

Conviva

clear and welcoming sans-serif typeface
with 10 weights + Italics

optimized for accessibility



Conviva understands accessibility as an integral part of good typography. It is a modern sans-serif typeface family that combines functional clarity with an open, accessible design. Its humanistic character gives it a friendly and trustworthy appearance, while its balanced forms are designed for good readability and clear visual communication.

Conviva offers a sophisticated typographic system for a wide range of requirements. From corporate design and editorial applications to public communication and wayfinding systems, it enables consistent design across various media and formats.

Whether in print or on screen, Conviva combines design versatility with functional precision. A typeface family for clear, contemporary, and inclusive visual communication.

Styles
10 weights
plus Italics,
20 styles
(page 04)

Character Set
1369 Glyphs per Font
(page 08)

Languages
200+ Latin
(page 09)

Accessibility
Features
(page 10 – 13)

Variable Font
(page 14)

Open Type Features
(page 15 – 17)

Proof Prints
(page 20 – 39)

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
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Release Date
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Conviva Thin *Italic*

Conviva Extralight *Italic*

Conviva Light *Italic*

Conviva Book *Italic*

Conviva Regular *Italic*

Conviva Medium *Italic*

Conviva Bold *Italic*

Conviva Extrabold *Italic*

Conviva Black *Italic*

Conviva Heavy *Italic*

large x-height

tapered spurs

extended ascenders

multilingual support

Handgloves

tapered terminals

low contrast

humanistic approach

open apertures

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789

Uppercase & Lowercase
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz $_{abcdefghijklmnopqrstuvwxyz}$ ^{abcdefghijklmnopqrstuvwxyz}

Accented Latin
AÁĂÂÂẠẢÄÀẦẮẴẶẲÅĀĄÃÆǼÆ̀ƁḂĆČÇĈĊƇDDZDŽḐĎḒḌƉDDzDžƊÐÉĔĚĖẸẺÊỀẾỄỆỂËĒȨẼƏFGǴĞĢĜĠǦĠ
HĦḪĤḤIIJÍĬǏÎỈÌĮĪĨJJĴKǨĶĶLLJĹĽĻḶḸḼLjŁMḾṀṂNNJŃŇŅṊṄNjŊÑǸOÓŎǑÔỘỒỖỔȮȰÕṌṎȬŐŌỐ
ỎỌØǾÕŒPÞQRŔŘŖṚṞŔSSŚŠŞŜȘṢṤṦṠTŦŤŢṰṮṬȚUÚŬǓÛỤÙỦŰŨŲŮŪVWẂŴẄỲXYÝŶŸỸ
ỴŸȲZŹŽẐƵ¹ aáăǎâậạảäầấẫặẳåāąãæǽæ̀bḃcćčçĉċdďḓḑḍdzdžðeéĕěêệẹẻëèếễềệẽęəfgǵğǧĝġǥḡhħḥĥḫ
ḫiıíĭǐîịỉïìīįĩjĵǰkǩķḳlĺľļḷḹḽłmḿṁṃnńňñṅṇņṋŋnjǹŉoóŏǒôộọỏöòőȯȱõṍṏȭǫøǿõœpþqrŕřŗṛṝṟɾsśšşŝșṣṥ
ßtŧťţṭṯṱțuúŭǔûụùủűūųůũvwẃŵẅẁxyýŷÿỳȳỹzźžẑżƶ¹

Std. Ligatures
ff fff fi ffi fj ffj fl ffl ft fft

Numbers
0123456789 ₀123456789 0123456789 ⁰123456789
⓪①②③④⑤⑥⑦⑧⑨ ⓿❶❷❸❹❺❻❼❽❾ 🯰🯱🯲🯳🯴🯵🯶🯷🯸🯹 🯰🯱🯲🯳🯴🯵🯶🯷🯸🯹
$_{0123456789}$ $_{0123456789}$ ^{0123456789} ^{0123456789} ⁄⅐½ ⅑⅓ ⅔¼ ¾⅕ ⅖⅗ ⅘⅙ ⅚⅐ ⅛⅜ ⅝⅞ ⅒ ₁₀

