

Almeria

Design:
Alex Chavot

Styles:
Regular
Italic

Formats:
OpenType OTF (Mac & PC)
EOT, Woff, Woff2 (web)

Published:
2015

No revival or historical models here, Almeria is a bold and distinctive serif typeface (almost) only born from it's author's mind! Almeria's surprising shapes undoubtedly make it a contemporary companion for every designers. With a right contrast between thick and thin strokes, Almeria combines sharp terminals and elegant calligraphic bowls with a slightly condensed width optimised for both running texts and display purposes.

Extracts from Don Quixote by Miguel de Cervantes

+ Regular **Almeria Regular**

+ **Aa**

+ Italic *Almeria Italic*

+ *Aa*

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Regular – 220 pt

AL
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Regular – 80pt

MANCHA
KNIGHTS

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Regular – 50pt

VALIANT MILL
ADVENTURES
OLD HIDALGO

+

Regular – 36pt

HORSEBACK RIDERS
FELICIANO DE SILVA
LUCIDITY OF STYLE
SPECIAL PURPOSES

+

Regular – 24pt

READING BOOKS OF CHIVALRY
GENTLEMAN LEISURE BREAK
ARDOUR AVIDITY NEGLECTED
PURSUIT MANAGEMENT SOLD
PROPERTY PITCH EAGERNESS
INFATUATIONS TILLAGELAND

+ Regular – 14pt

MANY AN ARGUMENT DID HE HAVE WITH THE CURATE OF HIS VILLAGE (A LEARNED MAN, AND A GRADUATE OF SIGUENZA) AS TO WHICH HAD BEEN THE BETTER KNIGHT, PALMERIN OF ENGLAND OR AMADIS OF GAUL. MASTER NICHOLAS, THE VILLAGE BARBER, HOWEVER, USED TO SAY THAT NEITHER OF THEM CAME UP TO THE KNIGHT OF PHOEBUS, AND THAT IF THERE WAS ANY THAT COULD COMPARE WITH HIM IT WAS DON GALAOR,

+ Regular – 12pt

THE BROTHER OF AMADIS OF GAUL, BECAUSE HE HAD A SPIRIT THAT WAS EQUAL TO EVERY OCCASION, AND WAS NO FINIKIN KNIGHT, NOR LACHRY-MOSE LIKE HIS BROTHER, WHILE IN THE MATTER OF VALOUR HE WAS NOT A WHIT BEHIND HIM. IN SHORT, HE BECAME SO ABSORBED IN HIS BOOKS THAT HE SPENT HIS NIGHTS FROM SUNSET TO SUNRISE, AND HIS DAYS FROM DAWN TO DARK, PORING OVER THEM; AND WHAT WITH LITTLE SLEEP AND MUCH READING HIS BRAINS GOT SO DRY THAT HE LOST HIS WITS. HIS FANCY GREW FULL OF WHAT HE USED TO READ ABOUT

+ Regular – 10pt

IN HIS BOOKS, ENCHANTMENTS, QUARRELS, BATTLES, CHALLENGES, WOUNDS, WOOINGS, LOVES, AGONIES, AND ALL SORTS OF IMPOSSIBLE NONSENSE; AND IT SO POSSESSED HIS MIND THAT THE WHOLE FABRIC OF INVENTION AND FANCY HE READ OF WAS TRUE, THAT TO HIM NO HISTORY IN THE WORLD HAD MORE REALITY IN IT. HE USED TO SAY THE CID RUY DIAZ WAS A VERY GOOD KNIGHT, BUT THAT HE WAS NOT TO BE COMPARED WITH THE KNIGHT OF THE BURNING SWORD WHO WITH ONE BACK-STROKE CUT IN HALF TWO FIERCE AND MONSTROUS GIANTS. HE THOUGHT MORE OF BERNARDO DEL CARPIO BECAUSE AT RONCESVALLES HE SLEW ROLAND IN SPITE OF ENCHANTMENTS, AVAILING HIMSELF OF THE ARTIFICE OF HERCULES WHEN HE STRANGLERED ANTAEUS THE SON OF TERRA IN HIS ARMS. HE APPROVED HIGHLY OF THE GIANT

