larger, slightly flatter skewed six-point Bézier oval – horizontal span is 122 and the vertical span is 120. So, in semibold italic the two dots in precomposed and combining form are closest in size. Recall that f has a bad below-anchor, inside the descender, but g, j, p and q have a good below-anchor, below the glyph outline.

So, in order to solve the problem of the bad dot below f in italic, I need to decide the scope of the badness to correct. The simplest patch is move the below-anchor in italic and semibold italic below the descender. But this does not solve inconsistent below dot size across styles and letters. In italic and semibold italic, g and j have a (good) below-anchor at $Y = -319$, so that is also good Y coordinate for f’s below-anchor.

I asked Copilot/GPT-5.1 to calculate a good X coordinate for f’s below-anchor in italic and semibold italic, taking into account the U-pocket of f’s descender and the below-anchor of dotbelowcomb. I decided that this U-pocket strategy was appropriate after testing other strategies that accounted for the slant of onf the major stroke. Here is a reasonably faithful summary of the calculations and reasoning by Copilot/GPT-5.1.

For italic, the descender’s U-pocket is defined by the control points at (14, -238) and (33, -205), giving a U-center around $x \approx 24$. Using the (symmetric) italic dotbelowcomb anchor as the dot’s optical center, the dot should sit under this U-pocket, not under the ball or the stem. A balanced, U-centered, slightly inner-biased choice is $X \approx 30$.

For semibold italic, the U-pocket of the semibold italic descender is wider and more asymmetric, with a geometric U-center of $X = -33.5$. The semibold italic dotbelowcomb itself is also skewed, with its anchor already shifted relative to its mass. In practice, the visually correct position for the dot below f is under the open side of the U-pocket, clearly right of the ball and closer the right of the stem. The anchor candidate is $X \approx 62$.

Here are examples with the patched fonts, with f’s below-anchor in italic at (30, -319) and semibold italic at (62, -319). This does not solve the problem of inconsistent dot size below letters, and I did not touch p, q, or y.

| Original | Patched italics (f only) |
|----------|--------------------------|
| tiyô rfa | tiyô rfa |
| tiyô rfa | tiyô rfa |
| tiyô rfa | tiyô rfa |
| tiyô rfa | tiyô rfa |

Original (repeated from above)

a b d e h i k l m n o r s t u v w y z c f g j p q x

a b d e h i k l m n o r s t u v w y z c f g j p q x

a b d e h i k l m n o r s t u v w y z c f g j p q x

a b d e h i k l m n o r s t u v w y z c f g j p q x

Patched italics (f only)

a b d e h i k l m n o r s t u v w y z c f g j p q x

a b d e h i k l m n o r s t u v w y z c f g j p q x

Marks

Above marks – GPOS anchor 0

[illegible]

Below marks – GPOS anchor 2

X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X
X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X
X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X
X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X X

Left angle – GPOS anchor 3

$$\mathbf{x}^T \mathbf{x}^T \bar{\mathbf{x}} \bar{\mathbf{x}}$$

Below-right marks – GPOS anchor 4

$$\begin{array}{c} \mathbf{x_j x_l x_z} \\ \mathbf{x_j x_l x_z} \\ \mathbf{x_j x_l x_z} \\ \mathbf{x_j x_l x_z} \end{array}$$

Cedilla – GPOS anchor 5

 $\mathbf{X} \quad \mathbf{x} \quad \mathbf{X} \quad \mathbf{x}$

Overlay marks – GPOS anchor 6

$\emptyset \emptyset \emptyset \emptyset \emptyset$
 $\emptyset \emptyset \emptyset \emptyset \emptyset$
 $\emptyset \emptyset \emptyset \emptyset \emptyset$
 $\emptyset \emptyset \emptyset \emptyset \emptyset$

Double marks

$\overbrace{XX} \overbrace{XX} \overbrace{XX} \overbrace{XX} \overbrace{XX} \overbrace{XX} \overbrace{XX}$
 $\underbrace{XX} \underbrace{XX} \underbrace{XX} \underbrace{XX} \underbrace{XX} \underbrace{XX} \underbrace{XX}$

$$\underbrace{xx} \quad \overbrace{xx} \quad \underline{xx} \quad \widetilde{xx} \quad \widehat{xx} \quad \underline{\rightarrow}xx$$

