Currency Symbols
ƒ ฿ ₳ ₵ ¢ ₡ ¤ $ ₫ € ₲ ₴ ₭ ₾ £ ₺ ₥ ₦ ₱ ₱ ₽ ₹ ₪ £ ₸ ₮ ฿ ₩ ¥

Punctuation Symbols & Mathematical Signs
.,:;…!¡?¿·•*?¿#/\-––—_(){}[],„‟”’‘«»‹›‟’☐☑☒✓✕@&¶§©®℗™℅°ø|¦⁺℘⁼℮№
+−×÷=≠>≤≥±≈~¬^∞∫ΩΔ∏∑√∂µ%‰◌◊▲▶▼◀
$_{,.-/+−×÷=≠>≤≥±≈~()\{\}[]}$ $_{,.-/+−×÷=≠>≤≥±≈~()\{\}[]}$ $^{,.-/+−×÷=≠>≤≥±≈~()\{\}[]}$ $^{,.-/+−×÷=≠>≤≥±≈~()\{\}[]}$

Arrows
↑↗→↘↓↙←↖↔↕ ⇧⇗⇒⇘⇩⇙⇐⇖⬆↗➔↘⬇↙⬅↖ ⇧⇗⇒⇘⇩⇙⇐⇖ 🡅🡕🡆🡖🡇🡗🡄🡔

Alternates
ʊúʊŭǔûùủůűūųůũ aáăǎâậạảäầấẫặẳåāąãæǽæ̀æ & &

Small Caps
ᴀÁĂÂẬÄÀẦĀĄÃÅẤẪÆǼƁCĆČÇĈĊDÐĎḒḐDZDŽEÉĔĚÊỀẾỄỆẺËÈẸĒȨẼƏFGǴĞĢĜĠǦHĦḪĤIIJÍĬǏÎỈÌĮĪĨJJĴKǨĶLĹĽĻḶMNŃǸŇŅṊN
ŊŊNJÑOÓŎǑÔỒỐỖỔȮȰÕṌṎȬŐŌỘỌỎÖÒǪØǾÕŒPÞQRŔŘŖṚŔSśŠŞŜȘṢṤSSTŦŤŢṰUÚŬǓÛỤÙỦŰŨŲŮŪVWẂŴẄỲXYÝŶŸỸZźžẑżƶ
0123456789 &&---(){}[]!¡?¿«»‹›?#/\°¦⁺−×÷=≠>≤≥±≈~¬ƒ฿₳₵¢₡$₫€₲₴₭₾£₺₥₦₱₱₽₹₪£₸₮฿₩¥

With 1369 glyphs per style, Conviva supports **over 200** latin based languages and includes an extended set of 29 currency symbols.
ƒ ฿ ₳ ₵ ¢ ₡ ¤ $ ₫ € ₲ ₴ ₭ ₾ £ ₺ ₥ ₦ ₱ ₱ ₽ ₹ ₪ £ ₸ ₮ ฿ ₩ ¥

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, Oněipǒt, 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

Accessible design is increasingly coming into focus, which brings significant added value to our life together as a society. This is because, especially in communication—which, after all, is meant to reach everyone—the inclusion of as many people as possible plays an important and central role. In this case, the focus is on including people with reading difficulties and visual impairments.

When it comes to accessible design, there is a lot of discussion about layout, color combinations, and typography—specifically, the use of typefaces. Generally, low-contrast, serif-free typefaces are considered particularly suitable. However, when selecting a typeface, people often refer to common fonts that, in terms of their design, frequently do not meet the requirements for accessible typefaces. After all, typefaces themselves can—and should—contribute to accessibility.

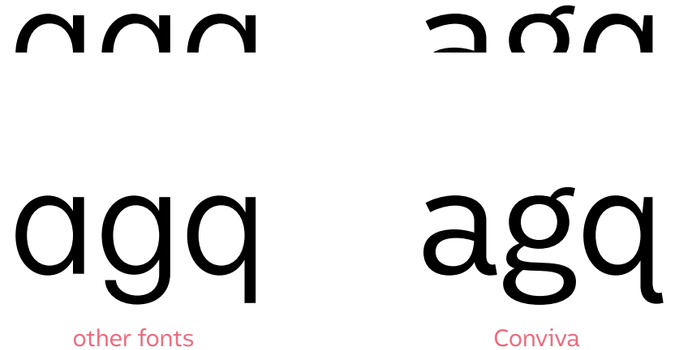
When selecting an accessible font, therefore, particular attention should be paid to the following factors. Conviva was designed to meet these criteria.