+ Regular – 8pt

MORGANTE, BECAUSE, ALTHOUGH OF THE GIANT BREED WHICH IS ALWAYS ARROGANT AND ILL-CONDITIONED, HE ALONE WAS AFFABLE AND WELL-BRED. BUT ABOVE ALL HE ADMIRERED REINALDOS OF MONTALBAN, ESPECIALLY WHEN HE SAW HIM SALLYING FORTH FROM HIS CASTLE AND ROBBING EVERYONE HE MET, AND WHEN BEYOND THE SEAS HE STOLE THAT IMAGE OF MAHOMET WHICH, AS HIS HISTORY SAYS, WAS ENTIRELY OF GOLD. IN SHORT, HIS WITS BEING QUITE GONE, HE HIT UPON THE STRANGEST NOTION THAT EVER MADMAN

IN THIS WORLD HIT UPON, AND THAT WAS THAT HE FANCIED IT WAS RIGHT AND REQUISITE, AS WELL FOR THE SUPPORT OF HIS OWN HONOUR AS FOR THE SERVICE OF HIS COUNTRY, THAT HE SHOULD MAKE A KNIGHT-FERRANT OF HIMSELF, ROAMING THE WORLD OVER IN FULL ARMOUR AND ON HORSEBACK IN QUEST OF ADVENTURES, AND PUTTING IN PRACTICE HIMSELF ALL THAT HE HAD READ OF AS BEING THE USUAL PRACTICES OF KNIGHTS-ERRANT; RIGHTING EVERY KIND OF WRONG, AND EXPOSING HIMSELF TO PERIL AND DANGER FROM

+ Regular – 80pt

**Deserving
Caballeros**

+ Regular – 50pt

**Afflicted Reason
Beauty Murmur
Poor Gentlemen**

+ Regular – 36pt

**Cowards & Vile Being
Divinely Fortify Stars
Giants vs. Windmills
Courtships and Cartels**

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**Thou art not used to this business
of adventures; those are giants;
and if thou art afraid, away with
thee out of this and betake thyself
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Many an argument did he have with the curate of his village (a learned man, and a graduate of Siguenza) as to which had been the better knight, Palmerin of England or Amadis of Gaul. Master Nicholas, the village barber, however, used to say that neither of them came up to the Knight of Phoebus, and that if there was any that could compare with him it was Don Galaor, the brother of Amadis of Gaul, because he had a spirit that was equal to every occasion, and was no finikin knight, nor lachry-mose like his

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brother, while in the matter of valour he was not a whit behind him. In short, he became so absorbed in his books that he spent his nights from sunset to sunrise, and his days from dawn to dark, poring over them; and what with little sleep and much reading his brains got so dry that he lost his wits. His fancy grew full of what he used to read about in his books, enchantments, quarrels, battles, challenges, wounds, wooings, loves, agonies, and all sorts of impossible nonsense; and it so possessed his mind that the whole fabric of invention and fancy he read of was true, that to him no history in the world had more reality in it. He used to say the Cid Ruy Diaz was a very good

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knight, but that he was not to be compared with the Knight of the Burning Sword who with one back-stroke cut in half two fierce and monstrous giants. He thought more of Bernardo del Carpio because at Roncesvalles he slew Roland in spite of enchantments, availing himself of the artifice of Hercules when he strangled Antaeus the son of Terra in his arms. He approved highly of the giant Morgante, because, although of the giant breed which is always arrogant and ill-conditioned, he alone was affable and well-bred. But above all he admired Reinaldos of Montalban, especially when he saw him sallying forth from his castle and robbing everyone he met, and when beyond the seas he stole that image of Mahomet which, as his history says, was entirely of gold. In short, his wits being quite gone, he hit upon the strangest notion that ever madman in this world hit upon, and that was that he fancied it was right and requisite, as well for the support of his own