$\ddot{x}x$ $\ddot{x}x$ $\ddot{x}x$ $\hat{x}x$ $\ddot{x}x$ $\ddot{x}x$ $\ddot{x}x$

$x \otimes x \otimes x \otimes x \otimes x \otimes x \otimes x$

Overline and low line

O+0305 combining overline and U+0332 combining low line are applied by GSUB lookups that substitute a custom-width line mark according to width classes. GSUB lookup 51 effectively classifies the glyphs by width, and GSUB lookups 52–82 provide the appropriate custom-width mark for the base width class. Semibold and semibold italic do not have any combining low lines. Custom-width line marks do not have anchors. They are positioned by harfbuzz fallback shaping. The overlines are above the ascender line, so they are above all bases. The low lines are below the baseline, but above the descender line, and so they cut though any descenders. If a new glyph is added, and you want to support custom-width line marks for it, then remember to classify the new glyph in GSUB lookup 51.

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyzÆæØøÐðÞþǷǷǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭǮǮǯǯǰǰǱǱǲǲǳǳǴǴǵǵǶǶǷǷǸǸǹǹǺǺǻǻǼǼǾǾǿǿǠǠǡǡǢǢǣǣǤǤǥǥǦǦǧǧǨǨǩǩǪǪǫǫǬǬǭǭ

hñjrxłwyyłsxʔbkmpɮv  
hñjrxłwyyłsxʔbkmpɮv  
hñjrxłwyyłsxʔbkmpɮv   
hñjrxłwyyłsxʔbkmpɮv   
hñjrxłwyyłsxʔbkmpɮv   
hñjrxłwyyłsxʔbkmpɮv   

There are three comma/apostrophe glyphs that could possibly mark glottalization: U+0313 combining comma above, U+0315 combining comma above right, and U+02BC modifier letter apostrophe. In Libertinus, U+0315 has the worst appearance, even though U+0315 is intended for superscript letters. In Gentium Plus (SIL Global), U+0315 is tightly above-right the superscript letter, as expected.

Libertinus

`[k\char"0313\char"02B7\char"1D4F\char"02E3\char"0313 t]` $[k^{wk\acute{x}}_t]$
`[k\char"0313\char"02B7\char"1D4F\char"02E3\char"0315 t]` $[k^{wkx}_t]$
`[k\char"0313\char"02B7\char"1D4F\char"02E3\char"02BC t]` $[k^{wkx'}_t]$

Gentium Plus

`[k\char"0313\char"02B7\char"1D4F\char"02E3\char"0313 t]` $[k^{wk\acute{x}}_t]$
`[k\char"0313\char"02B7\char"1D4F\char"02E3\char"0315 t]` $[k^{wkx'}_t]$
`[k\char"0313\char"02B7\char"1D4F\char"02E3\char"02BC t]` $[k^{wkx'}_t]$

I patched Libertinus to add anchors to those IPA superscript letters to support U+0315.

Patched Libertinus, selected IPA superscript letters with U+0315 and U+0358

hñjrxłwyyłsxʔbkmpɮvʔβʔδ

hñjrxłwyyłsxʔbkmpɮvʔβʔδ

`[k\char"0313\char"02B7\char"1D4F\char"02E3\char"0315 t]` $[k^{wkx}_t]$

Gentium Plus, selected IPA superscript letters with U+0315 and U+0358

hñjrxłwyyłsxʔbkmpɮvʔβʔδ

hñjrxłwyyłsxʔbkmpɮvʔβʔδ

`[k\char"0313\char"02B7\char"1D4F\char"02E3\char"0315 t]` $[k^{wkx}_t]$

Here are the IPA superscript letters considered and their new anchor (anchor 1).

