fontcuisine.com

Ardena

pleasant and confident sans-serif family with 10 weights + Obliques

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 04)

Character Set
1064 Glyphs per Font
(page 08)

Languages
200+ Latin
(page 09)

Variable Font
(page 10)

Open Type Features
(page 11 – 13)

Proof Prints
(page 16 – 35)

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

**Modifications,
Extensions**
Available on request
(page 40)

Licencing, Pricing
Licencing Details
(page 42)

Standard Licence · 1 user
Single Style 50,-€
family of 20 styles 300,-€

Extended Licence · 1 user
Single Style 500,-€
family of 20 styles 3.000,-€

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

Design & Production
Julien Fincker

Release Date
February 2nd, 2021

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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*

Handgllöves

large
x-height

extended
ascender

multilingual
support

low
contrast

tapered
spur

vertical
terminals

alternate
characters

open
apertures

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

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

A Ƀ Ƀ ₵ ¢ ₡ ¤ $ d̶ € ƒ Ǥ ₴ ₖ ₡ ₤ Ƚ ₥ N ₱ Ᵽ ₹ ₤ T T̶ W ¥

Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz abcdefghijklmnopqrstuvwxyz

Accented Latin

AÁĂÂÄÀĀĄÅÃÅÅÄÆÉBCĆĈÇĈĊDDZDŽĎĐĐĐ DzDžEÉĔÊĚËĖÈĒĘÊĒĘÊFGĜĞĠĢĜGGHĦĤĦIIJÍĴÍÎĨÏİÌĪĮĨĴJ KĶLLJĹĽĿļŁMNNJŃŇŅŊŊNjÑOÓÔÔŎÖỌÒÔŌǪØŌÕŒPÞQRŔŘRṚ̃ŞŚŜŞ̌Ş̣ŞßTŦŤŢṬTTUÚŬÛÜ ŲÙŪŮ̄ŮŪŮ̃VWẂŴẄẀXYÝŶŸ̀ỲŸŹŽŻŻ aáăâäàāąåãåắæƀbcćĉçĉċďđddzdžeéĕêěëėèēęêēęêfgĝğġģĝ̌ǧhħĥ̇ḥiiíĵíîĩïiìīįĩ íĵĵʲjjĵkķ̧klĺļ̌ḷ́ŀļhjlmnńňņ̧ŋŋŋn njñoóôôŏöọòôōǫ̣øŏŏ̃œpþqrŕřṛ̃rʂśŝ̌ṣ̂şßttŧ̧ṭ̇tttuúûûûûŭûūŭũŭvwẃŵẅ̈ẁxyýŷÿỳ̀ŷ̃zźžżz

Std. Ligatures

ff fff fi ffi fj ffj ft fft fl ffl fh ffh fb ffb

Numbers

0123456789 0123456789 0123456789 0123456789
⓪①②③④⑤⑥⑦⑧⑨ ❶❷❸❹❺❻❼❽❾ ⓪①②③④⑤⑥⑦⑧⑨ ⓪①②③④⑤⑥⑦⑧⑨
0123456789 0123456789 0123456789 0123456789 ⁄ ⅟ ½ ⅓ ⅔ ¼ ¾ ⅕ ⅖ ⅗ ⅙ ⅚ ½ ⅛ ⅜ ⅝ ⅛ ⅑ ⅒

Currency Symbols

A Ƀ ₵ ¢ ₡ ¤ $ d̶ € ƒ Ǥ ₴ ₖ ₡ ₤ Ƚ ₥ N ₱ Ᵽ ₹ ₤ T̶ Ƀ W ¥

Punctuation Symbols & Mathematical Signs

.,;:…!¡?¿·•*ʔ#//\·: (){}[]‒—‐––___·––– ,, """''«»‹›""@&¶§©®℗™%‰°|¦†₡₯№℮•/+−×÷=≠><≤≥±≈~¬
^∅∞/ΩΔΠΣ√∂μªº∆Ωμπ◊▲▸▼◀□☑☒√✗○◯⊗●✓⊗■☑☒

