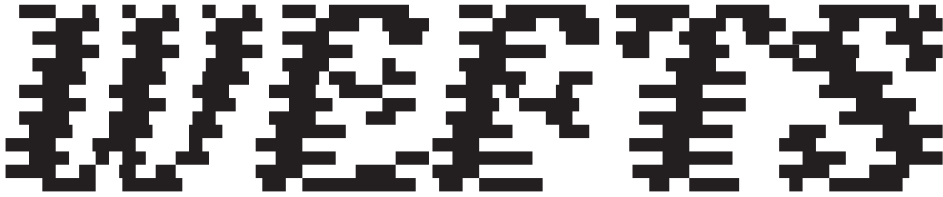


Type Specimen | Overlap Type

**OVERLAP**

*BY AASAWARI SUHAS KULKARNI*

The image shows the word "WEFTS" in a highly stylized, pixelated font. Each letter is composed of a grid of black and white pixels, creating a woven or textured appearance. The letters are slanted to the right. The 'W' and 'E' are particularly complex, with many internal white spaces and black pixels that give them a three-dimensional, woven look. The 'F', 'T', 'S', and 'S' also have a similar pixelated, woven texture.

**Designed by Aasawari Suhas Kulkarni**  
Overlapytype.com  
Version 1, Released March 2026

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[https://overlapytype.com/EULA\\_overlap](https://overlapytype.com/EULA_overlap)

**Files:**

- 3 otfs Wefts Typeface
- 3 otfs Wefts Ornaments
- 2 ttf Variable Fonts
- + Corresponding Web Fonts

**Supported Languages:** English, Spanish, French, German, Italian, Portuguese, Danish, Norwegian, Swedish, Finnish, Dutch, Icelandic, Welsh.  
See character set pages for full glyph coverage.

**Wefts** is a slanted all-caps typeface designed by Aasawari Suhas Kulkarni to simulate the process of weaving by interlapping horizontal strokes. Initially inspired by the pixel-like patterns of the versatile Damask weaving, this variable typeface features a width axis that weaves individual letters in a textured pattern through the process of wefting. The static styles include a 'weaving' weight, a 'woven' weight, and a regular weight, along with a set of ornaments and borders. The furthest end of the axis is fully woven and plays with legibility as a tool to feel more like the texture of weaving rather than readable words. You get the legibility in the Regular-Weaving spectrum, and then it starts breaking down into a woven pattern. This pixel typeface treats modularity as a starting point to warp and weft individual pixels that act as digital threads, but also considers the in-betweens in the process of integration to form weaves. Overlap it, use it for ornamentation, patterns, textures, or for tactility.