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honour as for the service of his country, that he should make a knight-errant of himself, roaming the world over in full armour and on horseback in quest of adventures, and putting in practice himself all that he had read of as being the usual practices of knights-errant; righting every kind of wrong, and exposing himself to peril and danger from which, in the issue, he was to reap eternal renown and fame. Already the poor man saw himself crowned by the might of his arm Emperor of Trebizond at least; and so, led away by the intense enjoyment he found in these pleasant fancies, he set himself forthwith to put his

scheme into execution. The first thing he did was to clean up some armour that had belonged to his great-grandfather, and had been for ages lying forgotten in a corner eaten with rust and covered with mildew. He scoured and polished it as best he could, but he perceived one great defect in it, that it had no closed helmet, nothing but a simple morion. This deficiency, however, his ingenuity supplied, for he contrived a kind of half-helmet of pasteboard which, fitted on to the morion, looked like a whole one. It is true that, in order to see if it was strong and fit to stand a cut, he drew his sword and gave it a couple

+ Italic – 220 pt

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+ Regular + Italic – 18pt

Scarce had the fair Aurora given bright Phoebus time to dry the liquid pearls upon her *golden locks* with the heat of his fervent rays, when Don Quixote, shaking off sloth from his limbs, sprang to his feet and called to his squire Sancho, who was still snoring; seeing which Don Quixote ere he roused him thus addressed him: *Happy thou, above all the dwellers on the face of the earth, that, without envying or being envied, sleepest with tranquil mind, and that neither enchanters persecute nor enchantments affright.* Sleep, I say, and will say a hundred times, without any jealous thoughts of thy mistress to make

+ Regular + Italic – 14pt

thee keep ceaseless vigils, or any cares as to how thou art to pay the debts thou owest, or find tomorrow's food for thyself and *thy needy little family*, to interfere with thy repose. Ambition breaks not thy rest, nor doth this world's empty pomp disturb thee, for the utmost reach of thy anxiety is to provide for thy ass, since upon my shoulders thou hast laid the support of thyself, *the counterpoise and burden that nature and custom have imposed upon masters.* The servant sleeps and the master lies awake thinking how he is to feed him, advance him, and reward him. The distress of seeing the sky turn brazen, and withhold its needful moisture from the earth, *is not felt by the servant but by the master*, who in time of scarcity and famine must support him who has served him in times of plenty and abundance. *To all this Sancho made no reply because he was asleep, nor would he have wakened up so soon as he did had not Don Quixote brought him to his senses with the butt of his lance.* He awoke at last, drowsy and lazy, and casting his eyes about in every



Regular

Glyphset Overview

2/2

Proportional lining figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Tabular lining figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Proportional oldstyle figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Tabular oldstyle figures

0 0 1 2 3 4 5 6 7 8 9 # € \$ ¢ £ ¥ f

Superiors

, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Inferiors

, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Numerators

, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Denominators

, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9



Fractions

¼ ½ ¾ % ‰

Standard punctuation

, ; : ! ; ? & ; ? _ - - — . • ‘ ’ “ ” , „ ’ ” < > « » / \ | |

Case sensitive form

() () [] [] { } { }
() [] { } i ð < > « » - - — . @

Miscellaneous symbols

* ** † ‡ § ¶ @ © ® ¢ ™ ℹ a o N^o

Mathematical symbols

+ - ± × ÷ = ≠ ~ ≈ ^ < > ≤ ≥ −
∞ ∅ Δ Ω ∂ ∫ √ Σ Π π μ ° ℓ e

Geometrical symbols

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Dingbats

★ ☆ ♥ ♡ ♥ ♠ ♣ ♦

Arrows

← ↑ → ↓ ↔ ⇕ ↖ ↗ ↘ ↙ ← ↑ → ↓

Circled figures

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩



+

Italic

Glyphset Overview

1/2

Uppercases

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

Small capitals

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

Lowercases

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

Accented uppercases

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

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Accented small capitals

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

Accented lowercases

à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

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Ligatures

fb ffb ff fh fhh fi ffi fi ffi fi ffi fi ffi fi ffi
 fi ffi fj ffi fj ffi fk ffk fl ffi ft ftt fty
 fy fvy gy jy tt ty Th Wh
 FI FI FL FL RA SS SS