U+02B0: (347, 648), U+02B1: (339, 648), U+02B2: (193, 648), U+02B3: (284, 648), U+02B4: (274, 648), U+02B5: (319, 648), U+02B6: (308, 648), U+02B7: (497, 648), U+02B8: (368, 648), U+02E0: (341, 648), U+02E1: (193, 648), U+02E2: (270, 648), U+02E3: (344, 648), U+02E4: (282, 648), U+1D47: (319, 648), U+1D4F: (353, 648), U+1D50: (533, 648), U+1D56: (334, 648), U+1D57: (241, 648), U+1D5A: (525, 648), U+1D5B: (354, 648), U+1D5C: (508, 648), U+1D5D: (335, 648), U+1D5E: (372, 648), U+1D5F: (353, 648)

I did not change the anchor-1 of U+315 and U+0358. U+0358 has its anchor at the xMin and yMin of its bounding box. But U+0315 already has some clearance built in to its anchor: its anchor is 62 units below its yMin, but 25 units right of it xMin. So, I decided to provide x-clearance of 12 units and y-clearance of 80 units from the bases. All these IPA superscript letters already have a superscript meanline at $Y = 630$. So their anchor will be at $Y = 630 - 62 + 80 = 648$. The X coordinate depends on their bounding box and its xMax. To provide the desired clearance of 12 units, the anchor is at $X = xMax + 26 + 12$. These anchor coordinate values were optimized for U+0315 but they work fine for U+0358.

Bases

Latin

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyzÆæƎœØøÐðÞþßƒĐđHhıĲŁłBb
 ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyzÆæƎœØøÐðÞþßƒĐđHhıĲłŁłBb
 ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyzÆæƎœØøÐðÞþßƒĐđHhıĲŁłBb
 ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyzÆæƎœØøÐðÞþßƒĐđHhıĲłŁłBb

IPA

[illegible]

Superscript consonants

hñj r l q b w y Y l s x f b k m p t u v ☐☐☐☐
hñj r l q b w y Y l s x f b k m p t u v ☐☐☐☐
hñ j r l q b w y Y l s x f b k m p t u v ☐☐☐☐
hñj r l q b w y Y l s x f b k m p t u v ☐☐☐☐

Greek

$\text{AB}\Gamma\Delta\text{EZH}\Theta\text{IK}\Lambda\text{MN}\Xi\text{OP}\Sigma\text{T}\Upsilon\Phi\text{X}\Psi\Omega\alpha\beta\gamma\delta\epsilon\zeta\eta\theta\iota\kappa\lambda\mu\nu\xi\omicron\rho\sigma\tau\upsilon\varphi\chi\psi\omega$
 $\text{AB}\Gamma\Delta\text{EZH}\Theta\text{IK}\Lambda\text{MN}\Xi\text{OP}\Sigma\text{T}\Upsilon\Phi\text{X}\Psi\Omega\alpha\beta\gamma\delta\epsilon\zeta\eta\theta\iota\kappa\lambda\mu\nu\xi\omicron\rho\sigma\tau\upsilon\varphi\chi\psi\omega$
 $\text{AB}\Gamma\Delta\text{EZH}\Theta\text{IK}\Lambda\text{MN}\Xi\text{OP}\Sigma\text{T}\Upsilon\Phi\text{X}\Psi\Omega\alpha\beta\gamma\delta\epsilon\zeta\eta\theta\iota\kappa\lambda\mu\nu\xi\omicron\rho\sigma\tau\upsilon\varphi\chi\psi\omega$
 $\text{AB}\Gamma\Delta\text{EZ}\text{H}\Theta\text{IK}\Lambda\text{MN}\Xi\text{OP}\Sigma\text{T}\Upsilon\Phi\text{X}\Psi\Omega\alpha\beta\gamma\delta\epsilon\zeta\eta\theta\iota\kappa\lambda\mu\nu\xi\omicron\rho\sigma\tau\upsilon\varphi\chi\psi\omega$

Cyrillic

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯабвгдежзийклмнопрстуфхцчшщъыьэюяЁёЄєĬĩŸŷǼǾħñİ
 АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯабвгдежзийклмнопрстуфхцчшщъыьэюяЁёЄєĬĩŸŷǼǾħñİ
 АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯабвгдежзийклмнопрстуфхцчшщъыьэюяЁёЄєĬĩŸŷǼǾħñİ
 АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯабвгдежзийклмнопрстуфхцчшщъыьэюяЁёЄєĬĩŸŷǼǾħñİ

[illegible]

A A A A A A A A A A A A A A A A A A A A A A A A E E E E E E E E E E F E E E F E E E F E E E F I I I I I I I I I I I ! O O O O O O O O Q Q O O O O O O O O O O O O U U U U U U U U U U U U U U U U U U U U

[illegible][illegible]

BbbBbCcCccCcCdDdDdDdDfGgGgGgGgGgKkHhhhhhHjkkkkkKlIlIhIlIlImmmmnnnnnnnnnOoPppPrRrRrrRrRsssssssssssttttttUuvvwWwXxYyYyyYyYzZzzZZzzz35spZ

BbbBbCcCccCc'ddddddDfGgggGgggKhHhhHhIjKkkkKlIlRrIllllmmnnnnnnnnnOoPppPffrrrrRrSsssssssssttttttttUvVwWwwXxYyYyyYyyYyZzzzzzzzzz35bP3

No marks: rare, digraph etc.

