BLAST
FOUNDRY

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DESIGNERS:
Diana Ovezea &
Barbara Bigosińska

V1.001

Cosmic Sans

aaaaaaaa

ROMANS

aaaaaaaa

ITALICS

Cosmic Sans is a versatile type family that blends geometry with a **soft heart.** Inspired by typewriter letterforms and designed with UI in mind, it offers a clean, consistent rhythm across all weights, perfect for modern interfaces, editorial systems, and expressive layouts.

Its **uniwidth** (aka: duplexed) design means words won't jump around when weights change, making it especially suited to buttons, toggles, and dynamic labels in digital products.

Rounded edges and low contrast keep it **friendly** and approachable, while the **high x-height** keep it legible at small sizes. The **italics** lean into their quirkier roots with curly details and compact curves, a nod to its typewriter ancestry.

Cosmic Sans is equally comfortable in space-themed posters and high-performance dashboards.

Glyph count: 548

Language support:

Afrikaans
Albanian
Asu
Basque
Bemba
Bena
Bosnian
Breton
Catalan
Chiga
Colognian
Cornish
Croatian
Czech
Danish
Dutch
English
Estonian
Faroese
Filipino
Finnish
French
Friulian
Galician
Ganda
German
Gusii
Hungarian
Icelandic
Inari Sami
Indonesian
Irish
Italian
Jola-Fonyi
Kabuverdianu
Kalenjin
Kinyarwanda
Latvian
Lithuanian
Low German
Lower Sorbian
Luo
Luxembourgish
Luyia
Machame
Makhuwa-Meetto
Makonde
Malagasy
Malay
Maltese
Manx
Morisyen
North Ndebele
Northern Sami
Norwegian
Bokmål
Norwegian
Nynorsk
Nyankole
Oromo
Polish
Portuguese
Quechua
Romanian
Romansh
Rombo
Rundi
Rwa
Samburu
Sango
Sangu
Scottish Gaelic
Sena
Shambala
Shona
Slovak
Slovenian
Soga
Somali
Spanish
Swahili
Swedish
Swiss German
Taita
Teso
Turkish
Turkmen
Upper Sorbian
Vunjo
Welsh
Western Frisian
Wolof
Zulu

Each letter has the same width across all weights.

Kerning also has the same values across all weights.

Lining numerals

Rounded courners for extra softness

Friendly letter shapes, with a geometric grotesque basis

Typewriter-inspired on selected letters

Large x-height

5Gåthering

Relatively low contrast

Alternate a in Stylistic Set 1

a

Curly details

Alternate “soft curve” set in Stylistic Set 3

t r

Alternate “flat” set in Stylistic Set 2

f g j

t r y

Rounded courners for extra softness

Ball terminals on selected letters for a more characteristic look

Friendly letter shapes, with a geometric grotesque basis

Typewriter-inspired on selected letters

Large x-height

5Cynthia?

Relatively low contrast

Alternate caps set with “no balls” in Stylistic Set 1

Curly serifs introduce movement in italics

Period and dots stay round, even in italics

ROMANS

100 Cosmic Sans Thin

200 Cosmic Sans ExtraLight

300 Cosmic Sans Light

400 Cosmic Sans Regular

500 Cosmic Sans Medium

700 Cosmic Sans Bold

900 Cosmic Sans Black

ITALICS

100 *Cosmic Sans Thin Italic*

200 *Cosmic Sans ExtraLight Italic*

300 *Cosmic Sans Light Italic*

400 *Cosmic Sans Italic*

500 *Cosmic Sans Medium Italic*

700 *Cosmic Sans Bold Italic*

900 *Cosmic Sans Black Italic*

Cosmic Sans is a variable font. In supported apps and browsers, you can use sliders or custom values to explore the full weight range, from Thin to ExtraBold and anything in between. It gives you more control, flexibility, and freedom to match the type to the tone.

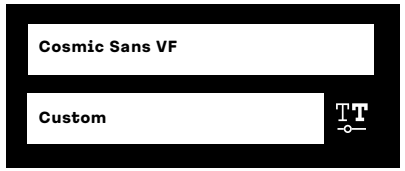
The upright and italics files are delivered separately.

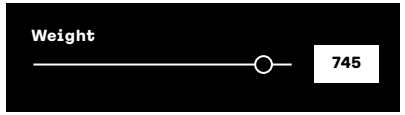
ROMANS

100 WEIGHT AXIS 800

ITALICS

100 WEIGHT AXIS 800





Each individual letter
has the same width
across all weights.

