



Rifugio

Aa Aa Aa Aa
Aa Aa Aa Aa

8 weights
roman
+ Variable Font

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

Rifugio Thin [100]

Rifugio ExtraLight [200]

Rifugio Light [300]

Rifugio Regular [400]

Rifugio Medium [500]

Rifugio Bold [700]

Rifugio Heavy [800]

Rifugio Black [900]

(COLLE DEL PICCOLO SAN BERNARDO)

Altitude
(M)

2188

Altitudine
(M)

D1090

Col du Petit
St Bernard

**REFUGGE
DU PLAN DE
L'AIGUILLE
(2207 M)**

**Un rifugio
alpino è un edificio
collocato in zone
montane**

A A a A a A a

B B b B b B b

C C c C c C c

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.

Alternative a

[ss01]

Lagazuoi



Lagazuoi

Alternative g

[ss02]

Margherita



Margherita

Alternative r

[ss03]

Torino



Torino

Alternative t

[ss04]

Cnifetti



Cnifetti

Alternative y

[ss05]

Payer



Payer

80pt

RESCUE
AMAZES
HARVEY

40pt

DISPLAY RETINA
AUTOMATIQUES
GRATEFULNESS
SOUNDGARDEN
DISCO DI FESTO

56pt

PRELEVARE
INEBRIATES
FORMATIVE
GARDANNE

24pt

STORIA CONTEMPORANEA
CHIAMAMI COL TUO NOME
HISPANIA RACING F1 TEAM
CYCLOMATIC COMPLEXITY
BOADICEA E LE SUE FIGLIE
COMTE DE LAUTRÉAMONT
CHRISTIAN X OF DENMARK
BROADCAST SYNDICATION

16pt 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

13pt 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 ITALIAN CLASSIFICATION OF TYPEFACES WHICH HE PRESENTED AT THE "ÉCOLE DE LURE". THIS CLASSIFICATION DEFINES TEN BASIC STYLES,

10pt 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, VCG, MECANORMA, BERTHOLD. HE ALSO WROTE TWO IMPORTANT DIDACTIC BOOKS: "ALFABETA" IN 1964

8pt 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 AN EXPANSION AND DEVELOPMENT OF THE EARLIER DESIGN MICROGRAMMA TYPEFACE (DESIGNED IN A PROJECT LED BY ALESSANDRO BUTTI), AN ALL-CAPS

6.5pt 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 SUPERSSCRIPTS, 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

80pt

Honorific
Courante
Gerundio

56pt

Unforecasted
Bacteriologist
Shutter Island
Réconciliation

40pt

Battle of Red Cliffs
Francesco Adorno
Micaela Ramazzotti
Alan Oppenheimer
Calcium Carbonate

24pt

Generative Adversarial Network
Ethylenediaminetetraacetic Acid
Gran Premio del Messico 2019
Camillo Benso Conte Di Cavour
Institut Régional d'Administration
Gattaca La Porta Dell'Universo
Non-governmental Organization
Economia della Corea del Nord

16pt 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, Ritmo, Fontanesi,

13pt 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 Lune". 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

10pt 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: "Alfabeto" 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

8pt 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 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.

6.5pt 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 a different font family, and is not shadowed. Science fiction films and television series began using the typeface in the 60s and 70s, and this style later became associated with science fiction of this era. Microgramma was used both as titles and in production props in films such as "Cool Hand Luke", "THX 1138", "Back to the Future", "Apollo 13", and "The Incredibles". Microgramma, and sometimes its spiritual successor Eurostile, is used for corporate logos, such as Toshiba, Casio, Halliburton, and IMAX. It is also used in album covers for Muzak, The Human League, The Police, Radiohead, and Eminem. Automobile manufacturers like Chrysler, General Motors, Honda and Nissan, especially in the 1980s and 1990s, used Microgramma for interior gauges. It was also a popular choice for electronics and keyboards, such as the TRS-80 Color Computer, VIC-20 keyboard, and the Moog Prodigy. Public transportation also made use of Microgramma, for the Penn Central railroad wordmark. In video games, it has been used in "Doom 3", "Ratchet & Clank: Up Your Arsenal", "StarCraft", "Grand Theft Auto 2", and "Homeworld". It is the font of several NASCAR numbers used by Richard Childress Racing and Dale Earnhardt, Inc., such as the #8 (mainly driven by Dale Earnhardt Jr. until 2007), #3 (Dale Earnhardt and Austin Dillon) and #29 (Kevin Harvick). Red Bull Racing also uses the font for their driver numbers

80pt

GEEZER
VOMITO
ASSORT

40pt

THANKFULNESS
ANDREW SCOTT
FOURIER SERIES
ARP POISONING
DIAMOND DOGS

56pt

SHIPMENTS
FORMALISE
BACKWASH
TOBACCOS

24pt

COORDONNÉES POLAIRES
EXCHANGE-TRADED FUND
SERVER NAME INDICATION
MACULAR DEGENERATION
ESCHRICHTIUS ROBUSTUS
THE AMAZING SPIDER-MAN
GRANDE MOSQUÉE D'ALEP
UN HOMME ET SON PÉCHÉ

