Royalis

Display · Display Condensed · Text

Royalis

Royalis is an expressive and extravagant serif typeface family.
It is characterized by a high contrast and dynamic features in the details, such as long terminals or deep inktraps.

Royalis is available in three versions: a **display** version in six weights, a corresponding **condensed** version also for display applications, and a **text** version for body text in four weights. It also comes with all the corresponding italics.

This makes Royalis versatile, especially for editorial, packaging, branding and advertising.

Styles
6 Display weights,
6 Display Condensed weights,
4 Text weights,
plus Obliques,
32 styles
(page 4)

Character Set
1027 Glyphs per Font
(page 7)

Languages
200+ Latin (page 8)

Open Type Features
(page 11–14)

Formats
otf, woff, woff2,
Further formats available on request

Licensing, Pricing
1-3 users
Single Style (Print & Web)
starting at 40,-€
Family Package (Print & Web)
starting at 249,-€

Further license variations are available on request

Modifications, Extensions
Available on request

Design & Production
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Also available at:
MyFonts.com
FontShop.com
Linotype.com
Fonts.com

Les Trois Mousquetaires –

① **d'Artagnan** *Charles de Batz de Castelmore* ② Athos Armand de Sillègue d'Athos d'Autevielle ③ **Porthos** Isaac de Portau ④ *Aramis* Henri d'Aramitz

The wide range of weights and possibilities allows Royalis to be used variably. The thinner weights are characterized by their elegance, while the thicker weights captivate with their powerful contrast. They complement each other like the three musketeers once did. Be it the charmingly elegant Aramis, the sober strategist Athos, the powerful ruffian Porthos or the charismatic d'Artagnan, who led the group.

Styles

6 Display weights + 6 Condensed weights + 4 Text weights + Obliques

Display Condensed

Condensed *Oblique*
Condensed *Oblique*
Condensed *Oblique*
Condensed *Oblique*
Condensed *Oblique*
Condensed *Oblique*

Display

Extralight *Oblique*
Light *Oblique*
Regular *Oblique*
Medium *Oblique*
Bold *Oblique*
Black *Oblique*

Text

Text *Oblique*
Text *Oblique*
Text *Oblique*
Text *Oblique*

nov

Text

nov

Display

The Three Musketeers

The Three Musketeers (French: Les Trois Mousquetaires) is a French historical adventure novel written in 1844 by French author Alexandre Dumas. It is in the swashbuckler genre, which has heroic, chivalrous swordsmen who fight for justice.

Set between 1625 and 1628, it recounts the adventures of a young man named d'Artagnan (a character based on Charles de Batz-Castelmore d'Artagnan) after he leaves home to travel to Paris, hoping to join the Musketeers of the Guard. Although d'Artagnan is not able to join this elite corps immediately, he is befriended by three of the most formidable musketeers of the age – Athos, Porthos and Aramis, *the three musketeers* or *the three inseparables* – and becomes involved in affairs of state and at court.

The Three Musketeers is primarily a historical and adventure novel. However, Dumas frequently portrays various injustices, abuses and absurdities of the Ancien Régime, giving the novel an additional political significance at the time of its publication, a time when the debate in France between republicans and monarchists was still fierce. The story was first serialised from March to July 1844, during the July Monarchy, four years before the French Revolution of 1848 established the Second Republic. The story of d'Artagnan is continued in Twenty Years After and The Vicomte of Bragelonne: Ten Years Later.

Dumas presents his novel as one of a series of recovered manuscripts, turning the origins of his romance into a little drama of its own.

In the preface, he tells of being inspired by a scene in Mémoires de Monsieur d'Artagnan (1700), a historical novel by Gatien de Courtilz de Sandras, printed by Pierre Rouge in Amsterdam, which Dumas discovered during his research for his history of Louis XIV. According to Dumas, the incident where d'Artagnan tells of his first visit to M. de Tréville, captain of the Musketeers, and how, in the antechamber, he encountered three young Béarnese with the names Athos, Porthos and Aramis, made such an impression on him that he continued to investigate.

