

Nicéphore

Design:
Alex Chavot

6 Styles

Formats:
OpenType OTF (Mac & PC)
Woff2 (web)
TTF (variable font)

Published:
2023

Drawing influence and mood from phototypesetting era sans-serif fonts (notably *Brasilia* by Albert Hollenstein and Albert Boton, 1958-60), Nicéphore is a disguised quiet guy. Look again and you'll probably notice its highly contrasted joints, its solid feeling and surprising letter shapes. The Nicéphore family is a variable font exploration of the "multiplexing" principle: each six styles are drawn on the same width, allowing you to change weight on the fly without disrupting the layout. A perfect choice for nice rollover effects on the web, type animations... you name it! Nicéphore takes a very unconventional approach to width and weight distribution by *not* changing the former while increasing the later. The unsettling result is a striking display typeface with a monumental x-height, very short ascenders and descenders and unobtrusive diacritics, all specifically meant for tight line spacing and dense page texture. Its tight letter-spacing contrasts with an otherwise quite extended overall letterform design, equipping Nicéphore with a special power to stand out from the crowd. As with every Apex typefaces, it is packed with numerous stylistic sets and alternates to provide typesetters with even more options to tweak the voice and feeling of any piece of text.

Extracts from "Nicéphore Niépce", Wikipedia the Free Encyclopedia



Family overview

6 styles

Nicéphore Thin

Nicéphore Light

Nicéphore Regular

Nicéphore Medium



Nicéphore Bold

Nicéphore Heavy



+

Thin – 60 pt

In Nicéphore, a line set in Thin spans the same width as one set in Heavy. Behold “multiplexing”!

SEARCH

+

Light – 60 pt

SEARCH

+

Regular – 60 pt

SEARCH

+

Medium – 60 pt

SEARCH

Bold – 60 pt

SEARCH

Heavy – 60 pt

SEARCH

+

Thin – 60 pt
Regular spacing

→ Muliplied

Rightfully

+

Light – 60 pt
Regular spacing

Rightfully

+

Regular – 60 pt
Regular spacing

Rightfully

+

Medium – 60 pt
Regular spacing

Rightfully

Bold – 60 pt
Regular spacing

Rightfully

Heavy – 60 pt
Regular spacing

Rightfully

+

Thin – 60 pt
Tight Spacing [SS01]

→ Multiplex disabled

Rightfully

+

Light – 60 pt
Tight Spacing [SS01]

Rightfully

+

Regular – 60 pt
Tight Spacing [SS01]

Rightfully

+

Medium – 60 pt
Tight Spacing [SS01]

Rightfully

Bold – 60 pt
Tight Spacing [SS01]

Rightfully

Heavy – 60 pt
Tight Spacing [SS01]

Rightfully

+ Thin – 80pt

AZTECO
TRACK

+ Thin – 50pt

INDIVISIBLE
SCRIBBLED
OVERDOSE

+ Thin – 36pt

UNSTEADINESS
HOUSEKEEPING
DEFORMATIONS
CONGREGATING

+ Thin – 18pt

THE DATE OF NIÉPCE'S FIRST
PHOTOGRAPHIC EXPERIMENTS
IS UNCERTAIN. HE WAS LED TO
THEM BY HIS INTEREST IN THE
NEW ART OF LITHOGRAPHY,
FOR WHICH HE REALIZED HE
LACKED THE NECESSARY SKILL

+ Thin – 16pt

NIÉPCE WAS BORN IN CHALON-SUR-SAÔNE, SAÔNE-ET-LOIRE, WHERE HIS FATHER WAS A WEALTHY LAWYER. HIS BROTHER CLAUDE (1763-1828) WAS ALSO HIS COLLABORATOR IN RESEARCH AND INVENTION, BUT DIED HALF-MAD AND DESTITUTE IN ENGLAND, HAVING SQUANDERED THE FAMILY WEALTH IN PURSUIT OF NON-OPPORTUNITIES FOR THE

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Thin – 12pt
(Tracking: +10)