16pt 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

13pt 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 ITALIAN CLASSIFICATION OF TYPEFACES WHICH HE PRESENTED AT THE "ÉCOLE DE LURE". THIS CLASSIFICATION DEFINES TEN BASIC

10pt 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, VCG, MECANORMA, BERTHOLD. HE ALSO WROTE TWO IMPORTANT

8pt 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 AN EXPANSION AND DEVELOPMENT OF THE EARLIER DESIGN MICROGRAMMA TYPEFACE

6.5pt (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 ONLY-SHADOW IS A VARIANT OF MICROGRAMMA BOLD THAT CONTAINS ONLY THE

80pt

Essenziali
Guideline
Ransacks

40pt

LaGuardia Airport
Assembly Language
Strassen Algorithm
Gearbox Software
Korean Americans

56pt

Mountaintops
Xenodochium
Knightsbridge
Fractionalises

24pt

Campioni Di League of Legends
Géographie de la Mésopotamie
Fabbrica d'Armi Pietro Beretta
International Phonetic Alphabet
Vingt Mille Lieues Sous les Mers
Los Angeles Police Department
Generative Artificial Intelligence
Eccellenza Marche 2023-2024

16pt 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, 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, Ritmo,

13pt 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 Lune". 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

10pt 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: "Alfabeto" 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

8pt 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 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.

6.5pt 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 a different font family, and is not shadowed. Science fiction films and television series began using the typeface in the 60s and 70s, and this style later became associated with science fiction of this era. Microgramma was used both as titles and in production props in films such as "Cool Hand Luke", "THX 1138", "Back to the Future", "Apollo 13", and "The Incredibles". Microgramma, and sometimes its spiritual successor Eurostile, is used for corporate logos, such as Toshiba, Casio, Halliburton, and IMAX. It is also used in album covers for Muzak, The Human League, The Police, Radiohead, and Eminem. Automobile manufacturers like Chrysler, General Motors, Honda and Nissan, especially in the 1980s and 1990s, used Microgramma for interior gauges. It was also a popular choice for electronics and keyboards, such as the TRS-80 Color Computer, VIC-20 keyboard, and the Moog Prodigy. Public transportation also made use of Microgramma, for the Penn Central railroad wordmark. In video games, it has been used in "Doom 3", "Ratchet & Clank: Up Your Arsenal", "StarCraft", "Grand Theft Auto 2", and "Homeworld". It is the font of several NASCAR numbers used by Richard Childress Racing and Dale Earnhardt, Inc., such as the #8 (mainly driven by Dale Earnhardt Jr. until 2007), #3 (Dale Earnhardt and Austin Dillon) and #29 (Kevin Harvick). Red Bull Racing also uses the font for their

80pt

SARTRE
KARATS
CITRON

40pt

ARCHITECTURE
CONSTRAINING
FRAUDULENTLY
DYNASTIE MING
TRANSISTORIZE

56pt

ALGINATES
TESSERINO
CLAYMORE
SOPRANOS

24pt

SPACE SHUTTLE ATLANTIS
CAMIONISTI IN TRATTORIA
JEUX OLYMPIQUES DE 1912
IMPERIAL JAPANESE ARMY
ARSENAL FOOTBALL CLUB
UFFICIALE E GENTILUOMO
VITICULTURE EN ESPAGNE
SENATO DEGLI STATI UNITI

16pt 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

13pt RECOGNITION 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 ITALIAN CLASSIFICATION OF TYPEFACES WHICH HE PRESENTED AT THE "ÉCOLE DE LURE".

10pt 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, VCG, MECANORMA, BERTHOLD. HE ALSO WROTE TWO IMPORTANT

8pt 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 AN EXPANSION AND DEVELOPMENT OF THE EARLIER DESIGN MICROGRAMMA TYPEFACE

6.5pt (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 VARTYPER) 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 ONLY-SHADOW IS A VARIANT OF MICROGRAMMA BOLD

80pt

Bastardo
Racialists
Muscular

40pt

Limites Planétaires
The Origin of Love
Interdependencies
History of Greece
Marina Abramović

56pt

Fotoromanza
Documentary
Restaurateur
Jeanne d'Arc

24pt

A Momentary Lapse of Reason
Architecture de la Renaissance
Dawn of the Planet of the Apes
House of Commons of Canada
La Chute de l'empire Américain
While My Guitar Gently Weeps
Cinquante Nuances plus claires
Basilica di Santa Maria Assunta

16pt 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, 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, Ritmo,

13pt Fontanesi, Juliet, Slogan, Caraldus 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. 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

10pt 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: "Alfabetà" 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 as 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

8pt 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 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

