

# Waldo Type Family

Waldo is a bold, stencil-focused typeface loosely based on a 1973 science fiction movie poster for "The Battle For The Planet of The Apes". Narrow rectangular slots cut into heavyweight forms create a stylish and energetic font ideal for apparel, books, film titles, packaging and posters. Included in the font are over 400 characters with four unique styles.

RELEASED

2021

**DESIGNER**JONATHAN HILL

STYLES

4

CLASSIFICATION

MULTI-STYLE DISPLAY

FORMAT

OTF, TTF, WOFF, WOFF 2, SVG, EOT

GLYPHS

436 PER FONT

OPENTYPE FEATURES

PROPORTIONAL FIGURES
TABULAR FIGURES
NUMERATORS
DENOMINATORS
SUPERSCRIPT
FRACTIONS
STANDARD LIGATURES
STYLISTIC SETS
EXTENDED LATIN

SUPPORTED LANGUAGES

AFRIKAANS, ALBANIAN, ASU, BASQUE, BEMBA, BENA, BOSNIAN, CATALAN, CHIGA, COLOGNIAN, CORNISH, CROATIAN, CZECH, DANISH, DUTCH, EMBU, ENGLISH, ESPERANTO, ESTONIAN, FAROESE, FILIPINO, FINNISH, FRENCH, FRIULIAN, GALICIAN, GANDA, GERMAN, GERMAN (SWITZERLAND), GUSII, HUNGARIAN, ICELANDIC. INARI SAMI, INDONESIAN, IRISH, ITALIAN, JOLA-FONYI, KABUVERDIANU, KALENJIN, KAMBA, KIKUYU, KINYARWANDA, LATVIAN, LITHUANIAN, LOW GERMAN, LOWER SORBIAN, LUO, LUXEMBOURGISH, LUYIA, MACHAME, MAKHUWA-MEETTO, MAKONDE, MALAGASY, MALAY, MALTESE, MANX, MAORI, MERU, MORISYEN NORTH NDEBELE, NORTHERN SAMI, NORWEGIAN BOKMÅL, NORWEGIAN NYNORSK, NYANKOLE, OROMO, POLISH, PORTUGUESE, ROMANIAN, ROMANSH, ROMBO, RUNDI, RWA, SAMBURU, SANGO, SANGU, SCOTTISH GAELIC, SENA, SERBIAN (LATIN), SHAMBALA, SHONA, SLOVAK, SLOVENIAN, SOGA, SOMALI, SPANISH, SWAHILI, SWAHILI (CONGO - KINSHASA), SWEDISH, SWISS GERMAN, TAITA, TESO, TURKISH, UPPER SORBIAN, VUNJO, WALSER, WELSH, WESTERN FRISIAN, ZULU



WALDO COMPLETE FAMILY

### Waldo Black Waldo Stencil

Waldo Outline Waldo Shadow



WALDO BLACK

# Biosystematics

WALDO STENCIL

# Choreographed

WALDO OUTLINE

Twodimensional

WALDO SHADOW



WALDO BLACK

### ACCELERATOR

WALDO STENCIL

## MASTERPIECE

WALDO OUTLINE

DOWNLOADING

WALDO SHADOW



WALDO BLACK 35/40

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subseguent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradu-



WALDO BLACK 30/35

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the

WALDO BLACK 25/30

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to



WALDO BLACK 20/25

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually reconverted from \$97, after \$t\$ Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indig-

WALDO BLACK 15/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually reconverted from \$97, after \$t\$ Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the



WALDO STENCIL 35/40

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradu-



WALDO STENCIL 30/35

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the

WALDO STENCIL 25/30

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in lingland's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to



WALDO STENCIL 20/25

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in lingland's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually reconverted from 597, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indig-

WALDO STENCIL 15/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in lingland's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually reconverted from \$97, after \$t Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and liastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the



WALDO OUTLINE 35/40

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradu-



**WALDO OUTLINE 30/35** 

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the

WALDO OUTLINE 25/30

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to



### **WALDO OUTLINE 20/25**

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually reconverted from S97, after St Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indig-

