

Francis

Francis is a narrow sans serif typeface with warm details and dramatic modulation of thick and thin strokes, ideal for creating strong headlines.

AVAILABLE IN

Latin

MORE

Rent

Buy Francis

- 2 Family Overview
- 3 Design Information
- 4 Latin
- 11 OpenType Features
- 14 Credits & Information

Type Family Overview

STYLES

Francis comes in 14 styles,
available as static font files.

Francis

Francis Gradient

Light Italic

LEFT

Regular Italic

RIGHT

Medium Italic

INSIDE

Bold Italic

OUTSIDE

Heavy Italic

- 2 Family Overview
- 3 Design Information
- 4 Latin
- 11 OpenType Features
- 14 Credits & Information

Design Information

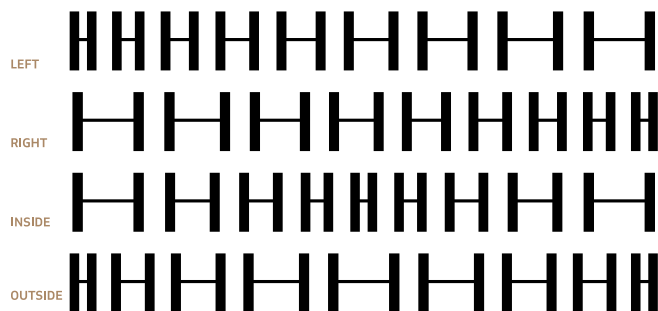
Design Concept

Francis is a narrow sans serif typeface with charming details and dramatic modulation of thick and thin strokes, ideal for creating strong headlines. Francis draws its inspiration not only from an early 20th-century lettering style often seen in European advertising, but also from the rational geometry that lends a rhythm to the typeface in text. Francis is suited to many large-text uses spanning editorial design, posters, corporate design and advertising. One word of warning: Francis is seriously playful and addictive, so don't work with it unless you have plenty of time for your project!

Dichlorodifluoromethane
Dichlorodifluoromethane

Gradient Style

Francis' real *tour de force*, however, is its collection of four [Gradient styles](#), capital-only display versions that produce dynamically increasing or decreasing character widths. These remarkable text patterns are possible because each Gradient style contains 2,690 glyphs that are selected automatically using powerful OpenType's Contextual Alternates feature. These gradient patterns can be applied to individual words, or to whole lines of text.



FRANCIS

- 2 Family Overview
- 3 Design Information
- 4 **Latin**
- 4 **Francis**
- 7 Francis Gradient
- 9 Character Set
- 11 OpenType Features
- 14 Credits & Information

MORE

Rent

Buy Francis

Amsterdam

Light | 44pt

Copenhagen

Regular | 44pt

Edinburgh

Medium | 44pt

Guangzhou

Bold | 44pt

Istanbul

Heavy | 44pt

Bengaluru

Light Italic | 44pt

Damascus

Regular Italic | 44pt

Fortaleza

Medium Italic | 44pt

Hong Kong

Bold Italic | 44pt

Jerusalem

Heavy Italic | 44pt

FRANCIS

- 2 Family Overview
- 3 Design Information
- 4 Latin
- 4 Francis
- 7 Francis Gradient
- 9 Character Set
- 11 OpenType Features
- 14 Credits & Information

MORE

Rent

Buy Francis

En su sentido más general, la palabra ‘mundo’ se refiere a la totalidad de entidades, al conjunto de la realidad o a todo lo que fue, es y será. La naturaleza del mund

Light | 28pt

En su sentido más general, la palabra ‘mundo’ se refiere a la totalidad de entidades, al conjunto de la realidad o a todo lo que fue, es y

Regular | 28pt

En su sentido más general, la palabra ‘mundo’ se refiere a la totalidad de entidades, al conjunto de la rea

Medium | 28pt

En su sentido más general, la palabra ‘mundo’ se refiere a la totalidad de entidades, al

