Rifugio

Design:
Alex Chavot

8 weights
+ Variable Font

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

Published:
2024

The starting point for Rifugio was coming across Nebiolo's 407 Bastone series, a quirky wide caps-only grotesque with unusual proportions and very unsubtle traits, as if Helvetica had ventured south through the Alps and indulged in one too many Campari cocktails… Rifugio takes it from there, revisiting the bold heritage of Aldo Novarese and the vitality of the '50s and '60s Italian typography. High-waisted capitals and carefully crafted pseudo-naive whimsical letterforms give Rifugio its warm, charming, and distinctive personality, adding a touch of vernacular typography and backcountry signage vibes to an otherwise well-balanced functional sans. Rifugio offers a comprehensive set of weights ranging from Thin to Black—as well as a variable font format—allowing its unique personality to shine in all demanding situations. Well-equipped with a variety of OpenType features (including small caps, superiors, inferiors, four types of figures, ligatures…) and a bunch of alternates, Rifugio provides a rich typographic palette to meet the needs of contemporary design. Friendly, dynamic and charismatic, Rifugio is a dazzling fusion of Italian flair and modern flexibility which undoubtedly offers a high level of personality in titling while fully delivering on functionality in complex settings.

Family overview

8 weights
roman

Rifugio Thin

Rifugio ExtraLight

Rifugio Light

Rifugio Regular

Rifugio Medium

Rifugio Bold

Rifugio Heavy

Rifugio Black

Thin

FONDATA

ExtraLight

BASTONE

Light

ALFABETI

Regular

LAZZARO

Medium

GIGANTE

Bold

BERTIERI

Heavy

NEBIOLO

Black

SOCIALE

Thin

Produzione

ExtraLight

Normandia

Light

Tradizionali

Regular

Sull'attività

Medium

Importanti

Bold

Semplicità

Heavy

Carattere

Black

Novarese

Thin – 10pt

Nel 1878 Giovanni Nebiolo acquistò da Giacomo Narizzano una piccola fonderia di caratteri che era attiva a Torino dal 1852. Due anni dopo, il 13 giugno 1880 Nebiolo insieme a Lazzaro Levi diede vita alla ditta NEBIOLO & COMP, con sede in via dei Fiori, zona San Salvario, che all'epoca ospitava diverse industrie tra cui anche Fiat e Lancia. In pochi anni la società si espanse aggiungendo alla produzione di caratteri tipografici la fabbricazione

ExtraLight – 10pt

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Light – 10pt

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Regular – 10pt

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Medium – 10pt

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Bold – 10pt

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Heavy – 10pt

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Black – 10pt

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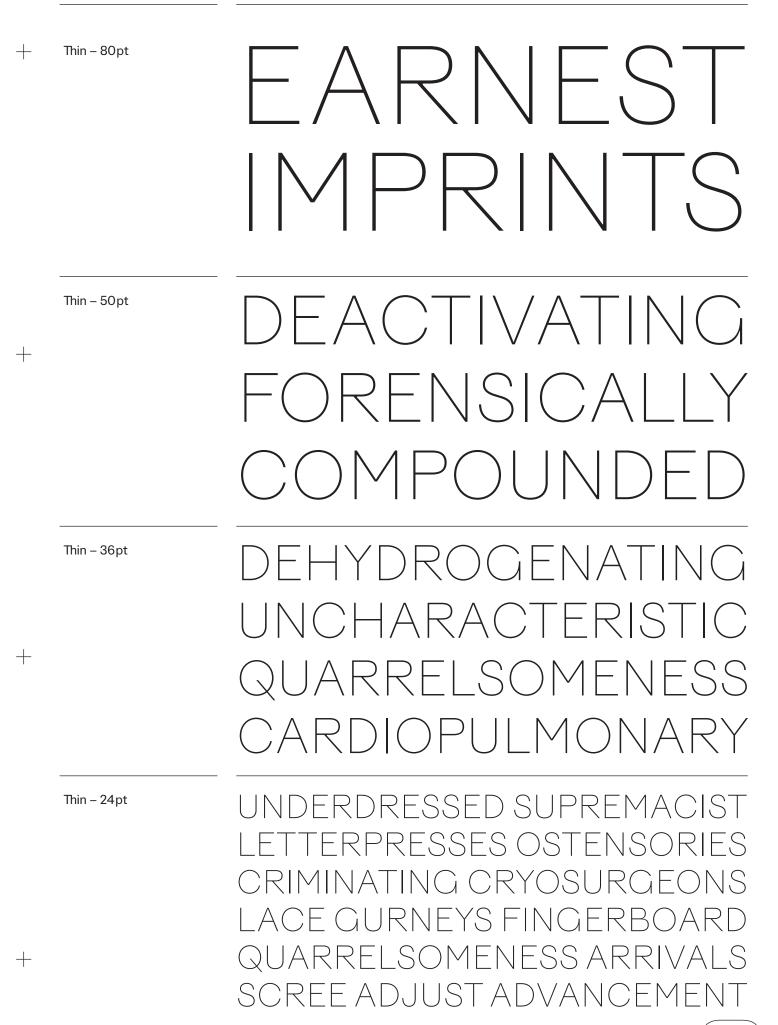
Black – 124pt

