

Finador

friendly and functional sans-serif family with 8 weights + Obliques

Yeah, I know.
 One more sans-serif.
 But hey, this one is...

Soft!

Lovely, isn't it?

Finador is a modern, soft geometric sans family. The functional style of a geometric sans has been softened by open apertures and rounded corners. This makes it functional and friendly. As a versatile allrounder Finador supports almost every of your needs. It has the ability to become your next favorite workhorse family.

Styles

8 weights
 plus Obliques,
 16 styles
 (page 04)

Character Set

919 Glyphs per Font
 (page 08)

Languages

200+ Latin
 (page 09)

Open Type Features

(page 10 – 11)

Proof Prints

(page 14 – 29)

Formats

otf, woff, woff2
*Further formats available
 on request.*

Modifications, Extensions

*Available on request
 (page 34)*

Licensing, Pricing

Licensing Details (page 36)

Standard Licence · 1 user
 Single Style 35,-€
 family of 16 styles 180,-€

Extended Licence · 1 user
 Single Style 350,-€
 family of 16 styles 1.800,-€

*Further license variations
 are available on request and
 online.*

Design & Production

Julien Fincker

Release Date

April 26, 2019

Contact

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 Germany

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 www.fontcuisine.com*

Finador Thin *Oblique*

Finador Extralight *Oblique*

Finador Light *Oblique*

Finador Regular *Oblique*

Finador Medium *Oblique*

Finador Bold *Oblique*

Finador Black *Oblique*

Finador Heavy *Oblique*

large x-height

rounded corners

multilingual support

low contrast

Handggglöves

tapered spur

soft curves

alternate characters

open apertures

Standard Ligatures	Selfie – Self <i>fi</i> e
Small Caps	Kapital – K <i>APITAL</i>
Stylistic Set 1 „Set 1“	ag – <i>ag</i>
Stylistic Set 2 „Set 2“	CGSacefgrs – <i>CGSacefgrs</i>
Stylistic Set 3 „Set 3“	ABWXYwxy – <i>ABWXYwxy</i>
Lining Figures	0123456789
Oldstyle Figures	0123456789
Lining Tabular Figures	0123456789
Oldstyle Tabular Figures	0123456789
Fractions	⁰¹²³⁴ / ₅₆₇₈₉
Superscripts, Subscripts	A ₂ B ³
Numerator, Denominator	C ₄ D ⁵

Alternates – The default version has open, modern apertures. Stylistic Set 2 includes the whole set of letters with closed, classic apertures. A slightly different look. It’s like having a second font in just one font. So it’s up to you to choose the right look for your projects. The alternate characters can be activated in the Open Type Feature palette within the Stylistic Sets.

Case → Case

.ss02 with closed apertures

ag → *ag* .ss01

Away → *Away* .ss03

Darling,
where did you
put my glasses?



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Random
WORDS
that look
NICE!

Nice
words
THAT LOOK
random!

Soft and friendly. The making of Finador and how it became a real workhorse that can be used for many purposes.

Finador was supposed to become my second learning typeface, a geometric sans-serif family. Originally the plan was to learn to draw different weights with it. But again, it turned out quite differently. The first sketches were already drawn before and parallel to Bourget, and were quickly discarded. With the learning process in theory and practice there were so many mistakes in form and craft, that I had to redraw them in the whole. Only a few letters I still liked were kept in their basic principle, cleaned up and kept as Stylistic Set 3.

So I started drawing the thinnest and thickest weight in parallel. After a large part of the basic letters had been drawn, I noticed that the thickest weight was clearly too thin, it looked more like a medium. Smart as I am, I thought to save myself a detour with a little trick. If you can interpolate the weights in between, you can certainly extrapolate a heavier weight without any problems ... Marc Lohner, who again was a helpful

consultant, warned me and should be right. The extrapolation did not work as hoped. So I took the detour and drew a new thickest weight, but kept the medium as master. So from now on I continued with three masters instead of two. But this way was just right, because I kept full control.