Character Set

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

aɑbcdeffgghijjklmno
pqrrrsttuvwxyz

0123456789

UPPER CASE

ABCDEFGHIJKLMNOPQRSTUVWXYZÆÁĄĂÂÄÀĀÅÃĆCÇĊĐDĐÉĘEÊË
ĖÈĒĞĢĠĦÍÎÏİÌĪĮƗJĴĶĹĽŁĻŃNŅÑŊÓÔÖÒŐŌØÕŒÞŔRŖŚSŞŞßŢŢŤŦÚŲ
ÛÜÙŰŪŮẂŴẄẀÝŶŸỲŹZŻ

LOWER CASE

abcdefghijklmnopqrstuvwxyzáąăâäàāåãæćčçċđďðéęěêëėèēğģġħíîïi
ìīįjķĺľłļńňņñŋóœôöòőōøõþŕřŗśšşşßţţťŧúųûüùűūůẃŵẅẁýŷÿỳźžżÿỳźžż

ALTERNATE LOWER CASE

aąăâäàāåã gğġģ jj rŕřŗ tţţťŧ yýŷÿỳ rŕřŗ tţţťŧ

LIGATURES

fi fl

PROPORTIONAL LINING NUMERALS

0123456789

WHITE CIRCLED NUMERALS

⓪①②③④⑤⑥⑦⑧⑨

BLACK CIRCLED NUMERALS

❶❷❸❹❺❻❼❽❾

TABULAR LINING

0123456789

SUPERIORS

H⁰¹²³⁴⁵⁶⁷⁸⁹

INFERIORS

H₀₁₂₃₄₅₆₇₈₉

FRACTIONS

½ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS

H⁰¹²³⁴⁵⁶⁷⁸⁹

DENOMINATORS

H₀₁₂₃₄₅₆₇₈₉

PUNCTUATION & OTHER SYMBOLS

. : ; ! ¡ ? ¿ ' " * « » ‹ › ‘ ’ , “ ” „ # % ‰ ( ) [ ] { } / \ & & ¶ † ‡ • … - – — _ @ § | ¦ © ® ™ ª º ¤ ◊

ARROWS

← ↑ → ↓ ↖ ↗ ↘ ↙ ↩ ↪ ↰ ↱ ↵ ↳ ↴ ↥ ↥ ↧

MATH SYMBOLS

− + < = > ~ ¬ ± × ÷ ≈ ≠ ≤ ≥ ∞ ∫

CURRENCY SYMBOLS

$ ¢ £ ¥ €

SPECIAL SYMBOLS

⊛ ⁎

ABCCDEFGGHIJKKLM
NOPQRRSSTUVWXYZ

abcdeffghijklmno
pqrstuvwxyz

0123456789

UPPER CASE

ABCDEFGHIJKLMNOPQRSTUVWXYZÆÁĄĂÂÄÀĀÅÃĆČÇĊĐĎÐÉĘĚÊËĖ
ÈĒĞĢĠĦÍÎÏİÌĪĮƗJ́ĶĹĽŁĻŃŇŅÑŊÓÔÖÒŐŌØÕŒÞŔŘŖŚŠŞȘSSȚŢŤŦÚŲÛ
ÜÙŰŪŮẂŴẄẀÝŶŸỲŹŽŻ

LOWER CASE

abcdefghijklmnopqrstuvwxyzáąăâäàāåãæćčçċđďðéęěêëėèēğģġħíîïiìī
įjķĺľłļńňņñŋóœôöòőōøõþŕřŗśšşșßţțťŧúųûüùűūůẃŵẅẁýŷÿỳźžżÿỳźžż

ALTERNATE UPPERCASE

CGSKR ĆČÇĊĞĢĠŚŠŞȘĶŔŘŖ

ALTERNATE LOWERCASE

f

LIGATURES

fi fl

PROPORTIONAL LINING NUMERALS

0123456789

WHITE CIRCLED NUMERALS

⓪①②③④⑤⑥⑦⑧⑨

BLACK CIRCLED NUMERALS

❶❷❸❹❺❻❼❽❾

TABULAR LINING

0123456789

SUPERIORS

H⁰¹²³⁴⁵⁶⁷⁸⁹

INFERIORS

H₀₁₂₃₄₅₆₇₈₉

FRACTIONS

½ ¼ ¾ ⅛ ⅜ ⅝ ⅞

NUMERATORS

H⁰¹²³⁴⁵⁶⁷⁸⁹

DENOMINATORS

H₀₁₂₃₄₅₆₇₈₉

PUNCTUATION & OTHER SYMBOLS

. : ; ! ¡ ? ¿ ' " * « » ‹ › ‘ ’ , “ ” „ # % ‰ ( ) [ ] { } / \ & & ¶ † ‡ • … - – — _ @ § | ¦ © ® ™ ª º ¤ ◊

