Spitzkant

a serif family for display & text

Spitzkant

Spitzkant is a serif typeface family that is characterized by strong contrasts. Pointed, sharp serifs and edges contrast with round and fine forms, making it very individual and expressive. This makes it particularly suitable for branding, editorial, packaging and advertising.

The high-contrast display version has been complemented by a lower-contrast text version, making Spitzkant in combination suitable for both strong headlines and extensive body text. *An allrounder that can be used for many purposes.*

Styles
2 optical sizes, 5 weights plus Obliques, 20 styles (page 4)

Character Set
861 Glyphs per Font (page 6)

Languages
200+ Latin (page 7)

Open Type Features
(page 8–11)

Variable Font
(page 12)

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

Licensing, Pricing
1-3 users
Single Style (Print & Web) starting at 34,-€
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
· Editorial
· Publishing
· Packaging
· Branding & CI
· Logo
· Advertising
· Poster
· Billboards
and many more...

Design & Production
Julien Fincker

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Also available at:
myfonts.com
Fontspring.com
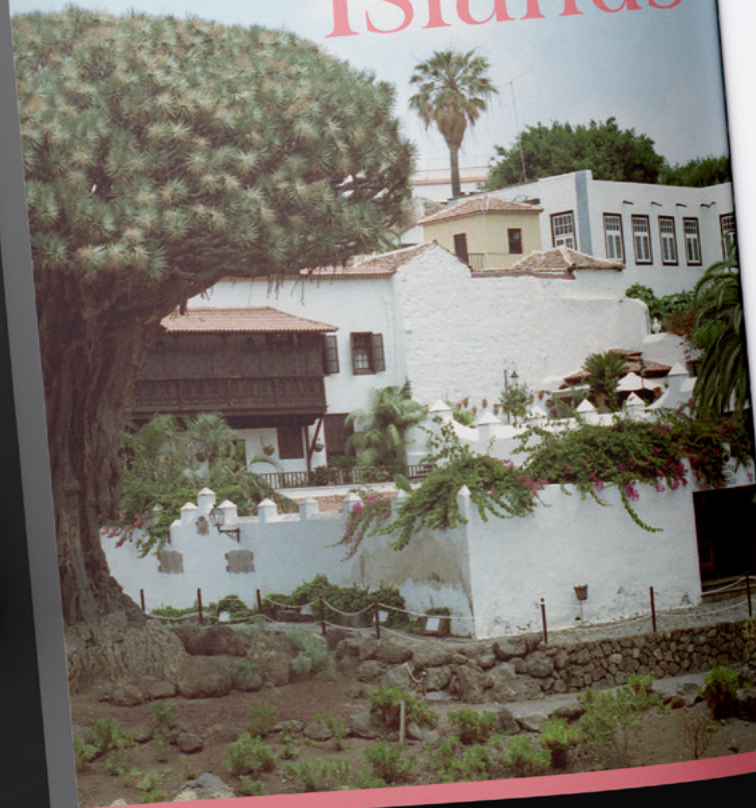FontShop.com
Linotype.com
Fonts.com

ARCHITECTURE

Contemporary Architecture
Magazine № 34

The Canary Islands

Tenerife & Gran Canaria

Tenerife &
Gran Canaria

The Canary Islands

Santa Cruz de Tenerife and Las Palmas
Canaria are the capitals of the Canary
since the Statute of Autonomy of the
Islands was created in 1982. The political ca
the archipelago did not exist as such until t
teenth century.

The first cities founded by the Euro-
peans 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 incor-
poration into the Crown of Castile never
had a political and real control of the enti-
re 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. 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 Capt
Canary Islands, Jerón
Quiñones, moved the
captaincy to the city
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archipelago.

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to Santa Cruz de
continued witho

Spitzkant Head Thin *Head Thin Oblique*

Spitzkant Head Light *Head Light Oblique*

Spitzkant Head Regular *Head Regular Oblique*

Spitzkant Head Medium *Head Medium Oblique*

Spitzkant Head Bold ***Head Bold Oblique***

Spitzkant Text Thin *Text Thin Oblique*

Spitzkant Text Light *Text Light Oblique*

Spitzkant Text Regular *Text Regular Oblique*

Spitzkant Text Medium *Text Medium Oblique*

Spitzkant Text Bold ***Text Bold Oblique***

2 optical sizes · 5 weights · 20 styles · 1 variable font

The Canary Islands *Head Bold, 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. *Head 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[1] 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. *Text Medium, 14*

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 Laguna[2] and Las Palmas de Gran Canaria for the economic, political and institutional hegemony of the archipelago. *Text 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). 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. *Text Regular, 9 pt.*

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Text Light, 7 pt.

