

# Royalis

**expressive & extravagant serif typeface for Headlines and Text with 32 fonts**



**Royaume** *Buckingham*  
**Palais** *Burgruine* Kingdom  
**Kronjuwelen** *Madrid* Crown  
*Circus Maximus* **London**  
*Versailles* **Sceptre** Thronfolger  
*Schwert* **Dungeon** Chevalier  
**Princess** Leibgarde *Colosseo*  
**Hofstaat** Seine **Paris** Tower  
**Palacio** Real *Thames*



**Royalis is an expressive and extravagant serif typeface family.**

It is characterized by a high contrast and dynamic features in the details, such as long terminals or deep inktraps. Royalis is available in three versions: a **display** version in six weights, a corresponding **condensed** version also for display applications, and a **text** version for body text in four weights. It also comes with all the corresponding italics. This makes Royalis versatile, especially for editorial, packaging, branding and advertising.

**Styles**

6 Display weights,  
 6 Display Condensed weights,  
 4 Text weights,  
 plus Obliques,  
 32 styles  
 (page 04)

**Character Set**

1027 Glyphs per Font  
 (page 08)

**Languages**

200+ Latin  
 (page 09)

**Open Type Features**

(page 10 - 13)

**Proof Prints**

(page 16 - 31)

**Formats**

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

**Modifications,  
 Extensions**

*Available on request  
 (page 36)*

**Licencing, Pricing**

Licencing Details (page 38)

Standard Licence · 1 user  
 Single Style 40,-€  
 family of 32 styles 280,-€

Extended Licence · 1 user  
 Single Style 400,-€  
 family of 32 styles 2.800,-€

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

**Design & Production**

Julien Fincker

**Release Date**

March 29th, 2023

**Contact**

Fincker Font Cuisine  
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 71254 Ditzingen  
 Germany