During the drawing I had two questions among others. 1st Should the edges be sharp or rounded? I decided to use rounded edges, because it gives the overall look a soft and friendly character. A decision that I regretted when implementing the oblique, but which was right on the whole. 2nd the second question made the decision much more difficult for me. Do I draw open or closed apertures? I postponed the decision until later and drew both versions in parallel. When the decision had to be made, I went the way of the soft and friendly character and decided for the open version. But I kept the closed version as Stylistic Set 2. Normally you should make decisions and follow through, but I wanted to give the user a chance to get involved. They should be able to use Finador for their purposes in the way they needs them. Not as an additional font, but with the help of Open Type features.

Speaking of Open Type Features. I learned about this as well, which increased the character set to over 900 characters. So I added more alternative characters, small caps, automatic fractions and a large collection of currency symbols. Finador thus quickly grew out of its role as a learning typeface and into an extensive allrounder family. It is universally applicable – a real workhorse.



Fincker Font Cuisine

Font Cuisine is a Typedesign Foundry by Julien Fincker. We are passionate about letters, type and everything that comes along with. That's why we enjoy to offer retail typefaces and custom solutions. Due to our French roots we also like to dine well and see many parallels between cooking and designing fonts. It is always the details in the preparation process that make the difference – therefore Font Cuisine.



Designer

Julien is a French Designer and lives near Stuttgart, Germany. After graduating as a communications and graphic designer, he worked for influential agencies and companies such as Grafisches Atelier Stankowski + Duschek. Type has always been a big part of his work – but only as a user. In 2018 he finally started to draw his first letters and released his first typeface in the beginning of 2019. With Font Cuisine he takes the focus on type in all its facets, from designing fonts to woodcutting and printing in his workshop.

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

contact@fontcuisine.com

www.fontcuisine.com



THE FONT CUISINE SERVICES

TABLE D'HÔTE OR À LA CARTE

Even if we keep our library as varied and balanced as possible, there is still the opportunity to achieve a special and unique impression with a few changes or even a completely new approach. Something unique that can give your brand or project a very individual impact. There are various ways to achieve this effect. So get inspired and let's cook something together.

Font Modifications

Adding a new spice or ingredient when cooking can turn an entire dish into something new. In the same way, letters and symbols can be added to a font, changed or adapted to the look of your brand. So if you like a typeface from our library but want to make a few adjustments, that's absolutely fine.

Let's find out together how we can modify a typeface to perfectly fit your brand or project.

Custom Fonts / Corporate Fonts

For a special event, the usual menu is often not enough and it is advisable to put together an à la carte menu according to your own wishes. Your guests will be very impressed and will remember the evening very fondly. The same applies to your brand or project. Off-the-shelf fonts often do not achieve the desired effect, do not appear very unique and do not set you apart from your competitors. An individually crafted typeface can internalize your brand values and bring out the core of your message. As part of any communication medium, a typeface is a significant asset to your brand, strengthening your identity and brand awareness.

So if you are looking for a special experience for your customers, let's create a customized and unique menu together.

Language Extensions

When different cultures come together, you realize how different the cuisine can be. Spicy, sweet, bitter, salty, sour – all flavors are cooked differently. The preparation of the dishes can also differ a lot from familiar ones and it is always exciting to discover new ways of cooking. Cultural differences are also a big topic when it comes to fonts. There are almost endless possibilities, both in accents and in language systems. So if you need specific language extensions for a font from our library, we will be happy to support you.

For language systems that are unfamiliar to us, we are always pleased to bring experienced colleagues from our network into the team.

Logos

Typelogos or logo adjustments – for both a precise eye for detail is needed. Sometimes it's the subtle details that make a logo harmonize. Just like the one cherry on the top of the cake. We are happy to help you design and develop your logo until it fits all requirements.

Have you found something that is right for you? Let's get in touch and bon Appétit!

contact@fontcuisine.com

www.fontcuisine.com



LICENSES

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