### WALDO OUTLINE 15/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually reconverted from \$97, after \$t Augustine arrived from Rome to convert the pagan 'Angles into angels'. Religious differences between the indigenous 'Celtic' Church and the new 'Roman' Church were settled at the Synod of Whitby in \$64. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified artistic vision of the cultural melting pot of Northumbria in the seventh and eighth centuries. The Lindisfarne Gospels, and others like it, helped define the



WALDO SHADOW 35/40

part from its intrinsic De as a remarkable Jryiyal of an ancient and astonishingly beauti-Work of art, the ma seript displays a uniqu mbination of artistic styles that reflects a erucial period in Ingland<sup>9</sup>s history. Christianity tirst came to nder flie Komans, b POUCE WAY Vasion by non-Ghri XODS, ADQUES, and



WALDO SHADOW 30/35

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Chris-

WALDO SHADOW 25/30

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Eritain under the Romans, but subsequent waves of



### WALDO SHADOW 20/25

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Sazons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually reconverted from 597, after St Augustine

### WALDO SHADOW 15/20

Apart from its intrinsic value as a remarkable survival of an ancient and astonishingly beautiful work of art, the manuscript displays a unique combination of artistic styles that reflects a crucial period in England's history. Christianity first came to Britain under the Romans, but subsequent waves of invasion by non-Christian Saxons, Angles, and Vikings drove the faith to the fringes of the British Isles. The country was gradually reconverted from Se7, after St Augustine arrived from Rome to convert the pagan "Angles into angels". Religious differences between the indigenous "Celtic" Church and the new "Roman" Church were settled at the Synod of Whitby in 664. In the manuscript, native Celtic and Anglo-Saxon elements blend with Roman, Coptic and Eastern traditions to create a sublimely unified



WALDO BLACK FULL GLYPH SET AND OPENTYPE FEATURES

**UPPERCASE** 

### ABCDEFGHIJKL*i*anopqrstuvwxyz

LOWERCASE

abcdefghijk lmnopgrstuv w x y z

ACCENTED UPPERCASE

ÁÄÄÄÄÄÄÄÄÆĆČÇĈĊÐĎÐÉĔĚĒĖĒĒĘĞĜĢĠĦĤÍÎÏİÌĪĮĨIJ ÍĴĴĶĹĽĻĿŁŊŃŇŊŊÑÓŎÔÖÖŐŐŒÞŔŘŖŚŠŞŜŞßŦŤŢŢÚŬ ÛÜÙŰŪŲŮŨŴŴŴŶŶŸŸŹŽŻ

ACCENTED LOWERCASE

á ă â ā ā ā ā ā æ ć č ç ĉ ċ ð ď đ é ĕ č ĉ ë è è ē ē ţ f ğ ĝ ģ ġ ħ ĥ ı í î ï i ì ij ī į ĩ íj j ĵ ķ ĺ ľ ļ ŀł ń ň ņ ŋ ñ ó ŏ ô ö ò ő ō ø ō œ þ ŕ ř ŗ ś š ş ŝ ș ß ŧ ť ţ ţ ú ŭ û ü ù ű ū ų ů ũ ẃ ŵ w w ý ŷ ÿ ỳ ź ž ż

PUNCTUATION

.,:;...!;?¿··\*#||/\(){}[]---\_\_,,,""''«»<>"'@&¶§†‡

CURRENCY, MATH & SYMBOLS

f € £ ¥ \$ ¢ + - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ^ / % % © ® ™ ° a o