Conviva Thin *Italic*
Conviva Extralight *Italic*
Conviva Light *Italic*
Conviva Book *Italic*
Conviva Regular *Italic*
Conviva Medium *Italic*
Conviva Bold *Italic*
Conviva Extrabold *Italic*
Conviva Heavy *Italic*
Conviva Black *Italic*

1. Weights
Choosing the right typeface weight is very important. This is because not all weights are suitable for accessible design. While thinner weights can be difficult to see in low-light conditions, thicker weights appear particularly dark. Medium weights therefore offer good stroke-thickness contrast, ensuring they remain clearly recognizable and legible even under challenging conditions. For accessible design, weights between Light and Extrabold are therefore recommended.

The basis of reading, as is well known, is letter recognition. For letters to be recognized quickly, it is very important that they are easily distinguishable from one another. However, some letters look very similar and can easily be confused with one another. Yet there are many ways to avoid these mix-ups by paying attention to certain details.

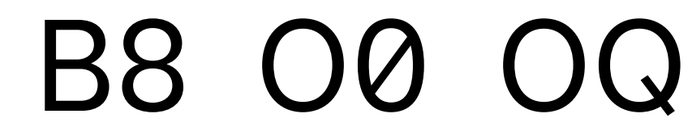
2. Differentiation
Studies have shown that letters can be identified much more easily based on their upper half than on their lower half. Therefore, particular attention should be paid to ensuring that letters are distinguishable in the upper half to avoid confusion.



Some letters are particularly easily confused with one another, as shown in the example on the right: the characters 1, I, l, and i. This increased risk of confusion can be greatly reduced simply by paying attention to small details, without negatively affecting the formal appearance of the typeface.



Other pairs of letters are often confused with one another, which Conviva clearly distinguishes from one another.



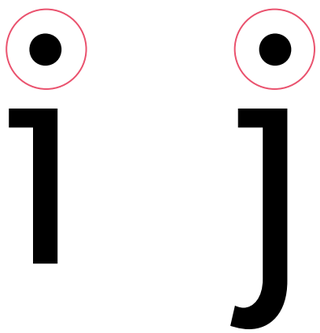
3. Mirrored Letters
The brain applies knowledge about objects—once acquired—to mirrored images, which greatly speeds up our recognition processes. When reading, however, this ability can be misleading and must be suppressed. For people with reading difficulties, however, distinguishing between mirrored letters is very important. Conviva therefore avoids the usual mirrored character combinations by deliberately altering certain details.



4. Shapes
Open shapes are used to distinguish letters from one another even under difficult viewing conditions, such as when the image is blurred.

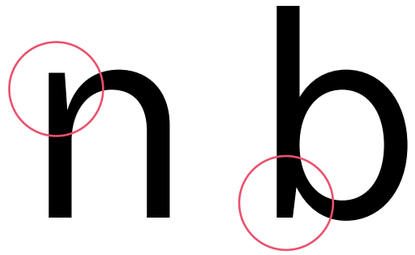


5. Dots
Clear, highlighted dots make it easier to recognize certain letters.

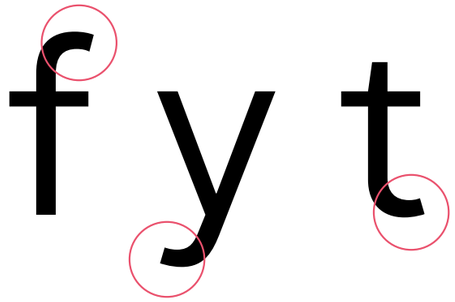


6. Spurs & Tails

Angled spurs serve to better distinguish certain letters.



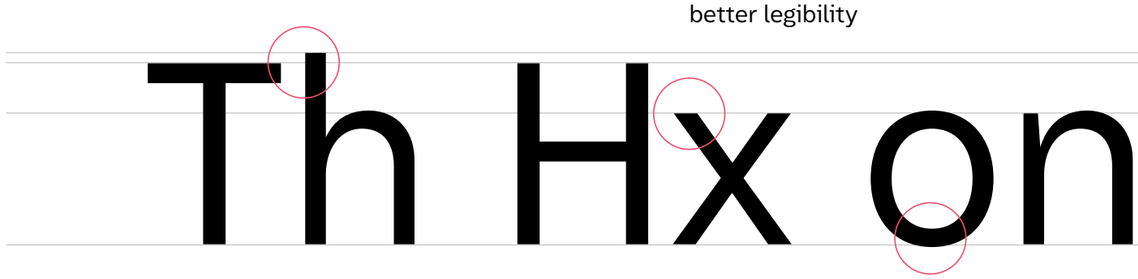
Extended tails serve to make it easier to distinguish and recognize certain letters.