Party Regio Grato

Black – 124pt
Alternates
(a, g, r, t, y)

Party Regio Grato

Thin – 80pt

EARNEST IMPRINTS

Thin – 50pt

DEACTIVATING FORENSICALLY COMPOUNDED

Thin – 36pt

DEHYDROGENATING UNCHARACTERISTIC QUARRELSOMENESS CARDIOPULMONARY

Thin – 24pt

UNDERDRESSED SUPREMACIST LETTERPRESSES OSTENSORIES CRIMINATING CRYOSURGEONS LACE GURNEYS FINGERBOARD QUARRELSOMENESS ARRIVALS SCREE ADJUST ADVANCEMENT

© 2024

Thin – 14pt

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Thin – 12pt

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Thin – 8pt

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Thin – 80pt

Attempting Backstreet

Thin – 50pt

Chrysanthemums Thermodynamical Excommunication

Thin – 36pt

Senescence Boomerang Incorporators Abersoch Discommoning Scarface Tracheotomies Profanes

Thin – 24pt

En 1878, Giovanni Nebiolo achète à Giacomo Narizzano une petite fonderie de caractères créée en 1852, à Turin. En 1880, Nebiolo s'associe avec Ermenegildo Cunaccia pour constituer une société en nom

Thin – 14pt

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Thin – 10pt

while keeping his close relationship with Reber R41 he started his career as a freelance type designer and worked all over the world for important companies such as Tygra, ITC, VCG, Mecanorma, Berthold. He also wrote two important didactic books: "Alfabeta" in 1964 and "Il Segno Alfabetico" in 1971. Novarese designed more than a hundred typefaces, at the beginning for the Fonderia Nebiolo in Turin (Italy), then for dry transfer companies such as Reber R41 and Mecanorma, phototype industries and traditional Foundries such VCG, ITC Tygra, Berthold and more. One of his most famous designs is probably "Eurostile", a geometric sans-serif design. It utilized shapes based on subtly curved rectangles with rounded corners, reflecting the modern designs that were gaining popularity at the time, influenced by the subtly curved shape of a cathode ray tube screen or aeroplane windows. It became very popular as a typeface that evokes technology (it can be seen on the speedometers on many cars and vehicles, older models). This was

Thin – 8pt

an expansion and development of the earlier design Microgramma typeface (designed in a project led by Alessandro Butti), an all-caps design. Microgramma became popular for use with technical illustrations in the 1960s and was a favourite of graphic designers by the early seventies, its uses ranging from publicity and publication design to packaging, largely because of its availability as a Letraset typeface. Early typesetters (like the AM Varityper) also incorporated it. Novarese later developed Eurostile in 1962, (a normal and condensed typeface variant) very similar to Microgramma. Eurostile added lower-case letters, a bold condensed variant, and an ultra narrow design he called Eurostile Compact. Microgramma is almost always used in its extended and bold

extended forms (pictured). Initially, it was a titling font with only uppercase letters. Later versions, by Linotype and URW/Nebiolo, contain a lowercase as well, making it functionally identical to Eurostile. These digital versions also include accented Latin characters, mathematical symbols, and Latin ligatures. In the URW/Nebiolo version, there are also extended Latin, subscripts and superscripts, and extended Latin ligatures. Microgramma OnlyShadow is a variant of Microgramma Bold that contains only the shadows of Microgramma Extended Bold, designed by URW Studio and Aldo Novarese in 1994. Although Alessandro Butti died in 1959, URW credited him as the designer of the new font. The Euro sign in the font has a different weight, styled from

Extralight – 80pt

BRINGER EUREKAS

Extralight – 50pt

RETICULATION WITHDRAWALS COMMANDEER

Extralight – 36pt

TERMINOLOGICALLY MISPRONUNCIATION TYRANNOSAURUSES CHROMATOGRAPHY

Extralight – 24pt

DISFRANCHISES AUDACIOUSLY INTERPENETRATED HAZARDED LABORITES DECONSECRATING TRANSPARENT NEGLECTFULLY SHIP ATTENTIVELY SWALEDALE PHOENICIAN DISCOGRAPHERS

Extralight – 14pt

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Extralight – 12pt

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+ Extralight – 80pt

Uncounted Evacuation

+ Extralight – 50pt

Unselfconsciously Misunderstanding Hardheartedness

+ Extralight – 36pt

Importable Adumbrated Syllabified Impossibilities Bancos Hyposulphurous Torrential Chastisement