Arrows

↑↗→↘↓↙←↖↕ ⓐⓑⓒⓓⓔⓕⓖⓗ ⮝⮞⮟⮜ ⬆⬈⬊⬇⬋⬅⬉ ⬆⬈⬊⬇⬋⬅⬉

Alternates

aáăâäàāąåãåæǽ gǵğ̌ĝĝ̌ǧ ĺ ĺḷ̌ḷ́ łjłt uúûûûûŭû̃ū̃ŭ̃û & ∅

Small Caps

AÁĂÂÄÀĀĄÅÃÅÄ̈ÆǼBCĆĈÇĈĊDÐĐ̇ĐĐDZDŽEÉĔÊĚËĖÈĒ̇ĘÊ̄FGĜĞĠĢĜ̌ǦGHĦĤ̇ĦIIÍÎĨÏİ̇ÌĪĮĨĴJĵĴĴKĶ̧KKLĹĽĿĻ̧ŁMNŃ̇ŇŅ̇Ŋ ŊNNJÑOÓÔÔŎÖ̇ỌÒÔŌǪ̣ØỖŒPÞQRŔŘRṚ̃SŚŜ̌Ṣ̂ŞßSSŞTŦ̧Ṭ̇TTUÚŬÛÜ̇ŲÙŪŮ̄ŮŪŮ̃VWẂŴẄ̈ẀXYÝŶ̇Ÿ̀ỲŸ̃ZŹŽŻŻ
0123456789 ‒––(){}[]!¡?¿«»‹›ʔ#/\°|¦+−×÷=≠<≥±≈~¬A&§₡¢₡¤/$d̶€Ǥ₴ₖ₡₤Ƚ₥NₚₚPₚ₹₤TͲW¥Ƀƒ

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

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-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.
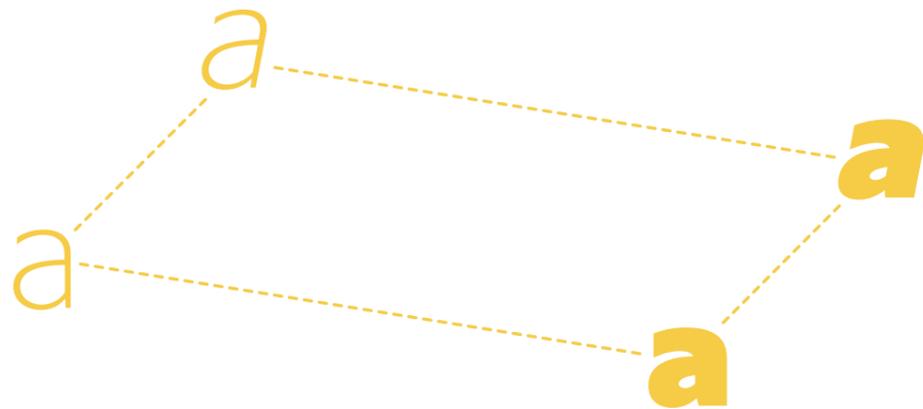
Standard Ligatures	Huffington → Huffington	**Lining Figures**	0123456789
Small Caps	Kapital → Kapital	**Oldstyle Figures**	0123456789
Stylistic Set 1 „a_alt"	Harold → Harold	**Lining Tabular Figures**	0123456789
Stylistic Set 2 „g_alt"	Urgent → Urgent	**Oldstyle Tabular Figures**	0123456789
Stylistic Set 3 „l_alt"	Hello → Hello	**Fractions**	01234⁄56789
Stylistic Set 4 „u_alt"	Round → Round	**Superscripts, Subscripts**	A_2B^3
Stylistic Set 4 „&_alt"	& → &	**Numerator, Denominator**	C_4D^5
Contextual Alternates	20:35 → 20:35	**Circled & squared numbers**	① ❷ ③ ◼4
		Arrows, circled & squared	→ ⊕ ➡ ⊡ ➡

weight   *oblique*

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"