7. Basic Structure
Various factors in the basic structure improve reading flow and readability.

Extended ascenders help to emphasize word patterns

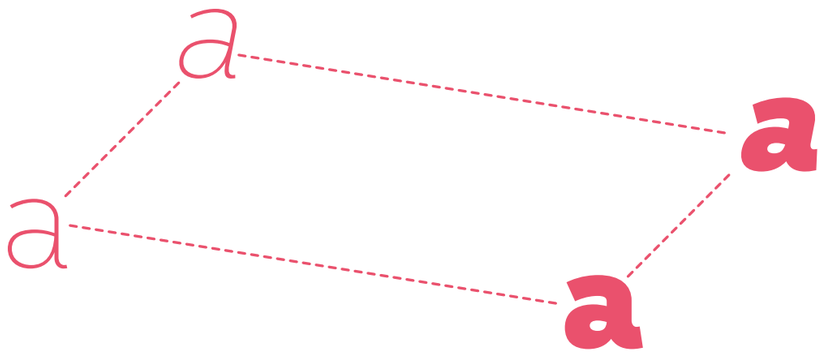
Large x-height for better legibility



Lower contrast improves visibility

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 Italic 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.

Variable Fonts available on request.

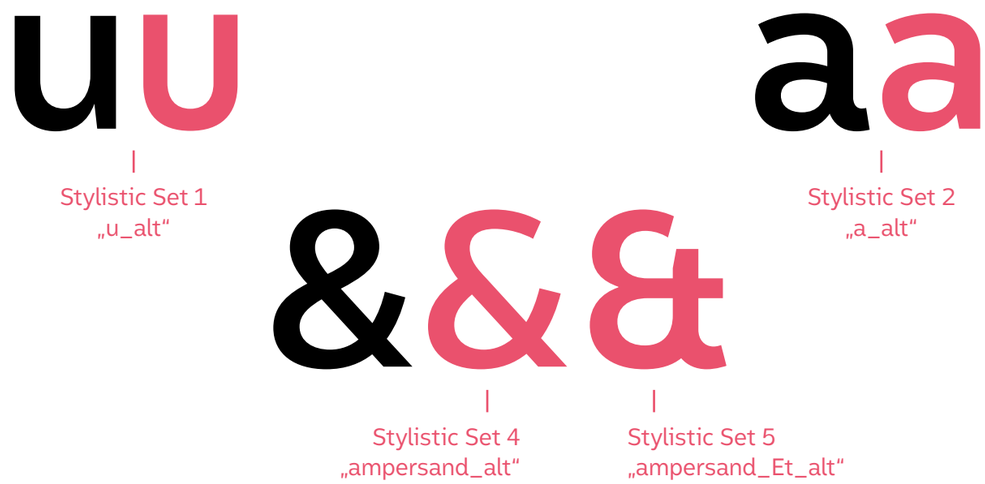


Weight

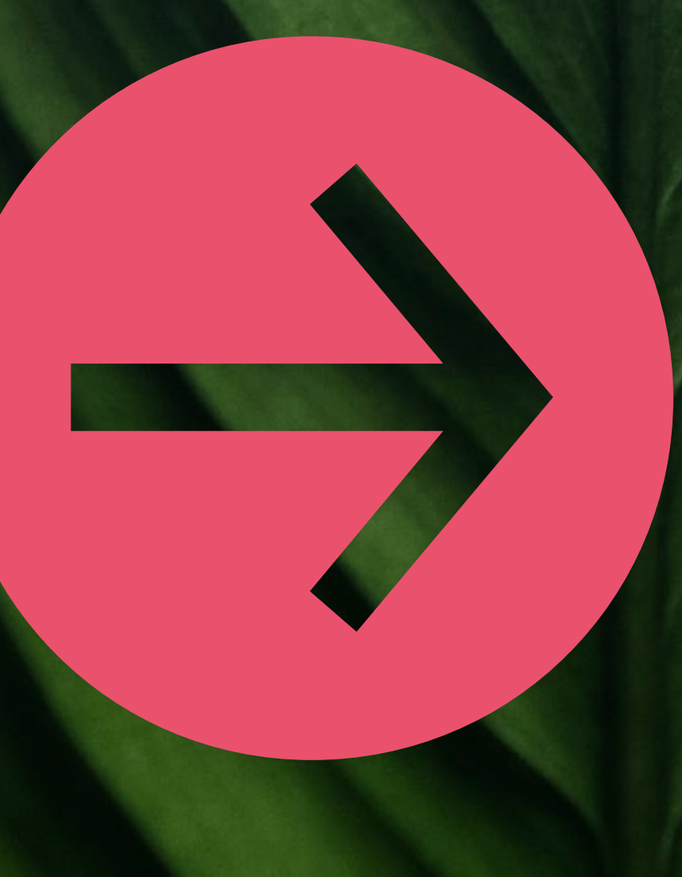
Italic

Extended Latin	múļŧįłîŋġũål·	**Lining Figures**	0123456789
Italic	Aa *Aa*	**Oldstyle Figures**	0123456789
Standard Ligatures	ffi	**Tab. Lining Figures**	0123456789
Small Caps	KAPITAL €$	**Tab. Oldstyle Figures**	0123456789
Alternate letters	a u & &	**Fractions**	01234/56789
Contextual Alternates	20:35 → 20:35	**Superscripts, Subscripts**	$A_{2+}B^{3-}$
Case Sensitive Forms	(H) → (H)	**Numerator, Denominator**	$C_{4=}D^{5/}$
sups & sinf	abc[/] abc(/)	**Numbers, circled & squared**	① ❷ 3 4
29 Currency Symbols	ƒ฿A₵¢₡¤$₫€₲₴₭₾£ ₺₥₦₱₱₽₹₪£₸₮₿₩¥	**Arrows, circled & squared**	→ ➔ ➔ ➔ ➔

Alternates
