

# OVERPASS

*An interpretation of the U.S. FHWA signage letterforms.*

Designed by Delve Withrington, Dave Bailey, and Thomas Jockin

Cyrillic Script + Variable Release · Version 4.0 · March 22, 2021

# ASYNCHRONOUS

Self-Executing Anonymous Function

POLITIKA ĠDIDA GĦALL-KONFORMITÀ TAD-DEJTA

*Kumulativní finanční pozice*

Per-unit cost of goods or services

*Mass 419,725 kg. Length 73.0 m. Width 109.0 m.*

**Giải pháp thay thế năng lượng sạch**

# Электромобиль

Будущее за беспилотными автомобилями здесь!

24PT WEIGHT COMPARISON

HEAVY **Hamburgetfontsi**  
EXTRABOLD **Hamburgetfontsi**  
BOLD **Hamburgetfontsi**  
SEMIBOLD **Hamburgetfontsi**  
MEDIUM **Hamburgetfontsi**  
REGULAR **Hamburgetfontsi**  
LIGHT **Hamburgetfontsi**  
EXTRALIGHT **Hamburgetfontsi**  
THIN **Hamburgetfontsi**

HEAVY ITALIC ***Hamburgetfontsi***  
EXTRABOLD ITALIC ***Hamburgetfontsi***  
BOLD ITALIC ***Hamburgetfontsi***  
SEMIBOLD ITALIC ***Hamburgetfontsi***  
MEDIUM ITALIC ***Hamburgetfontsi***  
ITALIC ***Hamburgetfontsi***  
LIGHT ITALIC ***Hamburgetfontsi***  
EXTRALIGHT ITALIC ***Hamburgetfontsi***  
THIN ITALIC ***Hamburgetfontsi***



# Story

The design of Overpass is an interpretation of the well-known letterforms from the *Standard Alphabets for Traffic Control Devices* published by the U.S. Federal Highway Administration. Starting from those original drawing specifications, critical adjustments were made to yield optimal results for on-screen and in the more extreme weights for use at display sizes.

New Variable Font versions are introduced with this latest update to the Overpass family. In addition, the glyph repertoire was greatly expanded to include support for Cyrillic script, Vietnamese, many African languages, and more. Overpass also has nine 'static' weights ranging from Extra Light to Heavy with Italic counterparts for each. In addition, the monospaced variants of Overpass in five weights are specially tuned for the requirements of programming.

Overpass was initially designed on commission for Red Hat, Inc. by Delve Fonts. Red Hat subsequently made the Overpass family freely available to the public under the SIL Open Font License and the GNU Lesser General Public License (LGPL). Development of this latest version (4.0) of Overpass was made possible with sponsorship by Google Fonts and with donations from individuals from all around the world – Thank You!

Designers: Delve Withrington, Dave Bailey, and Thomas Jockin  
 TrueType Hinting: Jason Campbell  
 Direction: Dave Crossland, Andy Fitzsimon, Jakub Steiner, and Ben Dubrovsky  
 Special thanks to Michael Luton for his insight and support.