NATURE USES ONLY



THE LONGEST



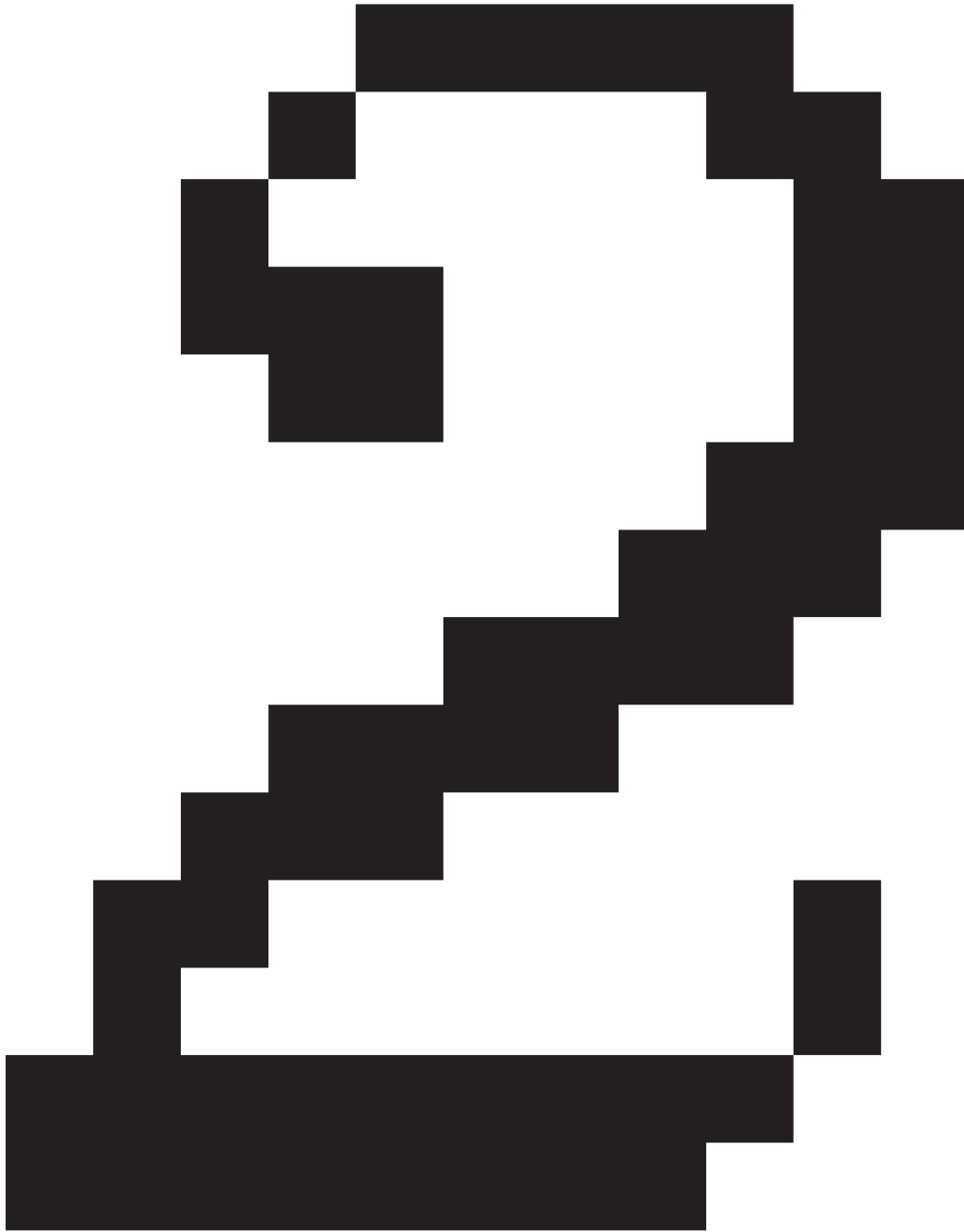
THREADS TO



WEAVE HER



PATTERNS



Wefts Regular

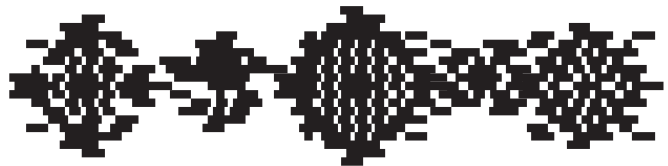
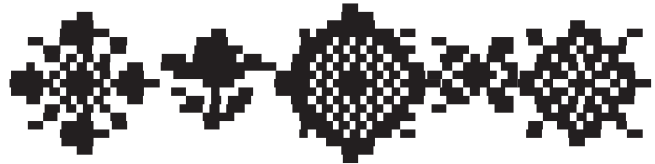
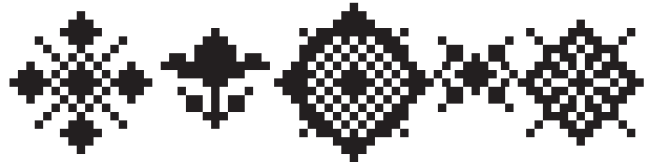
Font styles:

- 1. Wefts Regular
- 2. Wefts Weaving
- 3. Wefts Woven
- 4. Wefts Ornaments Regular
- 5. Wefts Ornaments Weaving
- 6. Wefts Ornaments Woven
  
- 7. Wefts Variable
- 8. Wefts Ornaments Variable

WEFTS

WEFTS

WEFTS



Wefts Regular | Character Set

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

Accents

Symbols & More

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 Ö Ø Ù Ú Û Ü Ý Þ  
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Wefts Weaving | Character Set

