



Epicene —Collection.

Epicene Display

10 styles

Epicene Text

10 styles

Epicene *Display.*

Light³⁰⁰ *Light Italic*³⁰⁰

Regular⁴⁰⁰ *Regular Italic*⁴⁰⁰

Medium⁵⁰⁰ *Medium Italic*⁵⁰⁰

Bold⁷⁰⁰ *Bold Italic*⁷⁰⁰

Black⁸⁰⁰ *Black Italic*⁸⁰⁰

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C

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S

R

84pt

Light

-10

Photochromy

84pt

Regular

-10

Superhistoric

84pt

Medium

-10

Traditionless

84pt

Bold

-10

Ceinturêrent

84pt

Black

-10

Decentralise

84pt

Light Italic

-10

Skeletonization

84pt

Regular Italic

-10

Accompanying

84pt

Medium Italic

-10

Zweizähligem

84pt

Bold Italic

-10

Flamboyancy

84pt

Black Italic

-10

Einlagesätze

36pt

Light

0

The dome was one of the central symbolic features of Baroque architecture illustrating the union between the heavens and the earth.

36pt

Regular

Old-style numerals, Ordinals

0

In the 18th century the term began to be used to describe music, and not in a flattering way.

36pt

Medium

Old-style numerals , Fancy ligatures

0

French philosopher Michel de Montaigne (1533–1592) associated the term baroco with “Bizarre and uselessly complicated.”

36pt

Bold

Old-style numerals, Ordinals

0

The style began at the start of the 17th century in Rome, then spread rapidly to France.

36pt

Black

0

Costumes of the personages were blown by the wind, or moved by their own gestures.

36pt

Light Italic

Fancy ligatures

0

Baroque ceiling paintings were carefully created so the viewer on the floor of the church would see the entire ceiling in correct perspective.

36pt

Regular Italic

0

Another essential element of baroque painting was allegory.

36pt

Medium Italic

0

Encrypted in symbols and allegorical characters which an educated viewer was expected to know and read.

36pt

Bold Italic

0

Every painting told a story and had a message.

36pt

Black Italic

0

Unlike the tranquil faces of Renaissance paintings, the faces in Baroque paintings clearly expressed their emotions.

THE BAROQUE STYLE USED contrast, movement, exuberant detail, deep colour, grandeur and surprise to achieve a sense of awe. The style began at the start of the 17th century in Rome, then spread rapidly to France, northern Italy, Spain and Portugal, then to Austria, southern Germany and Russia. By the 1730s, it had evolved into an even more flamboyant style, called *rocaille* or *Rococo*, which appeared in France and Central Europe until the mid to late 18th century. In the decorative

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BY THE 1730S, it had evolved into an even more flamboyant style, called *rocaille* or *Rococo*, which appeared in France and Central Europe until the mid to late 18th century. In the decorative arts there is an excess of ornamentation. The departure from Renaissance classicism has its own ways in each country. But a general feature is that everywhere the starting point is the ornamental elements introduced by the Renaissance. The classical repertoire is crowded, dense, over-

THE INTERIORS OF BAROQUE churches became more and more ornate in the High Baroque, and focused around the altar, usually placed under the dome. The most celebrated baroque decorative works of the High Baroque are the Chair of Saint Peter (1647–53) and the Baldachino of St. Peter (1623–34), both by Gian Lorenzo Bernini, in St. Peter's Basilica in Rome. The Baldequin of St. Peter is an example of the balance of opposites in Baroque art; the gigan-

THE DEPARTURE FROM Renaissance classicism has its own ways in each country. But a general feature is that everywhere the starting point is the ornamental elements introduced by the Renaissance. The classical repertoire is crowded, dense, overlapping, loaded, in order to provoke shock effects. New motifs introduced by Baroque are: the cartouche, trophies and weapons, baskets of fruit or flowers, and others, made in marquetry, stucco, or

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NEW MOTIFS INTRODUCED by Baroque are: the cartouche, trophies and weapons, baskets of fruit or flowers, and others, made in marquetry, stucco, or carved. The English word baroque comes directly from the French (as the modern standard English-language spelling might suggest). Some scholars state that the French word originated from the Portuguese term barroco (“a flawed pearl”), pointing to the Latin verruca, (“wart”), or to a word with the suffix -ōccu (common in pre-Roman Iberia). Other sources suggest a Medieval Latin

THE BALDEQUIN OF St. Peter is an example of the balance of opposites in Baroque art; the gigantic proportions of the piece, with the apparent lightness of the canopy; and the contrast between the solid twisted columns, bronze, gold and marble of the piece with the flowing draperies of the angels on the canopy. The Dresden Frauenkirche serves as a prominent example of Lutheran Baroque art, which was completed in 1743 after being commissioned by the Lutheran city council of Dresden and was “com-

