Elstob: A Variable Font for Medievalists

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1. Introduction

The Elstob font (named for the eighteenth-century medievalist Elizabeth Elstob) is based on the Double Pica typeface commissioned by Bishop John Fell in the seventeenth century and used by the Oxford University Press for many years. Though it originates with an old-style typeface, it includes many modernizing touches, and it exploits the latest in font technology so as to provide capabilities available in few other fonts. It comes in two flavors: **static** and **variable**.

1.1. The Static Font

Most of the fonts on your computer are **static**: that is, each file contains outlines for a single style. For example, the ubiquitous Times New Roman typically has four styles in four files: regular, bold, italic, and bold italic. Because it has more than one style, we call Times New Roman a **font family**. Think of this family as having two stylistic **axes**, one being the **roman–italic** axis, on which only two positions are available (since in serif typefaces there is no middle ground between roman and italic), and the other being the **Weight** axis, on which many positions are possible, though the Times New Roman font family provides only two—regular and bold. Some static font families come packaged in more than four files and provide both more stylistic axes and more positions on these axes: these are called **extended families**.

The static version of Elstob (ElstobD, where the D stands for "Desktop") consists of forty-eight files (don't panic—you're not required to install them all) and has three stylistic axes: **Roman–Italic**, **Weight**, and **Optical Size**. The weights are ExtraLight, Light, Regular, Medium, **SemiBold**, **Bold**, and **ExtraBold**.

The **Optical Size** axis varies the shapes of characters to look good at particular sizes. The static version comes in five optical sizes: 8pt, 10pt, 12pt (Regular), 14pt, and 18pt. You should choose the one that comes as close as possible to the point size of the text you are setting—for example, "ElstobD 8pt" for footnotes and "ElstobD 14pt Medium" for subheads, depending on your stylistic preferences.

1.2.   The Variable Font

A **variable** font packages an almost infinite number of styles into a single file (this manual is set in the variable version of Elstob). Whereas the static version of Elstob consists of forty-eight files, the variable version consists of only two: Elstob.ttf (roman) and Elstob-Italic.ttf (italic). And yet the variable version provides many more stylistic choices than the static version because you can choose any value along any of the font's stylistic axes. The **weight** axis runs from 200 Extra Light to **800 Extra Bold**. You can choose either of those, or one of the other standard weights: 300 for Light, 400 for Regular, 500 for Medium, **600** for **SemiBold**, or **700** for **Bold**. Or you can, if you're so minded, choose an oddball weight like 523.45.

In addition to the **Weight** axis, Elstob has three others, **Optical Size**, **Grade**, and **Spacing**, and the italic face has one more, **Slant**. **Optical Size** works the same in the variable version as it does in the static version, but you are not limited to five optical sizes, so you can tune your type more closely to the size of your text. This axis runs from 6 to 18 (the numbers corresponding roughly to point sizes). Some applications (like Adobe InDesign) will automatically choose an appropriate value (though you may override it if you like).

Grade (0–1) is like Weight, but it varies the weight of characters without changing their widths. This can be useful in web pages, where dynamically changing the Weight axis (for example, on mouseover) may cause text to reflow annoyingly. Grade will not generally be useful in printed documents.

Spacing (0–1) increases the width of the space character and a few related characters (such as non-breaking space). A value of zero (the default) produces the original spacing of this font. A value of one produces the wider spacing typical of documents printed in the nineteenth century and earlier. Use this axis with ss18 ("Old-style punctuation spacing") to adhere closely to the complex system of spacing typical of the era of metal type.

Slant (0–15) varies the slant of the italic from *0 steeply slanted* to *15 nearly upright*. The slant of the static fonts is equivalent to *a Slant of 6 in the variable font*.

The values of the various axes can be combined in any way you like. You will find, however, that some combinations are problematic or inadvisable. For example, you can add a little Grade to ExtraBold text to produce **even bolder text**, but if you overdo it, letters will collide and become misshapen—**like this**. You should add a Grade of no more than 0.2 to the ExtraBold face. Combining ExtraBold and maximum Slant may also produce misshapen characters. It is not unexpected that, in a three- or four-dimensional design space, some positions will be less than optimal: experiment with the Elstob specimen page to find the styles you like.

When beginning a project with Elstob, consider whether the software you're using has adequate support for variable fonts. If not, use the static version. All of the major web browsers support variable fonts, which you can control via CSS. The major programs of the Adobe Creative Suite also support variable fonts, as does LuaTEX, used to produce this document;[1] but most desktop applications (such as word processors) do not. ElstobD, the static version of Elstob, should work with all applications.

Elstob aims to cover all European languages using the Latin alphabet, and it includes monotonic and polytonic Greek, both English and Scandinavian runes, the basic International Phonetic Alphabet, and the most commonly used mathematical symbols. It also has a curated collection of Unicode characters of interest to medievalists. If you are interested in using Elstob in a project but find that it lacks the characters you need, open an issue at the Elstob development site.[2]

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[1] Make sure to use the latest version of LuaTEX, as support for variable fonts was added very recently. XeTeX does not support variable fonts.

[2] https://github.com/psb1558/Elstob-font.

2. Specimens

ABCDEFGHI
JKLMNOPQRS
TUVWXYZÞÐÆP
abcdefghijklmnopqrstuvwx
Quousque tandem abutere,
Catilina, patientia nostra?
Quousque tandem abutere,
Catilina, patientia nostra?
0123456789 *0123456789*

2.1.   Old English (Regular)

Sum wer wæs ġeseten on þām lande þe is ġehāten Hus; his nama wæs Iob. Se wer wæs swīðe bilewite and rihtwīs and ondrǣdende God and forbūgende yfel. Him wǣron ācennede seofan suna and ðrēo dohtra. Hē hæfde seofon ðūsend scēapa and ðrēo ðūsend olfenda, fīf hund ġetȳmu oxena and fīf hund assan and ormǣte miċelne hīred. Se wer wæs swīðe mǣre betwux eallum ēasternum, and his suna fērdon and ðēnode ǣlċ ōðrum mid his gōdum on ymbhwyrfte æt his hūse, and þǣrtō heora swustru ġelaðodon.

2.2.   Old English with insular letter-forms (Light + ss02)

Heꝛ on ðiꞃum ᵹeaꝛe ꝼoꝛðꝼeꝛde ælꝼᵹiue ẏmma Eaðꝛanðeꞃ cẏnᵹeꞃ moðoꞃ ⁊ hanðacnuteꞃ cẏnᵹeꞃ. ⁊ on þam ꞃẏlꝼan ᵹeaꝛe ᵹenæððe ꞃe cẏnᵹ ⁊ hiꞃ ꝛitan þ mann ꞃceolðe ꝼonðian ut to Sanðꝛic ꞃcipu. ⁊ ꞃetton ꝛaulꝼ eoꝛl ⁊ oððan eoꝛl to heaꝛoðmannū þæꝛto. Ða ᵹeꝛenðe Goðꝛine eoꝛl út ꝛꝛā bꝛyċᵹe mið hiꞃ ꞃcẏpum to ẏꝛeꝛan. anð let ut ane ðæᵹe æꝛ mið-ꞃumeꝛeꞃ mæꝛꞃeaꝛꝛene þ he cō to næꝛꝛe. þe iꞃ beꞃuðan ꝛumenea. Ða cō hit to ꝛitenne þā eoꝛlū ut to ꞃanðꝛic. ⁊ hi þa ᵹeꝛenðon ut æꝛteꞃ þam oðꝛum ꞃcipum. ⁊ beað man lanðꝛẏꝛðe ut onᵹean þa ꞃcipu.