*contact@fontcuisine.com  
 www.fontcuisine.com*

## Display Condensed

Condensed *Oblique*

Condensed *Oblique*

Condensed *Oblique*

Condensed *Oblique*

Condensed *Oblique*

Condensed *Oblique*

## Display

Extralight *Oblique*

Light *Oblique*

Regular *Oblique*

Medium *Oblique*

Bold *Oblique*

Black *Oblique*

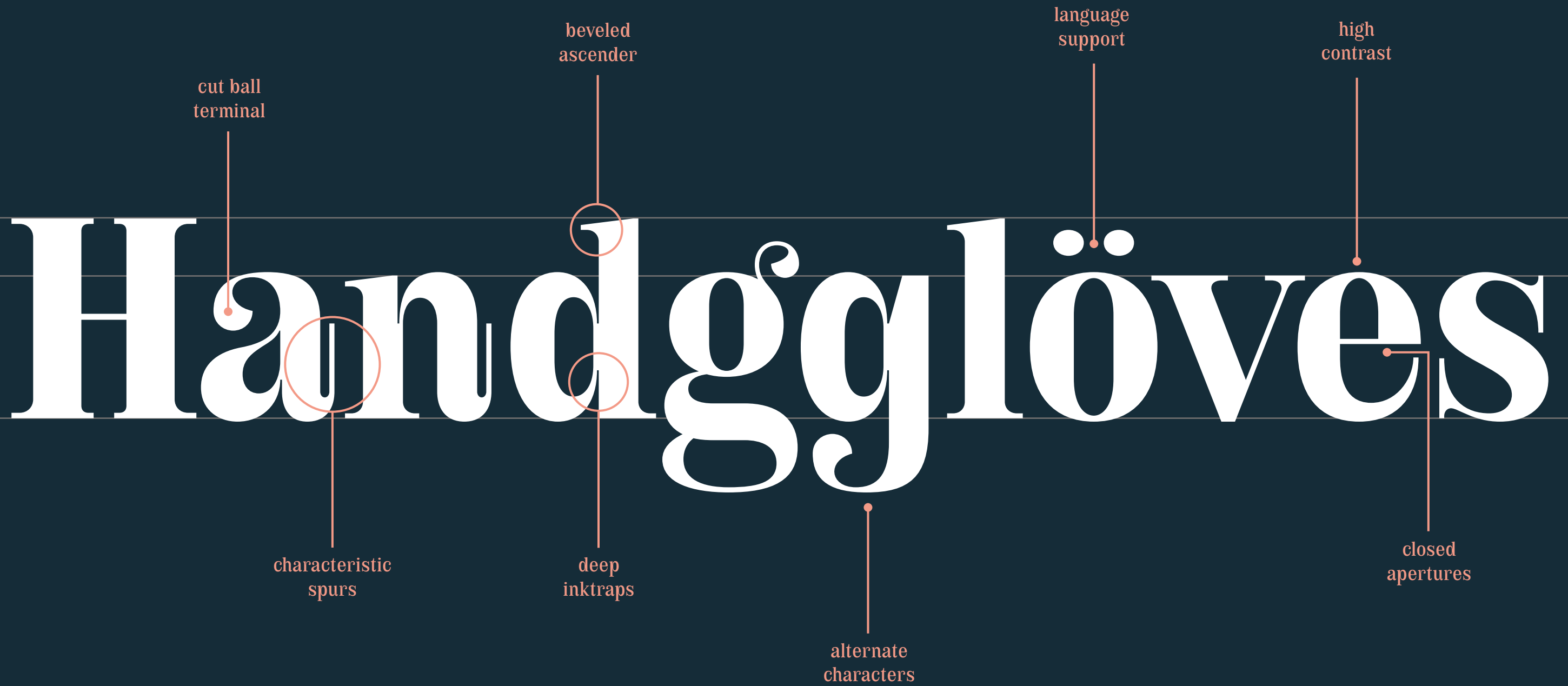
## Text

Text *Oblique*

Text *Oblique*

Text *Oblique*

Text *Oblique*





**Standard Ligatures**

Huffington → Huffington

**Discretionary Ligatures**

Legion → Legion

**Small Caps**

Kapital → KAPITAL

**Stylistic Set 1 „ag\_alt“**

ag → ag

**Stylistic Set 2 „u\_alt“**

u → u

**Stylistic Set 3 „e\_alt“**

e → e

**Stylistic Set 4 „g\_alt“**

g → g

**Stylistic Set 5 „l\_alt“**

l → l

**Stylistic Set 6 „&\_alt“**

&amp; → &amp;

**Contextual Alternates**

20:35 → 20:35

**Lining Figures**

0123456789

**Oldstyle Figures**

0123456789

**Lining Tabular Figures**

0123456789

**Oldstyle Tabular Figures**

0123456789

**Fractions**

01234/56789

**Superscripts, Subscripts**A<sub>2</sub>B<sup>3</sup>**Numerator, Denominator**C<sub>4</sub>D<sup>5</sup>**Circled & squared numbers**

① ② ③ ④

**Arrows, circled & squared**

→ ↻ ↷ ↸ ↹

**Alternates**

Royalis 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.