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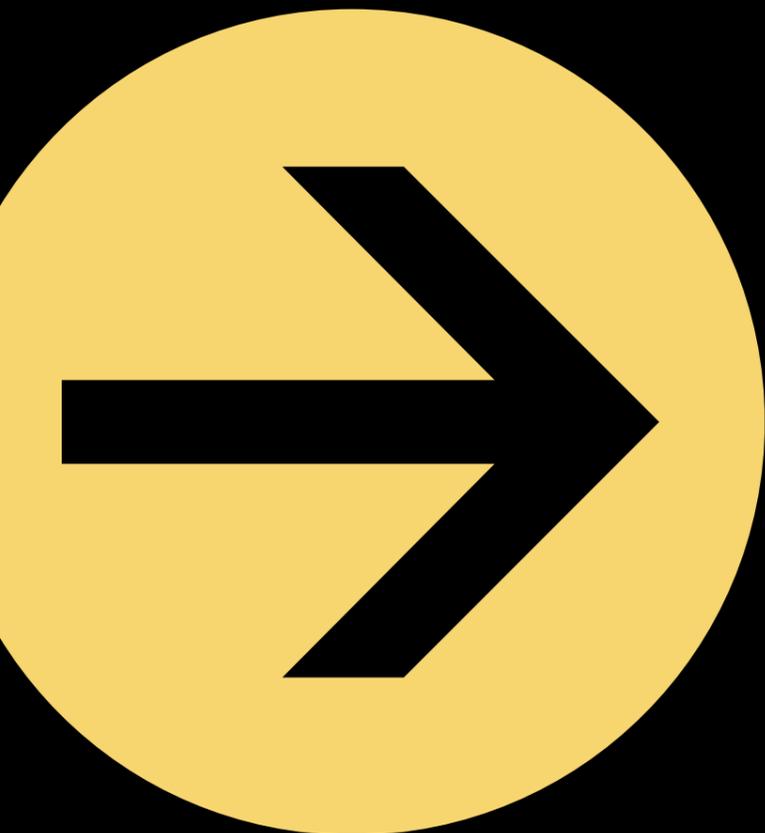
Circled and squared numbers + Arrows, circled and squared arrows
Ardena has an extensive range of circled and squared numbers. Thanks to Open Type Features and an easy system, the various designs can also be simply „written" without first having to select them in a glyph palette.

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) = ⓪	[0] = 0	-> = →	(->) = ⊖	[->] = ⊡
(1) = ①	[1] = 1	<- = ←	(<-) = ⊖	[<-] = ⊡
(2) = ②	[2] = 2	<| = ↑	(<|) = ⊕	[<|] = ⊡
(3) = ③	[3] = 3	|> = ↓	(|>) = ⊕	[|>] = ⊡
(4) = ④	[4] = 4	</ = ↙	(</) = ⊘	[</] = ⊡
(5) = ⑤	[5] = 5	/> = ↗	(/>) = ⊘	[/>] = ⊡
(6) = ⑥	[6] = 6	<\ = ↖	(<\) = ⊗	[<\] = ⊡
(7) = ⑦	[7] = 7	\> = ↘	(\>) = ⊘	[\>] = ⊡
(8) = ⑧	[8] = 8	<-> = ↔	(->.) = ➡	[->.] = ⬛
(9) = ⑨	[9] = 9	<|> = ↕	(<-.) = ⬤	[<-.] = ⬛
(0.) = ⓿	[0.] = ▪		(<|.) = ⬤	[<|.] = ⬛
(1.) = ❶	[1.] = ▪		(|>.) = ⬤	[|>.] = ⬛
(2.) = ❷	[2.] = ▪		(</.) = ⬤	[</.] = ◰
(3.) = ❸	[3.] = ▪		(/>.) = ⬤	[/>.] = ◰
(4.) = ❹	[4.] = ▪		(<\.) = ⬤	[<\.] = ◰
(5.) = ❺	[5.] = ▪		(\>.) = ⬤	[\>.] = ◰
(6.) = ❻	[6.] = ▪			
(7.) = ❼	[7.] = ▪			
(8.) = ❽	[8.] = ▪			
(9.) = ❾	[9.] = ▪			