+ Extralight – 24pt

Le 13 juin de la même année, Nebiolo s'associe avec Lazzaro Levi pour créer la Nebiolo & Comp, qui s'installe via dei Fiori, où siègent de nombreuses industries, dont Fiat et Lancia. En 1888, de nouveaux

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Light – 80pt

HALVING RAFTERS

Light – 50pt

AUTONOMOUS MULTIPLEXING OCCUPATIONS

Light – 36pt

HETEROGENEOUSLY COMMUNICATIONAL PHOTOJOURNALISM UNOSTENTATIOUSLY

Light – 24pt

REORGANISES APPORTIONING
NOXELL UNSELFCONSCIOUSLY
DINE WISER OVEREMPHASIZED
GABARDINES IRREVOCABILITY
CLAW DEPOLITICIZES SETTERS
DIALLAGE NATIONALISTICALLY

Light – 14pt

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Light – 80 pt

Headstone Mentalities

Light – 50 pt

Draughtsmanship Overcomplicated Crossreferenced

Light – 36 pt

Puncheons Unburdened Quirkiest Orchestrating Percolate Uncatalogued Communization Consett

Light – 24 pt

La production augmentant, l'entreprise s'installe dans de nouveaux locaux, corso Regio Parco. Enfin, en 1891, Nebiolo quitte la société, mais accepte que son nom reste la raison sociale

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Light – 10pt

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Light – 8pt

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Microgramma is almost always used in its extended and bold extended forms (pictured). Initially, it was a titling font with only uppercase letters. Later versions, by Linotype and URW/Nebiolo, contain a lowercase as well, making it functionally identical to Eurostile. These digital versions also include accented Latin characters, mathematical symbols, and Latin ligatures. In the URW/Nebiolo version, there are also extended Latin, subscripts and superscripts, and extended Latin ligatures. Microgramma OnlyShadow is a variant of Microgramma Bold that contains only the shadows of Microgramma Extended Bold, designed by URW Studio and Aldo Novarese in 1994. Although Alessandro Butti died in 1959, URW credited him as the designer of the

Regular – 80pt

THICKEN VIBRANT

Regular – 50pt

INEXTRICABLY STRETCHABLE REDEMPTIONS

Regular – 36pt

NEWFOUNDLANDER DISINCARCERATING GASTROINTESTINAL ANESTHESIOLOGIST

Regular – 24pt

PHILOSOPHIZING GARNERING
OVERBURDENED SUBDIVISION
UNCONJUGATED DARTBOARD
JUSTINIAN INCONCEIVABILITY
DISMEMBERMENT STIPULATES
BOTTOMLESS COLLATERALIZE

Regular – 14pt

BORN IN 1920, HE ENTERED THE G.B. PARAVIA TYPOGRAPHIC SCHOOL IN TURIN, WHERE HE OBTAINED A DIPLOMA. IN 1935 HE JOINED THE DESIGN STUDIO OF THE NEBIOLO FOUNDRY IN TURIN WHERE HE COLLABORATED WITH ALESSANDRO BUTTI ON FACES SUCH AS ATHENAEUM, QUIRINUS, NORMANDIA, AUGUSTEA, MICROGRAMMA, FLUIDUM AND RONDINE. IN 1952, GIORNI IN RECOGNITION OF HIS UNCOMMON TALENT HE

Regular – 12pt

WAS APPOINTED DIRECTOR OF NEBIOLO ART STUDIO. SINCE THEN HE DESIGNED MANY NEW TYPEFACES, AMONG OTHERS CIGNO, EGIZIO, RITMO, FONTANESI, JULIET, SLOGAN, GARALDUS AND RECTA. AT THE SCUOLA TIPOGRAFICA IN TURIN, WHERE HE TAUGHT DRAWING FROM 1949 TO 1953, HE STARTED A CLASS FOR THE STUDY OF TYPEFACES, WITH THE AIM OF INTENSIFYING RESEARCH WORK ABOUT THE ANCIENT ITALIAN TRADITION IN TYPEFACE DESIGN. ALDO NOVARESE PUBLISHED AN ITALIAN CLASSIFICATION OF TYPEFACES WHICH HE PRESENTED AT THE "ÉCOLE DE

Regular – 10pt

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Regular – 8pt

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Regular – 80pt

Discerning Norsemen

Regular – 50pt

Hypochondriacal Righthandedness Disembowelment

Regular – 36pt

Photosensitized Hotting Arboricultures Reeking Sleep Comprehensively Reinvest Nomenclature

Regular – 24pt

En 1899, devant la révolution apportée par les Monotypes Linotypes et, la société est mise en liquidation pour être transformée en société par actions, et ainsi attirer les financements par les

