

Garino

⊕ sans-serif typeface family with 10 weights + *Obliques*

Garino

Garino is a modern sans-serif typeface family. It gains its expressive character from a dynamic sweep in the curves and high-contrast transitions. The thinner and thicker weights are particularly suitable for strong headlines, while the middle weights can be

used for typographic challenges and body text. As a result, it can be used in a reserved as well as an expressive way. Thanks to 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

1165 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

Julien Fincker

Release Date

September 20th, 2021

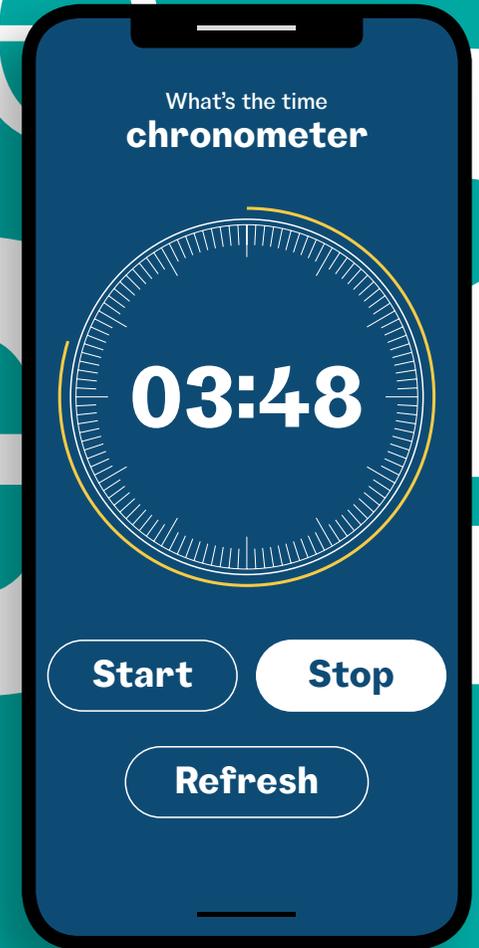
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Also available at:

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

What's the time?



→ Garino Thin *Oblique* ⊕ Extralight
Oblique ⊕ Light *Oblique* ⊕ Book
Oblique ⊕ Regular *Oblique* ⊕
Medium *Oblique* ⊕ Bold *Oblique*
⊕ Extrabold *Oblique* ⊕ Black
Oblique ⊕ Heavy *Oblique* ←

10 weights + *Obliques*

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.*

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. *Bold, 7 pt.*

Language Support

With 1165 glyphs per style, Garino 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, Bicol, 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

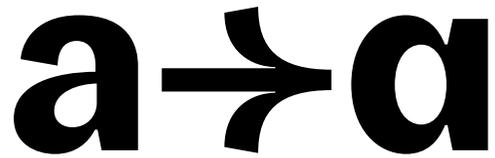
Open Type Features

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 „u_alt“	Round → Round	Fractions	0 ¹ 2 ³ 4 ⁵ / ₆ 789
Stylistic Set 4 „t_alt“	Rat → Rat	Superscripts, Subscripts	A ₂ B ³
Stylistic Set 5 „&_alt“	& → &	Numerator, Denominator	C ₄ D ⁵
Contextual Alternates	20:35 → 20:35	Circled & squared numbers	① ② ③ ④
		Arrows, circled & squared	→ ↻ ↻ ↻ ↻

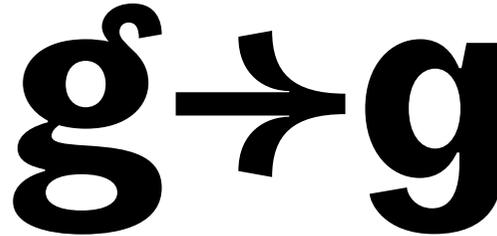
Alternates

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

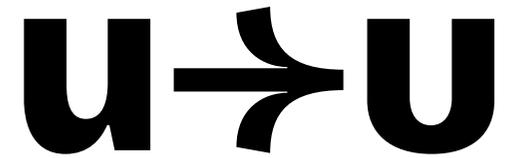
The alternate characters can be activated in the Open Type Feature palette within the Stylistic Sets.



