

Ardena



sans-serif typeface family with 10 weights + Obliques

Ardena

Ardena is a modern sans-serif typeface family.

While neutral and clear at first glance, it can be characterized as both pleasant and confident due to its open, rounded forms and vertical terminals. It can be used in both a restrained and expressive way. The thinner and

thicker weights are particularly suitable for strong headlines, while the middle weights can be used for typographic challenges and body text. Completed with an extensive character collection, it becomes a real workhorse.

A versatile allrounder that is up to all challenges.

Styles

10 weights plus Obliques,
20 styles
(page 4)

Character Set

1064 Glyphs per Font
(page 6)

Languages

200+ Latin (page 7)

Open Type Features

(page 8-11)

Variable Font

(page 13)

Formats

otf, eot, woff, woff2,
ttf (Variable Font)
*Further formats available
on request*

Licensing, Pricing

1-3 users
Single Style (Print & Web)
starting at 40,-€
Family Package (Print & Web)
starting at 214,-€
Variable Font (Print & Web)
starting at 214,-€
*Further license variations are
available on request*

Modifications, Extensions

Available on request

Recommended Use

- Corporate Identity
- Branding
- Editorial
- Publishing
- Packaging
- Advertising
- Poster
- Billboards
- and many more...

Design & Production

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Also available at:

myfonts.com
Fontspring.com
FontShop.com
Linotype.com
Fonts.com





10 weights + *Obliques*

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

The Canary Islands

Black, 60 pt.

Santa Cruz de Tenerife and Las Palmas de Gran Canaria are the capitals of the Canary Islands, since the Statute of Autonomy of the Canary Islands was created in 1982. The political capital of the archipelago did not exist as such until the nineteenth century. *Light, 18 pt.*

The first cities founded by the Europeans at the time of the conquest of the Canary Islands in the 15th century were: Telde (in Gran Canaria), San Marcial del Rubicón (in Lanzarote) and Betancuria (in Fuerteventura). These cities boasted the first European institutions present in the archipelago, including Catholic bishoprics. Although, because the period of splendor of these cities developed before the total conquest of the archipelago and its incorporation into the Crown of Castile never had a political and real control of the entire Canary archipelago. The function of a Canarian city with full jurisdiction for the entire archipelago only exists after the conquest of the Canary Islands, although originally De facto, that is, without legal and real meaning and linked to the headquarters of the Canary Islands General Captaincy. *Medium, 14 pt.*

Las Palmas de Gran Canaria was the first city that exercised this function. This is because the residence of the Captain General of the Canary Islands was in this city during part of the sixteenth and seventeenth centuries. In May 1661, the Captain General of the Canary Islands, Jerónimo de Benavente y Quiñones, moved the headquarters of the captaincy to the city of San Cristóbal de La Laguna on the island of Tenerife. This was due to the fact that this island since the conquest was the most populated, productive and with the highest economic expectations. La Laguna would be considered the De facto capital of the archipelago until mid the official status of the capital of Canary Islands in the city of Santa Cruz de Tenerife was confirmed in the 19th century, due in part to the constant controversies and rivalries between the bourgeoisies of San Cristóbal de La Laguna² and Las Palmas de Gran Canaria for the economic, political and institutional hegemony of the archipelago. *Thin, 11 pt.*

Already in 1723, the Captain General of the Canary Islands Lorenzo Fernandez de Villavicencio had moved the headquarters of the General Captaincy of the Canary Islands from San Cristóbal de La Laguna to Santa Cruz de Tenerife. This decision continued without pleasing the society of the island of Gran Canaria. It would be after the creation of the Province of Canary Islands in November 1833 in which Santa Cruz would become the first fully official capital of the Canary Islands (De jure and not of De facto as happened previously).[19][20] Santa Cruz de Tenerife would be the capital of the Canary archipelago until during the Government of General Primo de Rivera in 1927 the Province of Canary Islands was split in two provinces: Las Palmas with capital in Las Palmas de Gran Canaria, and Santa Cruz de Tenerife with capital in the homonymous city. *Regular, 9 pt.*

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Character Set

1064 glyphs per font

[illegible]

Language Support

With 1064 glyphs per style, Ardena supports **over 200** latin based languages and includes an extended set of 27 currency symbols.