Character Set

Uppercase & Lowercase	ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz
Small Caps	ABCDEFGHIJKLMNOPQRSTUVWXYZ

Accented Latin	AÁĂÂÄẠÀĀĄÅǺÃÆǼBCĆČÇĈĊDĐĎĐEÉĚÊËĖẸÈĒĘẼFGĞĜĢĠHHĤIIJÍĬÎÏİ ̇IÌĪĮĨ JĴĶ ̣KĹĽĻĿMNŃŇŅŊNÑOÓŎÔÖỌÒŐŌ ̣OØ ́OÕŒPQRŔŘ ̦RSŚŠ ̦ŞŜ ̣SẞTŤŢ ̦TŪ ÚŬÛ ́Ü ̣UÙŰŨ ̣UÙŮŨVWŴŴŴẄẀXYÝŶŸỲ ̣YỸ ̃ZŹŽŻ
	aáăâäạàāąåǻãæǽbcćčçĉċdðďđeéěêëėẹèēęẽəfgğ ̆ĝ ̧ġ ̇hhĥiıíĭîïi ̇ìīįĩjĵ ̇jjĵkķ ̣kl ̇l ́lľ ̧l ̣l·ļ ̣lmnńñ ̣ŋŋñoóŏôöọòőō ̣oøǿõœpþqrŕř ̦rsśšş ̣sŝ ̣ßttťţ ̦t ̣uúŭûü ̣uùűũ ̣uùůũvwŵŵŵẅẁxyýŷÿỳ ̣yỹ ̃zźžż

Std. Ligatures	ff fff fb ffb fh ffh fi ffi fj ffj fk ffk fl ffl ft fft tf ttf ti tti tj ttj tt ttt
Disc. Ligatures	AV AW AX CA Œ Œ Ch Co Cu DO EA ET EV EW KA Ж KT KV KW KY IA Œ Lł Lł Lọ Lụ ly le lı ll lọ lụ NN OC OG OO OO RA RT RV RW RY Tj TT Tu Tv TW Ty TZ Ti Tj UT VA VT VA WT WW XA YT ZT ct cti gg ҡ ll œ oo st tʒ ww

Numerals	0123456789 0123456789 0123456789 0123456789 H₀₁₂₃₄₅₆₇₈₉ H⁰¹²³⁴⁵⁶⁷⁸⁹ 01234⁄56789
Currency Symbols	₳B₿C¢₵¤$d€ƒ₲₴K₭£₤₥₦PP₱₹₺T₮W¥

Punctuation	. , : ; … ! ¡ ? ¿ · • * # / / \ ⁄ ( ) { } [ ] - – — _ , „ " " ' ' « » ‹ › " '
Symbols & Mathematical Signs	+ − × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ¬ ^ ∅ ∞ • / ∫ Ω Δ ∏ ∑ √ ∂ μ % ‰ ↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕ ◊ @ & ¶ § © ® ™ °	¦ † ℓ ‡ № ℮

Alternates	KRgk | ɑg | Ww | 3 | AVWvw | ΛⅤWⅴⱳ

Language Support

With 861 glyphs per style, Spitzkant supports **over 200** latin based languages and includes an extended set of 27 currency symbols.
₳ ฿ Ᵽ ₡ ¢ ₢ ¤ $ đ € ƒ ₲ ₴ ₭
₵ £ Ł ₥ № ₧ Ᵽ Ᵽ ₹ ₤ ₸ Ŧ ₩ ¥

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

Open Type Features

Standard Ligatures	Selfie – Selfie	Contextual Alternates	3:5 – 3:5
Discretionary Ligatures	Ligature – Ligature	Lining Figures	0123456789
Small Caps	Kapital – Kapital	Oldstyle Figures	0123456789
Stylistic Set 1 „KkRg_kinked"	KkRg – KkRg	Lining Tabular Figures	0123456789
Stylistic Set 2 „Ww_alt"	Wiwa – Wiwa	Oldstyle Tabular Figures	0123456789
Stylistic Set 3 „AVWvw_left"	AVWvw – AVWvw	Fractions	01234/56789
Stylistic Set 4 „AVWvw_right"	AVWvw – AVWvw	Superscripts, Subscripts	A_2B^3
Stylistic Set 5 „ag_alt"	Wagner – Wagner	Numerator, Denominator	C_4D^5
Stylistic Set 6 „three_alt"	123 – 123		

Ligatures – a special feature of Spitzkant is the extensive selection of ligatures, standard and discretionary (see them all on page 6). With over *95 different ligatures* there are many possibilities to give headlines and logos an individual touch. All you have to do is to activate the discretional ligatures in your Open Type Feature palette.