2.3.   Old English in runes (various weights + ss12)

ᚹᛁᛋ ᚹᛁᚱᚪ�úᛞ ᚠᚪᚾᚪᚹ ᚾᛁ ᚹᛖᚱᚷᛖᛒᛖᚱᛁᚷ ᚪᚠᚪᚱᛞ ᚷᚪᛋᚱᛁᚻ ᚷᚱᚪᚱᛁ ᚦᚪᚱ ᚻᛖ ᚾᛁ ᚷᚱᛖᛞᛏ ᚷᛁᛋᛞᚪᛗ ᚻᚱᚪᛁᚠᛋ ᛒᚪᛣ. ᚹᛁᛋ ᚹᛁᚱᚪᛞᛞ ᚠᚪᚾᚪᚹ ᚾᛁ ᚹᛖᚱᚷᛖᛒᛖᚱᛁᚷ ᚪᚠᚪᚱᛞ ᚷᚱᚪᚱᛁ ᚦᚪᚱ ᚻᛖ ᚾᛁ ᚷᚱᛖᛞᛏ ᚷᛁᛋᛞᚪᛗ ᚻᚱᚪᛁᚠᛋ ᛒᚪᛣ. ᚹᛁᛋ ᚹᛁᚱᚪᛞᛞ ᚠᚪᚾᚪᚹ ᚾᛁ ᚹᛖᚱᚷᛖᛒᛖᚱᛁᚷ ᚪᚠᚪᚱᛞ ᚷᚪᛋᚱᛁᚻ ᚷᚱᚪᚱᛁ ᚦᚪᚱ ᚻᛖ ᚾᛁ ᚷᚱᛖᛞᛏ ᚷᛁᛋᛞᚪᛗ ᚻᚱᚪᛁᚠᛋ ᛒᚪᛣ. ᚹᛁᛋ ᚹᛁᚱᚪᛞᛞ ᚠᚪᚾᚪᚹ ᚾᛁ ᚹᛖᚱᚷᛖᛒᛖᚱᛁᚷ ᚪᚠᚪᚱᛞ ᚷᚪᛋᚱᛁᚻ ᚷᚱᚪᚱᛁ ᚦᚪᚱ ᚻᛖ ᚾᛁ ᚷᚱᛖᛞᛏ ᚷᛁᛋᛞᚪᛗ ᚻᚱᚪᛁᚠᛋ ᛒᚪᛣ. ᚹᛁᛋ ᚹᛁᚱᚪᛞᛞ ᚠᚪᚾᚪᚹ ᚾᛁ ᚹᛖᚱᚷᛖᛒᛖᚱᛁᚷ ᚪᚠᚪᚱᛞ ᚷᚪᛋᚱᛁᚻ ᚷᚱᚪᚱᛁ ᚦᚪᚱ ᚻᛖ ᚾᛁ ᚷᚱᛖᛞᛏ ᚷᛁᛋᛞᚪᛗ ᚻᚱᚪᛁᚠᛋ ᛒᚪᛣ. ᚹᛁᛋ ᚹᛁᚱᚪᛞᛞ ᚠᚪᚾᚪᚹ ᚾᛁ ᚹᛖᚱᚷᛖᛒᛖᚱᛁᚷ ᚪᚠᚪᚱᛞ ᚷᚪᛋᚱᛁᚻ ᚷᚱᚪᚱᛁ ᚦᚪᚱ ᚻᛖ ᚾᛁ ᚷᚱᛖᛞᛏ ᚷᛁᛋᛞᚪᛗ ᚻᚱᚪᛁᚠᛋ ᛒᚪᛣ.

2.4.   Middle English: *Ancrene Wisse* (Medium)

Nan ancre bi mi read ne ſchal makien ꝓfeſſiun. þ iſ bihaten aſe heaſt⸴ but þꝛeo þingeſ. þ beoð obedience. chaſtete. ⁊ ſtude ſteaðelueſtneſſe. þ ha ne ſchal þ ſtude neaŭ mare changin bute foꝛ nede ane. aſ ſtrengðe ⁊ deaðeſ dred. obedience of hire biſchop oðer of hiſ herre. foꝛ hpa ſe nimeð þing on hond ⁊ bihat hit Godd aſ heaſt foꝛte don hit⸴ ha bint hire þerto. ⁊ ſunegeð deadliche i þe bꝛuche. ȝef ha hit bꝛekeð pilleſ. ȝef ha hit ne bihat napt. ha hit mei do þah ⁊ leauen hpen ha pel pule.

2.5.   Middle English: *The Ormulum* (SemiBold + cv8[1], cv38[2], cv40[1], cv36[1])

Nu bꝛoþenn pallte̋ bꝛoþeꞃ̋ min. affte̋ þe flæſheſſ kĩde. ⁊ bꝛoþeꞃ̋ min i cꞃiſſtenndom. þuꝛꝛh fulluhht ⁊ þuꝛꝛh tꞃoꞃꞃþe. ⁊ bꝛoþenn min i goddeſſ huſ. ȝe̋t o þe þꝛide piſe. Þuꝛꝛh þatt pit hafenn takeꞃ̋ ba. an ꞃe̋ȝell boc to follȝenn. Vnnðenn kanunnkeſſ had. ⁊ lif. Spa ſuꝧ ſannt appſtin ſette. Ičc hafe ðon ſpa ſuꝧ þu badd⸴ ⁊ foꝛþeðð te þꞏ̋ pille. ꝶ Ičc hafe penð intill ennꞃliſſh. goddſpelleſſ hallȝe lápe⸴ Affte̋ þ litle pitt þatt me. min ðꞃihhtinn hafeþ lenneð.

2.6.   Early Modern English (Light Italic)

When the right vertuous E.W. and I were at the Emperours Court togither, wee gave our ſelves to learne horſemanſhip of Jon Pietro Pugliano, one that with great commendation had the place of an Eſquire in his ſtable: and hee according to the fertilnes of the Italian wit, did not onely affoord us the demonſtration of his practiſe, but ſought to enrich our mindes with the contemplations therein, which he thought moſt precious. But with none I remember mine eares were at any time more loaden, then when (either angred with ſlow paiment, or mooved with our learnerlike admiration) hee exerciſed his ſpeech in the praiſe of his facultie.