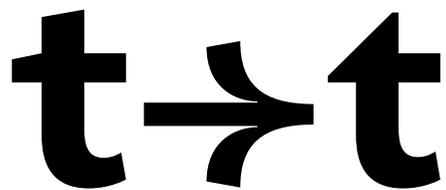
Stylistic Set 1 „a_alt“



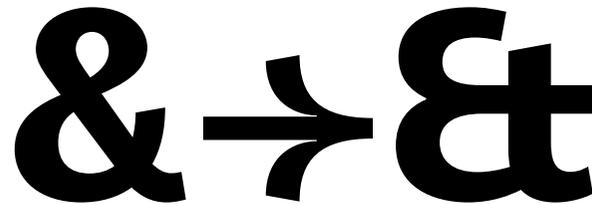
Stylistic Set 2 „g_alt“



Stylistic Set 3 „u_alt“



Stylistic Set 4 „t_alt“



Stylistic Set 5 „&_alt“

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.

Circled and squared numbers and arrows

Garino 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) = ①	(1.) = ①	[1] = ①	[1.] = ①	<- = ←	(<-) = ←	[<-] = ←
(2) = ②	(2.) = ②	[2] = ②	[2.] = ②	< = ↗	(<) = ↗	[<] = ↗
(3) = ③	(3.) = ③	[3] = ③	[3.] = ③	> = ↘	(>) = ↘	[>] = ↘
(4) = ④	(4.) = ④	[4] = ④	[4.] = ④	</ = ↙	(</) = ↙	[</] = ↙
(5) = ⑤	(5.) = ⑤	[5] = ⑤	[5.] = ⑤	/> = ↘	(/>) = ↘	[/>] = ↘
(6) = ⑥	(6.) = ⑥	[6] = ⑥	[6.] = ⑥	<\ = ↘	(<\) = ↘	[<\] = ↘
(7) = ⑦	(7.) = ⑦	[7] = ⑦	[7.] = ⑦	\> = ↙	(\>) = ↙	[\>] = ↙
(8) = ⑧	(8.) = ⑧	[8] = ⑧	[8.] = ⑧	<-> = ↔	(<-.) = ↔	[<-.] = ↔
(9) = ⑨	(9.) = ⑨	[9] = ⑨	[9.] = ⑨	< > = ↕	(< .) = ↕	[< .] = ↕
					(>.) = ↕	[>.] = ↕
					(</.) = ↙	[</.] = ↙
					(/>.) = ↘	[/>.] = ↘
					(<\.) = ↘	[<\.] = ↘
					(\>.) = ↙	[\>.] = ↙



Swimming from Teneriffe to **La Gomera.**

La Gomera is one of Spain's Canary Islands, located in the Atlantic Ocean off the coast of Africa. With an area of 370.03 km², it is the third smallest of the eight main islands of this archipelago. It belongs to the province of Santa Cruz de Tenerife. La Gomera is the third least populous of the main Canary Islands with 22,426 inhabitants. Its capital is San Sebastián de La Gomera, where the cabildo insular (provincial council) is located.

The island is of volcanic origin and roughly circular; it is about 22 km (14 mi) in diameter. The island is very mountainous and steeply sloping and rises to 1,487 m (4,879 ft) at the island's highest peak, Alto de Garajonay. Its shape is rather like an orange that has been cut in half and then split into segments, which has left deep ravines or barrancos between them.