Bold | 28pt

En su sentido más general, la palabra ‘mundo’ se refiere a la

Heavy | 28pt

Le Monde est l'espace habité et connu par les différentes sociétés. Le mot renvoie à l'appropriation collective d'un espace dédié par une société, sa représentation

Light Italic | 28pt

Le Monde est l'espace habité et connu par les différentes sociétés. Le mot renvoie à l'appropriation collective d'un espace dédié par u

Regular Italic | 28pt

Le Monde est l'espace habité et connu par les différentes sociétés. Le mot renvoie à l'appropriation collec

Medium Italic | 28pt

Le Monde est l'espace habité et connu par les différentes sociétés. Le mot renvoie à l'appi

Bold Italic | 28pt

Le Monde est l'espace habité et connu par les différentes soci

Heavy Italic | 28pt

FRANCIS

- 2 Family Overview
- 3 Design Information
- 4 Latin
- 4 Francis
- 7 Francis Gradient
- 9 Character Set
- 11 OpenType Features
- 14 Credits & Information

MORE

Rent

Buy Francis

DIE EINSCHÄTZUNG, WAS ZU DIESEM BEGRIFF IM EINZELNEN GENAU GEHÖRT, IST ABHÄNGIG VON SUBJEKTIVEN UND
nach individuellem Wissensumfang und besonders dem jeweiligen Kulturarealunterschiedliche Ansichten darüber
verstehen sei. Im Laufe der Zeit haben sich sehr viele verschiedene Verwendungen des Begriffs herausgebildet.

Light | 20/26pt

DIE EINSCHÄTZUNG, WAS ZU DIESEM BEGRIFF IM EINZELNEN GENAU GEHÖRT, IST ABHÄNGIG VON
Vorstellungen. Deshalb bestehen je nach individuellem Wissensumfang und besonders dem
Kulturarealunterschiedliche Ansichten darüber, was unter Welt genau zu verstehen sei. Im I

Regular | 20/26pt

DIE EINSCHÄTZUNG, WAS ZU DIESEM BEGRIFF IM EINZELNEN GENAU GEHÖRT, IST ABHÄNGIG VON
subjektiven und kulturellen Vorstellungen. Deshalb bestehen je nach in
Wissensumfang und besonders dem jeweiligen Kulturarealunterschiedl

Medium | 20/26pt

DIE EINSCHÄTZUNG, WAS ZU DIESEM BEGRIFF IM EINZELNEN GENAU GEHÖRT, IST ABHÄNGIG VON
abhängig von subjektiven und kulturellen Vorstellungen. Deshalb beste
nach individuellem Wissensumfang und besonders dem jew

Bold | 20/26pt

DIE EINSCHÄTZUNG, WAS ZU DIESEM BEGRIFF IM EINZELNEN GENAU GEHÖRT, IST ABHÄNGIG VON
genau gehört, ist abhängig von subjektiv
kulturellen Vorstellungen. Deshalb beste

Heavy | 20/26pt

DIE EINSCHÄTZUNG, WAS ZU DIESEM BEGRIFF IM EINZELNEN GENAU GEHÖRT, IST ABHÄNGIG VON SUBJEKTIVEN UND
je nach individuellem Wissensumfang und besonders dem jeweiligen Kulturarealunterschiedliche Ansichten d
verstehen sei. Im Laufe der Zeit haben sich sehr viele verschiedene Verwendungen des Begriffs herausgebildet.

Light Italic | 20/26pt

DIE EINSCHÄTZUNG, WAS ZU DIESEM BEGRIFF IM EINZELNEN GENAU GEHÖRT, IST ABHÄNGIG VON
Vorstellungen. Deshalb bestehen je nach individuellem Wissensumfang und besonders dem
Kulturarealunterschiedliche Ansichten darüber, was unter Welt genau zu verstehen sei. Im I

Regular Italic | 20/26pt

DIE EINSCHÄTZUNG, WAS ZU DIESEM BEGRIFF IM EINZELNEN GENAU GEHÖRT, IST ABHÄNGIG VON
subjektiven und kulturellen Vorstellungen. Deshalb bestehen je nach indi
Wissensumfang und besonders dem jeweiligen Kulturarealunterschiedli