Regular – 14pt

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Regular – 12pt

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Medium – 80pt

AQUIFER SPRINGY

Medium – 50pt

TRUCULENTLY SANCTIONING HORIZONTALS

Medium – 36pt

UNAPPRECIATIVELY KINDERGARTENERS RECONFIGURATION PARTHENOGENESIS

Medium – 24pt

IRRESPONSIBILITY DOMINOES EARN LURE QUARTERMASTER BODIES PHOTOLITHOGRAPHY UNEVENTFULLY TABLESPOON LATITUDINARIANS WADDLING RAVELING MASOCHISTICALLY

© 2024

Medium – 14pt

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Medium – 80pt

Entourage Looseness

Medium – 50pt

Catastrophically Granddaughters Thermochemical

Medium – 36pt

Disesteeming Taproom Hosts Thermostatically Salt Overspecialisation Countenanced Residue

Medium – 24pt

Son activité regroupe maintenant la fonderie de caractères et la commercialisation de machines typographiques allemandes.
En 1900, elle acquiert une fonderie génoise concurrente, Rayper.

Medium – 14pt

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Bold – 80pt

BUSHIER UTILISED

Bold – 50pt

HONOURABLE CANNONBALL TRANSCRIPTS

Bold – 36pt

NEUROPATHOLOGY DEMAGNETIZATION UNMERCHANTABLE AUTOBIOGRAPHIES

Bold – 24pt

EXCHEQUER TRANSMOGRIFY ORTHODONTICS TRADESMEN HORA PHOTOLUMINESCENCE BRITON VASOCONSTRICTION QUINTAL COMMITTEEWOMEN BRAWNY PHYSIOTHERAPISTS

© 2024

Bold – 14pt

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Bold – 80pt

Blinkering Columnist

Bold – 50pt

Electrochemical Accelerometers Destructiveness

Bold – 36pt

Ritziest Disencumbers Knee Supplementation Congruencies Feasible Decriminalized Snuffle

Bold – 24pt

Grâce à ses restructurations successives, Nebiolo se maintient et augmente sans cesse ses capacités de production.
Une nouvelle presse, la Fulgur, est mise sur le marché avec succès.

Bold – 14pt

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Bold – 10pt

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Heavy – 80pt

COSIEST VILLAGE

Heavy – 50pt

INTOLERABLE AVALANCHES OPPOSITIONS

Heavy – 36pt

CONSTITUTIONALS MISREPRESENTING ALGORITHMICALLY PRESTIDIGITATORS

Heavy – 24pt

PICKETED CONGLOMERATED ANODE PHARMACEUTICALLY UNTRAMMELLED LAGNIAPPE LEAP EQUATES SHOPLIFTING SUICIDES MICROECONOMICS ONIONS UNGRAMMATICALLY

Heavy – 14pt

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Heavy – 8pt

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Heavy – 80pt

Bronchial Producer

Heavy – 50pt

Misconceptions Overestimating Transformative

Heavy – 36pt

Whetstone Checksum Cill Photomicrograph Minuted Urbanisation Odin Interferometers

Heavy – 24pt

En 1908 naît, d'un accord avec la société milanaise concurrente Urania, la société Augusta, qui a son siège à Turin et des établissements dans tout le nord de l'Italie. Après des difficultés

Heavy – 14pt

Born in 1920, he entered the G.B. Paravia Typographic School in Turin, where he obtained a diploma. In 1935 he joined the Design Studio of The Nebiolo Foundry in Turin where he collaborated with Alessandro Butti on faces such as Athenaeum, Quirinus, Normandia, Augustea, Microgramma, Fluidum and Rondine. In 1952, giorni in recognition of his uncommon talent he was appointed Director of Nebiolo Art Studio. Since then he designed many new typefaces, among others Cigno, Egizio,

Heavy – 12pt

Ritmo, Fontanesi, Juliet, Slogan, Garaldus and Recta. At the Scuola Tipografica in Turin, where he taught drawing from 1949 to 1953, he started a class for the study of typefaces, with the aim of intensifying research work about the ancient Italian tradition in typeface design. Aldo Novarese published an Italian classification of typefaces which he presented at the "École de Lure". This classification defines ten basic styles, in which the many thousand faces of the western world may be grouped. This work, which deserved the favourable opinion of international criticism, illustrates the Italian viewpoint on such a long-debated subject.