That much is true – the rest is fiction: He finally found the names of the three musketeers in a manuscript titled Mémoire de M. le comte de la Fère, etc. Dumas „requested permission" to reprint the manuscript; permission was granted:

Now, this is the first part of this precious manuscript which we offer to our readers, restoring it to the title which belongs to it, and entering into an engagement that if (of which we have no doubt) this first part should obtain the success it merits, we will publish the second immediately.

In the meanwhile, since godfathers are second fathers, as it were, we beg the reader to lay to our account and not to that of the Comte de la Fère, the pleasure or the ennui he may experience. This being understood, let us proceed with our story.

Character Set

1027 glyphs per font

Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin

AÁĂÂÀÄĄÀÂĀĄÅÁÃÆÆÆBCĆĆÇĈĊDDZDŽĐĎḌḌDZDŽEÉĔÊÈËĖĘ
ÈÊĒĘĔƏFGĆĞĞĜĢĠGHHĤḤIIJÍĬÎÌÏİİĲÌĨĪĮĨJJĴKĶḴLLJĹĽ'ĻĿĻLJĿĿMMṂNNJ
ŃŇŅṄNNJNÑŊOÓŎÔÒÖǪÒÓÔŌQØǾÕŒPÞQRŔŘŖR̃ȒR̄ŘRSŚ'ŠŞŜȘSBT
ŤŢṬṬṬUÚŬÛÙÜŲÙŰÛŲŮŨVWWŴẄ̀ẄXYÝŶŸỲỲỸZŹŽŻẒZ

aáăâàäąàâāąåá̇ãæǽæbcćčçĉċdðďḍḍḓdzdžeéĕêèëėęèêēęēəfgǵğ ğ ĝ ĝ ĝ ḡhh
ĥḥiıíĭîìïiïịĩīįĩijı̃̈jĵjjĵkķḵlĺľ'ḷḥ'ljḷljlłmmṃnńňņṅṇɳnjnñ ŋoóŏôòöọ̇ỏỏôōǫøǿõœpþ
qrŕřŗ̃r̄ȓ̃rsś'šşŝșsßtťṭ̦̄ṭ̇ṭuúŭûùüųùűûûŭûũvwwŵẅ̀ẅxyýŷÿỳ̃ỹzźžżẓz

Std. Ligatures ff fff fi ffi fj ffj ft fft

Disc. Ligatures fb ffb fh ffh fl ffl tf ti tj tt ttf ttt ćt śt gj gj ŕi rj

Numbers

0123456789 | 0123456789 | 0123456789 | 0123456789

⓪①②③④⑤⑥⑦⑧⑨ ❶❷❸❹❺❻❼❽❾
🄋①②③④⑤⑥⑦⑧⑨ 🄌🄌🄍🄎🄏🄐🄑🄒🄓🄔

0123456789 0123456789 0123456789 0123456789
/¹ ½ ⅔ ⅓ ⅔ ¼ ¾ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚ ⅐ ⅛ ⅜ ⅝ ⅞ ⅑ ⅒

Currency Symbols

ƒ฿Ạ¢₡₵$₫€₲₭₤₪₺₥NPPP₱₮₦₠₢₸₹₿₩¥¤

Punctuation Symbols & Mathematical Signs

.,:;…!¡?¿··*#/\/---–_(){}[]„""''«»‹›'''•/+−×÷=≠>‹≧≦±≈~¬
^∞∫ΩΔΠΣ√∂µ%‰◊@&¶§©®℗™℀%°‖†ℓ‡€№№

Arrows

↑↗→↘↓↙←↖↔↕
⊕⊗⊙⊘⊘⊘⊖⊗⊕⊗➔⊗⊘⊘⊗
⬆⬈➡⬊⬇⬋⬅⬉ ⬆⬈➡⬊⬇⬋⬅⬉

Alternates

aáăâàäąàâāąåá̇ã gǵğ ğ ĝ ĝ ĝ ḡ uúŭûùüųùűûûŭû
eéĕêèëėęèêēęē gǵğ ğ ĝ ĝ ĝ ḡ lĺľ'ḷḥ'ljḷljlt &