Garachico

The hidden treasure of Tenerife.
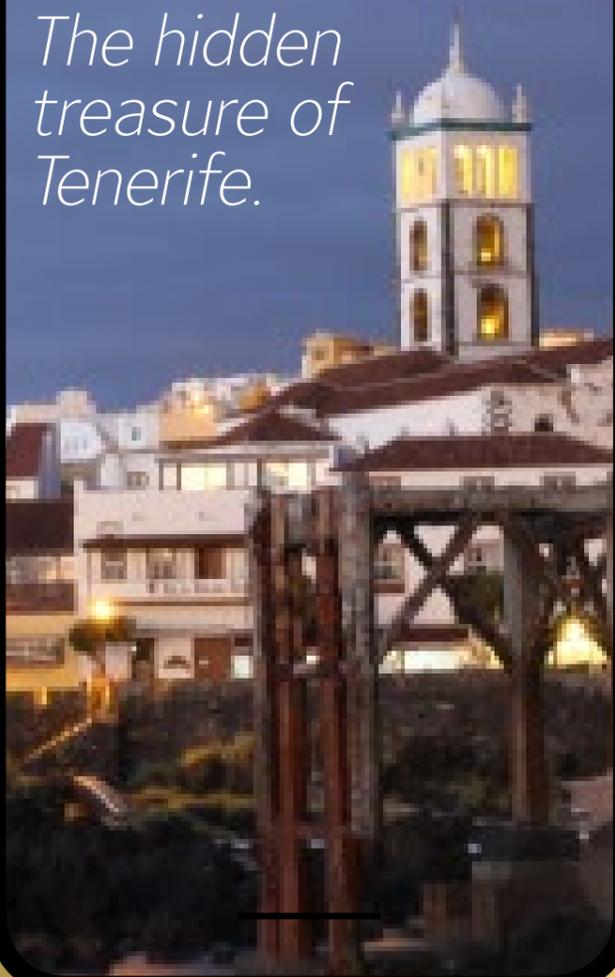
1 the history

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.

40/48

abcdefghijklmnopqrstu
vwxyz ABCDEFGHIJKLM
NOPQRSTUVWXYZ
0123456789

30/36

Santa Cruz de Tenerife and Las Palmas
de Gran Canaria are the capitals of the
Canary Islands, since the Statute of
Autonomy.

20/24

The political capital of the archipelago did not exist as such
until the nineteenth century. 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…

12/15

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…

8/10

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
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MODERN ARCHITECTURE & DESIGN

12.03. – 25.06.
Kunstgalerie Stuttgart

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.

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**

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 typeface 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!

LICENSES

Licensing fonts can sometimes be very challenging. That's why we've come up with a simple licensing model to make it easy for you – and for us. You can choose between two models, the Standard License or the Extended License.

To make it short: The Standard License includes the use of both desktop and webfonts. The Extended License also includes desktop and webfont usage, plus ebooks, (mobile) apps and broadcasting.

Specifically, the Standard and Extended Licenses include the followings.

Standard License

Desktop License:	User specific
Web License Domains:	Unlimited
Web License Pageviews:	max. 100.000 per month (across all domains)
Document Embedding:	PDF only
Third party (printers):	Yes
Third parties (Designer, Developer,...): No	

Extended License

Desktop License:	User specific
Web License Domains:	Unlimited
Web License Pageviews:	max. 1.500.000 per month (across all domains)
Mobile App License:	5 Titles
E-publishing:	5 Titles
Broadcast License:	Unlimited
Document Embedding:	Unlimited
Third party (printers):	Yes
Third parties (Designer, Developer,...): Yes	

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We enjoy to support students and make our fonts affordable for their projects. This is why we offer a **80% discounted Educational License** for students currently enrolled at a college or university. We would love to see your projects with our fonts. To get the 80% discount code, please send us a copy of your student ID to **contact@fontcuisine.com** and let's talk about your needs.

Test Fonts

In a haute cuisine restaurant, an amuse-bouche is served on the house before a meal to stimulate your appetite. We therefore offer free trial fonts so that you can try out if there is something that appeals to your taste. This allows you to try out the fonts in your own layouts before you order the whole menu. Please visit our „Test Fonts" page to get more information.

You can see and download the full EULA, prizes and terms & conditions online at fontcuisine.com.

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