Medium Italic | 20/26pt

DIE EINSCHÄTZUNG, WAS ZU DIESEM BEGRIFF IM EINZELNEN GENAU GEHÖRT, IST ABHÄNGIG VON
von subjektiven und kulturellen Vorstellungen. Deshalb beste
individuellem Wissensumfang und besonders dem jeweiligen

Bold Italic | 20/26pt

DIE EINSCHÄTZUNG, WAS ZU DIESEM BEGRIFF IM EINZELNEN GENAU GEHÖRT, IST ABHÄNGIG VON
genau gehört, ist abhängig von subjektive
kulturellen Vorstellungen. Deshalb besteh

Heavy Italic | 20/26pt

FRANCIS

- 2 Family Overview
- 3 Design Information
- 4 Latin
- 4 Francis
- 7 Francis Gradient
- 9 Character Set
- 11 OpenType Features
- 14 Credits & Information

MORE

Rent

Buy Francis Gradient

AMSTERDAM

Left | 44pt

BENGALURU

Right | 44pt

COPENHAGEN

Inside | 44pt

DAMASCUS

Outside | 44pt

IN ITS MOST GENERAL SENSE, THE TERM 'WORLD'

Left | 28pt

IN ITS MOST GENERAL SENSE, THE TERM 'WORLD'

Right | 28pt

IN ITS MOST GENERAL SENSE, THE TERM 'WORL

Inside | 28pt

IN ITS MOST GENERAL SENSE, THE TERM 'WORLD' R

Outside | 28pt

FRANCIS

- 2 Family Overview
- 3 Design Information
- 4 Latin
- 4 Francis
- 7 Francis Gradient
- 9 Character Set
- 11 OpenType Features
- 14 Credits & Information

MORE

Rent

Buy Francis Gradient

LE MONDE EST L'ESPACE HABITÉ ET CONNU PAR LES DIFFÉRENTES SOCIÉTÉS. LE MOT RENVOIE À L'APPROPRIATION COLLECTIVE D'UN ESPACE DÉDIÉ PAR UNE SOCIÉTÉ, SA REPRÉSENTATION RENVOIE À L'ÉVOLUTION DES TECHNIQUES DE MESURE. LE MONDE EST LE PLUS GRAND DES ESPACES DANS L'ÉCHELLE DES TERRITOIRES CONNUS.

Left | 20/26pt

LE MONDE EST L'ESPACE HABITÉ ET CONNU PAR LES DIFFÉRENTES SOCIÉTÉS. LE MOT RENVOIE À L'APPROPRIATION COLLECTIVE D'UN ESPACE DÉDIÉ PAR UNE SOCIÉTÉ, SA REPRÉSENTATION RENVOIE À L'ÉVOLUTION DES TECHNIQUES DE MESURE. LE MONDE EST LE PLUS GRAND DES ESPACES DANS L'ÉCHELLE DES TERRITOIRES CONNUS.

Right | 20/26pt

LE MONDE EST L'ESPACE HABITÉ ET CONNU PAR LES DIFFÉRENTES SOCIÉTÉS. LE MOT RENVOIE À L'APPROPRIATION COLLECTIVE D'UN ESPACE DÉDIÉ PAR UNE SOCIÉTÉ, SA REPRÉSENTATION RENVOIE À L'ÉVOLUTION DES TECHNIQUES DE MESURE. LE MONDE EST LE PLUS GRAND DES ESPACES DANS L'ÉCHELLE DES TERRITOIRES CONNUS.

Inside | 20/26pt

LE MONDE EST L'ESPACE HABITÉ ET CONNU PAR LES DIFFÉRENTES SOCIÉTÉS. LE MOT RENVOIE À L'APPROPRIATION COLLECTIVE D'UN ESPACE DÉDIÉ PAR UNE SOCIÉTÉ, SA REPRÉSENTATION RENVOIE À L'ÉVOLUTION DES TECHNIQUES DE MESURE. LE MONDE EST LE PLUS GRAND DES ESPACES DANS L'ÉCHELLE DES TERRITOIRES CONNUS.