Small Caps

AÁĂÂÀÄĄÀÂĀĄÅÁ̇ÃÆǼÆBCĆĆÇĈĊDDZDŽĐĎḌḌDZDŽEÉĔÊÈË
ÈÊĒĘĔƏFGĆĞĞ ĜĢĠHHĤḤIIJÍĬÎÌÏİ̇Ì̈Ị̈ĨĨĪĮĨJJĴKĶḴLLJĹĽ'ḶḤ'LJḶLJL̈ŁMMṂNNJ
ŃŇŅṄNNJNÑŊOÓŎÔÒ̇Ö̇Ǫ̇Ò̇Ó̇Ô̇ŌQØǾÕPÞQRŔŘŖR̃ȒR̄ŘRSŚ'ŠŞŜȘSBT
ŤŢṬṬṬUÚŬÛÙÜŲÙ̇Ű̇Û̇Ų̇Ů̇ŨVWWŴẄ̀ẄXYÝŶŸỲ̃ỸZŹŽŻẒZ

Language Support

With 1027 glyphs per style, Royalis supports **over 200** latin based languages and includes an extended set of 27 currency symbols.
A Ḃ Ḉ ¢ ₡ $ d̲ € ƒ G₂ ₭ Ł ₤ ₦ P P ₽ ₹ ₺ ₸ ₮ ₩ ¥ ¤

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Azerbaijani, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotcąk (Latin), Hungarian, Icelandic, Ido, Igbo, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kaingang, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Nahuatl, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Old Icelandic, Old Norse, Onĕipŏt, Oshiwambo, Ossetian (Latin), Palauan, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami (Inari Sami), Sami (Lule Sami), Sami (Northern Sami), Sami (Southern Sami), Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian (Lower Sorbian), Sorbian (Upper Sorbian), Sotho (Northern), Sotho (Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zarma, Zazaki, Zulu, Zuni

Našice Nîmes
Ísafjörður **Łomża**
Logroño Haʻapai
Portimão
Nagykőrös **Belém**
Järvenpää Måløy

Cheers!

– Cocktail Menu –

Mojito $ 6.95 | **gin tonic** € 6.60 | Martini ₤ 5.84 | *Daiquiri* ฿ 235.58 | **Negroni** ₳ 10.25 | Caipirinha ₡ 69.56 | *Tequila Sunrise* ₴ 255.61 | Long Island Iced Tea ₹ 574.34 | **Cosmopolitan** ₦ 3124.23 | Piña Colada ₸ 3230.13 | *Cuba Libre* ₲ 50945.77 | **Margarita** ₩ 8781.19 | **Manhattan** ₵ 4108.2 | *S*x on the beach* ₡ 18.76 | **Mai Tai** ₱ 166.95 | *Screwdriver* ƒ 12.53 | **Bloody Mary** ₺ 130.41 | *Planters Punch* ¥ 926.95 | **Harvey Wallbanger** ₫ 163133.88 | *Gimlet* ₽ 504.75

Open Type Features

ffi

Standard Ligatures

gi st

Discretional Ligatures

0123

Lining & Oldstyle Fig.

0123

Tab. Figures

ABCD

Small Caps

ggg

Stylistic Sets

A₂B³

A_2B^3
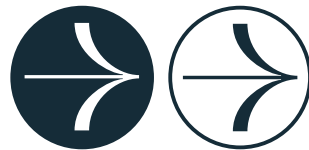
Superscripts, Subscripts

C₄D⁵

C_4D^5

Numerator, Denominator

5:7

Contextual Alternates

circled & squared arrows

circled & squared numbers

12/34

Fractions

Alternates

Royalis has a couple of alternate characters. They give the opportunity to choose an individual look & feel for your project.

The alternate characters can be activated in the Open Type Feature palette within the Stylistic Sets.

ag → ag

Stylistic Set 1 „ag_alt"

u → u

Stylistic Set 2 „u_alt"

e → e

Stylistic Set 3 „e_alt"

g → g

Stylistic Set 4 „g_alt"

l → l

Stylistic Set 5 „l_alt"

& → &

Stylistic Set 11 „&_alt"

Circled and squared numbers and arrows

Royalis has an extensive range of circled and squared numbers. Thanks to Open Type Features and an easy system, the various designs can also be simply „written" without first having to select them in a glyph palette.