Heavy – 10pt

Aldo Novarese retired from Nebiolo in 1972 and spent almost two years as a consultant of Reber R41, a dry transfer producer; after that period, while keeping his close relationship with Reber R41 he started his career as a free-lance type designer and worked all over the world for important companies such as Tygra, ITC, VCG, Mecanorma, Berthold. He also wrote two important didactic books: "Alfabeta" in 1964 and "Il Segno Alfabetico" in 1971. Novarese designed more than a hundred typefaces, at the beginning for the Fonderia Nebiolo in Turin (Italy), then for dry transfer companies such as Reber R41 and Mecanorma, phototype industries and traditional Foundries such VCG, ITC Tygra, Berthold and more. One of his most famous designs is probably "Eurostile", a geometric sans-serif design. It utilized shapes based on subtly curved rectangles with rounded corners, reflecting the modern designs that

Heavy – 8pt

were gaining popularity at the time, influenced by the subtly curved shape of a cathode ray tube screen or aeroplane windows. It became very popular as a typeface that evokes technology (it can be seen on the speedometers on many cars and vehicles, older models). This was an expansion and development of the earlier design Microgramma typeface (designed in a project led by Alessandro Butti), an all-caps design. Microgramma became popular for use with technical illustrations in the 1960s and was a favourite of graphic designers by the early seventies, its uses ranging from publicity and publication design to packaging, largely because of its availability as a Letraset type-face. Early typesetters (like the AM Varityper) also incorporated it. Novarese later developed Eurostile in 1962, (a normal and condensed typeface variant) very similar to Microgramma. Eurostile added lower-case letters, a bold condensed variant, and an ultra narrow design he called Eurostile Compact. Microgramma is almost always used in its extended and bold extended forms (pictured). Initially, it was a titling font with only uppercase letters. Later versions, by Linotype and URW/Nebiolo, contain a lowercase as well, making it functionally identical to Eurostile. These digital versions also include accented Latin characters, mathematical symbols, and Latin ligatures.

© 2024

Black – 80pt

RECORD SHRUGS

Black – 50pt

CONGEALING SOFTSPOKEN DELIVERABLE

Black – 36pt

DECONSECRATING SPECTROGRAPHIC CONSTABLEWICKS TRANSPORTATION

Black – 24pt

VOUCH STEREOSCOPICALLY DEPERSONALIZE DALLIANCE ARTFUL SYMPTOMATICALLY BRAINTEASER ADOLESCENT REGIMENTED DISAFFILIATED INTERJECTION BRUTALITIES

Black – 14pt

BORN IN 1920, HE ENTERED THE G.B. PARAVIA TYPOGRAPHIC SCHOOL IN TURIN, WHERE HE OBTAINED A DIPLOMA. IN 1935 HE JOINED THE DESIGN STUDIO OF THE NEBIOLO FOUNDRY IN TURIN WHERE HE COLLABORATED WITH ALESSANDRO BUTTI ON FACES SUCH AS ATHENAEUM, QUIRINUS, NORMANDIA, AUGUSTEA, MICROGRAMMA, FLUIDUM AND RONDINE. IN 1952, GIORNI IN RECOGNITION

Black – 12pt

OF HIS UNCOMMON TALENT HE WAS APPOINTED DIRECTOR OF NEBIOLO ART STUDIO. SINCE THEN HE DESIGNED MANY NEW TYPEFACES, AMONG OTHERS CIGNO, EGIZIO, RITMO, FONTANESI, JULIET, SLOGAN, GARALDUS AND RECTA. AT THE SCUOLA TIPOGRAFICA IN TURIN, WHERE HE TAUGHT DRAWING FROM 1949 TO 1953, HE STARTED A CLASS FOR THE STUDY OF TYPEFACES, WITH THE AIM OF INTENSIFYING RESEARCH WORK ABOUT THE ANCIENT ITALIAN TRADITION IN TYPEFACE DESIGN. ALDO NOVARESE PUBLISHED AN

Black – 10pt

ITALIAN CLASSIFICATION OF TYPEFACES WHICH HE PRESENTED AT THE "ÉCOLE DE LURE". THIS CLASSIFICATION DEFINES TEN BASIC STYLES, IN WHICH THE MANY THOUSAND FACES OF THE WESTERN WORLD MAY BE GROUPED. THIS WORK, WHICH DESERVED THE FAVOURABLE OPINION OF INTERNATIONAL CRITICISM, ILLUSTRATES THE ITALIAN VIEWPOINT ON SUCH A LONG-DEBATED SUBJECT. ALDO NOVARESE RETIRED FROM NEBIOLO IN 1972 AND SPENT ALMOST TWO YEARS AS A CONSULTANT OF REBER R41, A DRY TRANSFER PRODUCER; AFTER THAT PERIOD, WHILE KEEPING HIS CLOSE RELATIONSHIP WITH REBER R41 HE STARTED HIS CAREER AS A FREELANCE TYPE DESIGNER AND WORKED ALL OVER THE WORLD FOR IMPORTANT COMPANIES SUCH AS TYGRA, ITC,