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

Accents

Symbols & More

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Wefts Woven | Character Set

W E F T S W O V E N

W E F T S W O V E N

W E F T S W O V E N

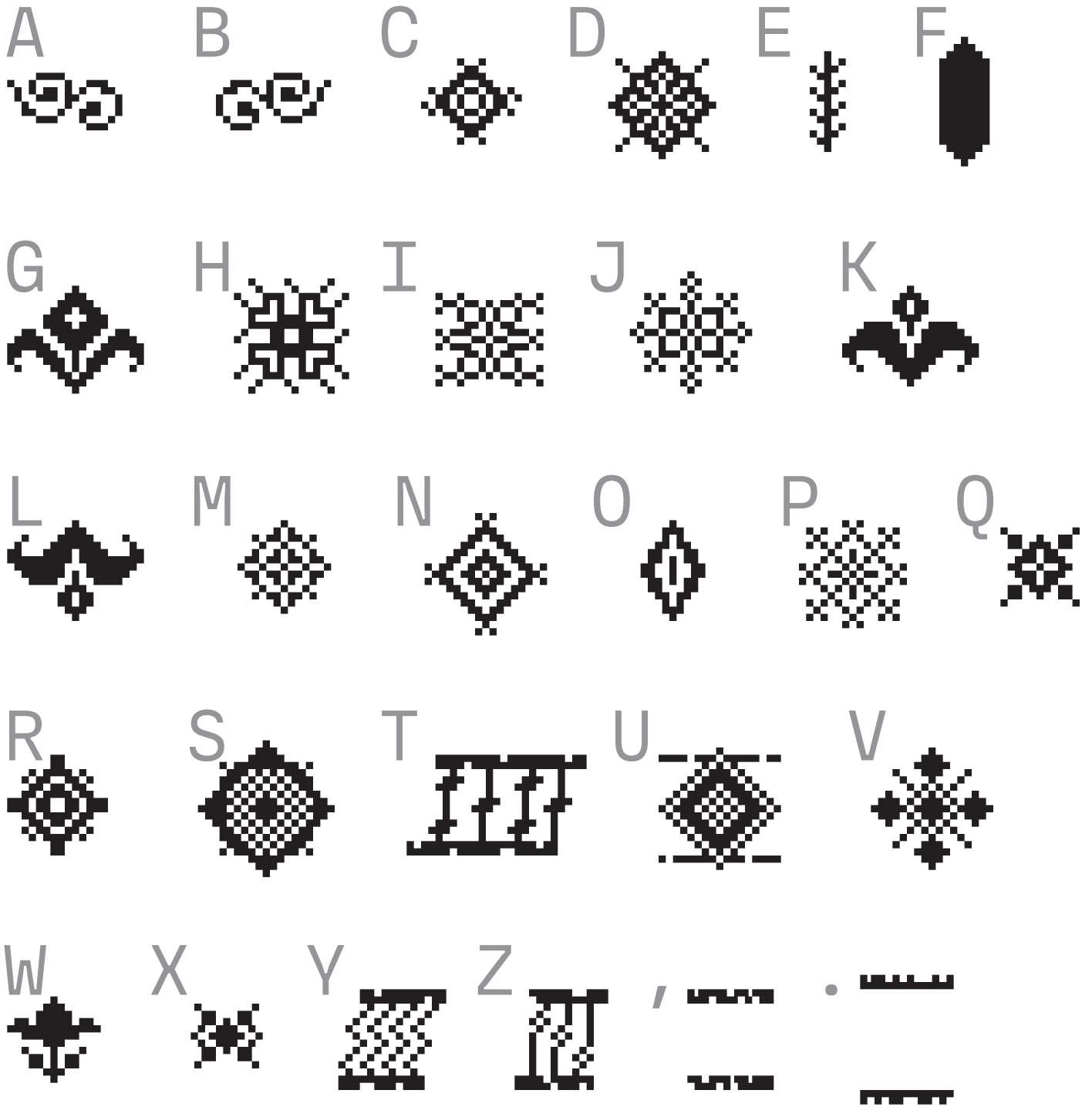
Accents

W E F T S W O V E N W E F T S W O V E N  
W E F T S W O V E N W E F T S W O V E N  
W E F T S W O V E N W E F T S W O V E N  
W E F T S W O V E N W E F T S W O V E N  
W E F T S W O V E N