PROPORTIONAL FIGURES

0123456789

NUMERATORS & DENOMINATORS

N0123456789 N0123456789

FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8

STYLISTIC SET 1

f fi fl

TABULAR FIGURES

0123456789

SUPERSCRIPT

**123** 

STANDARD LIGATURES

fi fl

STYLISTIC SET 2

rŕŗř



WALDO STENCIL FULL GLYPH SET AND OPENTYPE FEATURES

UPPERCASE

### **ABCDEFGHIJKLMXOPQRSTUVWXYZ**

LOWERCASE

abedefghijklmnopgrstuvwxyz

ACCENTED UPPERCASE

Á Á Á Ä À Ā Ą Å Ã Æ Ć Č Ç Ĉ Ĉ Ð Ď Ð É Ĕ Ĕ Ē Ē Ē Ē Ē Ē Ē Ğ Ģ Ġ Ħ Ĥ Í Î Ï Ì Ì Į Ĩ IJ Í Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Z Á Ž Ŗ Ŗ Ã Ó Ŏ Ô Ö Ö Ő Ö Ø Ő Œ Þ Ŕ Ř Ŗ Ś Š Ş ß Ŗ B Ŧ Ť Ţ Ţ Ú Ŭ Û Ù Ű Ū Ų Ů Ũ Ŵ Ŵ Ŵ Ŷ Ŷ Ŷ Ÿ Ż Ž Ż

ACCENTED LOWERCASE

á ā ā ā ā ā ā ā ā æ є ĕ ç ĉ ċ ō ď đ є ĕ è è è è è ē ę f ǧ ĝ ģ ħ ĥ ı í î ĭ i ì ij ī į ĩ íj j ĵ ķ ĺ ľ ļ l i ň n n ñ ó ŏ ô ö ò ő ō ø ō æ þ ŕ ř ŗ ś š ş ŝ ş ß ŧ ť ţ ţ ú ŭ û ü ù ű ū ų ů ũ ẃ ŵ ŵ ŵ ý ŷ ỳ ž ž ż

PUNCTUATION

.,:;...!;?¿··\*#||/\(){}[]---\_\_,,,""''«»<>"'@&¶\$†‡

CURRENCY, MATH & SYMBOLS

f f f f ¥ \$ ¢ + - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ^ / % % o € ® ™ ° a o

PROPORTIONAL FIGURES

0123456789

NUMERATORS & DENOMINATORS

No123456789 No123456789

FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8

STYLISTIC SET 1

f fi fl

TABULAR FIGURES

0123456789

SUPERSCRIPT

STANDARD LIGATURES

fi fl

STYLISTIC SET 2

rŕŗř



### WALDO OUTLINE FULL GLYPH SET AND OPENTYPE FEATURES

### UPPERCASE

ABGDEFGHIJKL/ANDPORSTUVWXYZ

### LOWERCASE

abedefghijklmnopgrstuvwxyz

### ACCENTED UPPERCASE

### ACCENTED LOWERCASE

áãâãàāạãããæéĕçêèðďďéĕĕ©ëèēçfggĝģġħĥıíîïiìijīįïíjjĵķĺľ ļŀłńňpηñóŏôöòőōøōœþŕřŗśšşŝşß٤ťţţúŭΰüùŰūųůũúwwwwý ÿÿÿźžż