2.7. Latin (Italic + cv38[2])

Humanaſ laudeſ et mortalium ınſulaſ uıdımuſ aut ére ıncıſo conſcrıptaſ· aut auro radıantıb: lıtterıſ· ad poſterıtatıſ memorıam cōmendataſ· Et ıſta attendenteſ mıror quare non erubeſcım⁹ mılıtum xpı uıctorıaſ ſilentıo tégere & n̄ ad laudem ımperatorıſ eoჳ qualı̄ pugnauerınt contra hoſteſ & uıcerınt· ſedulıſ ſaltım uılıbuſ tradere & ad ıncıtandoſ anımoſ bellatoჳ dılıgentıuſ explıcare· Multa bona talıū narratıonū ſcrıpta conuertant; Lauſ deı eſt cum ıſta leguntur· memorıa ſcōჳ excolıtur: aedıfıcacıo m̄tıb: tradıtur. honor martırıbuſ exhıb&ur·

2.8. Old Icelandic (Medium Italic)

Þá mælti Hárr: Þá er þeir gengu með sævarstrǫndu Borssynir, fundu þeir tré tvau ok tóku upp trén ok skǫpuðu af menn. Gaf inn fyrsti ǫnd ok líf, annarr vit ok hræring, þriði ásjónu, mál ok heyrn ok sjón, gáfu þeim klæði ok nǫfn. Hét karlmaðrinn Askr, en konan Embla, ok ólst þaðan af mannkindin, sú er byggðin var gefinn undir Miðgarði. Þar næst gerðu þeir sér borg í miðjum heimi, er kǫlluð er Ásgarðr. Þat kǫllum vér Trója.

2.9. Gothic (Medium Italic + Slant=0)

Warþ þan in dagans jainans, urrann gagrefts fram kaisara Agustau, gameljan allana midjungard. soh þan gilstrameleins frumista warþ at wisandin kindina Swriais raginondin Saurim Kwreinaiau. jah id-djedun allai, ei melidai weseina, hvarjizuh in seinai baurg. Urrann þan jah Iosef us Galeilaia, us baurg Nazaraiþ, in Iudaian, in baurg Daweidis sei haitada Beþlaihaim, duþe ei was us garda fadreinais Daweidis, anameljan miþ Mariin sei in fragiftim was imma qeins, wisandein inkilþon.

2.10. Vietnamese (Regular + ss09)

Ban đầu Đức Chúa Trời dựng nên trời và đất. Thuở ấy đất hoang vắng và trống không. Bóng tối bao phủ trên mặt vực thẳm. Thần[a] của Đức Chúa Trời vận hành trên mặt nước. Đức Chúa Trời phán, "Phải có ánh sáng," thì có ánh sáng. Đức Chúa Trời thấy ánh sáng là tốt đẹp. Đức Chúa Trời phân rẽ giữa ánh sáng và bóng tối. Đức Chúa Trời gọi ánh sáng là ngày và bóng tối là đêm. Vậy có hoàng hôn và bình minh – ngày thứ nhất.

2.11. French (Medium + Spacing=1, ss08, ss18)

Grandgouſier était bon raillard en ſon temps, aimant à boire net autant qu'homme qui pour lors fût au monde, et mangeait volontiers ſalé.   A cette fin, avait ordinairement bonne munition de jambons de Mayence et de Bayonne, force langues de bœuf fumées, abondance d'andouilles en la ſaiſon et bœuf ſalé à la moutarde, renfort de boutargues, proviſion de ſauciſſes, non de Bologne, car il craignait li boucon de Lombard, mais de Bigorre, de Longaunay, de la Brenne et de Rouergue.   En ſon âge virile, épouſa Gargamelle, fille du roi des Parpaillos, belle gouge » et de bonne trogne, et faiſaient eux deux ſouvent enſemble la bête à deux dos, joyeuſement ſe frottants leur lard, tant qu'elle engroſſa d'un beau fils, et le porta juſques à l'onzième mois.

2.12. Greek (Light)

Ἐγένετο δὲ ἐν ταῖς ἡμέραις ἐκείναις ἐξῆλθεν δόγμα παρὰ Καίσαρος Αὐγούσ-του ἀπογράφεσθαι πᾶσαν τὴν οἰκουμένην. αὕτη ἀπογραφὴ πρώτη ἐγένετο ἡγεμονεύοντος τῆς Συρίας Κυρηνίου. καὶ ἐπορεύοντο πάντες ἀπογράφεσθαι, ἕκαστος εἰς τὴν ἑαυτοῦ πόλιν. Ἀνέβη δὲ καὶ Ἰωσὴφ ἀπὸ τῆς Γαλιλαίας ἐκ πόλεως Ναζαρὲθ εἰς τὴν Ἰουδαίαν εἰς πόλιν Δαυὶδ ἥτις καλεῖται Βηθλέεμ, διὰ τὸ εἶναι αὐτὸν ἐξ οἴκου καὶ πατριᾶς Δαυίδ, ἀπογράψασθαι σὺν Μαριὰμ

τῇ ἐμνηστευμένῃ αὐτῷ, οὔσῃ ἐγκύῳ. ἐγένετο δὲ ἐν τῷ εἶναι αὐτοὺς ἐκεῖ ἐπλήσθησαν αἰ ἡμέραι τοῦ τεκεῖν αὐτήν, καὶ ἔτεκεν τὸν υἱὸν αὐτῆς τὸν πρωτότοκον· καὶ ἐσπαργάνωσεν αὐτὸν καὶ ἀνέκλινεν αὐτὸν ἐν φάτνῃ, διότι οὐκ ἦν αὐτοῖς τόπος ἐν τῷ καταλύματι.

2.13. Greek Bold Italic

Ἐγένετο δὲ ἐν ταῖς ἡμέραις ἐκείναις ἐξῆλθεν δόγμα παρὰ Καίσαρος Αὐγούστου ἀπογράφεσθαι πᾶσαν τὴν οἰκουμένην. αὕτη ἀπογραφὴ πρώτη ἐγένετο ἡγεμονεύοντος τῆς Συρίας Κυρηνίου. καὶ ἐπορεύοντο πάντες ἀπογράφεσθαι, ἕκαστος εἰς τὴν ἑαυτοῦ πόλιν. Ἀνέβη δὲ καὶ Ἰωσὴφ ἀπὸ τῆς Γαλιλαίας ἐκ πόλεως Ναζαρὲθ εἰς τὴν Ἰουδαίαν εἰς πόλιν Δαυὶδ ἥτις καλεῖται Βηθλέεμ, διὰ τὸ εἶναι αὐτὸν ἐξ οἴκου καὶ πατριᾶς Δαυίδ, ἀπογράψασθαι σὺν Μαριὰμ τῇ ἐμνηστευμένῃ αὐτῷ, οὔσῃ ἐγκύῳ. ἐγένετο δὲ ἐν τῷ εἶναι αὐτοὺς ἐκεῖ ἐπλήσθησαν αἰ ἡμέραι τοῦ τεκεῖν αὐτήν, καὶ ἔτεκεν τὸν υἱὸν αὐτῆς τὸν πρωτότοκον· καὶ ἐσπαργάνωσεν αὐτὸν καὶ ἀνέκλινεν αὐτὸν ἐν φάτνῃ, διότι οὐκ ἦν αὐτοῖς τόπος ἐν τῷ καταλύματι.