OTHER SOURCES SUGGEST a Medieval Latin term used in logic, baroco, as the most likely source. In the 16th century, the Medieval Latin word baroco moved beyond scholastic logic and came into use to characterise anything that seemed absurdly complex. The French philosopher Michel de Montaigne (1533–1592) associated the term baroco with “Bizarre and uselessly complicated.” Other early sources associate baroco with magic, complexity, confusion, and excess. In the 18th century the term

IN ROME IN 1605, Paul V became the first of series of popes who commissioned basilicas and church buildings designed to inspire emotion and awe through a proliferation of forms, and a richness of colours and dramatic effects. Among the most influential monuments of the Early Baroque were the facade of St. Peter’s Basilica (1606–1619), and the new nave and loggia which connected the facade to Michelangelo’s dome in the earlier church. The new design created a dra-

OpenType features

Ligatures

liga

Affiche flags

These feature a functional join between a pair of letters, like f and i. They're typically drawn to avoid ugly collisions between letters. Ligatures are usually on by default.

Discretionary ligatures

dlig

Rich asterisk

Also know as "fancy" or "rare" ligatures. These feature a decorative join between a pair of letters, usually inspired by classic 16th century typography. You can use them for a touch of class or pure visual interest in your typography.

Ordinals

ordn

2nd 3rd M^{me}

Ordinals are optically adjusted, small, raised lowercase letters. You can use them for numerical abbreviations like 1st, 2nd, 3rd and in languages like French for 1^{er} or M^{me}.

Fractions

frac

 $\frac{1}{4}$ Cup $\frac{53}{82}$ In

Dynamic fractions will automatically substitute for pre-built and arbitrary fractions.

Subscript

subs

H₂O C₂H₆O

Subscripts & Inferiors are optically adjusted, small lowered numerals. They usually sit below the baseline. You can use them for chemical formulae, like H₂O.

Superscript

sup

Footnotes.⁵

Superscripts are optically adjusted, small raised numerals. You can use them for footnote references in running text,¹ chemistry notation (²H) and mathematical exponents (x³).

Case-sensitive forms

case

1-5 (R/G) «Q»

Punctuation designed specifically to align with capital letters.

OpenType features

Small capitals

smcp

KÖNIG 1875

Literally “small capital letters” drawn specially to harmonise with lowercase letterforms in running text. You can use them for acronyms (USA), all-caps words and subtitles. They’re also used instead of Italics for emphasis.

Contextual alternates

calt

1×5 föl

Alternates that intelligently substitute depending on context. The raised colon will only appear between numerals to indicate time. The multiplication sign will only substitute x or X for × between numerals.

Default numerals

0123456789

These are the default numerals.

Old-style numerals

onum

0123456789

Old-style numerals are designed to harmonise with lowercase letterforms in running text. They typically have ascenders and descenders. You could think of them as “lowercase numerals”.

Alternate old-style 1

ss01

1526—I580

Character set

Uppercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Lowercase

abcdefghijklmnopqrstuvwxyz

Small capitals

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Uppercase accents

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

Lowercase accents

á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý ÿ ÷ à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý ÿ ÷

Small capital accents

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

ÿ ŷ Ÿ Ž ž Ž

Character set

Numerals

0123456789

Old-style numerals

01I23456789

Small capital numerals

0123456789

Currency & math

\$c\mathcal{L}\text{€}\text{¥}\text{฿}\text{₡}\text{₢}\text{₣}\text{₤}\text{₶}\text{₷}\text{₸}\text{₹} + - = \div \times < > \# \%

Small capital currency

\$c\text{£}€¥\text{B}\text{d}\text{f}\text{N}\text{P}\text{P}\text{P}\text{R}\text{L}\text{W}\text{f}

Superscript, denominator

0123456789 0123456789 0123456789

Ordinals

ao abcdefghijklmnopqrstuvwxyz

Ligatures

fb ffb ff fh ffh fi fi ffi ffi fj fj fj fk fkk fl fl

Discretionary ligatures

ch ck c̣k cl ɕl cl ct c̣t c̣t
sh sk ṣk sl ʃl ʃl sl sp ṣp ṣp st ʂt ʂt ṣt ṣt ṣt

Ligature accents

fi ffi

Character set

Punctuation & symbols

&@ ()[]{} /|\ ¡?;! •-— —~ _ .,:;...
!'"“”‘’ „, «»<> °^ * † ‡ § ¶ © ® ™

Punctuation & symbol

@ ()[]{} /|\ •-— — «»<>

Punctuation & symbol
small capital forms

&¡?;!!

Prebuilt fractions

$\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

Arrows

↑ ↓ ← → ↕ ↔ ↖ ↗ ↘ ↙

Epicene
Text.