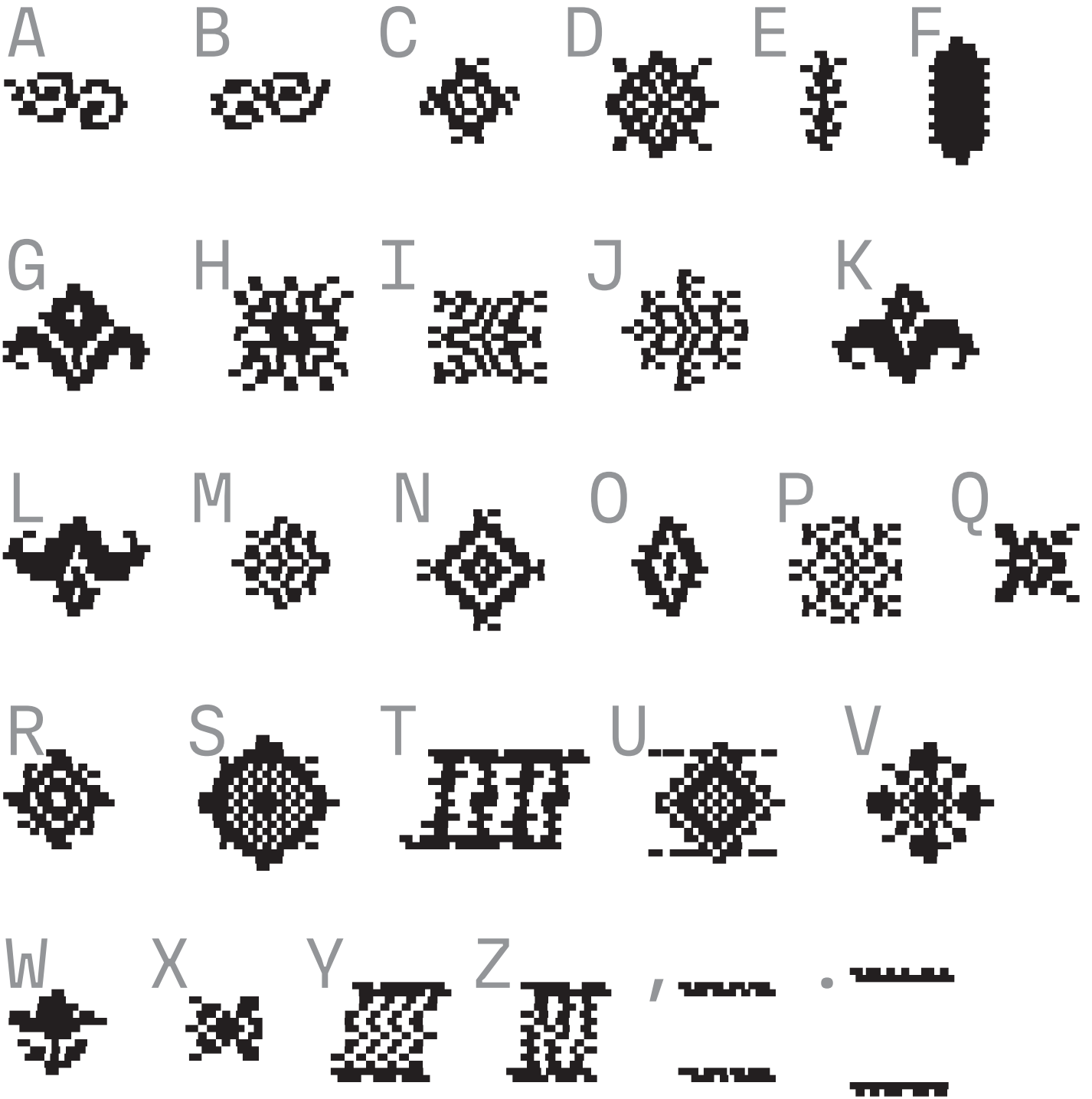
Symbols & More

W E F T S W O V E N W E F T S W O V E N  
W E F T S W O V E N W E F T S W O V E N  
W E F T S W O V E N W E F T S W O V E N  
W E F T S W O V E N W E F T S W O V E N  
W E F T S W O V E N W E F T S W O V E N  
W E F T S W O V E N W E F T S W O V E N