ag ag

Stylistic Set 1 „ag\_alt“

u u

Stylistic Set 2 „u\_alt“

e e

Stylistic Set 3 „e\_alt“

g g

Stylistic Set 4 „g\_alt“

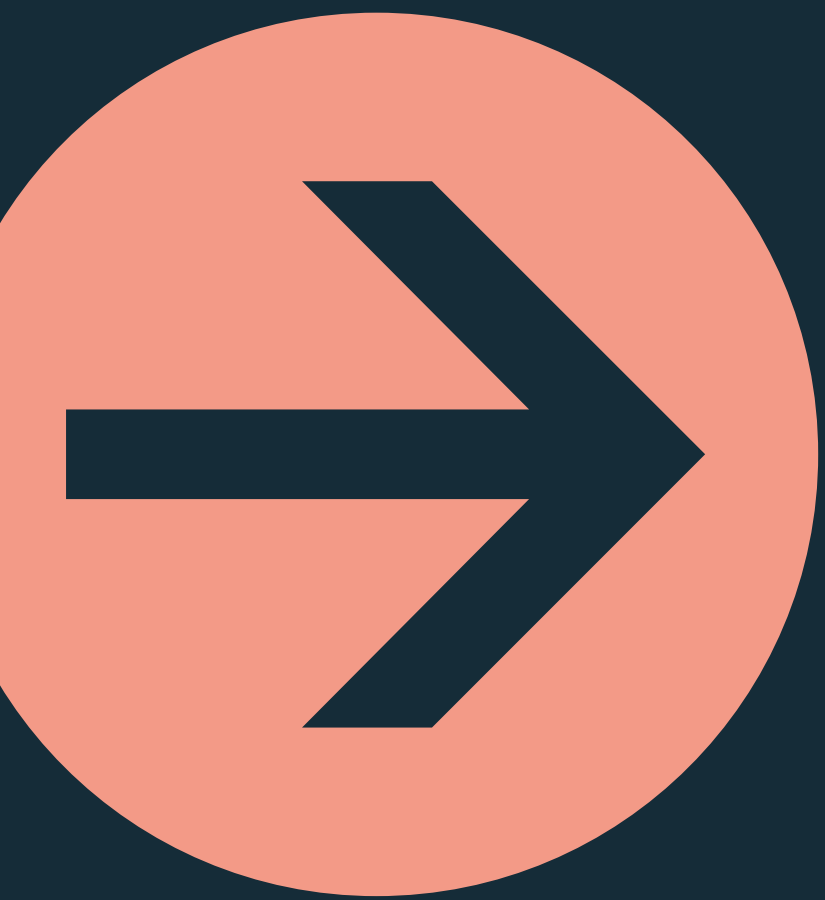
l l

Stylistic Set 5 „l\_alt“

&amp; &amp;

Stylistic Set 11 „&amp;\_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

Royalis 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	-> = ➔	(->) = ➞	[->] = ➞
(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.) = ①	[0.] = ①		(< . ) = ➞	[< . ] = ➞
(1.) = ②	[1.] = ②		( >.) = ➞	[ >.] = ➞
(2.) = ③	[2.] = ③		(</.) = ➞	[</.] = ➞
(3.) = ④	[3.] = ④		(/>.) = ➞	[/>.] = ➞
(4.) = ⑤	[4.] = ⑤		(<\.) = ➞	[<\.] = ➞
(5.) = ⑥	[5.] = ⑥		(\>.) = ➞	[\>.] = ➞
(6.) = ⑦	[6.] = ⑦			
(7.) = ⑧	[7.] = ⑧			
(8.) = ⑨	[8.] = ⑨			
(9.) = ⑩	[9.] = ⑩			







# Les Trois Mousquetaires –

**① d'Artagnan** *Charles de Batz de  
Castelmore* **② Athos** Armand de Silègue  
d'Athos d'Autevielle **③ Porthos Isaac  
de Portau** **④ Aramis** *Henri d'Aramitz*

The wide range of weights and possibilities allows Royalis to be used variably. The thinner weights are characterized by their elegance, while the thicker weights captivate with their powerful contrast. They complement each other like the three musketeers once did. Be it the charmingly elegant Aramis, the sober strategist Athos, the powerful ruffian Porthos or the charismatic d'Artagnan, who led the group.





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The Three Musketeers (French: Les Trois Mousquetaires) is a French historical adventure novel written in 1844 by

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French author Alexandre Dumas. It is in the swashbuckler genre, which has heroic, chivalrous swordsmen who fight for justice. Set between 1625 and 1628, it recounts the adventures of a young man named d'Artagnan (a character based on Charles de Batz-Castelmore

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12/15

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However, Dumas frequently portrays various injustices, abuses and absurdities of the Ancien Régime, giving the novel an additional political significance at the time of its publication, a time when the debate in France between republicans and monarchists was still fierce. The story was first serialised from March to July 1844, during the July Monarchy, four years before the French Revolution of 1848 established the Second Republic. The story of d'Artagnan is continued in Twenty Years After and The Vicomte of Bragelonne: Ten Years Later.