Light³⁰⁰ *Light Italic*³⁰⁰

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Bold⁷⁰⁰ *Bold Italic*⁷⁰⁰

Black⁸⁰⁰ *Black Italic*⁸⁰⁰

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84pt

Light

-10

Disrobement

84pt

Regular

-10

Inobservable

84pt

Medium

-10

Hyperacuity

84pt

Bold

-10

Magmatisch

84pt

Black

-10

Remplacera

84pt

Light Italic

-10

Ultramodern

84pt

Regular Italic

-10

Ausgeborgtes

84pt

Medium Italic

-10

Enracinera

84pt

Bold Italic

-10

Sanctimony

84pt

Black Italic

-10

Peaufinasse

36pt

Light

0

The departure from Renaissance classicism has its own ways in each country.

36pt

Regular

0

But a general feature is that everywhere the starting point is the ornamental elements introduced by the Renaissance.

36pt

Medium

Fancy ligatures

0

The classical repertoire is crowded, dense, overlapping, loaded, in order to provoke shock effects.

36pt

Bold

0

New motifs introduced by Baroque are: the cartouche, trophies and weapons, baskets of fruit or flowers, and others, made in marquetry, stucco, or carved.

36pt

Black

0

The English word baroque comes directly from the French (as the modern standard English-language spelling might suggest).

36pt

Light Italic

0

Baroque painters worked to set themselves apart from the painters of the Renaissance and the Mannerism period after it.

36pt

Regular Italic

0

Their palettes used intense and warm colours.

36pt

Medium Italic

0

Asymmetry was often used, with action occurring away from the centre of the picture.

36pt

Bold Italic

0

In their composition, they avoided the tranquil scenes of Renaissance paintings.

36pt

Black Italic

0

They often used asymmetry, with action occurring away from the centre of the picture, and created axes that were neither vertical nor horizontal, but slanting to the left or right, giving a sense of instability and movement.

16pt

Light

0

THE BAROQUE STYLE USED contrast, movement, exuberant detail, deep colour, grandeur and surprise to achieve a sense of awe. The style began at the start of the 17th century in Rome, then spread rapidly to France, northern Italy, Spain and Portugal, then to Austria, southern Germany and Russia. By the 1730s, it had evolved into an even more flamboyant style, called *rocaille* or *Rococo*, which appeared in France and Central Europe until the mid to late 18th century. In the decorative arts there is an excess of ornamentation. The departure from Renaissance classicism has its own ways in each country. But a general feature is that everywhere the starting point is the ornamental elements introduced by the Renaissance. The classical repertoire is crowded, dense, overlapping, loaded, in order to provoke shock effects. New motifs introduced by Baroque are: the cartouche, trophies and weapons, baskets of fruit or flowers, and others, made in marquetry, stucco, or carved. The English word *baroque* comes directly from the French (as the modern standard English-language spelling might suggest). Some scholars state that the French word originated from the Portuguese term *barroco* (“a flawed pearl”), pointing to

16pt

Regular

0

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16pt

Medium

0

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16pt

Bold

0

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16pt

Black

0

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16pt

Light Italic

0

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16pt

Regular Italic

0

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Medium Italic

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16pt

Bold Italic

0

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16pt

Black Italic

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9pt

Light

0

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Rameau’s *Hippolyte et Aricie* in October 1733, which was printed in the *Mercure de France* in May 1734, the critic wrote that the novelty in this opera was “du baroque”, complaining that the music lacked coherent melody, was unsparing with dissonances, constantly changed key and meter, and speedily ran through every compositional device. The Baroque style of architecture was a result of doctrines adopted by the Catholic Church at the Council of Trent in 1545–63, in response to the Protestant Reformation. The first phase of the Counter-Reformation had imposed a severe, academic style on religious architecture, which had appealed to intellectuals but not the mass of churchgoers. The Council of Trent decided instead to appeal to a more popular audience, and declared that the arts should communicate religious themes with direct and emotional involvement. Lutheran Baroque art developed as a confessional marker of identity, in response to the Great Iconoclasm of Calvinists. Baroque churches were designed with a large central space, where the worshippers could be close to the altar, with a dome or cupola high overhead, allowing light to illuminate the church below. The dome was one of the central symbolic features of Baroque architecture illustrating the union between the heavens and the earth. The inside of the cupola was lavishly decorated with paintings of angels and saints, and with stucco statuettes of angels, giving the impression to those below of looking up at heaven. Another feature of Baroque churches are the quadratura; trompe-l’œil paintings on the ceiling in stucco frames, either real or painted, crowded with paintings of saints and angels and connected by architectural details with the balustrades and consoles. Quadratura paintings of Atlantes below the cornices appear to be supporting the ceiling of the church. Unlike the painted ceilings of Michelangelo in the Sistine Chapel, which combined different scenes,

9pt

Regular

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Medium

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Light Italic

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Regular Italic

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9pt

Black Italic

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7pt

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+6

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7pt

Regular

+6

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7pt

Medium

+6

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7pt

Bold

+6

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7pt

Black

+6

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7pt

Light Italic

+6

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7pt

Regular Italic

+6

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+6

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OpenType features

Ligatures

liga

Affiche flags

These feature a functional join between a pair of letters, like f and i. They're typically drawn to avoid ugly collisions between letters. Ligatures are usually on by default.