6.5pt superscripts, and extended Latin ligatures. Microgramma Only-Shadow 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 a different font family, and is not shadowed. Science fiction films and television series began using the typeface in the 60s and 70s, and this style later became associated with science fiction of this era. Microgramma was used both as titles and in production props in films such as "Cool Hand Luke", "THX 1138", "Back to the Future", "Apollo 13", and "The Incredibles". Microgramma, and sometimes its spiritual successor Eurostile, is used for corporate logos, such as Toshiba, Casio, Halliburton, and IMAX. It is also used in album covers for Muzak, The Human League, The Police, Radiohead, and Eminem. Automobile manufacturers like Chrysler, General Motors, Honda and Nissan, especially in the 1980s and 1990s, used Microgramma for interior gauges. It was also a popular choice for electronics and keyboards, such as the TRS-80 Color Computer, VIC-20 keyboard, and the Moog Prodigy. Public transportation also made use of Microgramma, for the Penn Central railroad wordmark. In video games, it has been used in "Doom 3", "Ratchet & Clank: Up Your Arsenal", "StarCraft", "Grand Theft Auto 2", and "Homeworld". It is the font of several NASCAR numbers used by Richard Childress Racing and Dale Earnhardt, Inc., such as the #8 (mainly driven by Dale Earnhardt Jr. until 2007), #3 (Dale Earnhardt and Austin Dillon) and #29 (Kevin

80pt
TIROIRS
ŒUVRE
NAUTILI

56pt
ANTITRUST
GARGOYLE
BALKANISE
EXPANSIVE

40pt
DOUBLE VISION
CONSIDERABLY
UNPERFORMED
THE GRADUATE
PAIN HUSTLERS

24pt
SANTA CRUZ, CALIFORNIA
FERRUCCIO FURLANETTO
DISTRICT DE DÜSSELDORF
GOOGLE SANTA TRACKER
I COLORI DELLA PASSIONE
HENRI CARTIER-BRESSON
UNIVERSAL MUSIC GROUP
LES VERSETS SATANIQUES

16pt 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

13pt RECOGNITION 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 ITALIAN CLASSIFICATION OF TYPEFACES WHICH HE PRESENTED AT THE "ÉCOLE DE LURE". THIS

10pt 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, VCG, MECANORMA, BERTHOLD. HE ALSO WROTE

8pt 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 AN EXPANSION AND DEVELOPMENT OF THE EARLIER

6.5pt 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 EUROS-TILE IN 1962, (A NORMAL AND CONDENSED TYPEFACE VARIANT) VERY SIMILAR TO MICROGRAMMA. EUROS-TILE ADDED LOWER-CASE LETTERS, A BOLD CONDENSED VARIANT, AND AN ULTRA NARROW DESIGN HE CALLED EUROS-TILE 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 LINO-TYPE AND URW/NEBIOLO, CONTAIN A LOWERCASE AS WELL, MAKING IT FUNCTIONALLY IDENTICAL TO EUROS-TILE. 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

80pt

Mountain
Zinfandel
Unknown

40pt

Basilico Genovese
New World Order
FBI: Most Wanted
Conti d'Armagnac
Ginnastica Ritmica

56pt

Robert Blake
Exhibitionism
Standardized
Unfortunates

24pt

Bourse de Commerce de Paris
Sociologie de la Consommation
Ettore Perrone di San Martino
Walt Disney Animation Studios
Società Sportiva Calcio Napoli
Ali Baba and the Forty Thieves
Fußball-Bundesliga 1986-1987
Dissolution of the Soviet Union

16pt 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, in recognition of his uncommon talent he was appointed Director of Nebiolo Art Studio. Since then he designed many new typefaces, among others

13pt 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 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

10pt 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, VCG, Mecanorma, Berthold. He also wrote two important didactic books: "Alfabetta" 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

8pt 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 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

6.5pt 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 a different font family, and is not shadowed. Science fiction films and television series began using the typeface in the 60s and 70s, and this style later became associated with science fiction of this era. Microgramma was used both as titles and in production props in films such as "Cool Hand Luke", "THX 1138", "Back to the Future", "Apollo 13", and "The Incredibles". Microgramma, and sometimes its spiritual successor Eurostile, is used for corporate logos, such as Toshiba, Casio, Halliburton, and IMAX. It is also used in album covers for Muzak, The Human League, The Police, Radiohead, and Eminem. Automobile manufacturers like Chrysler, General Motors, Honda and Nissan, especially in the 1980s and 1990s, used Microgramma for interior gauges. It was also a popular choice for electronics and keyboards, such as the TRS-80 Color Computer, VIC-20 keyboard, and the Moog Prodigy. Public transportation also made use of Microgramma, for the Penn Central railroad wordmark. In video games, it has been used in "Doom 3", "Ratchet & Clank: Up Your Arsenal", "StarCraft", "Grand Theft Auto 2", and "Homeworld". It is the font of several NASCAR numbers used by Richard Childress Racing and Dale Earnhardt, Inc.,

80pt

IMAGES
CIGARE
QUANTI

56pt

GRAPHING
HAIRSTYLE
BULLETINS
EMPIRICAL

40pt

HENRY GIBSON
FALCON CREST
EXCRUCIATING
UNCULTIVATED
RADIOLOGICAL

24pt

LES NOUVEAUX MUTANTS
LETTRES DE MON MOULIN
CARTHAGO DELENDA EST
GALLERIA DEGLI SPECCHI
LE DÉSERTE DES TARTARES
GRAND BUDAPEST HOTEL
SIMULATION HYPOTHESIS
THE GREAT RAY CHARLES

16pt 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

13pt RECOGNITION 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 ITALIAN CLASSIFICATION OF TYPEFACES WHICH HE PRESENTED AT THE "ÉCOLE DE LURE".