8/10



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40/48

**The Three Musketeers (French: Les Trois Mousquetaires) is a French historical adventure novel written in 1844 by**

30/36

**French author Alexandre Dumas. It is in the swashbuckler genre, which has heroic, chivalrous swordsmen who fight for justice. Set between 1625 and 1628, it recounts the adventures of a young man named d'Artagnan (a character based on Charles de Batz-Castelmore**

20/24

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8/10

# Cheers!

— Cocktail Menu —

*Mojito* \$ 6.95 | **gin tonic** € 6.60 | Martini  
£ 5.84 | *Daiquiri* ₪ 235.58 | **Negroni**  
**A 10.25** | Caipirinha ₺ 69.56 | **Tequila**  
**Sunrise** ₺ 255.61 | Long Island Iced Tea  
₹ 574.34 | **Cosmopolitan**  
**N 3124.23** | Piña Colada ₹ 3230.13 |  
*Cuba Libre* ₺ 50945.77 | **Margarita**  
**W 8781.19** | **Manhattan** ₺ 4108.2 |  
*S\*x on the beach* £ 18.76 | **Mai Tai**  
**P 166.95** | *Screwdriver* ₺ 12.53 | **Bloody**  
**Mary** ₺ 130.41 | *Planters Punch*  
¥ 926.95 | **Harvey Wallbanger**  
**d 163133.88** | *Gimlet* ₺ 504.75

**expressive and extravagant** – the making of Royalis and how it became a charismatic and versatile typeface for many purposes.

Already in the final strokes of the previous typeface Garino, the idea grew to draw a serif typeface with a strong character as the next project. Since I always like to try something new for myself with every new typeface, I tried to push the extremes as far as possible. The idea was to give the thickest width a very narrow counter and from there see how to go into the thin widths without losing too much characteristic. During the first trials, playful elements were also added directly, such as the long terminals and cut ball serifs, which give the appearance a more unique character. Likewise the rather deep indentations in the transitions, the so-called inktraps. These character features are particularly evident in the small a. Through these dynamic elements, Royalis also gained more and more extravagance, and the association with the musketeers grew.

While drawing the basic letters, I had the idea of testing a condensed version with the n and o as well. What I didn't think about was that this five-minute test, which turned out surprisingly positive, doubled my entire workload for Royalis. Because, I decided to draw the normal and the condensed version at the same time. This meant that my originally planned release date was blown up. But inspired by the Musketeers I took up the challenge.

To also get a haptic feel for Royalis, I took one of my favorite letters of this typeface, the R, drew it on wood and carved it to the size of a postcard. The resulting woodcut print became my New Year's card in a limited series of 100 unique pieces and also served as a first teaser at the same time. Therefore, it was also clear that the name must begin with R. Due to the extravagant shapes, the idea for the name „Royalis“ was then not far.



During one of my last feedback rounds with my friend and colleague Marc Lohner, he said that the readability could become relatively good even in smaller sizes. He probably did not know what this short comment would trigger in me. Because, how could it be otherwise, I decided to draw a text version as well, which made the work on the typeface grow to a total of about a year. But the extra effort was worth it, because Royalis has grown to an impressive total of 32 fonts and can be used in a wide range of ways. It can be used for large headline applications as well as for smaller body text.

Even d'Artagnan could hardly achieve anything without his faithful companions. Therefore, my thanks go to a small but fine troop, which has stood by my side with advice and support not only since Royalis. Thanks to Marc Lohner, Moritz Kleinsorge, Anita Jürgeleit, Felix Braden, Guido Schneider, Johannes López Ayala, Dominique Kerber, Silvio Meier and Manuel Kreuzer. Because even in the lonely world of a type designer, it's one for all and all for one.



## Fincker Font Cuisine

Font Cuisine is a Tyledesign 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.

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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!

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[contact@fontcuisine.com](mailto:contact@fontcuisine.com)

[www.fontcuisine.com](http://www.fontcuisine.com)



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# 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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## 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](http://fontcuisine.com).**