Black – 8pt

VCG, MECANORMA, BERTHOLD. HE ALSO WROTE TWO IMPORTANT DIDACTIC BOOKS: "ALFABETA" IN 1964 AND "IL SEGNO ALFABETICO" IN 1971. NOVARESE DESIGNED MORE THAN A HUNDRED TYPEFACES, AT THE BEGINNING FOR THE FONDERIA NEBIOLO IN TURIN (ITALY), THEN FOR DRY TRANSFER COMPANIES SUCH AS REBER R41 AND MECANORMA, PHOTOTYPE INDUSTRIES AND TRADI-TIONAL FOUNDRIES SUCH VCG, ITC TYGRA, BERTHOLD AND MORE. ONE OF HIS MOST FAMOUS DESIGNS IS PROBA-BLY "EUROSTILE", A GEOMETRIC SANS-SERIF DESIGN. IT UTILIZED SHAPES BASED ON SUBTLY CURVED RECTANGLES WITH ROUNDED CORNERS, REFLECTING THE MODERN DESIGNS THAT WERE GAINING POPULARITY AT THE TIME, INFLUENCED BY THE SUBTLY CURVED SHAPE OF A CATHODE RAY TUBE SCREEN OR AEROPLANE WINDOWS. IT BECAME VERY POPULAR AS A TYPEFACE THAT EVOKES TECHNOLOGY (IT CAN BE SEEN ON THE SPEEDOMETERS ON MANY CARS AND VEHICLES, OLDER MODELS). THIS WAS AN EXPANSION AND DEVELOPMENT OF THE EARLIER DESIGN MICROGRAMMA TYPEFACE (DESIGNED IN A PROJECT LED BY ALESSANDRO BUTTI), AN ALL-CAPS

Black – 80pt

Unsteady Semantic

Black – 50pt

Constructively Administrative Establishments

Black – 36pt

Capons Transfigures Valorisations Shawls Scans Unconstricted Blather Externalitie

Black – 24pt

En 1923, on inaugure la nouvelle fonderie de caractères, une des plus grandes d'Europe, avec 3500 mètres carrés sur trois étages. Nebiolo subit les effets de la crise de 1929.

Black – 14pt

Born in 1920, he entered the G.B. Paravia Typographic School in Turin, where he obtained a diploma. In 1935 he joined the Design Studio of The Nebiolo Foundry in Turin where he collaborated with Alessandro Butti on faces such as Athenaeum, Quirinus, Normandia, Augustea, Microgramma, Fluidum and Rondine. In 1952, giorni in recognition of his uncommon talent he was appointed Director of Nebiolo Art Studio. Since then he designed many new typefaces, among

Black – 12pt

others Cigno, Egizio, Ritmo, Fontanesi, Juliet, Slogan, Garaldus and Recta. At the Scuola Tipografica in Turin, where he taught drawing from 1949 to 1953, he started a class for the study of typefaces, with the aim of intensifying research work about the ancient Italian tradition in typeface design. Aldo Novarese published an Italian classification of typefaces which he presented at the "École de Lure". This classification defines ten basic styles, in which the many thousand faces of the western world may be grouped. This work, which deserved the favourable opinion of international criticism, illustrates the Italian

Black – 10pt

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Black – 8pt

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Stylistic set 1 [SS01]
Alternative a

Stanzaia   Stanzaia

Stylistic set 2 [SS02]
Alternative g

Aggiungi   Aggiungi

Stylistic set 3 [SS03]
Alternative r

Ferrari   Ferrari

Stylistic set 4 [SS04]
Alternative t

Bottino   Bottino

Stylistic set 5 [SS05]
Alternative y

Style   Style

Stylistic set 6 [SS06]
Round zero

04-2001   04-2001

Roman

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

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 Ā Ă Å Ǻ Ą Æ Ǽ Ć Ĉ Č Ċ Ç Ď Đ Ð È É Ê Ě Ẽ Ë
Ē Ĕ Ė Ę Ə Ĝ Ğ Ḡ Ǧ Ġ Ç Ĥ Ħ Ì Í Î Ĩ Ï Ī Ĭ İ Į Ɩ Ú Ĵ Ĵ
Ķ Ĺ Ľ Ļ Ł Ŀ Ń Ň Ñ Ņ Ŋ Ŋ Ò Ó Ô Õ Ö Ō Ŏ Ő Q Ø Ǿ Œ Þ Ŕ
Ř Ŗ ẞ Ś Ŝ Š Ş Ş Ť Ţ Ţ Ŧ Ù Ú Û Ũ Ü Ū Ŭ Ů Ű Ų Ẁ Ẃ Ŵ Ẅ
Ỳ Ý Ŷ Ỹ Ÿ Ȳ Ź Ž Ż

Accented lowercases

à á â ã ä ā ă å ǻ ą æ ǽ ć ĉ č ċ ç ď đ ð è é ê ě ẽ ë
ē ĕ ė ę ə ĝ ğ ḡ ǧ ġ ǵ ĥ ħ ì í î ĩ ï ī ĭ i į ɩ ij íj ĵ
î ɩ ķ ĺ ľ ļ ł ŀ ń ň ñ ŉ ņ ŋ ɲ ò ó ô õ ö ō ŏ ő ǫ ø ǿ
œ þ ŕ ř ŗ ś ŝ š ş ş ť ţ ţ ŧ ù ú û ũ ü ū ŭ ů ű ų ẁ ẃ
ŵ ẅ ỳ ý ŷ ỹ ÿ ȳ ź ž ż