Conviva 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.



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 + Arrows, circled and squared arrows
Conviva 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] = 🄀	-> = →	(->) = ⊖	[->] = 🄉
(1) = ①	[1] = 🄁	<- = ←	(<-) = ⊖	[<-] = 🄈
(2) = ②	[2] = 🄂	<| = ↑	(<|) = ⊖	[<|] = 🄊
(3) = ③	[3] = 🄃	|> = ↓	(|>) = ⊖	[|>] = 🄋
(4) = ④	[4] = 🄄	</ = ↙	(</) = ⊖	[</] = 🄇
(5) = ⑤	[5] = 🄅	/> = ↗	(/>) = ⊖	[/>] = 🄌
(6) = ⑥	[6] = 🄆	<\ = ↖	(<\) = ⊖	[<\] = 🄆
(7) = ⑦	[7] = 🄇	\> = ↘	(\>) = ⊖	[\>] = 🄍
(8) = ⑧	[8] = 🄈	<-> = ↔	(->.)= ➔	[->.]= 🄉
(9) = ⑨	[9] = 🄉	<|> = ↕	(<-.)= ➔	[<-.]= 🄈
(0.) = ⓿	[0.] = 🄀		(<|.) = ➔	[<|.] = 🄊
(1.) = ❶	[1.] = 🄁		(|>.) = ➔	[|>.] = 🄋
(2.) = ❷	[2.] = 🄂		(</.)= ➔	[</.]= 🄇
(3.) = ❸	[3.] = 🄃		(/>.)= ➔	[/>.]= 🄌
(4.) = ❹	[4.] = 🄄		(<\.)= ➔	[<\.]= 🄆
(5.) = ❺	[5.] = 🄅		(\>.)= ➔	[\>.]= 🄍
(6.) = ❻	[6.] = 🄆			
(7.) = ❼	[7.] = 🄇			
(8.) = ❽	[8.] = 🄈			
(9.) = ❾	[9.] = 🄉			

Global Participation

Natural Clarity

Communication Day

GREEN DEMOCRACY

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 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.