PYRÉOLOPHORE. NICÉPHORE WAS BAPTIZED JOSEPH BUT ADOPTED THE NAME NICÉPHORE, IN HONOUR OF SAINT NICEPHORUS THE NINTH-CENTURY PATRIARCH OF CONSTANTINOPLE, WHILE STUDYING AT THE ORATORIAN COLLEGE IN ANGERS. AT THE COLLEGE HE LEARNED SCIENCE AND THE EXPERIMENTAL METHOD, RAPIDLY ACHIEVING SUCCESS AND GRADUATING TO WORK AS A PROFESSOR OF THE COLLEGE. IN 1801 THE BROTHERS RETURNED TO THE FAMILY'S ESTATES IN CHALON TO CONTINUE THEIR SCIENTIFIC RESEARCH, AND WHERE THEY WERE UNITED

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Thin – 9pt
(Tracking: +30)

WITH THEIR MOTHER, THEIR SISTER AND THEIR YOUNGER BROTHER BERNARD. HERE THEY MANAGED THE FAMILY ESTATE AS INDEPENDENTLY WEALTHY GENTLEMEN-FARMERS, RAISING BEETS AND PRODUCING SUGAR. ONE OF THE THREE EARLIEST KNOWN PHOTOGRAPHIC ARTIFACTS, CREATED BY NICÉPHORE NIÉPCE IN 1825. IT IS AN INK-ON-PAPER PRINT, BUT THE PRINTING PLATE USED TO MAKE IT WAS PHOTOGRAPHICALLY CREATED BY NIÉPCE'S HELIOGRAPHY PROCESS. IT REPRODUCES A 17TH-CENTURY FLEMISH ENGRAVING. NIÉPCE'S VIEW FROM THE WINDOW AT LE GRAS (1826 OR 1827), THE EARLIEST SURVIVING PHOTOGRAPH OF A REAL-WORLD SCENE, MADE USING A CAMERA OBSCURA. THE DATE OF NIÉPCE'S FIRST PHOTOGRAPHIC EXPERIMENTS IS UNCERTAIN. HE WAS LED TO THEM BY HIS INTEREST IN THE NEW ART OF LITHOGRAPHY, FOR WHICH HE REALIZED HE LACKED THE NECESSARY SKILL AND ARTISTIC ABILITY, AND BY HIS

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+ Thin – 80pt

Rattling
Whined

+ Thin – 50pt

+ Emblematic
Juxtaposed
Leftlanders

+ Thin – 36pt

+ Cinematography
Transcontinental
Demographically
Uncontaminated

+ Thin – 18pt

+ The camera obscura's beautiful but fleeting little "light paintings" inspired a number of people, including Thomas Wedgwood and Henry Fox Talbot, to seek some way of capturing them more easily and effectively.

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+ Light – 80pt

AZTECO
TRACK

+ Light – 50pt

INDIVISIBLE
SCRIBBLED
OVERDOSE

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UNSTEADINESS
HOUSEKEEPING
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+ Light – 80pt

Rattling
Whined

+ Light – 50pt

Emblematic
Juxtaposed
Leftlanders

+ Light – 36pt

Cinematography
Transcontinental
Demographically
Uncontaminated

+ Light – 18pt

The camera obscura's beautiful but fleeting little "light paintings" inspired a number of people, including Thomas Wedgwood and Henry Fox Talbot, to seek some way of capturing them more easily and effectively.

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+ Regular – 80pt

AZTECO
TRACK

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Emblematic
Juxtaposed
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Demographically
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+ Medium – 80pt

AZTEC
TRACK

+ Medium – 50pt

INDIVISIBLE
SCRIBBLED
OVERDOSE

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HOUSEKEEPING
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Whined

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Cinematography
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Demographically
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LACKED THE NECESSARY SKILL**

+ Heavy – 16pt

NIÉPCE WAS BORN IN CHALON-SUR-SAÔNE, SAÔNE-ET-LOIRE, WHERE HIS FATHER WAS A WEALTHY LAWYER. HIS BROTHER CLAUDE (1763-1828) WAS ALSO HIS COLLABORATOR IN RESEARCH AND INVENTION, BUT DIED HALF-MAD AND DESTITUTE IN ENGLAND, HAVING SQUANDERED THE FAMILY WEALTH IN PURSUIT OF NON-OPPORTUNITIES FOR THE