3.   OpenType features

OpenType is the format employed by most modern fonts. It enables such tech-nical wizardry as ligatures, kerning, and several kinds of variation. OpenType features, when they can be controlled by users, can be selected via four-character tags. Some applications offer more access to these features than others. The ma-jor web browsers support all of Elstob's features, and so do LibreOffice, Affinity Publisher, X͟eTeX and LuaTEX. The Adobe Creative Suite supports a generous selection of them. Microsoft Word, unfortunately, supports only a few OpenType features.

Elstob's OpenType features are for the most part a subset of those of Junicode. It will be noted below when the two fonts differ. Features are presented in alphabetical order, but this is not the order in which they are executed when more than one feature has been applied.

Different applications provide different ways of accessing OpenType features. Those that are available in Microsoft Word can be accessed in the "Advanced" tab of the "Font" dialog. In the Adobe apps those features that are available can be accessed via the "Character" dialog, and in InDesign via the "O" icon that appears when text is selected (InDesign users should select the "World-Ready Paragraph Composer" when using this font). For variable font handling in LuaTEX, see the source for this document.

3.1.   aalt (Access All Alternates)

Provides access to all variants in the font. Applications that use this feature usually do so via an element of the user interface.

3.2.   c2sc (Small Capitals From Capitals)

Converts capitals to small caps. Every capital in the font has a corresponding small capital. ABCDÞÐÆ → ABCDÞÐÆ.

3.3.   calt (Contextual Alternates)

In most applications this feature is on by default. Provides many alternate characters that vary automatically by context.

3.4.   case (Case-Sensitive Forms)

Mostly provides alternate diacritics for capitals, e.g. ÂÄÉËÒÕŰŪ. Also converts old-style to lining figures to harmonize with capitals. Some applications turn this feature on automatically in the vicinity of capitals.

3.5.   ccmp (Glyph Composition/Decomposition)

In most applications this feature is on by default and cannot be turned off. In Elstob it performs (1.) removal of dot from i and j when followed by combining marks; (2.) substituting ligatures for certain vowel + rhotic hook (U+02DE) combinations; and (3.) substituting precomposed characters for letter + mark sequences in polytonic Greek.

3.6.   cv07 (Variants of D)

Provides insular D (Ꝺ).

3.7.   cv08 (Variants of d)

Provides two shapes of insular d: 1. ð; 2. ꝺ.

3.8.   cv11 (Variants of F)

Provides insular F (Ᵹ).

3.9.   cv12 (Variants of f)

Provides: 1. ꝼ (insular f); 2. f (narrow f).

3.10.   cv13 (Variants of G)

Provides: 1. Ᵹ (insular G); 2. Ꝿ (Orm's hard G).

3.11.   cv14 (Variants of g)

Provides: 1. ᵹ (insular g); 2. ꝿ (Orm's hard g); 3. g (script g)

3.12.   cv18 (Variants of i)

Provides dotless i (ı).

3.13.   cv35 (Variants of R)

Provides insular R (ꞃ).

3.14.   cv36 (Variants of r)

Provides: 1. ꞃ (insular r); 2. ꝛ (r rotunda).

3.15.   cv37 (Variants of S)

Provides insular S (ſ).

3.16.   cv38 (Variants of s)

Provides: 1. ſ (insular s); 2. ſ (long s); 3. ſ (narrow long s). Instances of ſ provided by this feature are not subject to the contextual rules followed when ss08 is turned on. Use cv38[1] for ſ everywhere in the text, or enter U+017F directly for fine control over the distribution of ſ. Use cv38[2] to avoid collisions that Elstob's contextual rules have not anticipated.

3.17.   cv39 (Variants of T)

Provides insular T (ᛏ).

3.18.   cv40 (Variants of t)

Provides insular t (ꞇ).

3.19.   cv57 (Variants of æ)

Italic face only. Provides an alternative (and in some contexts less ambiguous) æ (æ). This feature also affects U+01E3 (ǣ) and U+01FD (ǽ).

3.20.   cv69 (Variants of Tironian et sign ⁊)

Provides two variants of U+204A: 1. ⁊; 2. ⁊.

3.21.   cv76 (Variants of ?)

Provides the *punctus interrogativus* (⸮).

3.22.   cv80 (variants of bracket characters)

In the italic face, provides upright variants of the most common bracket characters:
( ) [ ] { } ⟨ ⟩.

3.23.   dlig (Discretionary Ligatures)

Provides ꜩ and ſt ligatures, and in italic only, *as, is, us*.

3.24.   frac (Fractions)

Elstob includes only three fractions: ¼, ½, ¾. Type as number + slash + number.

3.25.   hlig (Historical Ligatures)

Provides several ligatures used in Orm's orthography: ꝥ ꝧ ħ ꝕ for þþ pp hh pp.
The first two of these correspond to Unicode U+A7D3 and U+A7D5, but using
the ligatures provides an intelligible fallback when a font with these rare Unicode
characters is not available.

3.26.   liga (Standard Ligatures)

Most of this font's ligatures are Contextual Alternates (`calt`), but a few are provided
by this feature, which should always be on.

3.27.   locl (Localized Forms)

In most applications this feature is on by default and cannot be turned off. It pro-
vides the English forms of thorn and eth (ꝥ þ ð) when English is the active language.
It also provides variants for several languages supported by this font: Azerbaijani,
Catalan, Greek, Kazakh, Romanian, Turkish, Vietnamese, and a few minor lan-
guages.

3.28.   ordn (Ordinals)

Provides superscript forms of **a** and **o** when preceded by a figure: 1ª, 2º.

3.29.   smcp (Small Capitals)

Converts lowercase letters to small capitals. abcdeþðæ → ABCDEÞÐÆ.

3.30.   ss01 (Alternate Thorn and Eth)

Overrides any language setting to provide alternate shapes of the letters thorn and eth: Nordic shapes when the language is English, and English shapes otherwise.

3.31.   ss02 (Insular Letter-Shapes)

Transliterates from modern to insular (Old English, Old Irish) letter-shapes: dfgirstw → ðᵹ̇ıɲſꞇⱷ. Note that `calt` later changes the sequence ſꞇ to ﬅ. You can override this behavior by placing U+200C ZERO-WIDTH NON-JOINER or any invisible formatting mark between the **s** and the **t**.

3.32.   ss03 (Alternate Figures)

Changes oldstyle one and zero to more modern forms: a peaked one and a weighted zero. This feature also affects superscripts, subscripts, and the slashed zero.

3.33.   ss04 (IPA Letter-Shapes)

Changes **g** to **ɡ** and (in italic only) *a* to *ɑ*. Some Greek letters are changed to shapes that harmonize with IPA characters.