40/48

abcdefghijklmnopqrstu
vwxyz ABCDEFGHIJKLM
NOPQRSTUVWXYZ
0123456789

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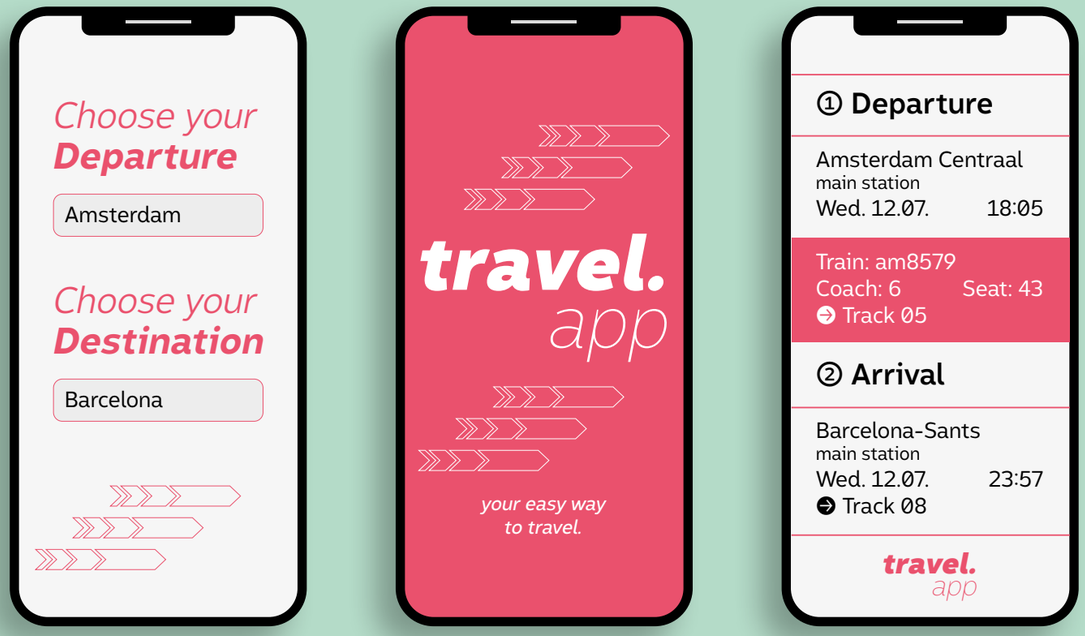
vivre ensemble
zusammen leben
convivir
living together









The Design Process –
and why Accessible Design matters

When it comes to accessible design, many designers think first and foremost of limitations, rules, and design constraints. Yet the basic principles of accessible design are, in fact, straightforward and very rarely differ from what we're already doing. For example, white text on a yellow background is, by its very nature, hard to read and, let's face it, looks terrible. That's just the way it is, and it's hard to argue with. After all, design fundamentally has a task to fulfill, a function, and isn't simply "beautiful"—otherwise, it would be art. Of course, the specific context and scope of use must always be taken into account when designing. Not every project requires accessibility. But fundamentally, design is there to convey messages and content clearly and unambiguously. And, in fact, accessibility doesn't require anything different.



Actually, though, we've all had the experience of having to visually take in or read something under difficult conditions. After all, who hasn't been to the eye doctor and had to identify shapes and symbols that get smaller and smaller? Once the symbols reach a certain size, they become increasingly blurry and start to blend together. Is it an 8, or maybe a B? Could it be an I, or perhaps a 1? If your eyes are diagnosed as healthy—or if you're prescribed glasses—this experience is quickly forgotten, and you go through life with good vision.

But there are also people who aren't so fortunate. People whose vision is impaired or deteriorating due to various factors—not to mention those with dyslexia, color vision deficiency, or color blindness. And to ensure that precisely these persons are not excluded, design plays a very important role. As designers, we have a responsibility to make information and messages accessible to as many people as possible.

This is why it was very important to me to develop a typeface specifically for this purpose—one that meets accessibility requirements. So that, within my own means, I can have a small positive impact on the world. After all, we all live together on this one planet, so we should look out for one another, support each other, and include one another. Conviva embodies this very philosophy; it is a coined word derived from the Spanish word "convivir"—to live together.

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 an existing 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!

contact@fontcuisine.com

www.fontcuisine.com

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

Haven't found what you're looking for? If you are looking for **individual solutions, Server or OEM Licenses,** please contact us via **contact@fontcuisine.com**

Educational Licenses

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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