ALEXANDER Lloyd ABWASSER Chanel CALVADOS fjord CITY Ludwig KATZE Tijuana HOTTIE Ritz WINDOW school LECLERC Leopold CITADELLE Craft ALBERT Logo GOONIE Restaurant TULIP Livorno TYSON rockstar HALLE looney MEAT Long Spitzkant Ligatures KYOTO Selfie NEWARK Vamos BELAMIS Culver LOUIS Kafka CROSSANT Reaction FAHRT Brittney LUANO Schaffhausener KELLOG Corndog DORADE Respect NEWTON Schifffahrt RETROSPEKTIV BRENNBAR Rast ALVARO Glowworm BRUTAL Porzellan

Alternates – one more special feature of Spitzkant are the alternates. They give the opportunity to choose an individual look & feel for every project.

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

Rekord
Rekord

Wildranger
Wildranger

Stylistic Sets „Ww_alt" & „ag_alt"

Kragen
Kragen

Stylistic Set „KkRg_kinked"

33333
33333

Stylistic Set „three_alt"

ANNA
IS STARING
OUT OF THE
WINDOW

Stylistic Sets
„AVWvw_left" & „AVWvw_right"

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. Three axes/sliders for weight, italics and optical size 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-developpers, as they take up a significantly smaller amount of data than conventional web fonts. But Variable Fonts are also ideal for exciting typo animations.
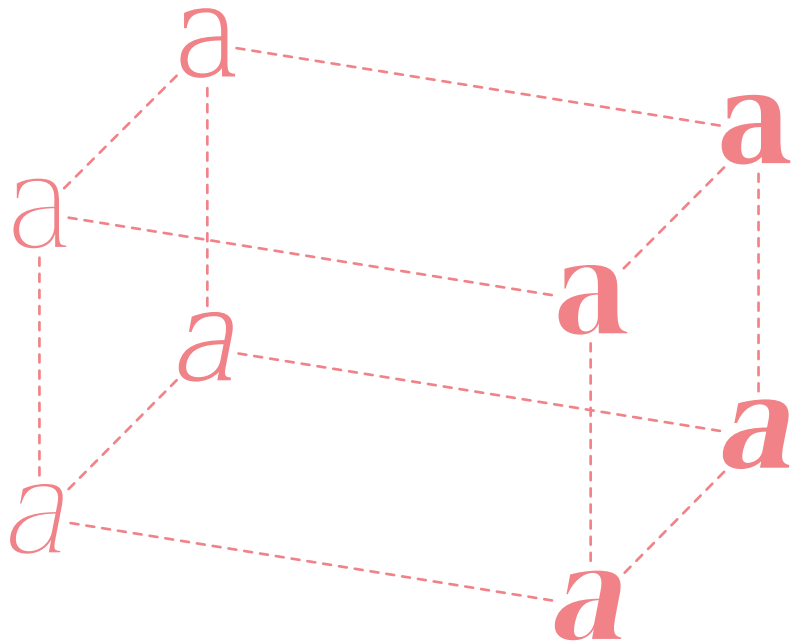
Weight *Oblique*

Optical Size

Story

Strong contrasts. The making of Spitzkant and how it became an allrounder that can be used for many purposes.

After I had spent about a year designing the two Finador families Sans and Slab, I needed an absolute contrast to the round and soft forms for my next typeface. After a few first sketches the plan was set. It should be pointed, edged and with strong contrasts in the lines. At the beginning still sans serif, I soon noticed that it still lacked distinct markings. Serifs were needed. But what is best suited? Hairlines like a Bodoni? Or modern triangular serifs? After a few quick attempts, I decided to use strong contrasts in the serifs as well. Soft, rounded transitions with a pointed terminal.

Already in the conception phase I sketched the first ligatures. From the beginning I attached great importance to the development of an extensive ligature collection. It offers many possibilities to form very individual headlines. For me, especially as a graphic designer, this is one of the most important features for discovering new things and to just have fun with it.

Originally Spitzkant was intended as a pure display font. As something „quick" after the extensive Finador families. However, the first print in small sizes looked rather promising. So the „quick" was quickly thrown overboard and I decided to add a lower contrast text version to it. And if you already run the extra meter, you run two more – I thought so. So many more languages and features were added. So Spitzkant has become a very well-rounded and extensive family in terms of content, which can be used for many purposes. Extrameters that have definitely paid off.

Naming:
Spitzkant is the German word for a pointed edge. The choice of the name was very easy this time and came to me at a very early stage, in contrast to earlier fonts. On the one hand, the meaning of the word matches the basic design principle of the font. On the other hand, the sharp letters like S, p, tz, k and t make „Spitzkant" pronounce exactly the way it looks – pointed and edgy.

sparkling
water

natural
refreshing

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 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

soft slab-serif family
with 16 styles

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

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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