+ Heavy – 12pt
(Tracking: +10)

PYRÉOLOPHORE. NICÉPHORE WAS BAPTIZED JOSEPH BUT ADOPTED THE NAME NICÉPHORE, IN HONOUR OF SAINT NICEPHORUS THE NINTH-CENTURY PATRIARCH OF CONSTANTINOPLE, WHILE STUDYING AT THE ORATORIAN COLLEGE IN ANGERS. AT THE COLLEGE HE LEARNED SCIENCE AND THE EXPERIMENTAL METHOD, RAPIDLY ACHIEVING SUCCESS AND GRADUATING TO WORK AS A PROFESSOR OF THE COLLEGE. IN 1801 THE BROTHERS RETURNED TO THE FAMILY'S ESTATES IN CHALON TO CONTINUE THEIR SCIENTIFIC RESEARCH, AND WHERE THEY WERE UNITED

+ Heavy – 9pt
(Tracking: +30)

WITH THEIR MOTHER, THEIR SISTER AND THEIR YOUNGER BROTHER BERNARD. HERE THEY MANAGED THE FAMILY ESTATE AS INDEPENDENTLY WEALTHY GENTLEMEN-FARMERS, RAISING BEETS AND PRODUCING SUGAR. ONE OF THE THREE EARLIEST KNOWN PHOTOGRAPHIC ARTIFACTS, CREATED BY NICÉPHORE NIÉPCE IN 1825. IT IS AN INK-ON-PAPER PRINT, BUT THE PRINTING PLATE USED TO MAKE IT WAS PHOTOGRAPHICALLY CREATED BY NIÉPCE'S HELIOGRAPHY PROCESS. IT REPRODUCES A 17TH-CENTURY FLEMISH ENGRAVING. NIÉPCE'S VIEW FROM THE WINDOW AT LE GRAS (1826 OR 1827), THE EARLIEST SURVIVING PHOTOGRAPH OF A REAL-WORLD SCENE, MADE USING A CAMERA OBSCURA. THE DATE OF NIÉPCE'S FIRST PHOTOGRAPHIC EXPERIMENTS IS UNCERTAIN. HE WAS LED TO THEM BY HIS INTEREST IN THE NEW ART OF LITHOGRAPHY, FOR WHICH HE REALIZED HE LACKED THE NECESSARY SKILL AND ARTISTIC ABILITY, AND BY HIS

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+

Heavy – 80pt

**Rattling
Whined**

+

Heavy – 50pt

**Emblematic
Juxtaposed
Lefthanders**

+

Heavy – 36pt

**Cinematography
Transcontinental
Demographically
Uncontaminated**

+

Heavy – 18pt

The camera obscura's beautiful but fleeting little "light paintings" inspired a number of people, including Thomas Wedgwood and Henry Fox Talbot, to seek some way of capturing them more easily and effectively.

+ Heavy – 16pt

Niépce was born in Chalon-sur-Saône, Saône-et-Loire, where his father was a wealthy lawyer. His brother Claude (1763–1828) was also his collaborator in research and invention, but died half-mad and destitute in England, having squandered the family wealth in pursuit of non-opportunities for the Pyrèolophore. Nicéphore was baptized Joseph but adopted the name

+ Heavy – 12pt
(Tracking: +10)

Nicéphore, in honour of Saint Nicephorus the ninth-century Patriarch of Constantinople, while studying at the Oratorian college in Angers. At the college he learned science and the experimental method, rapidly achieving success and graduating to work as a professor of the college. In 1801 the brothers returned to the family's estates in Chalon to continue their scientific research, and where they were united with their mother, their sister and their younger brother Bernard. Here they managed the family estate as independently wealthy gentlemen-farmers, raising beets and producing sugar. One of the three earliest known photo-

+ Heavy – 9pt
(Tracking: +30)

graphic artifacts, created by Nicéphore Niépce in 1825. It is an ink-on-paper print, but the printing plate used to make it was photographically created by Niépce's heliography process. It reproduces a 17th-century Flemish engraving. Niépce's View from the Window at Le Gras (1826 or 1827), the earliest surviving photograph of a real-world scene, made using a camera obscura. The date of Niépce's first photographic experiments is uncertain. He was led to them by his interest in the new art of lithography, for which he realized he lacked the necessary skill and artistic ability, and by his acquaintance with the camera obscura, a drawing aid which was popular among affluent dilettantes in the late 18th and early 19th centuries. The camera obscura's beautiful but fleeting little "light paintings" inspired a number of people, including Thomas Wedgwood and Henry Fox Talbot, to seek some way of capturing them more easily and effectively than could be done by tracing over them with a pencil.