10pt 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, VCG, MECANORMA, BERTHOLD. HE ALSO WROTE

8pt 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 AN EXPANSION AND DEVELOPMENT OF THE EARLIER

6.5pt 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 SUPERSSCRIPTS, AND EXTENDED LATIN LIGA-

80pt

**Nostrum
Hamilton
Textured**

40pt

**San Nicola di Bari
Hippolyte Bayard
Binomial Theorem
Georges Simenon
Formula di Eulero**

56pt

**Sierra Leone
Informations
Peugeot 404
Automanette**

24pt

**Architecture Paléochrétienne
The Dreaming Boy Is A Realist
Les Demoiselles de Rochefort
Pacific Palisades, Los Angeles
Anthem of the Peaceful Army
Donetsk International Airport
Raffigurazioni di Shakespeare
Timeline of Historic Inventions**

16pt 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, in recognition of his uncommon talent he was appointed Director of Nebiolo Art Studio. Since then he designed many new typefaces,

13pt 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 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

10pt 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, 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

8pt 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 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 lowercase 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,

6.5pt 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

a different font family, and is not shadowed. Science fiction films and television series began using the typeface in the 60s and 70s, and this style later became associated with science fiction of this era. Microgramma was used both as titles and in production props in films such as "Cool Hand Luke", "THX 1138", "Back to the Future", "Apollo 13", and "The Incredibles". Microgramma, and sometimes its spiritual successor Eurostile, is used for corporate logos, such as Toshiba, Casio, Halliburton, and IMAX. It is also used in album covers for Muzak, The Human

League, The Police, Radiohead, and Eminem. Automobile manufacturers like Chrysler, General Motors, Honda and Nissan, especially in the 1980s and 1990s, used Microgramma for interior gauges. It was also a popular choice for electronics and keyboards, such as the TRS-80 Color Computer, VIC-20 keyboard, and the Moog Prodigy. Public transportation also made use of Microgramma, for the Penn Central railroad wordmark. In video games, it has been used in "Doom 3", "Ratchet & Clank: Up Your Arsenal", "StarCraft", "Grand Theft Auto 2", and "Home-

80pt

**ABILITA
STRING
BRUCIA**

40pt

**DECENTRALIZE
PROPOSITIONS
ANESTHETIZED
IMPICCAGIONE
VOCALISATION**

56pt

**SCIAMANO
CAPORALE
OBIETTIVO
GALLERIES**

24pt

**CHILOMETRO QUADRATO
DIVULGATION COMPLÈTE
SIEVE OF ERATOSTHENES
LANGUE GÉOGRAPHIQUE
CHRISTMAS COLLECTION
PHOEBE WALLER-BRIDGE
FRANCESCO PANNOFINO
BERLINER GRAMOPHONE**

16pt 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

13pt RECOGNITION 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 ITALIAN CLASSIFICATION OF TYPEFACES WHICH HE PRESENTED AT THE

10pt "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,

8pt 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 AN EXPANSION AND

6.5pt 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 LINO-TYPE 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 SUPERSSCRIPTS,

80pt

**Neurone
Reactive
Grizzlies**

40pt

**Angels & Demons
Castello di Tocchi
Morgan Freeman
Republika Srpska
James Gandolfini**

56pt

**John Rambo
Metabolizing
Typographic
Circolazione**

24pt

**The Muppet Christmas Carol
Content Management System
Elections In The United States
Bolivarian Navy Of Venezuela
Pre-Raphaelite Brotherhood
Football Aux Jeux olympiques
Expeditionary Transfer Dock
Principal Component Analysis**

16pt 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, in recognition of his uncommon talent he was appointed Director of Nebiolo Art Studio. Since then he designed many new typefaces,

13pt 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 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

10pt 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, VCG, Mecanorma, Berthold. He also wrote two important didactic books: "Alfabetà" 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

8pt 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 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 lowercase 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

6.5pt 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 a different font family, and is not shadowed. Science fiction films and television series began using the typeface in the 60s and 70s, and this style later became associated with science fiction of this era. Microgramma was used both as titles and in production props in films such as "Cool Hand Luke", "THX 1138", "Back to the Future", "Apollo 13", and "The Incredibles". Microgramma, and sometimes its spiritual successor Eurostile, is used for corporate logos, such as Toshiba, Casio, Halliburton, and IMAX. It is also used in album covers for Muzak, The Human League, The Police, Radiohead, and Eminem. Automobile manufacturers like Chrysler, General Motors, Honda and Nissan, especially in the 1980s and 1990s, used Microgramma for interior gauges. It was also a popular choice for electronics and keyboards, such as the TRS-80 Color Computer, VIC-20 keyboard, and the Moog Prodigy. Public transportation also made use of Microgramma, for the Penn Central railroad wordmark. In video games, it has been used

80pt

**OMEGA
POETIC
GIMLET**

40pt

**MICROSCOPES
AERONAUTICA
EMOZIONANTE
INTERJECTING
PUBLICATIONS**

56pt

**ANGLICIZE
TURBOJET
MANCANO
GENIALITY**

24pt

**THE BOOK OF CLARENCE
UNITED OVERSEAS BANK
CINGHIALE DI ERIMANTO
USS ARIZONA MEMORIAL
THÉÂTRE GREC ANTIQUE
ARTEMISIA GENTILESCHI
BRITISH VIRGIN ISLANDS
TATUAGGIO E RELIGIONE**