Σ ξ DZ Dz dz DŽ Dž dž LJ Lj lj NJ Nj nj
Σ ξ *DZ Dz dz DŽ Dž dž LJ Lj lj NJ Nj nj*
Σ ξ DZ Dz dz DŽ Dž dž LJ Lj lj NJ Nj nj
Σ ξ *DZ Dz dz DŽ Dž dž LJ Lj lj NJ Nj nj*

Small capitals

ABCDEF GHIJ KLMNOP QRSTUV WXYZ Æ Đ Ć Þ Ĳ ß ŋ
ABCDEF GHIJ KLMNOP QRSTUV WXYZ Æ Đ Ć Þ Ĳ ß ŋ
ABCDEF GHIJ KLMNOP QRSTUV WXYZ Æ Đ Ć Þ Ĳ ß ŋ
ABCDEF GHIJ KLMNOP QRSTUV WXYZ Æ Đ Ć Þ Ĳ ß ŋ

Base and mark shaping

These grids display base and mark rendering in XeLaTeX documents in Libertinus serif regular, italic, semibold and semibold italic. Note that LSP uses the Libertinus fonts named “Semibold“, e.g. `LibertinusSerif-Semibold.otf`, for all boldface style.

A black color means GPOS anchor positioning.

A blue color means a precomposed glyph.

A red color means harfbuzz fallback shaping.

A dark blue color means a substituted base or mark

A light gray color means a mark (or less likely a base) is not in the font

A light blue color means a precomposed glyphs is expected by substitution, but somehow missing in the font (probably impossible).

This is similar to the Anchor Control window in FontForge, but instead prints the real rendering of base-mark combos in XeLaTeX, instead of the just the base-mark combos with set anchors.

Regular, Latin, Above

[illegible]

Regular patched, Latin, Above

[illegible]

Italic, Latin, Above

[illegible]

Semibold, Latin, Above

[illegible]

[illegible]

Regular, Latin, Below

[illegible]

Regular patched, Latin, Below

[illegible]

[illegible]

Semibold, Latin, Below

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Regular, IPA, Below

[illegible]

Regular patched, IPA, Below

[illegible]

Italic, IPA, Below

[illegible]

Semibold, IPA, Below

[illegible]

Semibold italic, IPA, Below

[illegible]

A red color means harfbuzz fallback shaping.

t d s z n

v a d ε 3 6 2 9 γ III U Λ Y Θ Ε

[illegible]

IPA diacritics – Semibold

[illegible]

IPA diacritics – Semibold italic

à è ì ì m ò ò r ù y æ œ v à ò ò ð é é ð é ý ù ò œ v ò ò ò
 á d é í l m n ó r s t ú y z æ œ v á á p ç ç ð é ð é j g ý ý ù ò œ v ò ò ò
 â ê î ô û ý æ œ v â ð ð ð é é ð é ý ù ò œ v ò ò ò
 ã ë ï ô û ý æ œ v ã ð ð ð é é ð é ý ù ò œ v ò ò ò
 ä e ē ī l m n ō ō ū ŷ æ œ v ä ð ð ð é é ð é ý ù ò œ v ò ò ò

m̂ n̂ p̂ ŋ̂ l̂ l̂ l̂ ĸ̂ r̂ î ĵ ɭ̂ R̂ B̂ ʊ̂ q̂ ʌ̂ ĵ ɫ̂

ƀ ǻ ƀ ɛ ʒ ʁ ǻ ǻ ɣ ʍ ʋ ʌ ɣ ʁ ʁ

ƀ ǻ ƀ ɛ ʒ ʁ ǻ ǻ ɣ ʍ ʋ ʌ ɣ ʁ ʁ

ǻ ɛ i ɔ u ɣ æ œ ƀ ǻ ƀ ɸ ɸ ɸ ǻ ɛ ʒ ʁ ǻ ɸ ɸ ɸ ɣ ɣ ɣ ɸ l̂ ʍ ɫ ʁ ʁ R̂ B̂ Ŝ ɭ̂ ʋ̂ ʌ̂ ɣ̂ ʒ̂