The principle is easily explained: If a number is placed in round or square brackets, it will automatically be displayed in an outlined circle or square. If you add a period to the number, it is displayed in a full circle or square.

The same principle also applies to the arrows. The arrows themselves are combinations of greater/less symbols with the various slashes or hyphens.

So you just have to type the following combinations. Only the standard ligatures have to be activated, which is the default in the most common graphic programs like Adobe Cloud anyway.

(0) = ⓪	(0.) = ❶	[0] = ⓪	[0.] = ⓪	-> = →	(->) = ⊕	[->] = ⊞
(1) = ①	(1.) = ❶	[1] = ①	[1.] = ❶	<- = ←	(<-) = ⊕	[<-] = ⊞
(2) = ②	(2.) = ❷	[2] = ②	[2.] = ❷	<| = ↑	(<|) = ⊕	[<|] = ⊞
(3) = ③	(3.) = ❸	[3] = ③	[3.] = ❸	|> = ↓	(|>) = ⊕	[|>] = ⊞
(4) = ④	(4.) = ❹	[4] = ④	[4.] = ❹	</ = ↙	(</) = ⊗	[</] = ⊠
(5) = ⑤	(5.) = ❺	[5] = ⑤	[5.] = ❺	/> = ↗	(/>) = ⊗	[/>] = ⊠
(6) = ⑥	(6.) = ❻	[6] = ⑥	[6.] = ❻	<\ = ↖	(<\) = ⊗	[<\] = ⊠
(7) = ⑦	(7.) = ❼	[7] = ⑦	[7.] = ❼	\> = ↘	(\>) = ⊗	[\>] = ⊠
(8) = ⑧	(8.) = ❽	[8] = ⑧	[8.] = ❽	<-> = ↔	(->.) = ⊕	[->.] = ⊞
(9) = ⑨	(9.) = ❾	[9] = ⑨	[9.] = ❾	<|> = ↕	(<-.) = ⊕	[<-.] = ⊞
					(<|.) = ⊕	[<|.] = ⊞
					(|>.) = ⊕	[|>.] = ⊞
					(</.) = ⊗	[</.] = ⊠
					(/>.) = ⊗	[/>.] = ⊠
					(<\.) = ⊗	[<\.] = ⊠
					(\>.) = ⊗	[\>.] = ⊠

You can easily write circled and squared numbers and arrows, thanks to Open Type Features. ***Let's start with the arrows.*** Simply type -> and you will get → automatically, easy one. Now put it in a parenthesis (->) and this ⊖ will appear automatically. Next step, put a dot behind the arrow (->.) and you will get the full circled arrow ⬤. ***That's already cool, right?*** For squared versions and different directions you can vary like this [</.] and get ◸. ***What a great feature, isn't it? And what about the numbers?*** Simply the same. Just type a number in a parenthesis (5) and you will get ⑤ automatically. You can also use the dot and/or brackets like [4.] for other ④ versions.

Story

expressive and extravagant – the making of Royalis and how it became a charismatic and versatile typeface for many purposes.

Already in the final strokes of the previous typeface Garino, the idea grew to draw a serif typeface with a strong character as the next project. Since I always like to try something new for myself with every new typeface, I tried to push the extremes as far as possible. The idea was to give the thickest width a very narrow counter and from there see how to go into the thin widths without losing too much characteristic. During the first trials, playful elements were also added directly, such as the long terminals and cut ball serifs, which give the appearance a more unique character. Likewise the rather deep indentations in the transitions, the so-called inktraps. These character features are particularly evident in the small a. Through these dynamic elements, Royalis also gained more and more extravagance, and the association with the musketeers grew.

While drawing the basic letters, I had the idea of testing a condensed version with the n and o as well. What I didn't think about was that this five-minute test, which turned out surprisingly positive, doubled my entire workload for Royalis. Because, I decided to draw the normal and the condensed version at the same time. This meant that my originally planned release date was blown up. But inspired by the Musketeers I took up the challenge.