Discretionary ligatures

ct sp st f

Inferior lowercases

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

Superior lowercases

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

Diacritics

ˆ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿

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Italic

Glyphset Overview

2/2

Proportional lining figures

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1/4 1/2 3/4 % ‰

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Miscellaneous symbols

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Mathematical symbols

+ - ± × ÷ = ≠ ~ ≈ ^ < > ≤ ≥ ¬
∝ ∞ ∅ Δ Ω ∂ ∫ √ Σ Π π μ ° ℓ e

Geometrical symbols

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◀ ▶ ▲ ▼ ◁ ▷ △ ▽ ◻ ◻ ◻ ◻ ◉ ◉ ◉ ◉ < >



Dingbats

★ ☆ ♥ ♡ ♥ ♠ ♣ ♦

Arrows

← ↑ → ↓ ↔ ↕ ↖ ↗ ↘ ↙ ← ↑ → ↓

Circled figures

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+	OpenType Features	OFF	ON
	All caps	lowercases to uppercases	LOWERCASES TO UPPERCASES
	Case-sensitive forms	¿h ¡h - - — (h) [h] {h} <h> «h» ·h @	¿H ¡H - - — (H) [H] {H} <H> «H» ·H @
	Small capitals	lowercases to small capitals	LOWERCASES TO SMALL CAPITALS
	Standard ligatures	FIRE FLAME The first flight effect	FIRE FLAME The first flight effect
+	Discretionary ligatures	fact space straight	fact space straight
	Historical ligatures	Historical	Historical
	Contextual alternates	1x2 30x40 <- -> ^ v ^\ ^/ v/ v\ ^ v <-> The Where WWW www www	1x2 30x40 ← → ↑ ↓ ↖ ↗ ↘ ↙ ⇕ ⇔ The Where WWW www www
	Proportional lining figures	# € \$ ¢ £ ¥ f 0 0 1 2 3 4 5 6 7 8 9	# € \$ ¢ £ ¥ f 0 0 1 2 3 4 5 6 7 8 9
+	Tabular lining figures	# € \$ ¢ £ ¥ f 0 0 1 2 3 4 5 6 7 8 9	# € \$ ¢ £ ¥ f 0 0 1 2 3 4 5 6 7 8 9
	Proportional oldstyle figures	# € \$ ¢ £ ¥ f 0 0 1 2 3 4 5 6 7 8 9	# € \$ ¢ £ ¥ f 0 0 1 2 3 4 5 6 7 8 9
	Tabular oldstyle figures	# € \$ ¢ £ ¥ f 0 0 1 2 3 4 5 6 7 8 9	# € \$ ¢ £ ¥ f 0 0 1 2 3 4 5 6 7 8 9
	Slashed zeros	0 0 o o	0 0 o o

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OpenType Features

OFF

ON

Superscript/Superior

H, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9
 H 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

H, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9
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Subscript/Inferior

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Fractions

1/2 30/40 100/1000 567/890

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Ordinals

1^o 2^o 3^o 4^A 5^A 6^a
 N^o N^o n^o No No no

1^o 2^o 3^o 4^a 5^a 6^a
 N^o

Stylistic set 1 [SS01]
 Open circled figures

0 1 2 3 4 5 6 7 8 9 10

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Stylistic set 2 [SS02]
 Closed circled figures

0 1 2 3 4 5 6 7 8 9 10

⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

+

Stylistic set 3 [SS03]
 Alternative arrows

← ↑ → ↓

← ↑ → ↓

+

The End

Contact:

info@apexfoundry.com

Alex Chavot
3 passage de la Moselle
75019 – Paris [France]

www.apexfoundry.com

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**Supported languages:**

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

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