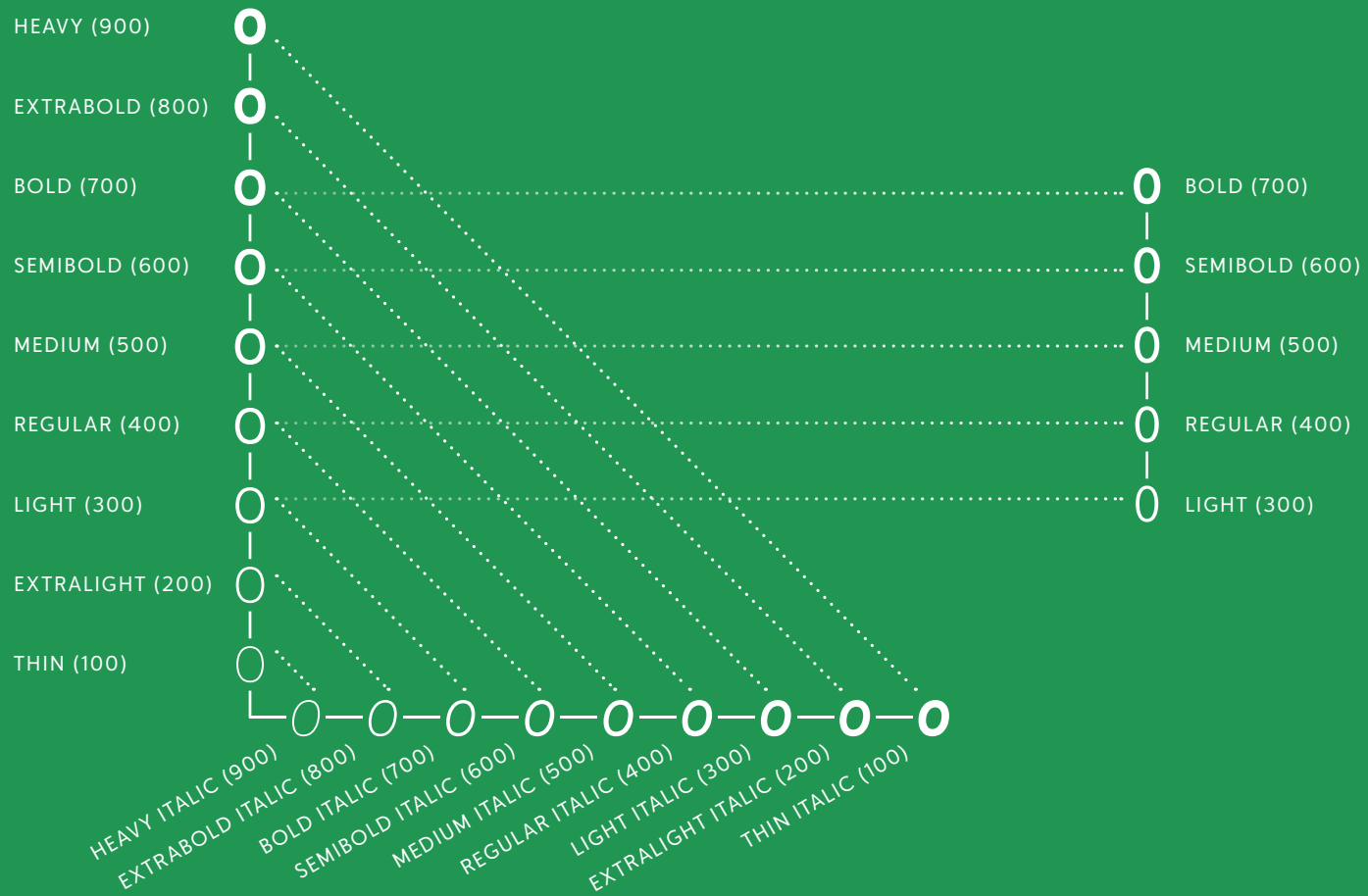
23 styles total. Overpass: Thin, Thin Italic, ExtraLight, ExtraLight Italic, Light, Light Italic, Regular, Italic, Medium, Medium Italic, SemiBold, SemiBold Italic, Bold, Bold Italic, ExtraBold, ExtraBold Italic, Heavy, Heavy Italic; Overpass Mono: Light, Regular, Medium, SemiBold, Bold

Formats Available: OpenType (OTF), and Webfonts (TTF, WOFF, WOFF2)

# Variable Fonts

OVERPASS DESIGN SPACE (WEIGHT & SLANT AXES)

OVERPASS MONO DESIGN SPACE (WEIGHT AXIS)



## 12PT HEAVY

**The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability**

## 12PT EXTRABOLD

**The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability**

## 12PT BOLD

**The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability**

## 12PT HEAVY ITALIC

***The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability***

## 12PT EXTRABOLD ITALIC

***The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.***

## 12PT BOLD ITALIC

***The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.***



## 12PT SEMIBOLD

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability

## 12PT MEDIUM

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability

## 12PT REGULAR

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability

## 12PT SEMIBOLD ITALIC

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.*

## 12PT MEDIUM ITALIC

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.*

## 12PT ITALIC

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.*

## 12PT LIGHT

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.

## 12PT LIGHT ITALIC

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.*

## 12PT EXTRALIGHT

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.

## 12PT EXTRALIGHT ITALIC

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.*

## 12PT THIN

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.