16pt 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

13pt 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, 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

10pt 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

8pt 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

6.5pt 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 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 CHARAC-

80pt

Rochers
Funkiest
Gaunter

40pt

Casali del Manco
Microstructures
Greenland Shark
Cinematografica
Rotten Tomatoes

56pt

Lithographs
Calisthenics
Dimenticata
Bamboozler

24pt

Cimetière du Père-Lachaise
Congregazione Camaldolese
Les Carnets de l'Apothicaire
Désenchantement du Monde
Giovanni Battista Meneghini
Interdimensional Hypothesis
Parthenocissus Quinquifolia
And Then There Was Silence

16pt 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, in recognition of his uncommon talent he was appointed Director of Nebiolo Art Studio. Since then

13pt he designed many new typefaces, among others Cigno, Egizio, Ritmo, Fontanesi, Juliet, Slogan, Caraldus 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.

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 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

8pt 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 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 Vartyper) 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

6.5pt bold extended forms (pictured). Initially, it was a titling font with only uppercase letters. Later versions, by Linotype and URW/Nebiolo, contain a lower-case 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 Only-Shadow 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 a different font family, and is not shadowed. Science fiction films and television series began using the typeface in the 60s and 70s, and this style later became associated with science fiction of this era. Microgramma was used both as titles and in production props in films such as "Cool Hand Luke", "THX 1138", "Back to the Future", "Apollo 13", and "The Incredibles". Microgramma, and sometimes its spiritual successor Eurostile, is used for corporate logos, such as Toshiba, Casio, Halliburton, and IMAX. It is also used in album covers for Muzak, The Human League, The Police, Radiohead, and Eminem. Automobile manufacturers like Chrysler, General Motors, Honda and Nissan, especially in the 1980s and 1990s, used Microgramma for interior gauges. It was also

80pt

**FRINGE
GUIDES
PULIZIE**

40pt

**UNFAITHFULLY
FRONTISPIECE
UNORTHODOX
LAMBORGHINI
GAME THEORY**

56pt

**TEMPLATE
GASOLINA
NATURELS
CARTELLA**

24pt

**BATTAGLIA DI BACHMUT
MOTEUR DE RECHERCHE
TOUCHSTONE PICTURES
SAINT-BREVIN-LES-PINS
RETROAZIONE POSITIVA
ANTONIO DI BORGOGNA
DWIGHT D. EISENHOWER
MY OWN PRIVATE IDAHO**

16pt 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 ATHE-NAEUM, QUIRINUS, NORMANDIA, AUGUSTEA, MICROGRAMMA, FLUIDUM AND RONDINE. IN 1952,

13pt 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, 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

10pt 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

8pt 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 TECH-

6.5pt NOLOGY (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 TYPEFACE. EARLY TYPESETTERS (LIKE THE AMVARITYPER) ALSO INCORPORATED IT. NOVARESE LATER DEVELOPED EUROS-TILE 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 EUROS-TILE 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 LINO-TYPE AND URW/NEBIOLO, CONTAIN A LOWERCASE AS WELL, MAKING IT FUNCTIONALLY IDENTICAL TO EUROS-TILE. THESE DIGITAL VERSIONS ALSO INCLUDE ACCENTED LATIN CHARAC-

80pt

**Adriano
Skilfully
Cercata**

56pt

**Last Resort
Fotografico
Thom Yorke
Marketeers**

40pt

**Khrouchtchevka
Bixente Lizarazu
Bret Easton Ellis
Seismographers
Multiculturalism**

24pt

**Croissance Démographique
The Fresh Prince of Bel-Air
Mercedes-Benz Heckflosse
Licence Creative Commons
Comitato di Salute Pubblica
End of the Road World Tour
Discografia di Lucio Battisti
Mitsubishi Lancer Evolution**

16pt 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, in recognition of his uncommon talent he was appointed **Director of Nebiolo Art Studio**. Since

13pt 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 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

10pt 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, VCG, Mecanorma, Berthold. He also wrote two important didactic books: **“Alfabeto”** 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

8pt 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 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 Varsity**) also incorporated it. Novarese later developed **Eurostile** in 1962, (a normal and condensed typeface variant) very similar to **Microgramma**. **Eurostile** added lower-case letters,

6.5pt 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 lower-case 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 a different font family, and is not shadowed. Science fiction films and television series began using the typeface in the 60s and 70s, and this style later became associated with science fiction of this era. **Microgramma** was used both as titles and in production props in films such as **“Cool Hand Luke”**, **“THX 1138”**, **“Back to the Future”**, **“Apollo 13”**, and **“The Incredibles”**. **Microgramma**, and sometimes its spiritual successor **Eurostile**, is used for corporate logos, such as **Toshiba, Casio, Halliburton, and IMAX**. It is also used in album covers for **Muzak, The Human League, The Police,**