Alternates

a à á â ã ä ā ă å ǻ q œ ǽ g ĝ ğ ḡ ǧ ġ ǵ
r ŕ ř ŗ t ť ţ ţ ŧ y ỳ ý ŷ ỹ ÿ ȳ O Ø ª

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

Accented Small Capitals

À Á Â Ã Ä Ā Ă Å Ǻ Ą Æ Ǽ Ć Ĉ Č Ċ Ç Ď Đ Ð È É Ê Ě Ẽ Ë
Ē Ĕ Ė Ę Ə Ĝ Ğ Ḡ Ǧ Ġ Ç Ĥ Ħ Ì Í Î Ĩ Ï Ī Ĭ İ Į Ɩ Ú Ĵ
Ĵ Ɩ Ķ Ĺ Ľ Ļ Ł Ŀ Ń Ň Ñ Ņ Ŋ Ŋ Ò Ó Ô Õ Ö Ō Ŏ Ő Q Ø Ǿ Œ
Ř Ŗ Þ Ŕ ẞ Ś Ŝ Š Ş Ş Ť Ţ Ţ Ŧ Ù Ú Û Ũ Ü Ū Ŭ Ů Ű Ų Ẁ Ẃ
Ŵ Ẅ Ŵ Ẅ Ỳ Ý Ŷ Ỹ Ÿ Ȳ Ź Ž Ż &

Ligatures

fb   ff   fh   fi   fj   fk   fl   ft   ft   tt   tt   ſ   Th
ffb   ffh   ffi   ffj   ffk   ffl   fft   fft

Diacritics

´ ` ^ ˇ ˜ ¨ ¯ ˘ ˙ ˚ ” · ˙ ´ ` ^ ˇ ˜ ¨ ¯ ˘ ˙ ˚ ”
˛ ˛

Arrows

← ↑ → ↓ ↖ ↗ ↘ ↙ ↤ ↦ ↞ ↠ ↥ ↥ ↧ ↧ ↔ ↕ ⇆ ⇄ ⇊ ⇈ ↺ ↻

Roman

Glyphset Overview   2/2

Superior 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
Superior lowercases	a ɑ b c d e f g g h i j k l m n o p q r r s t t u v w x y y z
Inferior 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
Inferior lowercases	a ɑ b c d e f g g h i j k l m n o p q r r s t t u v w x y y z

Proportional lining figures	Ø 0 1 2 3 4 5 6 7 8 9 # € $ ฿ ¢ £ ƒ ¥ Ƀ ₴ ₽ ₹ ₪ ₩ đ
Tabular lining figures	Ø 0 1 2 3 4 5 6 7 8 9 # € $ ฿ ¢ £ ƒ ¥ Ƀ ₴ ₽ ₹ ₪ ₩ đ
Proportional oldstyle figures	Ø 0 1 2 3 4 5 6 7 8 9 # € $ ฿ ¢ £ ƒ ¥ Ƀ ₴ ₽ ₹ ₪ ₩ đ
Tabular oldstyle figures	Ø 0 1 2 3 4 5 6 7 8 9 # € $ ฿ ¢ £ ƒ ¥ Ƀ ₴ ₽ ₹ ₪ ₩ đ

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	½ ¼ ¾ ⅛ ⅜ ⅝ ⅞ % ‰ /

Standard punctuation	, ; : . … ! ¡ ? ¿ ? ؟ _ • ' ' " " , „ ' " / \ | ¦
	( ) [ ] { } ‹ › « » - — — ·
Case sensitive form	( ) [ ] { } ‹ › « » - — — · @ ¡ ¿ ! ¡ ? ¿ ? ؟ ( ) [ ] { }

Miscellaneous symbols	* ⁂ † ‡ § ¶ @ © ℗ ⓢ ® ™ ℠ ° ℃ ℉ ª º № ℓ ℮ & � ⅗ ℀ ℁
Mathematical symbols	+ − ± × ÷ = ≠ ~ ≈ ^ < > ≤ ≥ ¬ C D I L M V X
	ø ¤ ∞ ◊ Δ Ω ∂ ∫ √ Σ ∏ π µ μ
Geometrical symbols	■ ◆ ● ▲ ◀ ▶ ▲ ▼ ◧ ◨ ⬒ ⬓ ◣ ◢ ◪ ◩ ◐ ◑ ⬗ ⬖
	□ ◇ ○ △ ◁ ▷ △ ▽ □ ☑ ☒ √ ✕ ◔ ◕

Dingbats	★ ☆ ♥ ♡ ⚑ ⚐ ♥ ♠ ♣ ♦

Circled figures	⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⓿ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾