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+ Thin – 24pt

The “Pyréolophore”, probably the world’s first internal combustion engine that was actually built, was invented and patented by the Niépce brothers in 1807. This engine ran on controlled dust explosions of lycopodium powder and was installed on a boat that ran on the river Saône!

Thin – 24pt
Stylistic set 1 [SS01]
Tight Spacing

+ → the sidebearings of key characters like “i” and “l” are adjusted for each weight like they normally would.

The “Pyréolophore”, probably the world’s first internal combustion engine that was actually built, was invented and patented by the Niépce brothers in 1807. This engine ran on controlled dust explosions of lycopodium powder and was installed on a boat that ran on the river Saône!

+

Alternates
Stylistic sets 2 [SS02]
to 10 [SS10]

a → ²a g → ³g

⁴j → i t → ⁵t y → ⁶y

+

⁷G → G J → ⁸J

+

Q → ⁹Q R → ¹⁰R

+

+

OpenType Features

OFF

ON

All caps

lowercases
to uppercasesLOWERCASES
TO UPPERCASES

Case-sensitive forms

¿h¡h- - - (h) [h] {h} ‹h› ‹h› ·h@

¿H¡H- - - (H) [H] {H} ‹H› ‹H› ·H@

Standard ligatures

The first flight effect

The first flight effect

Historical ligatures

Historical

Historical

+

Contextual alternates

1x2 30x40
<- -> |^ |v ^v
^ |^ |v |v <->1x2 30x40
← → ↑ ↓ ⇅
↖ ↗ ↘ ↙ ⇅

Proportional lining figures

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€ \$ ¢ £ ¥ 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

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Proportional oldstyle figures

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Tabular oldstyle figures

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Slashed zeros

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Superscript/Superior

H, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

H, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Subscript/Inferior

H, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

H, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Numerators

H, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

H, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

Denominators

H, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

H, . () + - × ÷ = 0 1 2 3 4 5 6 7 8 9

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Fractions

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

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

+

OpenType Features

OFF

ON

Ordinals

1^O 2^o 3^A 4^a
N^o n^o No no1^o 2^o 3^a 4^a
N^oStylistic set 2 [SS02]
Alternative aananas
[a à â ã ä å ä å æ œ]ananas
[a à á â ã ä å æ œ]Stylistic set 3 [SS03]
Alternative ggigabytes
[g ġ ģ ģ]gigabytes
[g ġ ģ ģ]

+

Stylistic set 4 [SS04]
Alternative jjujitsu
[j ĵ ĳ ĳ]jujitsu
[i ĳ ĳ ĳ]Stylistic set 5 [SS05]
Alternative tattention
[t † ‡ ‡]attention
[t † ‡ ‡]Stylistic set 6 [SS06]
Alternative yheydays
[y ŷ ŷ ŷ ŷ]heydays
[y ŷ ŷ ŷ ŷ]Stylistic set 7 [SS07]
Alternative GGEORGIAN
[Ġ Ġ Ġ Ġ]GEORGIAN
[Ġ Ġ Ġ Ġ]

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Stylistic set 8 [SS08]
Alternative JJUJITSU
[J J J]JUJITSU
[J J J]Stylistic set 9 [SS09]
Alternative QQUALITY
[Q Q]QUALITY
[Q Q]Stylistic set 10 [SS10]
Alternative RRESTAURANT
[R R R R]RESTAURANT
[R R R R]Stylistic set 11 [SS11]
Open Circled Figures

012345678910

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Stylistic set 12 [SS12]
Close Circled Figures

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The end
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