ARROWS

← ↑ → ↓ ↖ ↗ ↘ ↙ ↩ ↪ ↰ ↱ ↵ ↳ ↴ ↥ ↥ ↧

MATH SYMBOLS

− + < = > ~ ¬ ± × ÷ ≈ ≠ ≤ ≥ ∞ ∫

CURRENCY SYMBOLS

$ ¢ £ ¥ €

SPECIAL SYMBOLS

⊛ ✻

Opentype Features


ttt

STYLISTIC SET 1: SINGLE STORY LOWERCASE a

Randal → Randal

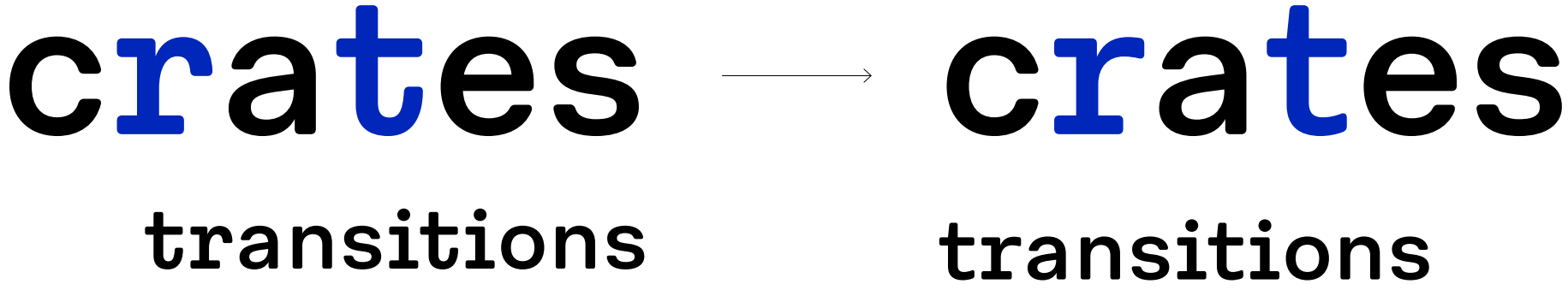
Carousel Carousel

STYLISTIC SET 2: FLAT ALTERNATES (f, g, j, s, t)

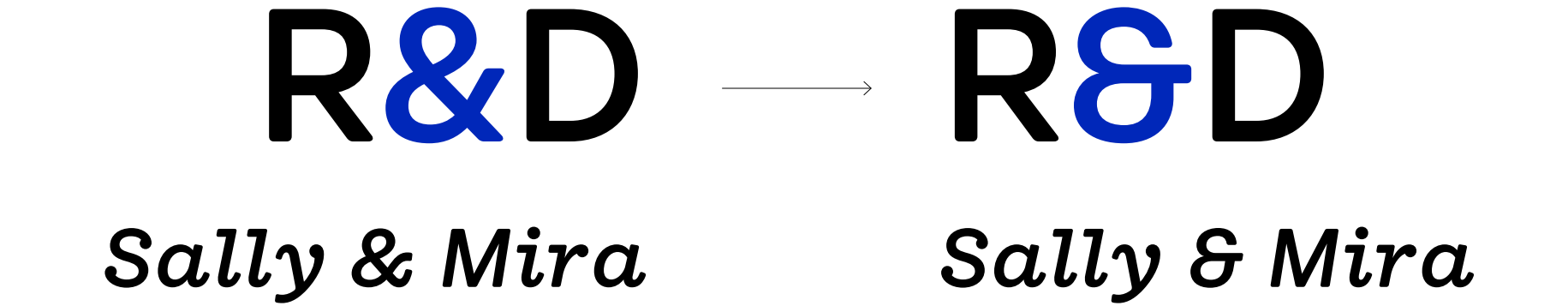
figure → figure

triggers triggers

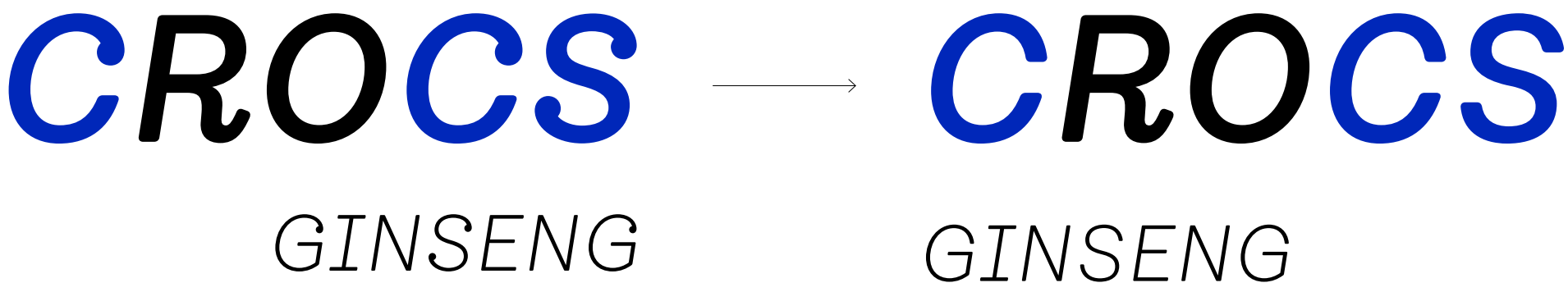
STYLISTIC SET 3: SOFT CURVE ALTERNATES (r and t)