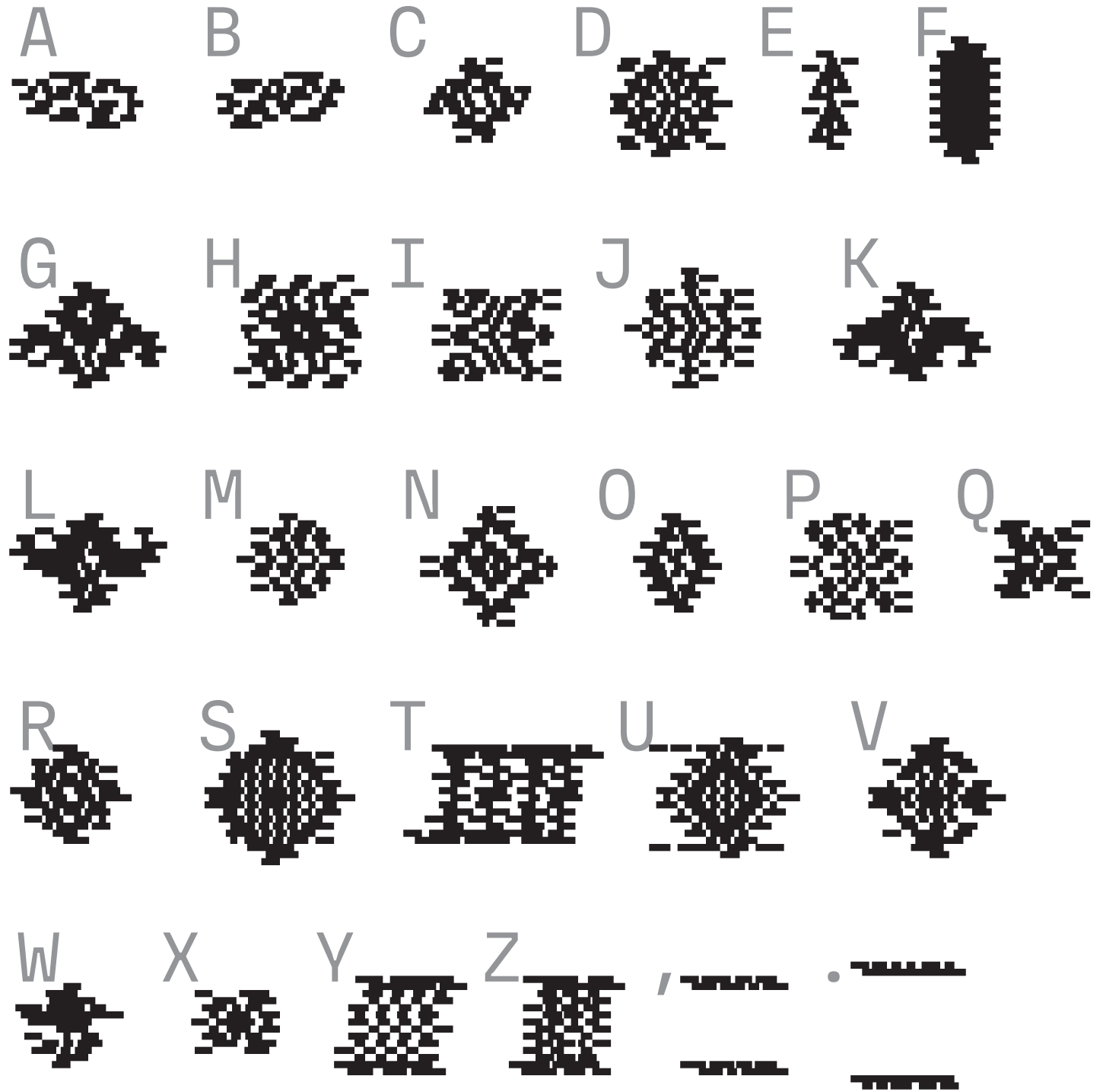
Wefts Ornaments Regular | Character Set



Wefts Ornaments Weaving | Character Set



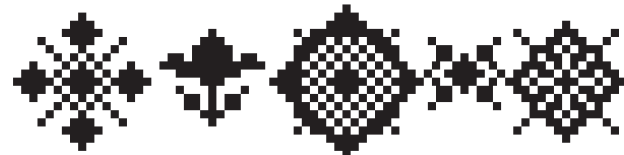
Wefts Ornaments Woven | Character Set



# Variable Fonts

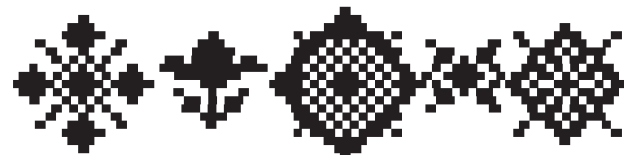
Wefts Variable Font and Ornament: Width axis 100

A B C D E F G H



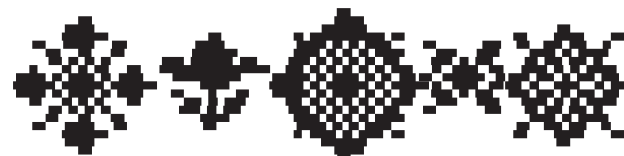
Wefts Variable Font and Ornament: Width axis 200

A B C D E F G H



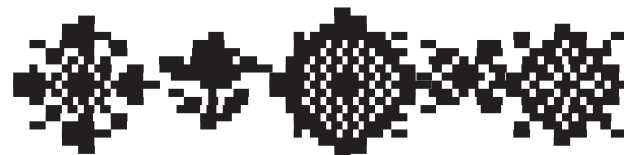
Wefts Variable Font and Ornament: Width axis 300

A B C D E F G H



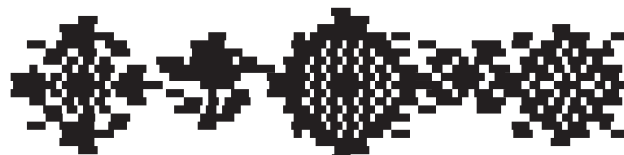
Wefts Variable Font and Ornament: Width axis 400

A B C D E F G H



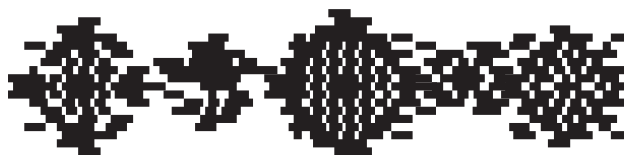
Wefts Variable Font and Ornament: Width axis 500