## 12PT THIN ITALIC

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability and good legibility.*

## 12PT MONOSPACE BOLD

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create

## 12PT MONOSPACE SEMIBOLD

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create

## 12PT MONOSPACE MEDIUM

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create

## 12PT MONOSPACE REGULAR

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create

## 12PT MONOSPACE LIGHT

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create

# Language Support

Overpass supports the following languages:

Abaza, Abenaki, Abkhaz, Adyghe, Afaan Oromo, Afar, Afrikaans, Ainu, Akan, Albanian, Aleut, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic, Assyrian Neo-Aramaic (Aisor), Asturian, Atayal, Avar, Aymara, Azerbaijani, Balkar, Bambara, Bashkir, Basque, Belarusian, Bemba, Bikol, Bislama, Bosnian, Breton, Bulgarian, Bulgarian Romanization, Cape Verdean, Catalan, Cebuano, Central Siberian Yupik (Yuit), Chamorro, Chavacano, Chechen, Chichewa, Chickasaw, Chinese Pinyin, Chukchi, Chuvash, Cimbrian, Cofan, Cornish, Corsican, Creek, Crimean Tatar, Croatian, Croatian (Serb Minority), Czech, Danish, Dargwa, Dawan, Delaware, Dholuo, Drehu, Dungan, Dutch, English, Esperanto, Estonian, Even, Evenk, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz, Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic, Greenlandic Old Orthography, Guadeloupean, Gwichin, Haitian Creole, Halh Mongolian, Han, Hawaiian, Hiligaynon, Hopi, Hotcak, Hungarian, Icelandic, Ido, Igbo, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istroromanian, Italian, Itelmen, Jamaican, Javanese, Jerriais, Judaeo-Spanish, Kabardian, Kaingang, Kala Lagaw Ya, Kapampangan, Kaqchikel, Karachay, Karaim, Karakalpak, Karelian, Kashubian, Kazakh, Ket, Khakas, Khanty, Kikongo, Kildin Sami, Kinyarwanda, Kirghiz, Kiribati, Kirundi, Klingon, Komi-Permyak, Koryak, Koryo-mar, Kumyk, Kurdish, Ladin, Lak, Latin, Latino Sine, Latvian, Lezgian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai,

Macedonian, Makhuwa, Malay, Maltese, Mansi, Manx, Maori, Mari (Meadow Mari, Hill Mari), Marquesan, Meglenoromanian, Meriam Mir, Merya, Meshcherian, Mirandese, Mohawk, Moldovan, Mongolian (Buryat, Kalmyk, Khalkha), Montagnais, Montenegrin, Mordvin (Erzya, Moksha), Muromian, Murrinhpatha, Nagamese Creole, Nahuatl, Nanai, Ndebele, Neapolitan, Ngai, Ngiyambaa, Niuean, Nivkh, Nogai, Noongar, North Azerbaijani, Norwegian, Novial, Occidental, Occitan, Old Icelandic, Old Norse, Oshiwambo, Ossetian, Palauan, Papiamentu, Persian, Piedmontese, Polish, Portuguese, Potawatomi, Qeqchi, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Russian, Rusyns, Sami (Inari, Lule, Northern, Skolt, Southern), Samoan, Samoyedic (Enets, Yurats, Nenets, Forest Nenets, Tundra Nenets, Nganasan, Kamassian, Koibal, Mator), Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian, Seri, Seychellois, Shawnee, Shona, Shughni, Sicilian, Silesian, Slovak, Slovenian, Slovio, Somali, Sorbian (Lower, Upper), Sotho (Northern, Southern), Southern Altai, Spanish, Sranan, Sundanese, Swahili, Swazi, Swedish, Tabassaran, Tagalog, Tahitian, Tajik, Tat (Judeo-Tat), Tatar, Tetum, Tlingit, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen, Tuvaluan, Tuvinian, Tzotzil, Udihe, Udmurt, Uighur, Ukrainian, Uzbek, Venetian, Vepsian, Vietnamese, Volapuk, Voro, Wallisian, Walloon, Waraywaray, Warlpiri, Wayuu, Welsh, Wikmungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yaghnobi, Yakut, Yapese, Yindjibarndi, Yodzyak, Yukaghir (Northern), Zapotec, Zarma, Zazaki, Zulu, Zuni

















OVERPASS



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