3.34.   ss08 (Contextual Long s)

In English, French, Italian, and Spanish text, and in combination with `calt`, distributes **s** and **ſ** according to rules commonly employed by early printers in each language. For all other languages, **s** and **ſ** are distributed according to the following rules: **s** in word-final position and immediately before or after **f**; **ſ** everywhere else. To suppress any instance of **ſ**, place U+200C ᴢᴇʀᴏ-ᴡɪᴅᴛʜ ɴᴏɴ-ᴊᴏɪɴᴇʀ immediately after.

3.35.   ss09 (Language-specific variants)

This feature is reserved for stylistic variants that occur in particular language systems. At present only two languages are supported here: in English the feature selects an alternative form of **insular d**, and in Vietnamese it selects forms of accented **i** that retain the dot.

3.36.   ss12 (Early English Futhorc)

Transliterates Latin script to runic with characters from the Early English futhorc. fuþorc → ᚠᚢᚦᚩᚱᚳ.

3.37.   ss13 (Elder Futhark)

Transliterates Latin script to runic with characters from the Elder futhark. fuþark → ᚠᚢᚦᚨᚱᚲ.

3.38.   ss14 (Younger Futhark)

Transliterates Latin script to runic with characters from the Younger futhark. fuþark → ᚠᚢᚦᛅᚱᚴ.

3.39.   ss15 (Long Branch to Short Twig)

Use with `ss14`. Converts the default (Long Branch) version of the Younger futhark to the Short Twig version. fuþark → ᚹᚿᚦᛅᚱᚹ.

3.40.   ss16 (Contextual r Rotunda)

Together with `calt`, distributes **r** and **ꝛ** in accordance with the rules most often employed in medieval manuscripts and early printed books: foꝛm woꝛkrooms pꝛiest pꝛayer.

3.41.   ss18 (Old-style punctuation spacing)

Adds extra space inside paired quotation marks and before semicolons, colons, question marks and exclamation marks. The width of a space between a sentence-ending sequence (e.g. period, period + quotation mark, question mark) and a capital letter is increased. The amount of space added in these environments is governed by the Spacing (SPAC) axis, which runs from 0 (the default) to 1. When Spacing is set to 1, the spacing between words and sentences and around punctuation marks is a good match for most books printed in the late eighteenth century.

This feature will produce too much space in certain sequences that can be mistaken for the end of a sentence (like " Ofc.   Smith"—though a number honorifics in various languages are accounted for in the rules. To solve this problem, place a ZERO-WIDTH NON-JOINER (U+200C) anywhere between the period and the capital or replace the space with the non-breaking space (U+00A0) or thin space (U+2009) ("Ofc. Smith," "Ofc. Smith"). If the rules produce a narrow space between sentences where you want a wide one, place a ZERO-WIDTH NON-JOINER before the period ("Main St.   And"). You can also override the effect of this feature by using the font's alternative spaces : em space (U+2003), en space (U+2002), hair space (U+200A), thin space (U+2009), or three-per-em space (U+2004). Find rules for using these spaces in handbooks for compositors from the era of metal type.

`ss18` and the Spacing axis will fail in a few OpenType-aware applications (including Safari) that handle spaces in a non-standard way.   In these applications some spaces that should be increased will remain unchanged.

3.42.   subs (Subscripts)

Subscript numbers, both lining and old style. $01234 \rightarrow {}_{01234}$; $01234 \rightarrow {}_{01234}$.

3.43.   sups (Superscripts)

Superscript numbers, both lining and old style. $56789 \rightarrow {}^{56789}$; $56789 \rightarrow {}^{56789}$.

3.44.   swsh (Swash)

Italic only. Provides swash forms of certain capitals ($\mathcal{ADJPRT}$) plus z and k.

3.45.   tnum (Tabular Figures), onum (Old-Style Figures), pnum (Proportional Figures), lnum (Lining Figures)

In various combinations, provides figures in four styles: tabular lining (the default), tabular old-style, proportional lining, proportional old-style. The font contains variants of its mathematical operators to harmonize with the old-style figures.

3.46.   zero (Slashed Zero)

Provides slashed zero ($\varnothing\ 0$) in all figure styles.

4. Greek

As of version 3.0, Elstob supports both modern and ancient Greek. When typing accented characters in modern Greek, be sure to use forms with tonos (Ά U+0386, ά U+03AC, Έ U+0388, έ U+03AD, Ή U+0389, ή U+03AE, Ί U+038A ί U+03AF, ΐ U+0390, Ό U+038C, ό U+03CC, Ύ U+038E, ύ U+03CD, ΰ U+03B0, Ώ U+038F, ώ U+03CE). When typing polytonic Greek, instead use forms with oxia (Ά U+1FBB, ά U+1F71, Έ U+1FC9, έ U+1F73, Ή U+1FCB, ή U+1F75, Ί U+1FDB, ί U+1F77, ΐ U+1FD3, Ό U+1FF9, ό U+1F79, Ύ U+1FEB, ύ U+1F7B, ΰ U+1FE3, Ώ U+1FFB, ώ U+1F7D). Although the tonos and oxia forms look the same, they behave differently: in a sequence of capital letters, or if you capitalize lowercase letters, the tonos disappears, in accordance with the modern rule; but the same does not happen with the oxia forms.

Elstob has a full set of precomposed polytonic forms, but if you like you can type a base letter followed by the appropriate diacritics. For example, the sequence α U+03B1 ◌ͅ U+0345 ◌ U+1FBF ◌ U+1FEF will yield ᾂ, and the sequence A U+0391 ι U+1FBE ◌ U+1FFE ◌ U+1FFD will yield Ἄι. Characters must come in this order: base character, prosgegrammeni U+1FBE or ypogegrammeni U+0345, and then other diacritics from left to right or bottom to top. If it's easier, you can type ◌ U+0301 for oxia, ◌ U+0300 for varia, ◌' U+0315 for psili, ◌ U+0314 for dasia, and ◌ U+0306 for vrachy. Elstob's OpenType programming will substitute the correct characters.[1]

Some users may be tempted to substitute Latin capitals for Greek capitals that look the same (e.g. B, H, T). Doing so, especially in polytonic text, will cause problems that may be difficult to diagnose.

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[1]Always make sure the language for your document (or for a Greek passage) is set correctly. With fontspec, both Script and Language must be set to Greek.

5.   Unicode character list

This is a list of characters with Unicode encodings in Elstob. In addition, the font contains more than 600 unencoded characters, including small caps, ligatures, and symbols, accessible via OpenType features (listed above).

Code points for which Elstob has no glyphs are represented in the table by blue bullets (the actual bullet at U+2022 is black). Many of Elstob's glyphs (e.g. spaces, formatting marks) are invisible: these are represented by blanks in the table. A few glyphs are too large for their table cells, and these spill out on one or more sides.