Discretionary ligatures

dlig

Rich asterisk

Also know as "fancy" or "rare" ligatures. These feature a decorative join between a pair of letters, usually inspired by classic 16th century typography. You can use them for a touch of class or pure visual interest in your typography.

Ordinals

ordn

2nd 3rd M^{me}

Ordinals are optically adjusted, small, raised lowercase letters. You can use them for numerical abbreviations like 1st, 2nd, 3rd and in languages like French for 1^{er} or M^{me}.

Fractions

frac

1/4 Cup 53/82 In

Dynamic fractions will automatically substitute for pre-built and arbitrary fractions.

Subscript

subs

H₂O C₂H₆O

Subscripts & Inferiors are optically adjusted, small lowered numerals. They usually sit below the baseline. You can use them for chemical formulae, like H₂O.

Superscript

sup

Footnotes.⁵

Superscripts are optically adjusted, small raised numerals. You can use them for footnote references in running text,¹ chemistry notation (²H) and mathematical exponents (x³).

Case-sensitive forms

case

1-5 (R/G) «Q»

Punctuation designed specifically to align with capital letters.

OpenType features

Small capitals

smcp

KÖNIG 1875

Literally “small capital letters” drawn specially to harmonise with lowercase letterforms in running text. You can use them for acronyms (USA), all-caps words and subtitles. They’re also used instead of Italics for emphasis.

Contextual alternates

calt

1×5 föl

Alternates that intelligently substitute depending on context. The raised colon will only appear between numerals to indicate time. The multiplication sign will only substitute x or X for × between numerals.

Default numerals

0123456789

These are the default numerals.

Tabular lining numerals

tnum

0123456789

Tabular lining numerals all share the same width. You can use them to align columns of data or a price list, for example. The associated currency and math symbols also have the same width.

Old-style numerals

onum

0123456789

Old-style numerals are designed to harmonise with lowercase letterforms in running text. They typically have ascenders and descenders. You could think of them as “lowercase numerals”.

Tabular old-style numerals

onum

tnum

0123456789

Tabular old-style numerals all share the same width. You can use them to align columns of data or a price list, for example. The associated currency and math symbols also have the same width.

OpenType features

Alternate old-style 1

ss01

I526–I580

Alternate old-style 0

ss01

1526–1580

Character set

Numerals

0123456789

Tabular numerals

0 1 2 3 4 5 6 7 8 9

Old-style numerals

001I23456789

Tabular old-style numerals

001123456789

Small capital numerals

0123456789

Tabular small capital numerals

0 1 2 3 4 5 6 7 8 9

Currency & math

[illegible]

Tabular currency & math

\$ ¢ £ € ¥ ¤ ₣ ₧ ₨ ₪ € ₮ ₩ ₯ ₱ ₲ ₳ ₴ ₵ ₶ ₷ ₸ ₹ ₺ ₻ ₼ ₽ ₾ ₿ ₭ ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º »

Small capital currency
& math

\$ ¢ £ € ¥ ₪ ₧ ₨ ₩ ₪ € ₭ ₮ ₯ ₩

Tabular small capital
currency & math

\$ ¢ £ € ¥ ¤ ₧ ₨ ₪ ₮ ₹ ₯ ₩ ₪

Character set

Superscript, denominator
& subscript

0¹1²2³3⁴4⁵5⁶6⁷7⁸8⁹ 0₁1₂2₃3₄4₅5₆6₇7₈8₉ 0₁1₂2₃3₄4₅5₆6₇7₈8₉

Ordinals

a_o a b c d e f g h i j k l m n o p q r s t u v w x y z

Ligatures

f b f b f f f h f f h f i f i f f f f i f j f j f k f k f l f l

Discretionary ligatures

ch ck ck cl cl cl ct ct ct
sh sk sk sl sl sl sl' sl' sp sp sp st st st st st

Ligature accents

fi ffi

Punctuation & symbols

& @ () [] { } / | \ ¿ ? ¡ ! • • - - - — ~ _ . , : ; ...
! " " " " " „ „ „ « » < > ° ^ * † ‡ § ¶ © ® ™

Punctuation & symbol
capital forms

@ () [] { } / | \ • • - - - — « » < >

Punctuation & symbol
small capital forms

& ¿ ? ¡ !

Prebuilt fractions

$\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

Arrows

↑ ↓ ← → ⇕ ↔ ↖ ↗ ↘ ↙ » ➡ ↻



Klim Type Foundry