Outside | 20/26pt

- 2 Family Overview
- 3 Design Information
- 4 Latin
- 4 Francis
- 7 Francis Gradient
- 9 **Character Set**
- 11 OpenType Features
- 14 Credits & Information

Character Set

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	ø	o	ı	2	3	4	5	6
7	8	9	Á	À	Ã	Å	À	Ã	Ä	Å	À	Ä	Æ	É	Ê	Ç	Ć	Č	Ĉ	Ċ	Đ	Ð	É	Ê	Ë	Ě	Ĕ	Ė	Ē
Ł	Ē	Ĝ	Ģ	Ģ	Ģ	H	Ĥ	Í	Ī	Ĭ	Ī	Ĭ	Ī	Ĭ	Ĵ	Ĭ	Ĵ	Ķ	Ĺ	Ľ	Ł	Ł	Ł	Ł	Ń	Ň	Ņ	Ņ	Ņ
Ò	Ō	Ȯ	Ȯ	Ó	Ô	Ȫ	Ȫ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ
Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ
á	à	á	ā	ā	â	â	ā	q	æ	é	ê	é	é	é	é	é	é	é	é	é	é	é	é	é	é	é	é	é	é
é	é	é	h	h	í	ì	ì	ì	ì	ì	ì	ì	ì	ì	ì	ì	ì	ì	ì	ì	ì	ì	ì	ì	ì	ì	ì	ì	ì
ò	ó	ō	ō	ö	õ	ö	ö	ó	í	ř	ř	ř	ř	ř	ř	ř	ř	ř	ř	ř	ř	ř	ř	ř	ř	ř	ř	ř	ř
Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ
é	ı	ı	ı	ı	Ȯ	ö	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ	Ȯ
!	ı	ı	ı	-	-	-	-	—	—	—	@	&	/	/	\	\		(())	[[]]	{	{	}	}
[]	[]	(())	^	~	°	§	•	¶	¶	#	#	%	%	%	%	ª	ª	º	†	†	'	"	“	“
”	”	‘	‘	’	’	,	„	<	>	>	<	«	«	»	»	*	.	.	fi	fl	th	th	ij	kk	ff	ff	ff	ff	
fi	fi	fl	ı	-	+	×	<	=	>	∞	±	≤	≠	≥	÷	¬	≈	√	∅	Σ	Π	◇	∫	μ	π	Δ	Δ	Σ	∅
ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ
ˆ	0	0	1	2	3	4	5	6	7	8	9	0	0	1	2	3	4	5	6	7	8	9	0	0	1	2	3	4	5
6	7	8	9	0	0	1	2	3	4	5	6	7	8	9	①	①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	●	●	●	●
④	⑤	⑥	⑦	⑧	⑨	⑩	0	1	2	3	4	5	6	7	8	9	™	SM	®	©	©	®	®	©	©	©	©	©	©
§	§	ç	ç	€	€	ƒ	ƒ	¥	¥	₹	₹	₺	₺	₺	₺	₺	₺	₺	₺	₺	₺	₺	₺	₺	₺	₺	₺	₺	₺
½	¼	¾	¼	⅓	⅓	⅓	⅓	⅓	/	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	Æ	Œ	Ð	Á	Ä	Å	Ã	À	Ã	Ä	Å	Ć	Č	Ĉ	Ċ	Ċ	Ċ	Đ	Ð	É	Ě	Ĕ	Ė	Ē
É	È	Ē	Ł	Ē	Ĝ	Ģ	Ģ	Ģ	H	Ĥ	Í	Ī	Ĭ	Ī	Ĭ	Ī	Ĵ	Ĭ	Ĵ	Ķ	Ĺ	Ľ	Ł	Ł	Ł	Ł	Ł	Ł	Ń
Ň	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ	Ņ
Ú	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū