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	Ă	Ą	Ǻ	Æ	É	Ć	
Ĉ	Č	Ċ	Ç	Ď	Đ	È	É	Ê	Ë	Ě	Ē	
Ĕ	Ė	Ę	Ĝ	Ğ	Ģ	Ĵ	Ķ	ĸ	Ĥ	Ħ	Ì	
Í	Î	Ï	İ	Ī	Ĵ	Ķ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	
Ĺ	Ł	Ł	Ł	Ł	Ń	Ň	Ñ	Ŋ	Ò	Ó	Ô	Õ
Ö	Ō	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ
Š	Ş	Ş	Ş	Ş	Ş	Ş	Ş	Ş	Ş	Ş	Ş	Ş
Ū	Ŭ	Ű	Ŭ	Ű	Ű	Ű	Ű	Ű	Ű	Ű	Ű	Ű
ÿ	ÿ	Ž	Ž	Ž	Ž	Ž	Ž	Ž	Ž	Ž	Ž	Ž
Lj	NJ	Nj										

Accented Small Capitals

À	Á	Â	Ã	Ä	Å	Ă	Ą	Ǻ	Æ	É	Ć	
Ĉ	Č	Ċ	Ç	Ď	Đ	È	É	Ê	Ë	Ě	Ē	
Ĕ	Ė	Ę	Ĝ	Ğ	Ģ	Ĵ	Ķ	ĸ	Ĥ	Ħ	Ì	
Í	Î	Ï	İ	Ī	Ĵ	Ķ	Ĵ	Ĵ	Ĵ	Ĵ	Ĵ	
Ĺ	Ł	Ł	Ł	Ł	Ń	Ň	Ñ	Ŋ	Ò	Ó	Ô	Õ
Ö	Ō	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ
Š	Ş	Ş	Ş	Ş	Ş	Ş	Ş	Ş	Ş	Ş	Ş	Ş
Ū	Ŭ	Ű	Ŭ	Ű	Ű	Ű	Ű	Ű	Ű	Ű	Ű	Ű
ÿ	ÿ	Ž	Ž	Ž	Ž	Ž	Ž	Ž	Ž	Ž	Ž	Ž

Accented Lowercases

à	á	â	ã	ä	å	ă	ą	ǻ	æ	é	ć	
ĉ	č	ċ	ç	ď	đ	è	é	ê	ë	ě	ē	
ĕ	ė	ę	ğ	ğ	ģ	ģ	ģ	ģ	ģ	ħ	ì	
í	î	ï	ı	ĳ	ĳ	ĳ	ĳ	ĳ	ĳ	ĳ	ĳ	
ĵ	ķ	ĺ	ł	ł	ł	ń	ň	ñ	'n	ŋ	ò	
ó	ô	õ	ö	ō	ő	ø	ø	ø	œ	ř		
ŕ	ś	ŝ	ş	ş	ş	ß	ƒ	ƒ	ƒ	ƒ	ù	ú
û	ü	ü	ü	ü	ü	ü	ü	ü	ü	ü	ü	ü
ý	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ	ÿ
dž	lj	nj	f									

Superior letters

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

Inferior letters

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

Alternates

ɑ	ɑ	à	á	â	ã	ä	ā	ǎ	å	ǎ	q	œ
œ	g	ĝ	ğ	ġ	ĝ	ğ	ğ	ğ	r	í	ř	ř
t	f	‡	‡	‡	y	ỳ	ý	ÿ	ÿ	ÿ		
ɑ	g	r	t	y	ɑ	g	r	t	y			

Ligatures

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

Diacritics

˘	˙	˚	˛	˜	˘	˚	˙	˚	˛	˜	˘	˚
˘	˙	˚	˛	˜	˘	˚	˙	˚	˛	˜	˘	˚
˘	˙	˚										

Glyphset

Standard punctuation

,	;	:	-	!	!	?	¿	?	?	@
'	'	"	"	,	"	'	"	<	>	«	»	&
/	\		!	_	—	—	•	·	()	[]
{	}	*	**	†	‡	§	¶					

Case sensitive punctuation

<	>	«	»	—	—	·	()	[]	{	}
ı	ı	@										
&	!	ı	?	¿	?	?	()	[]	{	}

Abbreviations

°C	°F	‰	‰	‰	‰	‰	‰	©	®	®	™	SM
ª	ª	º	Nº									

Geometrical symbols

■	□	◆	◇	●	○	▣	▤	▥	▦	▧	▨	▩
◼	◊	◊	◊	◊	◐	◑	◒	◓	◔	◕	◖	◗
◘	◙	◚	◛	◜	◝	◞	◟	◠	◡	◢	◣	◤
◥	◦	◧	◨	◩	◪	◫	◬	◭	◮	◯		

Miscellaneous symbols

*	*	✱	✳	✴	☾	☾	⚡	☼	⚙	♀	♂	♀
●	○	◎	◎	🔍	🔍	🔒	🔒	☰	✕	⌘	♥	♥
🚩	🚩	★	☆	♥	♠	♣	♦	✓	✕	□	☑	☒
◻	◯	⊙	⊙									