The uppermost slopes of these barrancos, in turn, are covered by the laurisilva – or laurel rain forest, where up to 50 inches of precipitation fall each year. The upper reaches of this densely wooded region are almost permanently shrouded in clouds and mist, and as a result are covered in lush and diverse vegetation:

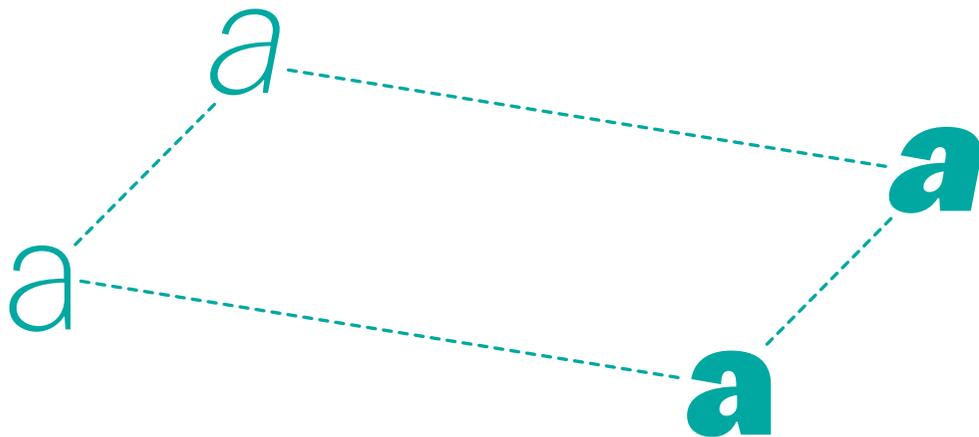
they form the protected environment of Spain's Garajonay National Park, which was declared a UNESCO World Heritage Site in 1986. The slopes are crisscrossed by paths that present varying levels of difficulty to visitors, and stunning views for seasoned hikers.

The central mountains catch the moisture from the trade wind clouds and yield a dense jungle climate in the shade, which contrasts with the warm, sun-baked cliffs near sea level. Between these extremes one finds a fascinating gamut of microclimates; for centuries the inhabitants of La Gomera have fought the higher levels by channelling runoff to irrigate their vineyards, orchards, and banana groves.

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



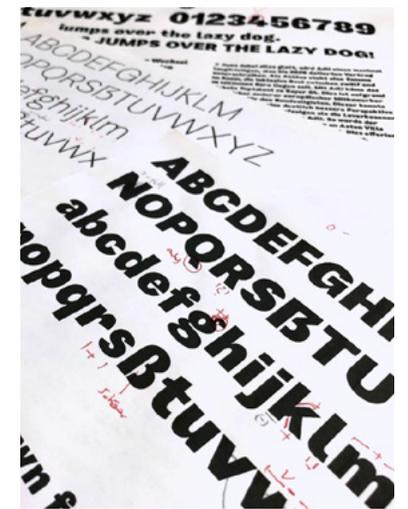
Story

modern and expressive. The making of Garino and how it became a workhorse allrounder for many purposes.

During the initial sketching phase of Ardena, the previous typeface before Garino, two different versions emerged where I felt greater potential. One was a more neutral and open version, and the other was a more expressive and characterful sans-serif, with closed forms. I decided to go with the more neutral Ardena first, knowing very well that the more characterful design would not end up in the drawer. So, after finishing Ardena, I quickly began to create Garino. This was given a more expressive character by a higher stroke width contrast, more dynamic curves and more contrasty transitions – especially in the thicker grades, where the contrast comes out nicely. The closed forms gain further individuality and expressiveness through tapered terminals.

Garino should be a versatile tool for users. Thanks to Open Type features, I developed a simple system for writing arrows and numbers in circles and squares without having to search for them in glyph palettes. 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 Garino usable for many purposes, it must of course be extended accordingly. Extensive language support, many currency characters, alternative characters, small caps and other features were added accordingly. As a result, the number of characters quickly grew to over 1165. Also an italic was drawn. Complemented by a cursive, Garino grew into a very extensive family that can be used for many purposes.



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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

*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

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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