

BLACKLETTER

AMBERWOOD

SANS SERIF

VARIABLE AXES

Weight



DESIGNED BY
Alanna Munro

PUBLISHED
2023

VERSION
1.2 (2025)

GLYPHS
560

STYLES
5

OPEN TYPE FEATURES
case, liga

FORMATS
otf, ttf, woff, woff2,
variable ttf

Aa Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
&@ \$%# () ! ? *

Amberwood is a merging of sans serif and blackletter style letterforms. With a unique blend of deliberate curves and a solid stance on the baseline, it resembles tall trees in a dense wood. This font exudes a whimsical yet sophisticated charm that's perfect for making enchanting projects. Its slender form makes it ideal for headlines, titles, and logos, and its distinctive character gives your text a unique and creative edge.

OD BEGAN AS A
BREWERY LOGO
MBER OF FALSE
UALLY BECAME
ONT IT IS TODAY
A BLENDING OF
ND SANS SERIF

Regular 96pt

STYLES

ExtraLight

fonts

Light

fonts

Regular

fonts

Semibold

fonts

Bold

fonts

A large, white, stylized letter 'A' is centered on a solid yellow background. The letter has a modern, geometric feel with thick strokes and a slight curve at the top and bottom.

Bold 14/21 & Regular 14/21

In 2016, I was hired to make a logo for a start-up brewery called Amber Wood Brewing. The concept for the brewery was “a modern take on uncommon German recipes,” which I expressed by combining blackletter characteristics on a sans serif base.

In 2016, I was hired to make a logo for a start-up brewery called Amber Wood Brewing. The concept for the brewery was “a modern take on uncommon German recipes,” which I expressed by combining blackletter characteristics on a sans serif base.

Light 24/28

AMBERWOOD ALSO NEEDED TO EVOKE IMAGERY OF BEING IN A DENSE WOOD SO I DEVISED A SET OF “RULES” THAT THEN BECAME THE BASE CONCEPT FOR THE TYPEFACE DRAWINGS.

SemiBold 15/19

The brewery was eventually renamed Sundown Brewing before launching so the Amberwood wordmark never saw the light of day. The idea was to create a rough draft of a font and gather backers who would fund the project (like Kickstarter) and if successful the

Extra Light 16/18

I chose Amberwood, built out the remaining letters in a quick draft. It was far enough along to make some quick graphics to garner interest but still had a long way to go before becoming a cohesive font.

CHARACTER SET

Base Alphabet

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			

Punctuation

.	,	...	:	;	!	?	¡	¿	‘	’
“	”	,	„	'	"	<	>	«	»	-
(	)	[	]	{	}	-	-	—	/	
	\	#	%	@	&	.	.	*	**	†
‡	'	”	°	©	ø	0	l	l		

Currency

₣	\$	¢	£	¥	₹	₪	€	₣	₧	₰
₯	₺	€	₭	₮	₯	₱	₲	₳	₴	₵
₶	₷	₸	₹							

Accents

ˆ	˘	ˆ	ˆ	˘	˘	˘	-	ˆ	˙	˚
˚	˚									

Ligatures

fi	fj
----	----

Numbers & Math

0	1	2	3	4	5	6	7	8	9	+
-	÷	x	=	<	>	*	^	~		

Bold 14/21 & Regular 14/21

The graphics I made to promote Amberwood on Public Type Works included a tease of a possible height axis which was debated three years later in a Twitter thread about whether a height axis should be included in a font.

A screenshot of Amberwood was posted in the thread and caught the attention of a book designer who thought it would be perfect for an upcoming series of fantasy novels. This was the final push I needed to dust off Amberwood for a third time and get those letterforms sorted out!

Low Regular 9/14

One of the things I struggled with until nearly finished was the W and V characters. It was a symptom of a wider problem that comes with a tall, condensed design containing a lot of straight sides – it can become difficult to differentiate each letter from another. Much of type design is creating unity with consistency but there is a point in which consistency turns on you and becomes the enemy. I had to come up with an entirely different pointed bottom shape for these two letters that ended up breaking some of my other rules but increased readability and lessened the confusion between the V and the U.

Even after introducing more differentiation between letters, the shapes in Amberwood remain very consistent and have a lot of repeating shapes throughout the design. The following is an example of which letters share their shape with other letters.

Low Semibold 9/14

One of the things I struggled with until nearly finished was the W and V characters. It was a symptom of a wider problem that comes with a tall, condensed design containing a lot of straight sides – it can become difficult to differentiate each letter from another. Much of type design is creating unity with consistency but there is a point in which consistency turns on you and becomes the enemy. I had to come up with an entirely different pointed bottom shape for these two letters that ended up breaking some of my other rules but increased readability and lessened the confusion between the V and the U.