Table 5.1: Encoded Glyphs in Elstob

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
Basic Latin																
U+0000 – 000F	•	•	•	•	•	•	•	•	•	•	•	•	•		•	•
U+0020 – 002F		!	"	#	$	%	&	'	(	)	*	+	,	-	.	/
U+0030 – 003F	0	1	2	3	4	5	6	7	8	9	:	;	<	=	>	?
U+0040 – 004F	@	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O
U+0050 – 005F	P	Q	R	S	T	U	V	W	X	Y	Z	[	\	]	^	_
U+0060 – 006F	`	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
U+0070 – 007F	p	q	r	s	t	u	v	w	x	y	z	{	|	}	~	•

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Table 5.1: Encoded Glyphs in Elstob, *cont.*

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F

Latin-1 Supplement

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+00A0 – 00AF		¡	¢	£	¤	¥	¦	§	¨	©	ª	«	¬	–	®	¯
U+00B0 – 00BF	°	±	²	³	´	µ	¶	·	¸	¹	º	»	¼	½	¾	¿
U+00C0 – 00CF	À	Á	Â	Ã	Ä	Å	Æ	Ç	È	É	Ê	Ë	Ì	Í	Î	Ï
U+00D0 – 00DF	Ð	Ñ	Ò	Ó	Ô	Õ	Ö	×	Ø	Ù	Ú	Û	Ü	Ý	Þ	ß
U+00E0 – 00EF	à	á	â	ã	ä	å	æ	ç	è	é	ê	ë	ì	í	î	ï
U+00F0 – 00FF	ð	ñ	ò	ó	ô	õ	ö	÷	ø	ù	ú	û	ü	ý	þ	ÿ

Latin Extended-A

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+0100 – 010F	Ā	ā	Ă	ă	Ą	ą	Ć	ć	•	•	Ċ	ċ	Č	č	Ď	ď
U+0110 – 011F	Đ	đ	Ē	ē	Ĕ	ĕ	Ė	ė	Ę	ę	Ě	ě	•	•	Ğ	ğ
U+0120 – 012F	Ġ	ġ	Ģ	ģ	•	•	Ħ	ħ	Ĩ	ĩ	Ī	ī	Ĭ	ĭ	Į	į
U+0130 – 013F	İ	ı	IJ	ij	•	•	Ķ	ķ	•	Ĺ	ĺ	Ļ	ļ	Ľ	ľ	Ŀ
U+0140 – 014F	ŀ	Ł	ł	Ń	ń	Ņ	ņ	Ň	ň	•	Ŋ	ŋ	Ō	ō	Ŏ	ŏ
U+0150 – 015F	Ő	ő	Œ	œ	Ŕ	ŕ	Ŗ	ŗ	Ř	ř	Ś	ś	•	•	Ş	ş
U+0160 – 016F	Š	š	Ţ	ţ	Ť	ť	Ŧ	ŧ	Ũ	ũ	Ū	ū	Ŭ	ŭ	Ů	ů
U+0170 – 017F	Ű	ű	Ų	ų	Ŵ	ŵ	Ŷ	ŷ	Ÿ	Ź	ź	Ż	ż	Ž	ž	ſ

Latin Extended-B

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+0180 – 018F	ƀ	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
U+0190 – 019F	•	•	•	•	•	ƕ	•	•	•	•	ƚ	•	•	•	•	•
U+01A0 – 01AF	Ơ	ơ	•	•	•	•	•	•	•	•	•	•	•	•	•	Ư
U+01B0 – 01BF	ư	•	•	•	•	Ƶ	ƶ	•	•	•	•	•	•	•	•	ƿ
U+01C0 – 01CF	ǀ	ǁ	ǂ	•	•	•	•	•	•	•	•	•	•	Ǎ	ǎ	•

Table 5.1: Encoded Glyphs in Elstob, *cont.*

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+01E0 – 01EF	·	·	Ǣ	ǣ	·	·	·	·	·	·	Ǫ	ǫ	·	·	·	·
U+01F0 – 01FF	·	·	·	·	·	·	Ƕ	Ƿ	·	·	Ǻ	ǻ	Ǽ	ǽ	Ǿ	ǿ
U+0210 – 021F	·	·	·	·	·	·	·	·	Ş	ş	Ţ	ţ	Ȝ	ȝ	·	·
U+0230 – 023F	·	·	Ȳ	ȳ	·	·	·	J	·	·	·	·	·	Ƚ	·	·

IPA Extensions

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+0250 – 025F	ɐ	ɑ	ɒ	ɓ	ɔ	ɕ	ɖ	ɗ	ɘ	ə	ɚ	ɛ	ɜ	ɝ	ɞ	ɟ
U+0260 – 026F	ɠ	ɡ	ɢ	ɣ	ɤ	ɥ	ɦ	ɧ	ɨ	·	ɪ	ɫ	ɬ	ɭ	ɮ	ɯ
U+0270 – 027F	ɰ	ɱ	ɲ	ɳ	ɴ	ɵ	ɶ	·	ɸ	ɹ	ɺ	ɻ	ɼ	·	ɾ	ɿ
U+0280 – 028F	ʀ	ʁ	ʂ	ʃ	ʄ	ʅ	ʆ	ʇ	ʈ	ʉ	ʊ	ʋ	ʌ	ʍ	ʎ	ʏ
U+0290 – 029F	ʐ	ʑ	ʒ	ʓ	ʔ	ʕ	ʖ	ʗ	ʘ	ʙ	·	ʛ	ʜ	ʝ	·	ʟ
U+02A0 – 02AF	ʠ	ʡ	ʢ	ʣ	ʤ	ʥ	ʦ	ʧ	ʨ	ʩ	ʪ	ʫ	ʬ	ʭ	ʮ	ʯ

Spacing Modifier Letters

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+02B0 – 02BF	ʰ	ʱ	ʲ	·	·	·	·	·	ʸ	·	·	·	·	ʼ	ʽ	·	·
U+02C0 – 02CF	·	ʡ	·	·	·	·	·	ˆ	ˇ	ˉ	·	·	·	ˌ	·	·	·
U+02D0 – 02DF	ː	ˑ	·	·	·	·	·	·	˘	·	˚	˛	˜	˝	˞	·
U+02E0 – 02EF	ˠ	ˡ	·	·	·	˥	˦	˧	˨	˩	·	·	·	·	·	·
U+02F0 – 02FF	·	·	·	·	·	·	·	˷	·	·	·	·	·	·	·	·

Combining Diacritical Marks

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+0300 – 030F	̀	́	̂	̃	̄	̅	̆	·	̈	̉	̊	̋	̌	·	·	·
U+0310 – 031F	·	·	̒	·	̔	̕	·	·	̘	̙	·	̛	̜	̝	̞	̟
U+0320 – 032F	̠	·	̢	·	̤	̥	̦	̧	̨	̩	̪	·	̬	·	·	̯
U+0330 – 033F	̰	·	·	·	̴	̵	·	̷	̸	̹	̺	̻	̼	·	·

Table 5.1: Encoded Glyphs in Elstob, *cont.*

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+0340 – 034F	·	·	̂	·	̈́	̓	·	·	·	·	·	·	•	·	·	·
U+0350 – 035F	·	·	·	·	·	·	·	·	·	·	̔	̮	·	̄	·
U+0360 – 036F	·	͡	·	ͤ	ͥ	ͥ	ͦ	ͧ	ͨ	ͩ	ͪ	ͫ	ͬ	ͭ	ͮ	ͯ