Lining figures and currencies

#	0	0	1	2	3	4	5	6	7	8	9
€	\$	฿	¢	£	₺	f	¥	₹	₪	₱	₹
₹	₪	₱	₹								

Old style figures and currencies

#	0	0	1	2	3	4	5	6	7	8	9
€	\$	฿	¢	£	₺	f	¥	₹	₪	₱	₹
₹	₪	₱	₹								

Tabular figures and currencies

#	0	0	1	2	3	4	5	6	7	8	9
€	\$	฿	¢	£	₺	f	¥	₹	₪	₱	₹
₹	₪	₱	₹								

Tabular old style figures and currencies

#	0	0	1	2	3	4	5	6	7	8	9
€	\$	฿	¢	£	₺	f	¥	₹	₪	₱	₹
₹	₪	₱	₹								

Mathematical symbols

+	-	±	×	÷	=	≠	~	≈	^	¬	∅	α
<	>	≤	≥	∞	◇	△	Ω	∂	∫	√	Σ	Π
π	μ	°	ℓ	e	<	>	[]	'	」	《	》
()	[]	『	』							

Case sensitive mathematical symbols

+	-	×	÷	=	≠	~	≈	¬	<	>		
+	-	×	÷	=	≠	~	≈	¬	<	>		

Superior figures

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

Inferior figures

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

Numerators

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

Denominators

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

Open and close circled figures

⓪	①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩		
⓪	①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩		

Fractions

/	%	‰	¼	½	¾	⅛	⅜	⅝	⅞			
---	---	---	---	---	---	---	---	---	---	--	--	--

Roman figures

I	II	III	IV	V	VI	VII	VIII	IX				
L	C	D	M									

Arrows

←	↑	→	↓	↖	↗	↘	↙	↔	↕	▶	▷	►
↩	↪	↵	↶	↷	↸	↹	↺	↻	↼	↽	↾	↿
↻	↻	↻	↻	↻	↻	↻	↻	↻	↻	↻	↻	↻
↻	↻											

OFF

Contextual Alternates

[calt]

In specified situations, replaces default glyphs or combinations with more suitable alternate forms.

Them www
 10x20 mm 30+40
 <- -> |^ |v ^|v
 ^\ /^ v/ \v <->

ON

Them www
 10x20 mm 30+40
 ← → ↑ ↓ ⇅
 ↖ ↗ ↘ ↙ ↔

Case-sensitive Forms

[case]

Shifts various punctuation marks up to a position that works better with all-capital (or small caps), or lining figures sequences; also changes oldstyle figures to lining figures.

(am) [PM] {2026}
 info@mail.fr
 ac-dc 0-9 — Un·e
 ‹Holà› «Hello»
 ¿Qué? ¡Cómo!

(AM) [PM] {2026}
 INFO@MAIL.FR
 AC-DC 0-9 — UN·E
 ‹HOLÀ› «HELLO»
 ¿QUÉ? ¡CÓMO!

OFF

Small Caps from Capitals

[c2sc]

Turns capital characters into small capitals; also changes lining figures to oldstyle figures.

CAMP (5,150 M)

CAMP (5,150 M)

Small Caps

[smcp]

Turns lowercase characters into small capitals. It is generally used for display lines set in Large & small caps, such as titles. Forms related to small capitals, such as oldstyle figures and punctuation also change.

Base Camp (17,598 ft)

BASE CAMP (17,598 FT)

Standard Ligatures

[liga]

Replaces a sequence of glyphs with a single glyph which is preferred for typographic setting purposes.

finch flew offtrack

finch flew offtrack

Historical Forms

[hist]

Replaces the default (current) forms with the historical alternates.

Historical

Hiforical

OFF

ON

Stylistic Sets

Selects typographic alternatives for a set of glyphs.

Alternative a

[ss01]

ananas

ananas

Alternative g

[ss02]

gigabytes

gigabytes

Alternative r

[ss03]

rollercoaster

rollercoaster

Alternative t

[ss04]

trattoria

trattoria

Alternative y

[ss05]

psychoanalysing

psychoanalysing

OFF

ON

Round zero

[ss06]

04-2001

Ø4-2001

Open Circled Figures

[ss07]

012345678910

①②③④⑤⑥⑦⑧⑨⑩

Close Circled Figures

[ss08]

012345678910

⓪①②③④⑤⑥⑦⑧⑨⑩

OFF

Tabular Figures

[tnum]

Glyphs set on uniform (tabular) widths.

€\$฿¢£łƒ¥τβ@P₹¤₩đ
#00123456789

ON

€\$฿¢£łƒ¥τβ@P₹¤₩đ
#00123456789

OFF

Superscript

[sup]

Replaces selected figures and letters with superscript forms.

H,.()+-x÷=0123456789
M^me M^r M^lle

ON

H,.()+-x÷=0123456789
M^me M^r M^lle

Oldstyle Figures

[onum]

Replaces default proportional lining figure glyphs with corresponding oldstyle form.

€\$฿¢£łƒ¥τβ@P₹¤₩đ
#00123456789

€\$฿¢£łƒ¥τβ@P₹¤₩đ
#00123456789

Scientific Inferiors

[subs] / [sinf]

Replaces selected figures and letters with subscript forms.

H,.()+-x÷=0123456789
H₂O C₂H₄

H,.()+-x÷=0123456789
H₂O C₂H₄

Tabular Oldstyle Figures

[tnum]+[onum]

Replaces default proportional lining figure glyphs with corresponding glyphs set on uniform (tabular) widths and oldstyle form.