FRANCIS

- 2 Family Overview
- 3 Design Information
- 4 **Latin**
- 4 Francis
- 7 Francis Gradient
- 9 **Character Set**
- 11 OpenType Features
- 14 Credits & Information

Ê	Ï	Î	Ï	Ô	Û	Û	ĐŽ	Ŭ	Ŭ	ĐŽ	ĐŽ	Ŭ	Ŭ	ĐŽ	H	Ħ	\$	%	()	[]	{		}	€	'	"	*			
#	°	&	ℓ	€	№	№	ª	º	º	º	º	º	º	º	º	º	º	º	º	º	º	º	º	º	º	º	º	º	º			
v	w	x	y	z	×	/	÷	=	-	+	.	,	\$	¢	0	1	2	3	4	5	6	7	8	9	()	a	b	c			
d	e	é	è	í	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	×	/	÷	=	-			
+	.	,	\$	¢	0	1	2	3	4	5	6	7	8	9	()	☐	☑	✓	↓	←	→	↑	-	↖	↗	↘	↙	▶			
▶	▶	◀	◀	◀	▲	▼	☞	☞	☞	☞	☞	☞	☞	☞	☞	☞	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	Æ	Œ	Ð	Á	Ă	Â	Ã	À	Ā	Ą	Å	Ā	Ć	Č	Ç	Ĉ	Ċ	Đ	Ð	É			
Ë	Ě	Ê	Ē	Ē	È	Ē	Ł	Ē	Ĝ	Ĝ	Ĝ	Ĝ	H	Ĥ	Í	Ī	Î	Ī	Ì	Ī	Ĵ	Ī	Ŭ	Ū	Ĵ	Ŭ	Ĵ	Ŭ	Ĵ	Ŭ		
Ł	Ł	Ł	Ń	Ń	Ń	Ń	Ń	Ń	Ó	Ö	Ô	Õ	Ò	Õ	Ó	Ô	Ó	Ô	Ó	Ô	Ŕ	Ŗ	Ŗ	Ś	Ŝ	Ş	Ŝ	Ş	Ŧ	Ŧ		
Ŧ	Ŧ	Þ	Ú	Û	Ô	Õ	Ù	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū	Ū		
Ŭ	Ŭ	ĐŽ	ĐŽ	Ŭ	Ŭ	ĐŽ	À	Â	È	É	Ï	Î	Ï	Ô	Û																	

- 2 Family Overview
- 3 Design Information
- 4 Latin
- 11 OpenType Features
- 14 Credits & Information

OpenType Features

OPENTYPE LAYOUT FEATURES

Small Caps (smcp)

Most Typotheque fonts implement the Small Caps feature. In Adobe applications you can replace lower case letters with small caps using the keyboard shortcut (**⌘** + **⇧** + **H**), or the OpenType menu.

Small Caps ▶ **SMALL CAPS**

All Small Capitals (smcp, c2sc)

There are two methods of applying small capitals. The first one replaces only lower case letters with small caps. The second method, All Small Caps, also replaces capital letters with small caps. It also replaces regular quotation marks, exclamation points, question marks, slashes and usually also numerals with small caps variants.

All Small Caps ▶ **ALL SMALL CAPS**

Case Sensitive Forms (case)

When the 'change to caps' function is applied from within an application (not when text is typed in caps) appropriate case-sensitive forms are automatically applied. Regular brackets, parenthesis, dashes and hyphens are replaced with their capital forms.

¡¿AB?! (C-D) ▶ **¡¿AB?! (C-D)**

Circled numerals and arrows (dlig)

The discretionary ligature feature creates real arrows when you type the combination -> (right arrow), <- (left arrow), -^ (up arrow) or ^- (down arrow). It also creates enclosed numerals when you type numerals inside parenthesis, and inverse enclosed numerals when you type numerals inside brackets. Discretionary ligatures are off by default in Adobe applications.