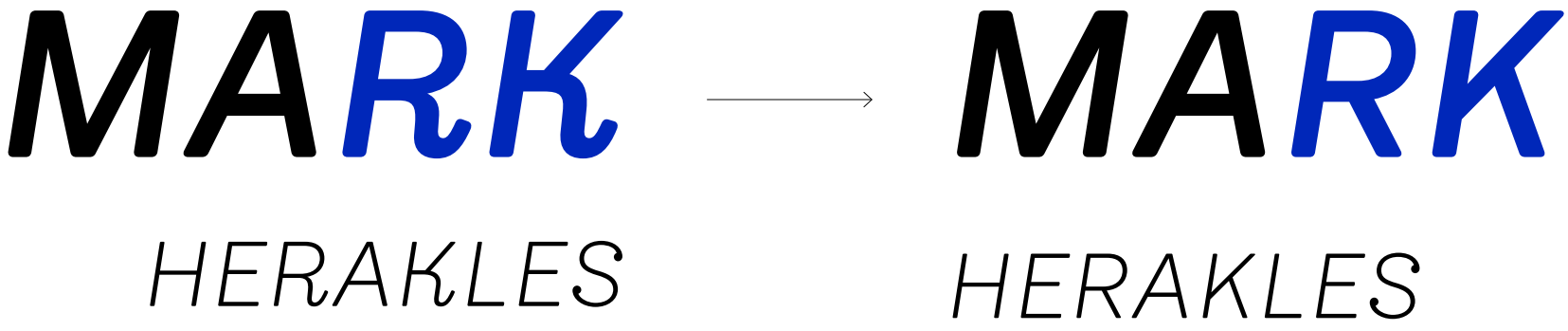
STYLISTIC SET 4: ALTERNATE AMPERSAND (UPRIGHTS AND ITALICS)



ITALIC STYLISTIC SET 1: CAPS WITH NO BALL TERMINALS (C, G, S)