₰ ₧ ₨ ₩ ₪ ₫ € ₭ ₮ ₯ ₰ ₱ ₲ ₳ ₴ ₵ ₶ ₷ ₸ ₹ ₺ ₻ ₼ ₽ ₾ ₿
 ₧ ₨ ₩ ₪ ₫ € ₭ ₮ ₯ ₰ ₱ ₲ ₳ ₴ ₵ ₶ ₷ ₸ ₹ ₺ ₻ ₼ ₽ ₾ ₿

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, Hotçak (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, Onëipöt, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, 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

Open Type Features

Standard Ligatures	Huffington → Huffington	Lining Figures	0123456789
Small Caps	Kapital → KAPITAL	Oldstyle Figures	0123456789
Stylistic Set 1 „a_alt“	Harold → Harold	Lining Tabular Figures	0123456789
Stylistic Set 2 „g_alt“	Urgent → Urgent	Oldstyle Tabular Figures	0123456789
Stylistic Set 3 „l_alt“	Hello → Hello	Fractions	$\frac{01234}{56789}$
Stylistic Set 4 „u_alt“	Round → Round	Superscripts, Subscripts	A ₂ B ³
Stylistic Set 4 „&_alt“	& → &	Numerator, Denominator	C ₄ D ⁵
Contextual Alternates	20:35 → 20:35	Circled & squared numbers	① ② ③ ④
		Arrows, circled & squared	→ → → → →

Alternates

Ardena 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.

unglaublich

unglaublich

Stylistic Set 4
„u_alt“

Stylistic Set 2
„g_alt“

Stylistic Set 1
„a_alt“

Stylistic Set 3
„l_alt“

Circled and squared numbers

Ardena 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) = ①	(0.) = ①	[0] = ①	[0.] = ①
(1) = ②	(1.) = ②	[1] = ②	[1.] = ②
(2) = ③	(2.) = ③	[2] = ③	[2.] = ③
(3) = ④	(3.) = ④	[3] = ④	[3.] = ④
(4) = ⑤	(4.) = ⑤	[4] = ⑤	[4.] = ⑤
(5) = ⑥	(5.) = ⑥	[5] = ⑥	[5.] = ⑥
(6) = ⑦	(6.) = ⑦	[6] = ⑦	[6.] = ⑦
(7) = ⑧	(7.) = ⑧	[7] = ⑧	[7.] = ⑧
(8) = ⑨	(8.) = ⑨	[8] = ⑨	[8.] = ⑨
(9) = ⑩	(9.) = ⑩	[9] = ⑩	[9.] = ⑩



Arrows, circled and squared arrows

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circle or square. If you add a period to the arrow, it is displayed in a full circle or square.

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->	=	→	(->)	=	⊙	[->]	=	⊞
<-	=	←	(<-)	=	⊙	[<-]	=	⊞
<	=	↑	(<)	=	⊙	[<]	=	⊞
>	=	↓	(>)	=	⊙	[>]	=	⊞
</	=	↙	(</)	=	⊙	[</]	=	⊞
/>	=	↗	(/>)	=	⊙	[/>]	=	⊞
<\	=	↖	(<\)	=	⊙	[<\]	=	⊞
\>	=	↘	(\>)	=	⊙	[\>]	=	⊞
<->	=	↔	(<-.)	=	⊙	[->.]	=	⊙
< >	=	↕	(<-.)	=	⊙	[<-.]	=	⊙
			(< .)	=	⊙	[< .]	=	⊙
			(>.)	=	⊙	[>.]	=	⊙
			(</.)	=	⊙	[</.]	=	⊙
			(/>.)	=	⊙	[/>.]	=	⊙
			(<\.)	=	⊙	[<\.]	=	⊙
			(\>.)	=	⊙	[\>.]	=	⊙





Diving with a seal.

Earless seals, phocids or true seals are one of the main groups of mammals within the seal lineage. All true seals are members of the family Phocidae. They are sometimes called crawling seals to distinguish them from the fur seals and sea lions of the family Otariidae. Seals live in the oceans of both hemispheres with the exception of the more tropical monk seals.

The earliest known fossil earless seal is *Noriphoca gaudini* from the late Oligocene or earliest Miocene (Aquitanian) of Italy. Other early fossil phocids date from the mid-Miocene, 15 million years ago in the north Atlantic. Until recently, many researchers believed that phocids evolved separately from otariids and odobenids; and that they evolved from otter-like animals, such as *Potamotherium*, which inhabited European freshwater lakes. Recent evidence strongly suggests a monophyletic origin for all pinnipeds from a single ancestor, possibly *Enaliarctos*, most closely related to the mustelids and bears.