€\$฿¢£łƒ¥τβ@P₹¤₩đ
#00123456789

€\$฿¢£łƒ¥τβ@P₹¤₩đ
#00123456789

Numerators

[numr]

Replaces selected figures with numerator figures and mathematical operators.

H,.()+-x÷=0123456789

H,.()+-x÷=0123456789

Slashed zeros

[zero]

Allows the user to change from the default 0 to a slashed form, mostly to mark difference with O or o.

1900 2000

1900 2000

Denominators

[dnom]

Replaces selected figures with denominator figures and mathematical operators.

H,.()+-x÷=0123456789

H,.()+-x÷=0123456789

Ordinals

[ordn]

Replaces default alphabetic glyphs with the corresponding ordinal forms for use after figures; also changes "No." by "N^o".

1^a 2^a 3^o 4^o No.

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

Fractions

[frac]

Replaces figures separated by a slash with "common" precomposed (diagonal) fractions.

1/2 30/40 567/890

1/2 30/40 567/890

Supported
languages
(289)

A	Acheron, Achinese, Acholi, Achuar-Shiwiari, Afar, Afrikaans, Aguaruna, Alekano, Aleut, Alonquin, Amahuaca, Amarakaeri, Amis, Anaang, Andaandi Dongolawi, Anuta, Aragonese, Arbëreshë Albanian, Asháninka, Ashéninka Perené, Atayal	Meru, Minangkabau, Mirandese, Mohawk, Montenegrin, Munsee, Murrinh-Patha, Mwani, Mískito
B	Balinese, Banjar, 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	N Naga Pidgin, Ndonga, Neapolitan, Ngazidja Comorian, Niuean, Nobiin, Nomatsiguenga, North Marquesan, North Ndebele, Northern Kurdish, Northern Qiandong Miao, Northern Sami, Northern Uzbek, Norwegian, Nyanja, Nyankole
C	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	O Occitan, Ojtlán Chinantec, Omaha-Ponca, Orma, Oroqen
D	Danish, Dehu, Dimli, Dutch	P Palauan, Pampanga, Papantla Totonac, Papiamento, Pedi, Picard, Pichis Ashéninka, Piemontese, Pijin, Pintupi-Luritja, Pipil, Pohnpeian, Polish, Portuguese, Potawatomi, Purepecha, Páez
E	Eastern Arrernte, Eastern Oromo, English	Q Quechua
F	Faroese, Fijian, Filipino, Finnish, French, Friulian	R Romanian, Romansh, Rotokas, Rundi
G	Gagauz, Galician, Ganda, Garifuna, German, Gheg Albanian, Gilbertese, Gooniyandi, Gourmanchéma, Guadeloupean Creole French, Gusii, Gwichin	S 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 Marquesan, 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
H	Haitian, Hani, Hawaiian, Hiligaynon, Hopi, Huastec, Hungarian	T Tagalog, Tahitian, Tedim Chin, Tetum, Tetun Dili, Toba, Tok Pisin, Tokelau, Tonga (Tonga Islands), Tonga (Zambia), Tosk Albanian, Tumbuka, Turkish, Turkmen, Tzeltal, Tzotzil
I	Icelandic, Iloko, Inari Sami, Indonesian, Irish, Istro Romanian, Italian, Ixcatlán Mazatec	U Uab Meto, Umbundu, Ume Sami, Upper Guinea Crioulo, Upper Sorbian
J	Jamaican Creole English, Japanese, Javanese, Jola-Fonyi	V Venetian, Veps, Võro
K	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	W Wallisian, Walloon, Walser, Waray (Philippines), Warlpiri, Wayuu, Welsh, West Central Oromo, Western Abnaki, Western Frisian, Wiradjuri, Wolof
L	Ladin, Ladino, Latgalian, Lithuanian, Lombard, Low German, Lower Sorbian, Luba-Lulua, Lule Sami, Luo (Kenya and Tanzania), Luxembourgish	X Xhosa
M	Macedo-Romanian, Makonde, Malagasy, Malaysian, Maltese, Mandinka, Mandjak, Mankanya, Manx, Maore Comorian, Maori, Mapudungun, Marshallese, Matsés, Mauritian Creole, Meriam Mir,	Y Yanesha', Yao, Yucateco
		Z Zapotec, Zulu, Záparo

Open Type
Features

aalt	Access All Alternates
calt	Contextual Alternates
case	Case-Sensitive Forms
c2sc	Small Caps from Capitals
ccmp	Glyph Composition / Decomposition
cpsp	Capital Spacing
dnom	Denominators
frac	Fractions
hist	Historical Forms
kern	Kerning
liga	Standard Ligatures
lnum	Lining Figures
locl	Localized Forms
numr	Numerators
onum	Oldstyle Figures
ordn	Ordinals
pnum	Proportional Figures
smcp	Small Capitals
ss01	Stylistic Set 01
ss02	Stylistic Set 02
ss03	Stylistic Set 03
ss04	Stylistic Set 04
ss05	Stylistic Set 05
ss06	Stylistic Set 06
ss07	Stylistic Set 07
ss08	Stylistic Set 08
sinf	Scientific Inferiors
sup	Superscript
tnum	Tabular Figures
zero	Slashed Zero

Variable axis

wght	Weight
slnt	Slant