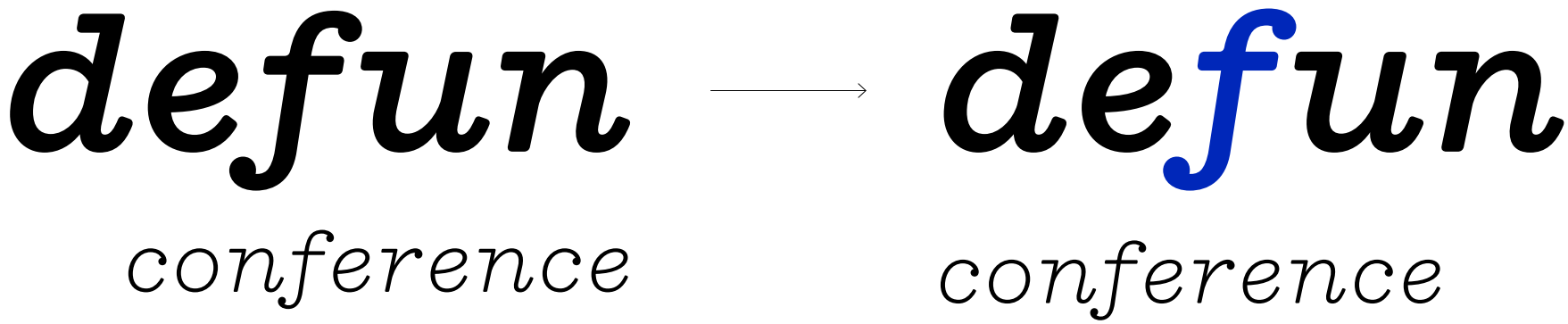


ITALIC STYLISTIC SET 2: ALTERNATE R AND K WITH SIMPLE LEG



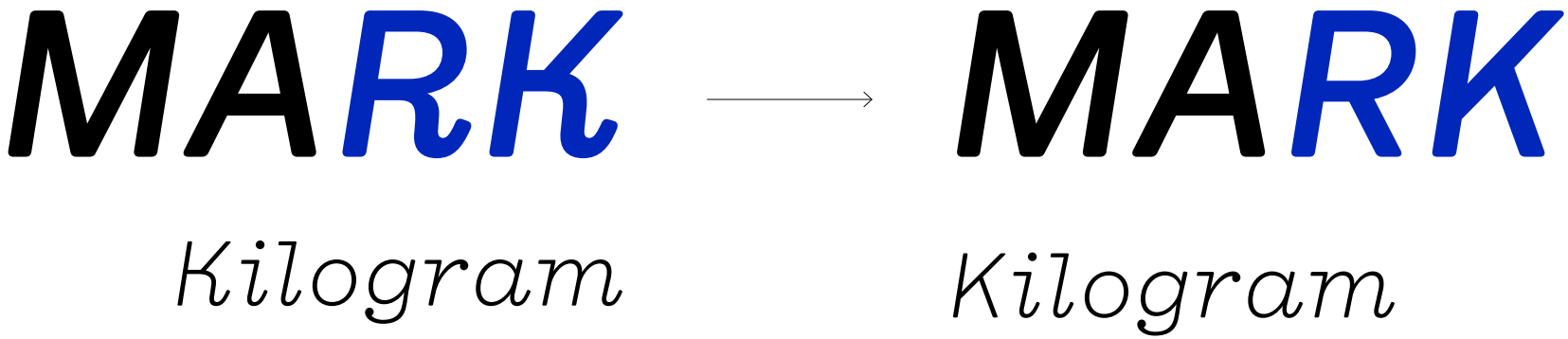
ITALIC STYLISTIC SET 1: CAPS WITH NO BALL TERMINALS (C, G, S)

The italic f has a slightly lowered bar, opening up the top for a more balanced look. But when vertical alignment is **critical**, there's an alternate f with the bar set at the x-height.



ITALIC STYLISTIC SET 2: ALTERNATE R AND K WITH SIMPLE LEG

The default R and K in italics feature expressive, curled strokes that work beautifully in Title Case. For all-caps settings, simplified alternates are available for a cleaner look.



TABULAR LINING NUMERALS

0123456789
9876543210

0123456789
9876543210

STYLISTIC SET 8: WHITE CIRCLED NUMERALS | STYLISTIC SET 9: BLACK CIRCLED NUMERALS

0123456789

⓪①②③④
⑤⑥⑦⑧⑨

0123456789

⓿❶❷❸❹
❺❻❼❽❾

SUPERIORS

INFERIORS

NUMERATORS

DENOMINATORS

OPENTYPE FRACTIONS

2/7799 1/89 → 2/7799 1/89

ORDINALS

3a 3A 2o 2O → 3ª 3ª 2º 2º

CASE SENSITIVE FORMS

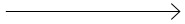
H4-5‹6–7»8«9
¡HOLA!

→

H4-5‹6–7»8«9
¡HOLA!

LIGATURES

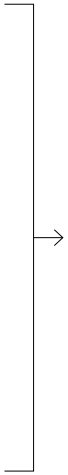
finest flight
flower power



finest flight
flower power

LANGUAGE SPECIFIC FORMS AND FEATURES — DUTCH ONLY

FIJN
íjsje ÍJSJE
ÍJSJE ÍJSJE



FIJN
íjsje ÍJSJE
ÍJSJE ÍJSJE


KK

Text Samples

34/40 PT

“Sans serif fonts are like satellites: precise, silent, and always in service of the bigger system.”

VERA NODE, GRID SYSTEMS CONSULTANT

34/40 PT

Orbitron is a layout tool for designers who have had enough of rigid rules and gridlock. Inspired by how planets move through space, it lets you build layouts with “gravity nodes” — *soft zones that attract, repel, and align elements dynamically*. To place things, you release them into orbit. With Orbitron, your UI feels alive: *shifting, settling, responding like a constellation in motion*.

34/40 PT

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34/40 PT

Like the universe, the best UI has no center, just balance.

DR. NIA FRAME, COSMIC DESIGN ANTHROPOLOGIST

24/26 PT

Each component becomes a “satellite” with metadata: density, inertia, alignment weight. This means a tooltip might follow a button like a moon orbits a planet, responsive to proximity and behavior. When a sidebar expands, surrounding elements shift smoothly. *Layout becomes elastic*. Rather than relying on pixel-perfect grids, designers adjust velocity curves and magnet fields to guide interactions. It sounds complex, but after a few minutes of use, it becomes second nature, *like surfing a design galaxy instead of assembling a machine*.

18/21.6 PT

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34/40 PT

“Kerning is how letters fall in love — quietly, precisely, without colliding.”