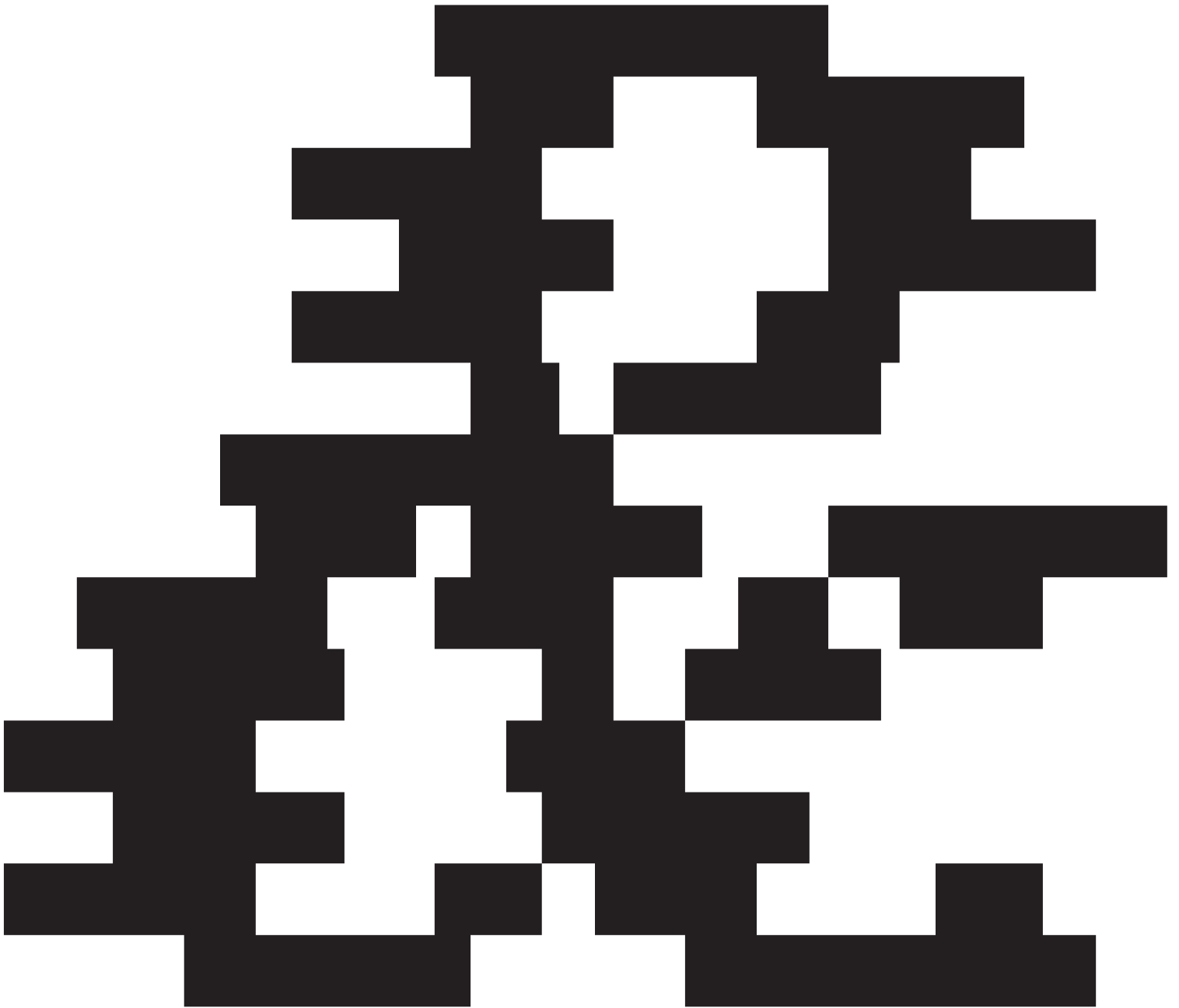
A B C D E F G H



Wefts Variable Font and Ornament: Width axis 600

A B C D E F G H





Wefts Weaving

BRONZE

B R O N Z E

BRONZE

BRONZE

BRONZE

B R O N Z E

Wefts Regular 36/40

*WEAVING IS A METHOD OF TEXTILE PRODUCTION IN WHICH TWO DISTINCT SETS OF YARNS OR THREADS ARE INTERLACED AT RIGHT ANGLES TO FORM A FABRIC OR CLOTH. THE LONGITUDINAL THREADS ARE CALLED THE WARP AND THE LATERAL THREADS ARE THE WEFT, WOOD, OR FILLING. THE METHOD IN WHICH THESE THREADS ARE INTERWOVEN AFFECTS THE CHARACTERISTICS OF THE CLOTH. CLOTH IS*

Mixed Styles | Wefts Regular and Weaving, plus Ornaments 20/23


❖ **THE PRINCIPAL PARTS OF A LOOM ARE THE FRAME, THE WARP-BEAM OR WEAVERS BEAM, THE CLOTH-ROLL (APRON BAR), THE HEDDLES, AND THEIR MOUNTING, THE REED. THE WARP-BEAM IS A WOODEN OR METAL CYLINDER ON THE BACK OF THE LOOM ON WHICH THE WARP IS DELIVERED. ❖ THE THREADS OF THE WARP EXTEND IN PARALLEL