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 | (Lower Case) In Small Capitals? | (LOWER CASE) IN SMALL CAPITALS? |

| Capitals To Small Caps | (All Small Caps) Option?! | (ALL SMALL CAPS) OPTION?! |

| Superscript/Superior | H , . ( ) + − × ÷ = 0 1 2 3 4 5 6 7 8 9
H ABCDEFGHIJKLMNOPQRSTU
H aabcdefgghijklmnopqrrsttuvwxyyz | H , . ( ) + − × ÷ = 0 1 2 3 4 5 6 7 8 9
H ABCDEFGHIJKLMNOPQRSTUVWXYZ
H aabcdefgghijklmnopqrrsttuvwxyyz |

| Subscript/Inferior | H , . ( ) + − × ÷ = 0 1 2 3 4 5 6 7 8 9
H ABCDEFGHIJKLMNOPQRSTU
H aabcdefgghijklmnopqrrsttuvwxyyz | H , . ( ) + − × ÷ = 0 1 2 3 4 5 6 7 8 9
H ABCDEFGHIJKLMNOPQRSTUVWXYZ
H aabcdefgghijklmnopqrrsttuvwxyyz |

| Standard ligatures | The first flight effect | The first flight effect |

| Historical ligatures | Historical | Hiftorical |

| Contextual alternates | 1x2 30x40
<- -> \|^ \|v ^\|v
^\ /^ v/ \v <-> | 1×2 30×40
← → ↑ ↓ ↕
↖ ↗ ↙ ↘ ↔ |

OpenType Features	OFF	ON
Proportional lining figures	# € $ ฿ ¢ £ ¥ ƒ ₿ ₴ ₽ ₹ ₪ ₩ đ ∅ 0 1 2 3 4 5 6 7 8 9	# € $ ฿ ¢ £ ¥ ƒ ₿ ₴ ₽ ₹ ₪ ₩ đ ∅ 0 1 2 3 4 5 6 7 8 9
Tabular lining figures	# € $ ฿ ¢ £ ¥ ƒ ₿ ₴ ₽ ₹ ₪ ₩ đ ∅ 0 1 2 3 4 5 6 7 8 9	# € $ ฿ ¢ £ ¥ ƒ ₿ ₴ ₽ ₹ ₪ ₩ đ ∅ 0 1 2 3 4 5 6 7 8 9
Proportional oldstyle figures	# € $ ฿ ¢ £ ¥ ƒ ₿ ₴ ₽ ₹ ₪ ₩ đ ∅ 0 1 2 3 4 5 6 7 8 9	# € $ ฿ ¢ £ ¥ ƒ ₿ ₴ ₽ ₹ ₪ ₩ đ ∅ 0 1 2 3 4 5 6 7 8 9
Tabular oldstyle figures	# € $ ฿ ¢ £ ¥ ƒ ₿ ₴ ₽ ₹ ₪ ₩ đ ∅ 0 1 2 3 4 5 6 7 8 9	# € $ ฿ ¢ £ ¥ ƒ ₿ ₴ ₽ ₹ ₪ ₩ đ ∅ 0 1 2 3 4 5 6 7 8 9
Ordinals	1O 2o 3A 4a N° N° n° No No no	1º 2º 3ª 4ª Nº
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
Fractions	1/2 30/40 100/1000 567/890	½ 30/40 100/1000 567/890
Slashed zeros	O 0 0 o o	∅ ∅ ∅ ∅ ∅

OpenType Features	OFF	ON
Stylistic set 1 [SS01] Alternative a	ananas [a à á â ã ä ā ă å ǻ ą æ ǽ]	ananas [ɑ à á â ã ä ā ă å ǻ ą œ ǽ]
Stylistic set 2 [SS02] Alternative g	gigabytes [ɡ ĝ ğ ġ ģ]	gigabytes [g ĝ ğ ġ ģ]
Stylistic set 3 [SS03] Alternative r	restaurant [r ŕ ř ŗ]	restaurant [r ŕ ř ŗ]
Stylistic set 4 [SS04] Alternative t	attention [t ť ţ ŧ ft fft tt]	attention [t ť ţ ŧ ft fft tt]
Stylistic set 5 [SS05] Alternative y	heydays [y ỳ ý ŷ ÿ]	heydays [y ỳ ý ŷ ÿ]
Stylistic set 6 [SS06] Round zero	2001-2002 [0Ø]	2OO1-2OO2 [OØ]
Stylistic set 7 [SS07] Open Circled Figures	0 1 2 3 4 5 6 7 8 9 10	⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
Stylistic set 8 [SS08] Close Circled Figures	0 1 2 3 4 5 6 7 8 9 10	⓿ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾

The end

Contact:

info@apextypefoundry.com

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75012 – Paris [France]

www.apextypefoundry.com

Please don't steal
and/or distribute
our typefaces illegally.

♥

Supported languages [282]:

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

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