CELESTE GROTESK, TYPOGRAPHIC POET (RETIRED)

13/17 PT

Cosmic rays are high-energy particles that originate far beyond our solar system. Traveling at nearly the speed of light, they pierce through space and collide with Earth's upper atmosphere, producing showers of secondary particles that cascade toward the surface. At sea level, around 1 particle per cm^2/second reaches us — a silent, constant reminder that space is never truly empty. Most of these rays pose no harm to daily life. Earth's magnetic field and atmosphere absorb or deflect the vast majority.

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10/14 PT

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Samples in selected languages

COSMIC SANS THIN — SAMPLES IN SELECTED LANGUAGES

10/15 PT

GERMAN

Die Mehrheit der kosmischen Strahlen besteht aus Protonen, gefolgt von Alphateilchen und einer kleinen Anzahl schwererer Kerne. Einige besitzen eine derart extreme Energie, dass sie die aktuellen wissenschaftlichen Modelle sprengen – ein Teilchen wurde 1991 mit einer Energie von über $3{\times}10^{20}$ Elektronenvolt gemessen und erhielt den Spitznamen „Oh-My-God-Teilchen“. Zum Vergleich: Das ist etwa 40 Millionen Mal energiereicher als die Teilchen, die

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La majorité des rayons cosmiques sont des protons, suivis de particules alpha et d’un petit nombre de noyaux plus lourds. Certains possèdent une énergie si extrême qu’ils défient les modèles scientifiques actuels – l’un d’eux, détecté en 1991, atteignait une énergie de plus de $3{\times}10^{20}$ électronvolts, ce qui lui a valu le surnom de « particule Oh-My-God ». C’est environ 40 millions de fois plus énergétique que les particules accélérées au Grand collisionneur du CERN.

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COSMIC SANS THIN — SAMPLES IN SELECTED LANGUAGES

10/15 PT

GERMAN

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SPANISH

La mayoría de los rayos cósmicos son protones, seguidos de partículas alfa y un pequeño número de núcleos más pesados. Algunos tienen energías tan extremas que desafían los modelos científicos actuales — uno de ellos fue registrado en 1991 con una energía superior a $3{\times}10^{20}$ electronvoltios, ganándose el apodo de “partícula Oh-My-God”. Para ponerlo en perspectiva: es unas 40 millones de veces más energético que las partículas aceleradas en el

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SWEDISH

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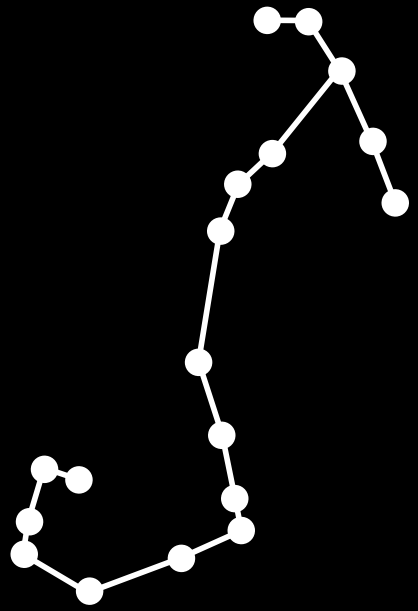
34/40 PT

“White Space isn’t empty. It’s dark matter.”

NOVA BLEED, VISUAL DENSITY RESEARCHER

Examples of use



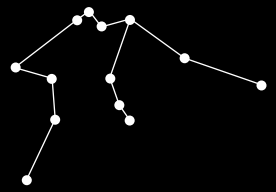
Scorpio

S

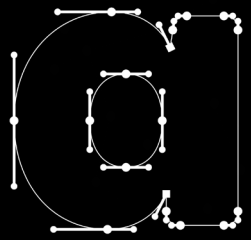
aaaaaaaa

100 WEIGHT AXIS 900

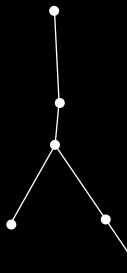
Like constellations, letters are born from an invisible sky, woven from tiny points. A constellation is not a fixed drawing in the night: it is a subtle geometry, a framework that the eye connects to see a sign, an animal, a story. Letters, too, are miniature constellations. They are made of points of tension, angles, and curves that become a word, then a sentence. A text is a starry sky read from left to right, just as we follow Orion or Sagittarius across the night vault. Scorpio, with its long curved tail and stinger, traces in the dark the shape of an italic “S”, as if the sky itself had practiced calligraphy.