Greek and Coptic

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+0370 – 037F	·	·	·	·	·	·	·	·	·	·	·	·	Ϲ	·	;	·
U+0380 – 038F	·	·	·	·	΄	΅	Ά	·	Έ	Ή	Ί	·	Ό	·	Ύ	Ώ
U+0390 – 039F	ΐ	Α	Β	Γ	Δ	Ε	Ζ	Η	Θ	Ι	Κ	Λ	Μ	Ν	Ξ	Ο
U+03A0 – 03AF	Π	Ρ	·	Σ	Τ	Υ	Φ	Χ	Ψ	Ω	Ϊ	Ϋ	ά	έ	ή	ί
U+03B0 – 03BF	ΰ	α	β	γ	δ	ε	ζ	η	θ	ι	κ	λ	μ	ν	ξ	ο
U+03C0 – 03CF	π	ρ	ς	σ	τ	υ	φ	χ	ψ	ω	ϊ	ϋ	ό	ύ	ώ	Ϗ
U+03D0 – 03DF	·	·	·	·	·	·	·	·	ϗ	·	·	·	·	·	·	·

Runic

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+16A0 – 16AF	ᚠ	ᚡ	ᚢ	ᚣ	ᚤ	ᚥ	ᚦ	ᚧ	ᚨ	ᚩ	ᚪ	ᚫ	ᚬ	ᚭ	ᚮ	ᚯ
U+16B0 – 16BF	ᚰ	ᚱ	ᚲ	ᚳ	ᚴ	ᚵ	ᚶ	ᚷ	ᚸ	ᚹ	ᚺ	ᚻ	ᚼ	ᚽ	ᚾ	ᚿ
U+16C0 – 16CF	ᛀ	ᛁ	ᛂ	ᛃ	ᛄ	ᛅ	ᛆ	ᛇ	ᛈ	ᛉ	ᛊ	ᛋ	ᛌ	ᛍ	ᛎ	ᛏ
U+16D0 – 16DF	ᛐ	ᛑ	ᛒ	ᛓ	ᛔ	ᛕ	ᛖ	ᛗ	ᛘ	ᛙ	ᛚ	ᛛ	ᛜ	ᛝ	ᛞ	ᛟ
U+16E0 – 16EF	ᛠ	ᛡ	ᛢ	ᛣ	ᛤ	ᛥ	ᛦ	ᛧ	ᛨ	ᛩ	ᛪ	᛫	᛬	᛭	ᛮ	ᛯ
U+16F0 – 16FF	ᛰ	·	·	·	·	·	·	·	·	·	·	·	·	·	·	·

Buginese

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+1AC0 – 1ACF	·	·	·	·	·	·	·	·	·	·	·	·	ᬀ	ᬁ	ᬂ	·

Table 5.1: Encoded Glyphs in Elstob, *cont*.

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F

Phonetic Extensions

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+1D70 – 1D7F	·	·	·	·	·	·	·	·	·	·	ƛ	·	·	·	·	·

Combining Diacritical Marks Supplement

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+1DC0 – 1DCF	·	·	·	·	·	·	·	·	·	·	·	·	·	·	˒	ᷟ
U+1DD0 – 1DDF	·	᷒	᷑	ᷓ	ᷔ	ᷕ	ᷖ	ᷗ	ᷘ	ᷙ		ᷚ	ᷛ	·	·	·
U+1DE0 – 1DEF	ᷠ	·	·	ᷣ	ᷤ	ᷥ	ᷦ	·	·	·	·	·	·	·	·	·

Latin Extended Additional

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+1E80 – 1E8F	Ẁ	ẁ	Ẃ	ẃ	Ẅ	ẅ	·	·	·	·	·	·	·	·	Ẏ	ẏ
U+1E90 – 1E9F	·	·	·	·	·	·	·	·	·	·	·	·	·	ſ	·	ß
U+1EA0 – 1EAF	Ạ	ạ	Ả	ả	Ấ	ấ	Ầ	ầ	Ẩ	ẩ	Ẫ	ẫ	Ậ	ậ	Ắ	ắ
U+1EB0 – 1EBF	Ằ	ằ	Ẳ	ẳ	Ẵ	ẵ	Ặ	ặ	Ẹ	ẹ	Ẻ	ẻ	Ẽ	ẽ	Ế	ế
U+1EC0 – 1ECF	Ề	ề	Ể	ể	Ễ	ễ	Ệ	ệ	Ỉ	ỉ	Ị	ị	Ọ	ọ	Ỏ	ỏ
U+1ED0 – 1EDF	Ố	ố	Ồ	ồ	Ổ	ổ	Ỗ	ỗ	Ộ	ộ	Ớ	ớ	Ờ	ờ	Ở	ở
U+1EE0 – 1EEF	Ỡ	ỡ	Ợ	ợ	Ụ	ụ	Ủ	ủ	Ứ	ứ	Ừ	ừ	Ử	ử	Ữ	ữ
U+1EF0 – 1EFF	Ự	ự	Ỳ	ỳ	Ỵ	ỵ	Ỷ	ỷ	Ỹ	ỹ	·	·	·	·	·	·

Greek Extended

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+1F00 – 1F0F	ἀ	ἁ	ἂ	ἃ	ἄ	ἅ	ἆ	ἇ	Ἀ	Ἁ	Ἂ	Ἃ	Ἄ	Ἅ	Ἆ	Ἇ
U+1F10 – 1F1F	ἐ	ἑ	ἒ	ἓ	ἔ	ἕ	·	·	Ἐ	Ἑ	Ἒ	Ἓ	Ἔ	Ἕ	·	·
U+1F20 – 1F2F	ἠ	ἡ	ἢ	ἣ	ἤ	ἥ	ἦ	ἧ	Ἠ	Ἡ	Ἢ	Ἣ	Ἤ	Ἥ	Ἦ	Ἧ
U+1F30 – 1F3F	ἰ	ἱ	ἲ	ἳ	ἴ	ἵ	ἶ	ἷ	Ἰ	Ἱ	Ἲ	Ἳ	Ἴ	Ἵ	Ἶ	Ἷ
U+1F40 – 1F4F	ὀ	ὁ	ὂ	ὃ	ὄ	ὅ	·	·	Ὀ	Ὁ	Ὂ	Ὃ	Ὄ	Ὅ	·	·
U+1F50 – 1F5F	ὐ	ὑ	ὒ	ὓ	ὔ	ὕ	ὖ	ὗ	·	Ὑ	·	Ὓ	·	Ὕ	·	Ὗ