ORDER FROM THE WARP-BEAM TO THE FRONT OF THE LOOM WHERE THEY ARE ATTACHED TO THE CLOTH-ROLL. EACH THREAD OR GROUP OF THREADS OF THE WARP PASSES THROUGH AN OPENING (EYE) IN A HEDDLE. ❖ THE WARP THREADS ARE SEPARATED BY THE HEDDLES INTO TWO OR MORE GROUPS, EACH CONTROLLED AND AUTOMATICALLY DRAWN UP AND DOWN BY THE MOTION OF THE HEDDLES. IN THE CASE OF SMALL PATTERNS THE MOVEMENT OF THE HEDDLES IS CONTROLLED BY "CAMs" WHICH MOVE UP THE HEDDLES BY MEANS OF A FRAME CALLED A HARNESS; ❖ IN LARGER PATTERNS THE HEDDLES ARE CONTROLLED BY A DOBBY MECHANISM, WHERE THE HEALDS ARE RAISED ACCORDING TO PEGS INSERTED INTO A REVOLVING DRUM. WHERE A COMPLEX DESIGN IS REQUIRED, THE HEALDS ARE RAISED BY HARNESS CORDS ATTACHED TO A JACQUARD MACHINE. EVERY TIME THE HARNESS (THE HEDDLES) MOVES UP OR DOWN, AN OPENING (SHED) IS MADE BETWEEN THE THREADS OF WARP, ❖ THROUGH WHICH THE PICK IS INSERTED. TRADITIONALLY THE WEFT THREAD IS INSERTED BY A**