Even after introducing more differentiation between letters, the shapes in Amberwood remain very consistent and have a lot of repeating shapes throughout the design. The following is an example of which letters share their shape with other letters.

natural mate
think marble
countertops
wood accent
linen upholstery
a space into
serene sanc

Bold 96pt

0 ò ó ô õ ö ò ǒ ó ơ ơ ơ
 ố ộ ồ ỏ ỗ ỏ ớ ợ ờ ở ỡ ờ

Regular 95pt

LANGUAGES SUPPORTED: 312

SCRIPTS: LATIN

Acheron	Bikol	Czech	Hopi	Kinyarwanda	Marshalllese	Northern Uzbek	Rotokas	Spanish	Ume Sami
Achinese	Bini	Danish	Huastec	Kirmanjki	Matsés	Norwegian	Rundi	Skwxwú7mesh	Upper Guinea Crioulo
Acholi	Bislama	Dehu	Hungarian	Kituba (DRC)	Mauritian Creole	Nuučaañut	Samoan	Sranan Tongo	Upper Sorbian
Achuar-Shiwar	Borana-Arsi-Guji Oromo	Dimli	Icelandic	Kongo	Meriam Mir	Nyanja	Sango	Standard Estonian	Venetian
Afar	Bosnian	Dutch	Iloko	Konzo	Meru	Nyankole	Sangu (Tanzania)	Standard Latvian	Veps
Afrikaans	Breton	Eastern Arrernte	Inari Sami	Kven Finnish	Mezquital Otomi	Occitan	Saramaccan	Standard Malay	Vietnamese
Aguaruna	Buginese	Eastern Oromo	Indonesian	Kölsch	Minangkabau	Ojtlán Chinantec	Sardinian	Sundanese	Võro
Ahtna	Candoshi-Shapra	Efik	Irish	Ladin	Mirandese	Orma	Scots	Swahili	Wallisian
Alekano	Caquinte	English	Istro Romanian	Ladino	Mizo	Oroqen	Scottish Gaelic	Swedish	Walloon
Aleut	Caribbean Hindustani	Faroese	Italian	Latgalian	Mohawk	Otuho	Secoya	Swiss German	Walser
Amahuaca	Cashibo-Cacataibo	Fijian	Ixcatlán Mazatec	Lithuanian	Montenegrin	Palauan	Sena	Tagalog	Waray (Philippines)
Amarakaeri	Cashinahua	Filipino	Jamaican Creole English	Lombard	Munsee	Pampanga	Seri	Tahitian	Warlpiri
Amis	Catalan	Finnish	Japanese	Low German	Murrinh-Patha	Papantla Totonac	Seselwa Creole French	Talysh	Wayuu
Anaang	Cebuano	French	Javanese	Lower Sorbian	Muslim Tat	Papiamento	Shawnee	Tedim Chin	Welsh
Andaandi, Dongolawi	Central Aymara	Friulian	Jola	Lozi	Mwani	Paraguayan Guaraní	Shipibo-Conibo	Tetum	West Central Oromo
Anuta	Central Kurdish	Gagauz	Fonyi	Luba-Lulua	Mískito	Pedi	Shona	Tetun Dili	Western Abnaki
Aragonese	Central Nahuatl	Galician	K'iche'	Lule Sami	Naga Pidgin	Picard	Shuar	Ticuna	Western Frisian
Arbëreshë Albanian	Chachi	Ganda	Kabuverdianu	Luo (Kenya & Tanzania)	Navajo	Pichis Ashéninka	Sicilian	Tlingit	Wiradjuri
Asháninka	Chamorro	Garifuna	Kaingang	Luxembourgish	Ndonga	Piemontese	Silesian	Toba	Wolof
Ashéninka Perené	Chavacano	German	Kala Lagaw Ya	Macedo-Romanian	Neapolitan	Pijin	Slovak	Tok Pisin	Xhosa
Atayal	Chiga	Gheg Albanian	Kalaallisut	Madurese	Ngazidja Comorian	Pintupi-Luritja	Slovenian	Tokelau	Yanesha'
Balinese	Chiltepec Chinantec	Gilbertese	Kalenjin	Makonde	Nisga'a	Pipil	Soga	Tonga (Tonga Islands)	Yao
Banjar	Chokwe	Gooniyandi	Kamba (Kenya)	Malagasy	Niuean	Pite Sami	Somali	Tonga (Zambia)	Yoruba
Bari	Chuukese	Gourmanchéma	Kaonde	Malaysian	Nobiin	Pohnpeian	Soninke	Tosk Albanian	Yucateco
Basque	Cimbrian	Guadeloupean Creole	Kaqchikel	Maltese	Nomatsiguenga	Polish	South Azerbaijani	Tsakhur	Zapotec
Batak Dairi	Cofán	Gusii	Karelian	Mandinka	North Azerbaijani	Portuguese	South Marquesan	Tumbuka	Zulu
Batak Karo	Cook Islands Māori	Gwich'in	Kashubian	Mandjak	North Marquesan	Potawatomi	South Ndebele	Turkish	Zuni
Batak Mandailing	Cornish	Haitian	Kekchí	Mankanya	North Ndebele	Purepecha	Southern Aymara	Turkmen	Záparo
Batak Simalungun	Corsican	Halqeméylem	Kenzi, Mattokki	Manx	Northern Kurdish	Páez	Southern Qiangdong-	Tzeltal	
Batak Toba	Creek	Hani	Khasi	Maore Comorian	Northern Qiangdong-	Quechua	Miao	Tzotzil	
Bemba (Zambia)	Crimean Tatar	Hawaiian	Kikuyu	Maori	Miao	Romanian	Southern Sami	Uab Meto	
Bena (Tanzania)	Croatian	Hiligaynon	Kimbundu	Mapudungun	Northern Sami	Romansh	Southern Sotho	Umbundu	

AMBERWOOD FAMILY

TYPE TESTER & PRICING

arcanetype.com/fonts/amberwood

LICENSING

arcanetype.com/licensing