ɸ ɸ ɸ ɣ ɣ ɣ ʒ ɫ̂ n̂ l̂ r̂ ŵ ĵ ɫ̂ p̂ ɫ̂ ɣ̂

l̂ m̂ n̂ r̂ l̂ l̂ ĸ̂ ɫ̂ p̂ ɫ̂ N̂

ɫ̂ ɸ̂ ŝ ẑ n̂

p̂ ɫ̂ k̂ f̂ ŝ f̂ ɸ̂ ɸ̂ q̂

ƀ ǻ ƀ ɛ ʒ ʁ ǻ ǻ ɣ ʍ ʋ ʌ ɣ ʁ ʁ

ƀ ǻ ƀ ɛ ʒ ʁ ǻ ǻ ɣ ʍ ʋ ʌ ɣ ʁ ʁ

t̂ d̂ ŝ ẑ n̂

t̂ d̂ ŝ ẑ n̂

The rows are combining marks that require an anchor for at least one base among it reanable combinations that are not precomposed. The columns are the bases formed by the union of all reasonable combinations with such marks. Of course, some of these combinations are not resonable, and this version of the document has not grayed them out. But the entire grid is still useful to see all marks across all bases.

Regular, Bases requiring anchors, Marks requiring anchors

[illegible]

Regular patched, Bases requiring anchors, Marks requiring anchors

[illegible]

Italic, Bases requiring anchors, Marks requiring anchors

[illegible]

Semibold, Bases requiring anchors, Marks requiring anchors

[illegible]

[illegible]

Patch superscript consonant anchors

Libertinus serif regular

h i j k l m n o p q r s t u v x y z æ ß γ δ

h f i j r r x w y x t s x t b k m p t u v x β γ δ

հիմնական տարրեր


h i j k l m n o p q r s t u v x y z

h h j r t u w y z s x t b k m p t u v x y z

ñ ñ ĵ ř ŀ ŧ ſ ŵ ŷ º ŝ x ¯ b k m p t u v œ ß γ δ

Libertinus serif regular, patched

h'f'j'r'i'ɬ'w'y'x'l's'x'f'b'k'm'p't'u'v'ʔ'β'γ'δ'

h·fi·j·r·i·l·b·w·y·s·l·s·x·f·b·k·m·p·t·u·v··β·γ·δ·

h^hf^hj^hr^hr^hḡ^hw^hy^hṣ^hl^hs^hx^hṣ^hb^hk^hm^hp^ht^hu^hr^hv^h●^hβ^hγ^hδ^h

h ñ j r i l b w y x l s x f b k m p t u v ♣ β γ δ

h h j r i l b w y s l s x f b k m p t u v z β γ δ

h h j r r u b w y y l s x f b k m p t u v ♣ β γ δ

Gentium Plus

h' f' j' r' x' ɟ' b' w' y' ɣ' l' s' x' ɹ' b' k' m' p' t' u' v' ʌ' β' γ' δ'

h·fi·j·r·x·x̣·w·y·ỵ·ḷ·ṣ·x̣·ṣ·ḅ·ḳ·ṃ·p̣·ṭ·ụ·ṿ·x̣·β̣·γ̣·δ̣

h⁷h⁷j⁷r⁷u⁷q⁷z⁷w⁷y⁷x⁷l⁷s⁷x⁷s⁷b⁷k⁷m⁷p⁷t⁷u⁷v⁷z⁷β⁷γ⁷δ⁷

h h j r i j k w y y l s x s b k m p t u v z ß γ δ

h h j r i j k w y x l s x s b k m p t u v z b y d

h h i r i j k w y x l s x s b k m p t u v x b y d

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 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 Æ æ Œ œ Ø ø Đ đ Þ þ ß Γ Δ δ Η η ι j Ľ ľ Œ Ɔ

À 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 à 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