(1)(2)[3] -> -^ ^- ▶ ① ② ③ → ↑ ↓

(C)(R)(U)(P) ▶ © ® ™ ®

- 2 Family Overview
- 3 Design Information
- 4 Latin
- 11 OpenType Features
- 14 Credits & Information

OpenType Features

OPENTYPE LAYOUT FEATURES

Standard Ligatures (liga)

Standard ligatures are those which are designed to improve the readability of certain letter pairs. For example, when this feature is activated, typing 'f' and 'i' will automatically produce the 'fi' ligature. Using ligatures does not affect the spelling and hyphenation of your text in any way.

final ▶ final

Proportional Lining Figures (lnum, pnum)

Typotheque fonts contain various styles of numerals within one font. Old-style Figures, also known as ranging figures, come standard in our text fonts. They are specifically designed to work well in running text, as they have the same proportions as lower case letters with their ascenders and descenders. The proportional Lining Figures feature changes standard figures to Lining figures which work better with all-capital text.

012345\$€ ▶ 012345\$€

Tabular Lining Figures (lnum, tnum)

Tabular figures are for use in tables where numerals need to be aligned vertically. Tabular figures are available as a OpenType feature and have a fixed width in all weights. Typotheque fonts include both Lining and Old-style Tabular figures.

012345\$€ ▶ 012345\$€

Tabular Old-style Figures (onum, tnum)

Tabular figures are for use in tables where numerals need to be aligned vertically. Tabular figures are available as a OpenType feature and have a fixed width in all weights. Typotheque fonts include both Lining and Old-style Tabular figures.

012345\$€ ▶ 012345\$€

Slashed Zero (zero)

To avoid confusion between a zero and a capital O, a slashed zero glyph is available in most Typotheque fonts. It is activated by an OpenType feature.

012345 ▶ 012345

- 2 Family Overview
- 3 Design Information
- 4 Latin
- 11 OpenType Features
- 14 Credits & Information

OpenType Features

OPENTYPE LAYOUT FEATURES

Arbitrary Fractions (frac)

Typotheque OpenType fonts already include a number of pre-designed diagonal fractions. The fraction feature allows you to create other fractions quickly and easily.

2 1/2 3 1/10 4 12/50 ▶ **2½ 3⅒ 4¹²/₅₀**

Superiors (sups)

Replaces all styles of figures (old style, tabular, lining) and letters with their superior alternates, which can be used for footnotes, formulas, etc. Superior characters are more legible than mathematically scaled characters, have a similar stroke weight, are spaced more generously, and better complement the rest of the text.

NOTE 12 ▶ **NOTE¹²**

Inferiors (sinf) or (subs)

Replaces all styles of figures (old style, tabular, lining) and letters with their inferior alternates, used primarily for mathematical or chemical notation. Inferior characters are more legible than mathematically scaled characters, have a similar stroke weight, are spaced more generously, and better complement the rest of the text

C6H5OH ▶ **C₆H₅OH**

FRANCIS

- 2 Family Overview
- 3 Design Information
- 4 Latin
- 11 OpenType Features
- 14 Credits & Information

DESIGNERS

[Nikola Djurek](#) (Latin)

CONTRIBUTORS

[Igino Marini](#) (Latin)

ENGINEERING

[Liang Hai](#) (Latin) [Roberto Arista](#) (Latin)

CURRENT VERSION

1.000 – 2016

FIRST RELEASED

2016

AVAILABLE FORMATS

OpenType CFF (OTF)

Web Open Font Format (WOFF)

Web Open Font Format 2.0 (WOFF2)

END USER LICENSING AGREEMENT (EULA)

Learn about which license suits your needs best by visiting <https://www.typotheque.com/>

CONTACT

For questions concerning font licensing, pricing, technical questions and for general enquiries please write to:

info@typotheque.com

Typotheque © 1999 – 2024

All Rights Reserved

TYPOTHEQUE

Koningsplein 12

2518 JE The Hague

Netherlands

Phone: +31 70 322 6119

www.typotheque.com

Instagram: [@typotheque](#)

Twitter: [@typotheque](#)

Vimeo: [@typotheque](#)