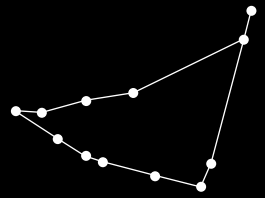
Aquarius



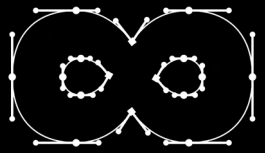
Alternate a



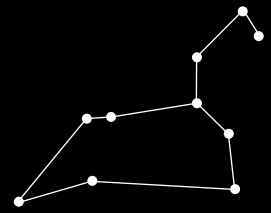
Cancer



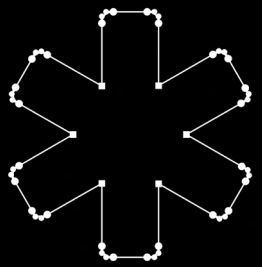
Capricorn



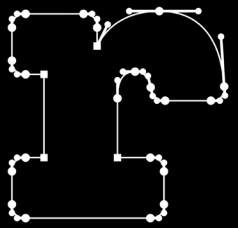
Infinity



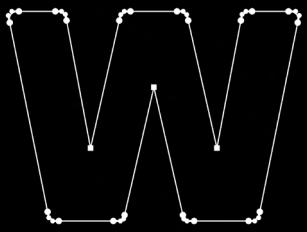
Leo



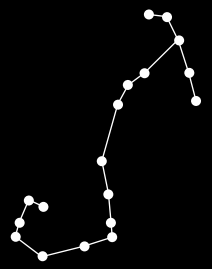
Heavy Asterix



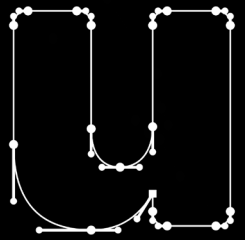
Letter r



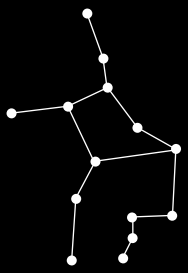
Letter W



Scorpio



Letter u



Virgo

“Whitespace isn’t empty.
It’s dark matter.”

LIGHT & LIGHT ITALIC

COSMIC SANS

BLAST FOUNDRY

DUPLEXITY
DUPLEXITY
DUPLEXITY
DUPLEXITY
DUPLEXITY
DUPLEXITY
DUPLEXITY

DUPLEXITY

COSMIC SANS

WEIGHTS

BOLD

Earth at an astonishing speed of about 28,000 km/h. At that velocity, it is constantly falling toward the ground

In space, astronauts have not escaped Earth’s gravity, on the contrary, it is what keeps them in orbit. The International Space Station circles Earth at an astonishing speed of about 28,000 km/h. At that velocity, it is constantly falling toward the ground, but Earth’s curvature keeps slipping away beneath it. The astronauts inside are falling at exactly the same rate as the station. Since everything is falling together, there is no longer any

REGULAR

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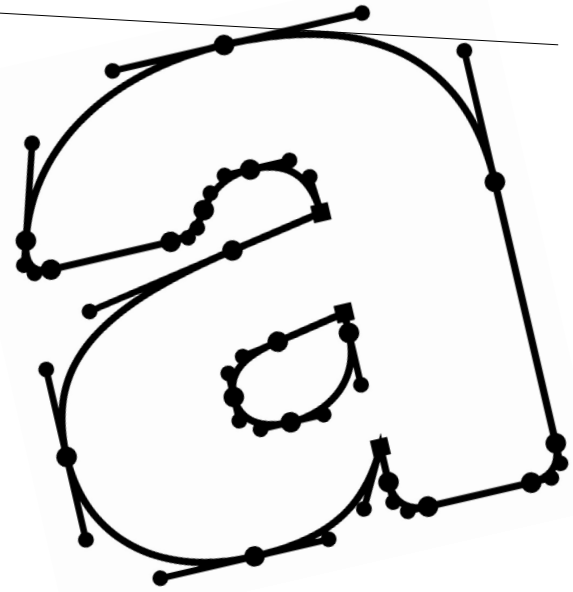