### PUNCTUATION

### CURRENCY, MATH & SYMBOLS

PROPORTIONAL FIGURES

0123456789

NUMERATORS & DENOMINATORS

N0123456789 N0123456789

FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8

STYLISTIC SET 1

fi fii fi

TABULAR FIGURES

0123456789

SUPERSCRIPT

STANDARD LIGATURES

份份

STYLISTIC SET 2

ďďď



### WALDO SHADOW FULL GLYPH SET AND OPENTYPE FEATURES

### UPPERCASE

### LOWERCASE

abedefghijklmnopgretuvwxyz

### ACCENTED UPPERCASE

### ACCENTED LOWERCASE

### PUNCTUATION

### CURRENCY, MATH & SYMBOLS

PROPORTIONAL FIGURES

0128456789

NUMERATORS & DENOMINATORS

70128456739 70128456739

FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/3 3/3 5/3 7/3

STYLISTIC SET 1

TABULAR FIGURES

0123456789

SUPERSCRIPT

STANDARD LIGATURES

11 CD

STYLISTIC SET 2



**OPENTYPE FEATURES DEACTIVATED** 

OPENTYPE FEATURES ACTIVATED

PROPORTIONAL FIGURES

**Artwork dated: 1861–1875** 

TABULAR FIGURES

£12.65 \$30.78 €49.00

NUMERATORS

 $X987 \times Y654 + Z321 = A0$ 

DENOMINATORS

 $X987 \times Y654 + Z321 = \Lambda0$ 

SUPERSCRIPT

Reference Article 123

FRACTIONS

1/2 Cup · 1/4 /Aile

STANDARD LIGATURES

Airflow Quantifier

STYLISTIC SET 1

**Classification Perfect** 

STYLISTIC SET 2

Extracurricular

PROPORTIONAL FIGURES

**Artwork dated: 1861-1875** 

TABULAR FIGURES

£12.65 \$30.78 €49.00

NUMERATORS

 $X^{987} \times Y^{654} + Z^{321} = \Lambda^0$ 

DENOMINATORS

 $X_{987} \times Y_{654} + Z_{321} = \Lambda_0$ 

SUPERSCRIPT

Reference Article 123

FRACTIONS

1/2 Cup · 1/4 //\lambdaile

STANDARD LIGATURES

Airflow Quantifier

STYLISTIC SET 1

**Classification Perfect** 

STYLISTIC SET 2

**Extracurricular** 



### CONTACT

THE NORTHERN BLOCK 2 DILSTON WEST CORBRIDGE NORTHUMBERLAND NE45 5RL UNITED KINGDOM

### EMAIL

INFO@THENORTHERNBLOCK.CO.UK

### WFF

WWW.THENORTHERNBLOCK.CO.UK

### LICENSING

WWW.THENORTHERNBLOCK.CO.UK/LICENSING

### **FULL EULA LICENSE**

WWW.THENORTHERNBLOCK.CO.UK/STANDARD-LICENSE-AGREEMENT

### RELEASED

2021

### DESIGNER

JONATHAN HILL

### FOUNDRY

THE NORTHERN BLOCK LTD

### **FORMATS**

OTF, TTF, WOFF, WOFF 2, SVG, EOT

### COMPLETE FAMILY

WALDO BLACK WALDO STENCIL WALDO OUTLINE WALDO SHADOW

### SUPPORTED LANGUAGES

AFRIKAANS, ALBANIAN, ASU, BASQUE, BEMBA, BENA, BOSNIAN, CATALAN, CHIGA, COLOGNIAN, CORNISH, CROATIAN, CZECH, DANISH, DUTCH, EMBU, ENGLISH, ESPERANTO, ESTONIAN, FAROESE, FILIPINO, FINNISH, FRENCH, FRIULIAN, GALICIAN, GANDA, GERMAN, GERMAN (SWITZERLAND), GUSII, HUNGARIAN, ICELANDIC, INARI SAMI, INDONESIAN, IRISH, ITALIAN, JOLA-FONYI, KABUVERDIANU, KALENJIN, KAMBA, KIKUYU, KINYARWANDA, LATVIAN, LITHUANIAN, LOW GERMAN, LOWER SORBIAN, LUO, LUXEMBOURGISH, LUYIA, MACHAME, MAKHUWA-MEETTO, MAKONDE, MALAGASY, MALAY, MALTESE, MANX, MAORI, MERU, NORWEGIAN NYNORSK, NYANKOLE, OROMO, POLISH, PORTUGUESE, ROMANIAN, ROMANSH, ROMBO, RUNDI, RWA, SAMBURU, SANGO, SANGU, SCOTTISH GAELIC, SENA, SERBIAN (LATIN), SHAMBALA, SHONA, SLOVAK, SLOVENIAN, SOGA, SOMALI, SPANISH, SWAHILI, SWAHILI (CONGO - KINSHASA), SWEDISH, SWISS GERMAN, TAITA, TESO, TURKISH, UPPER SORBIAN, VUNJO, WALSER, WELSH, WESTERN FRISIAN, ZULU

### © THE NORTHERN BLOCK 2021

WALDO  $^{\text{IM}}$  IS A TRADEMARK OF THE NORTHERN BLOCK LTD. COMPANY REG NUMBER 08170670.