Table 5.1: Encoded Glyphs in Elstob, *cont.*

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+1F60 – 1F6F	ὠ	ὡ	ὢ	ὣ	ὤ	ὥ	ὦ	ὧ	Ὠ	Ὡ	Ὢ	Ὣ	Ὤ	Ὥ	Ὦ	Ὧ
U+1F70 – 1F7F	ὰ	ά	ὲ	έ	ὴ	ή	ὶ	ί	ὸ	ό	ὺ	ύ	ὼ	ώ	•	•
U+1F80 – 1F8F	ᾀ	ᾁ	ᾂ	ᾃ	ᾄ	ᾅ	ᾆ	ᾇ	ᾈ	ᾉ	ᾊ	ᾋ	ᾌ	ᾍ	ᾎ	ᾏ
U+1F90 – 1F9F	ᾐ	ᾑ	ᾒ	ᾓ	ᾔ	ᾕ	ᾖ	ᾗ	ᾘ	ᾙ	ᾚ	ᾛ	ᾜ	ᾝ	ᾞ	ᾟ
U+1FA0 – 1FAF	ᾠ	ᾡ	ᾢ	ᾣ	ᾤ	ᾥ	ᾦ	ᾧ	ᾨ	ᾩ	ᾪ	ᾫ	ᾬ	ᾭ	ᾮ	ᾯ
U+1FB0 – 1FBF	ᾰ	ᾱ	ᾲ	ᾳ	ᾴ	•	ᾶ	ᾷ	Ᾰ	Ᾱ	Ὰ	Ά	ᾼ	᾽	ι	᾿
U+1FC0 – 1FCF	῀	῁	ῂ	ῃ	ῄ	•	ῆ	ῇ	Ὲ	Έ	Ὴ	Ή	ῌ	῍	῎	῏
U+1FD0 – 1FDF	ῐ	ῑ	ῒ	ΐ	•	•	ῖ	ῗ	Ῐ	Ῑ	Ὶ	Ί	•	῝	῞	῟
U+1FE0 – 1FEF	ῠ	ῡ	ῢ	ΰ	ῤ	ῥ	ῦ	ῧ	Ῠ	Ῡ	Ὺ	Ύ	Ῥ	῭	΅	`
U+1FF0 – 1FFF	•	•	ῲ	ῳ	ῴ	•	ῶ	ῷ	Ὸ	Ό	Ὼ	Ώ	ῼ	´	῾	•

General Punctuation

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+2000 – 200F												•		•		•
U+2010 – 201F	‐	‑	‒	–	—	―	‖		‗	‘	’	‚	‛	“	”	„	‟
U+2020 – 202F	†	‡	•	•	•	•	•	…	•	•	•	•	•	•	•	•
U+2030 – 203F	•	•	′	″	•	•	•	•	•	•	‹	›	•	•	•	•
U+2040 – 204F	•	•	•	•	⁄	•	•	•	•	•	⁊	•	•	•	•	•
U+2060 – 206F		•	•	•	•	•	•	•	•	•	•	•	•	•	•	•

Superscripts and Subscripts

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+2070 – 207F	⁰	•	•	•	⁴	⁵	⁶	⁷	⁸	⁹	⁺	•	•	•	•	ⁿ
U+2080 – 208F	₀	₁	₂	₃	₄	₅	₆	₇	₈	₉	•	•	•	•	•	•

Currency Symbols

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+20A0 – 20AF	•	•	•	•	•	•	•	•	•	•	•	•	•	€	•	•	•

Table 5.1: Encoded Glyphs in Elstob, *cont*.

Letterlike Symbols

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+2110 – 211F	·	·	·	·	·	·	·	·	·	·	·	·	·	·	·	℞
U+2120 – 212F	·	·	™	℣	·	·	Ω	·	·	·	·	·	·	·	·	·

Arrows

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+2190 – 219F	←	·	→	·	·	·	·	·	·	·	·	·	·	·	·	·

Mathematical Operators

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+2200 – 220F	·	·	∂	·	·	∅	Δ	·	·	·	·	·	·	·	·	∏
U+2210 – 221F	·	∑	−	·	·	∕	·	·	·	·	√	·	·	·	∞	·
U+2220 – 222F	·	·	·	·	·	·	·	·	·	·	∫	·	·	·	·	·
U+2230 – 223F	·	·	·	·	∴	·	·	·	·	·	·	·	·	·	·	·
U+2240 – 224F	·	·	·	·	·	·	·	·	≈	·	·	·	·	·	·	·
U+2260 – 226F	≠	·	·	·	≤	≥	·	·	·	·	·	·	·	·	·	·

Miscellaneous Technical

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+2320 – 232F	·	·	·	·	·	·	·	·	·	·	⟨	⟩	·	·	·	·

Geometric Shapes

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+25C0 – 25CF	·	·	·	·	·	·	·	·	·	·	◊	·	◌	·	·	·

Dingbats

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+2720 – 272F	✠	·	·	·	·	·	·	·	·	·	·	·	·	·	·	·

Miscellaneous Mathematical Symbols-A

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+27E0 – 27EF	·	·	·	·	·	·	·	·	⟨	⟩	·	·	·	·	·	·

Table 5.1: Encoded Glyphs in Elstob, *cont*.

	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F

Latin Extended-C

| U+2C60 – 2C6F | · | · | Ł | · | · | · | · | · | · | · | · | · | · | · | · | · |
| U+2C70 – 2C7F | · | ⱱ | · | · | · | · | · | · | · | · | · | · | · | · | · | · |

Supplemental Punctuation

| U+2E30 – 2E3F | · | · | · | · | · | · | · | · | · | · | · | · | · | · | · | ⸿ |
| U+2E40 – 2E4F | · | · | · | · | · | · | · | · | · | · | ⸊ | · | ⸌ | ⸍ | ⸎ | · |

Latin Extended-D

U+A730 – A73F	·	·	Ꜳ	ꜳ	Ꜵ	ꜵ	Ꜷ	ꜷ	Ꜹ	ꜹ	Ꜻ	ꜻ	Ꜽ	ꜽ	·	·
U+A740 – A74F	·	ꝁ	·	·	·	·	·	·	·	Ꝉ	ꝉ	Ꝋ	ꝋ	·	·	Ꝏ	ꝏ
U+A750 – A75F	·	ꝑ	·	ꝓ	·	·	·	ꝗ	Ꝙ	ꝙ	·	ꝛ	·	ꝝ	·	·
U+A760 – A76F	Ꝡ	ꝡ	·	·	·	ꝥ	·	·	·	·	·	ꝫ	·	ꝭ	·	ꝯ
U+A770 – A77F	ꝰ	·	·	·	·	·	·	·	·	·	·	Ꝺ	ꝺ	Ꝼ	ꝼ	Ᵹ
U+A780 – A78F	·	·	Ꞁ	ꞁ	Ꞃ	ꞃ	Ꞇ	ꞇ	·	·	·	·	·	·	·	·
U+A7C0 – A7CF	Ꟁ	ꟁ	·	·	·	·	·	·	·	·	·	·	·	·	·	·
U+A7D0 – A7DF	Ꟑ	ꟑ	·	ꟓ	·	ꟕ	Ꟗ	ꟗ	·	·	·	·	·	·	·	·

Alphabetic Presentation Forms

| U+FB00 – FB0F | ﬀ | ﬁ | ﬂ | ﬃ | ﬄ | ﬅ | ﬆ | · | · | · | · | · | · | · | · | · |

Total number of glyphs shown from Elstob.ttf: 1198