Accented Text | Wefts Regular 20/23

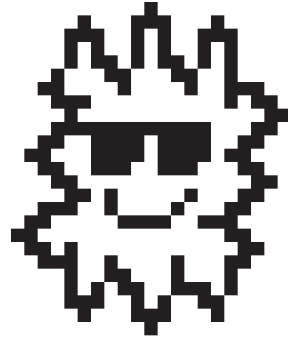
EN EL CENSO DE 2010 TENÍA UNA POBLACIÓN DE 11250 HABITANTES Y UNA DENSIDAD POBLACIONAL DE 1.119,21 PERSONAS POR KM. PILAR ALICIA ARRESE ES UNA GUITARRISTA, NÁHUATL DE TLAXCALA ES UNA VARIANTE DEL IDIOMA NÁHUATL HABLADA EN EL ESTADO DE TLAXCALA, PRINCIPALMENTE EN LOS MUNICIPIOS DE CHIAUTEMPAN, CONTLA DE JUAN CUAMATZI, MAZATECOCHCO DE JOSÉ MARÍA MORELOS, TETLAHNOCAN, SAN PABLO DEL MONTE, SANTA CRUZ TLAXCALA, TENANCINGO Y TEOLOCHOLCO. ÉRIC BAGGE, NÉ À ANTONY LE 10 SEPTEMBRE 1890 ET MORT À PARIS 15E LE 19 OCTOBRE 1978, EST UN ARCHITECTE, DÉCORATEUR, DESIGNER ET DESSINATEUR FRANÇAIS. BRENDA LEIGH JOHNSON EST UN PERSONNAGE FICTIF DANS LA SÉRIE TÉLÉVISÉE AMÉRICAINE THE CLOSER : L. A. ENQUÊTES PRIORITAIRES. L'ALBATROS ROYAL EST UNE ESPÈCE D'OISEAUX MARINS DE LA FAMILLE DES DIOMEDEIDAE. IL SE REPRODUIT SUR QUELQUES ÎLES NÉO-ZÉLANDAISES, PRINCIPALEMENT L'ÎLE CAMPBELL, ET VOLE DANS TOUTE LA RÉGION SUBANTARCTIQUE HORS DE SA PÉRIODE DE REPRODUCTION. EMIL WEZEL WAR EIN DEUTSCHER PÄDAGOG. SCHLOSS PÅLSJÖ IST EIN SCHLOSS BEI HELSINGBORG IN SCHWEDEN. JAKOB MESSIKOMMER WAR LANDWIRT UND DICHTER. 1858 ENTDECKTE ER IM ROBENHAUSER RIET ÜBERRESTE EINER PFAHLBAUSIEDLUNG. BIS ENDE DER 1880ER JAHRE LEITET ER ZAHLREICHE

Pangrams 36/43 | Regular, Weaving, Woven, plus matching Ornaments

COZY SPHINX WAVES  
 QUART JUG OF BAD  
 MILK!       

**COZY SPHINX WAVES**  
**QUART JUG OF BAD**  
**MILK!**       

**COZY SPHINX WAVES**  
**QUART JUG OF BAD**  
**MILK!**       



**OVERLAPTYPE.COM**