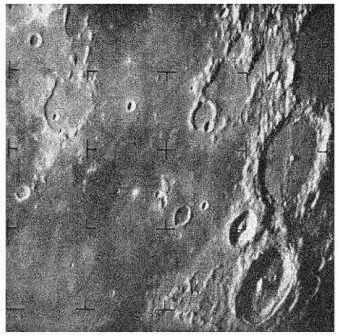

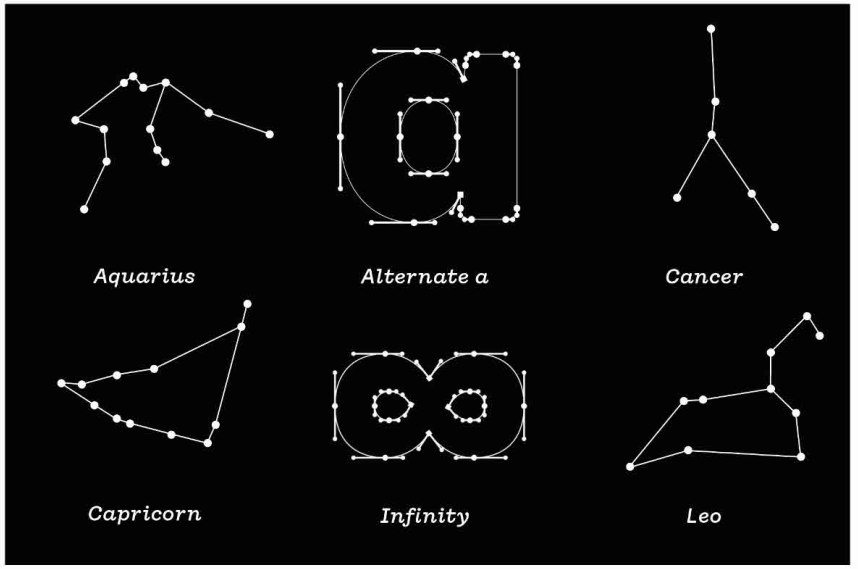

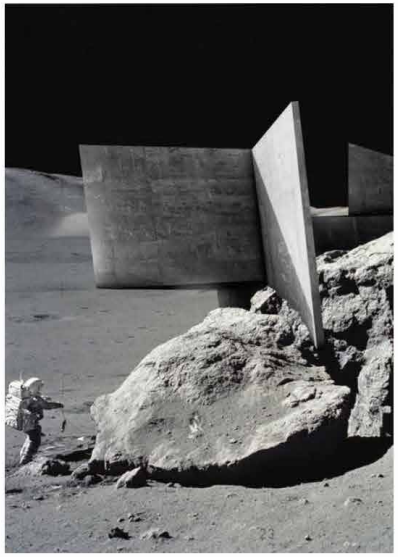

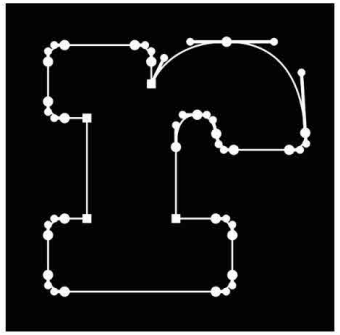

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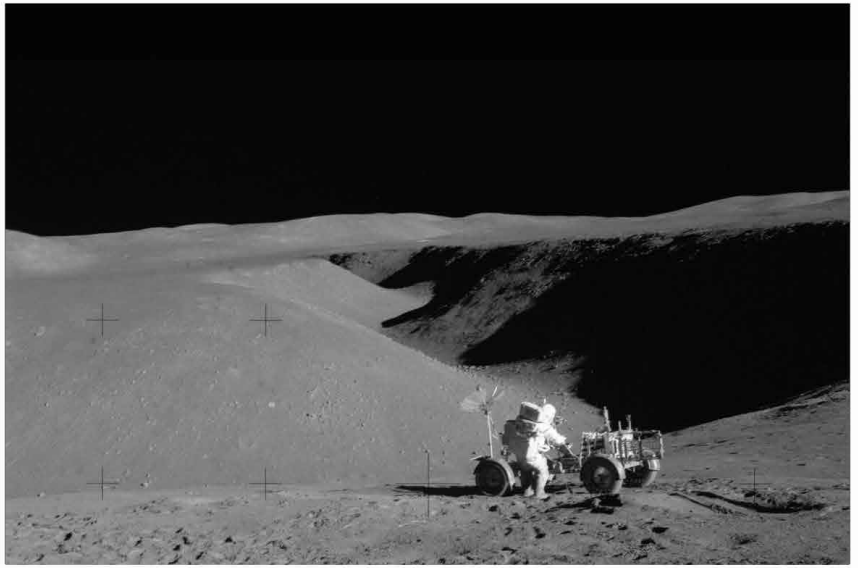

Cosmic Sans is a versatile type family that blends geometry with a soft heart. Inspired by typewriter letterforms and designed with UI in mind, it offers a clean, consistent rhythm across all weights, perfect for modern interfaces.

“To infinity… and beyond!”
Buzz Lightyear, Toy Story

ITALICS COSMIC SANS SIZE 53 PT

BLAST

FOUNDRY

The labels in this specimen are set in
Cosmic Sans from Blast Foundry

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licensing@blast-foundry.com
Instagram: @blast_foundry