To also get a haptic feel for Royalis, I took one of my favorite letters of this typeface, the R, drew it on wood and carved it to the size of a postcard. The resulting woodcut print became my New Year's card in a limited series of 100 unique pieces and also served as a first teaser at the same time. Therefore, it was also clear that the name must begin with R. Due to the extravagant shapes, the idea for the name „Royalis" was then not far.

During one of my last feedback rounds with my friend and colleague Marc Lohner, he said that the readability could become relatively good even in smaller sizes. He probably did not know what this short comment would trigger in me. Because, how could it be otherwise, I decided to draw a text version as well, which made the work on the typeface grow to a total of about a year. But the extra effort was worth it, because Royalis has grown to an impressive total of 32 fonts and can be used in a wide range of ways. It can be used for large headline applications as well as for smaller body text.

Even d'Artagnan could hardly achieve anything without his faithful companions. Therefore, my thanks go to a small but fine troop, which has stood by my side with advice and support not only since Royalis. Thanks to Marc Lohner, Moritz Kleinsorge, Anita Jürgeleit, Felix Braden, Guido Schneider, Johannes López Ayala, Dominique Kerber, Silvio Meier and Manuel Kreuzer. Because even in the lonely world of a type designer, it's *one for all and all for one.*

Royaume *Buckingham* Palais
Burgruine Kingdom **Kronjuwelen**
Madrid **Crown** *Circus Maximus*
London *Versailles* **Sceptre** Thronfolger
Schwert **Dungeon** Chevalier **Princess**
Leibgarde *Colosseo* **Hofstaat** Seine
Paris *Tower* **Palacio Real** *Thames*

Designer

„Individuality and multidisciplinarity
are essential for me as a designer.“

Julien Fincker is a french Designer living near Stuttgart, Germany. After studying
Graphic Design and Photography, he worked for various design studios, advertising
agencies and enterprises, like Stankowski & Duschek. Currently he is working as
Art Director at campra communication agency. His daily work includes the classic
Art Directors tasks like Corporate Design projects for print and digital, campaigns &
concepts, editorial, event design, Photo- & Videoshootings and much more.

With his part-time design studio, he also attaches great importance to multidiscip-
linary work – especially with a focus on type in all its facets, from designing fonts to
woodcutting and printing in his own workshop.

Julien is also member of the tgm – Typographische Gesellschaft München, likes to play
Pétanque and to connect with designers, colleagues and friends.

Portfolio

Finador

soft geometric sans family
with 16 styles

Thin *Oblique*
Extralight *Oblique*
Light *Oblique*
Regular *Oblique*
Medium *Oblique*
Bold *Oblique*
Black *Oblique*
Heavy *Oblique*

Finador Slab

soft slab-serif family
with 16 styles

Thin *Oblique*
Extralight *Oblique*
Light *Oblique*
Regular *Oblique*
Medium *Oblique*
Bold *Oblique*
Black *Oblique*
Heavy *Oblique*

Spitzkant

*serif family for display &
text with 20 styles*

Head Thin *Oblique*
Head Light *Oblique*
Head Regular *Oblique*
Head Medium *Oblique*
Head Bold *Oblique*
Text Thin *Oblique*
Text Light *Oblique*
Text Regular *Oblique*
Text Medium *Oblique*
Text Bold *Oblique*

Ardena

sans-serif family
with 20 styles

Thin *Oblique*
Extralight *Oblique*
Light *Oblique*
Book *Oblique*
Regular *Oblique*
Medium *Oblique*
Bold *Oblique*
Extrabold *Oblique*
Black *Oblique*
Heavy *Oblique*

Garino

sans-serif family
with 20 styles

Thin *Oblique*
Extralight *Oblique*
Light *Oblique*
Book *Oblique*
Regular *Oblique*
Medium *Oblique*
Bold *Oblique*
Extrabold *Oblique*
Black *Oblique*
Heavy *Oblique*

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