Monk seals and elephant seals were previously believed to have first entered the Pacific through the open straits between North and South America, with

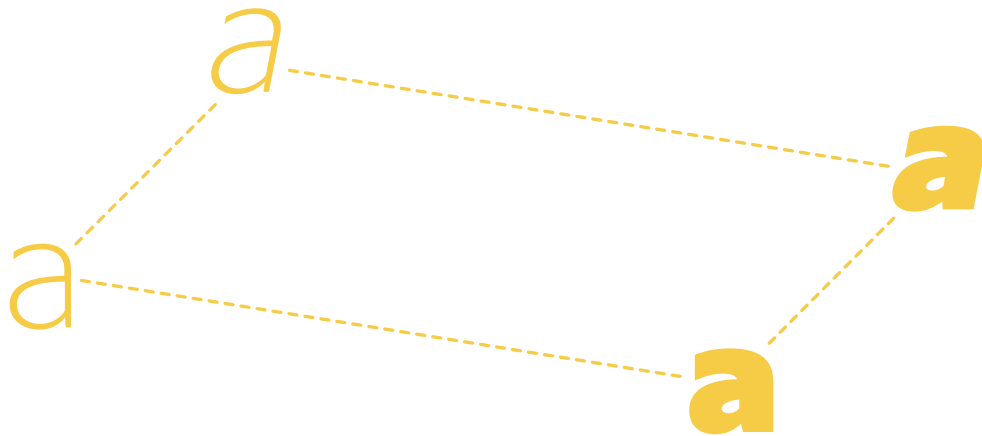
the Antarctic true seals either following the same route or travelled down the west coast of Africa. It is now thought that fur seals, elephant seals, and Antarctic seals all evolved in the southern hemisphere and likely dispersed to their current distributions from more southern origins. In the 1980s and 1990s, morphological and phylogenetic analysis of the seals led to new conclusions about the interrelatedness of the various groups.

More recent molecular phylogenetic analyses have confirmed the relationships of the two phocid subfamilies (Phocinae and Monachinae). The Monachinae (as the „southern“ seals), is composed of three tribes; the Lobodontini, Phocini, and Monachini. The four Antarctic species, *Hydrurga*, *Leptonychotes*, *Lobodon*, and *Phoca*, are members of the Phocini tribe.

Variable Font

Thanks to variable font technology, you can choose the best fitting style for your needs. Variable Fonts combine an almost infinite number of font styles in a single font file. Two axes/sliders for weight and oblique can be used to select the desired style. This font technology is therefore ideally suited

for the typographic design of responsive screen cases. Variable Fonts are particularly pleasing for web-developppers, as they take up a significantly smaller amount of data than conventional web fonts. But Variable Fonts are also ideal for exciting typo animations.



weight



oblique



Story

Confident and pleasant. The making of Ardena and how it became a workhorse allrounder for many purposes.

After the high-contrast serif Spitzkant, I needed the absolute contrast again for the following typeface project. In general, it should be a low-contrast sans serif. Neutral and versatile. One of which there are already thousands, but I simply wanted to draw my own interpretation. One that can be used for all purposes and is well constructed. That was my primary motivation for Ardena.

So I started with the first sketches and the first questions quickly came up. Even neutral sans serifs can differ significantly in character. How to finish the terminals – vertically, diagonally or horizontally? Geometric or humanistic proportions, stroke width contrast, soft or tapered curves – all characteristics that can develop their very own dynamics. Thus, not every sans serif is the same as another, as is generally claimed. In terms of character, Ardena should appear pleasant and confident at the same time. Among others, I expected this from open, rounded forms and vertical endings.

As neutral fonts are also often used for orientation and guidance systems due to their clear legibility, I intended to supply the designers with something more than just the classic numbers and arrows. So I drew circled and squared numbers and arrows, positive and negative. Since these should not have to be searched for in glyph palettes, I developed a system of how these characters can be easily „written“ thanks to Open Type Features. A helpful tool and an easy way for users to find the appropriate characters. Only the standard ligatures have to be activated, which is the default in the most common graphics programs, such as Adobe Cloud, anyway.

To make a font usable for all purposes, it must of course be extended accordingly. Extensive language support, many currency characters, alternative characters, small caps and other features were added accordingly. Even the much underrated Interrobang found its place. As a result, the number of characters quickly grew to over 1000. Also an italic was drawn. So Ardena grew to a well-rounded and very extensive family that can be used for many purposes.



Garachico

*The hidden
treasure of
Tenerife.*



1 the history

The city of Garachico with its port was founded by the Genoan banker Cristóbal de Ponte after the conquest of Tenerife in 1496.

► The May 5, 1706 eruption originating from the northwest rift zone was a major event in the town's history. Prior to then, Garachico was an important

port exporting Malmsey Wine and other local produce. However, a several-week-long eruption poured lava into the old bay and effectively destroyed the town's livelihood. The town itself was partially destroyed. (contrary to the „Tourist trade“ myth, which will tell you that the town was completely destroyed, except for the church where the townfolk took refuge).



► Church of Santa Ana

► Garachico has always taken care of its environment and protected the most diverse cultural manifestations. For all these reasons, the Spanish government awarded the town the Gold Medal of Fine Arts, which was presented in 1980 by His Majesty the King.



Designer

**„Individuality and multidisciplinary
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 multidisciplinary 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 Spitzkant

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*

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*

Royalis

serif family for display & text
with 32 styles

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

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