Soleil

A tranquil and fresh geometric sans for clear text and headlines.

DESIGNED BY
Wolfgang Homola

YEAR
2011
Soleil is Wolfgang Homola’s sans serif font family that excels in geometric tranquility. Where other geometric typefaces lean toward the austere or bland, Soleil gives slight hints of a real personality and bring what could have been another tasteless sans into our current time.

Soleil sets itself apart through measured characteristics which recognise its rational heritage and still grant it personality. The circle and square provided the obvious foundation for Soleil’s letterforms, but many optical corrections were necessary in order to introduce more fluidity into the rather stiff concept of a contemporary geometric typeface. These include asymmetrical counters, a lowercase ‘m’ with a second shoulder that meets while the first is still curving, the increased slant on the top of the ‘t’ as the weight increases, and a large x-height for legibility at a distance or in small sizes. Its personality is seen, for example, in the friendly lowercase ‘f’, the perfect curve of the open ‘c’, the large x-height, and the ampersand. The italics were also meticulously designed rather than simply slanted through digital means.

Soleil is based on the modernist ideas of clarity and reduction to essential forms. Its lettershapes, however, are not the result of brute geometric construction, but of a design process that brings together simplicity with fluid rhythm. Soleil fits a wide range of potential applications: signage and wayfinding systems, book and magazine design, branding and corporate publications.

Soleil consists of seven weights with respective italics and a twisting, two-sided Escher-like display style called Magic Caps. Its character set covers over 100 languages that use the Latin script. OpenType features allow for the implementation of typographic niceties such as small caps, both tabular and proportional lining and oldstyle figures, ligatures, alternate characters, case-sensitive variants, and fractions. All together, Soleil’s contemporary and pleasing characteristics make it a great choice to replace overused or unpalatable geometric typefaces. The complete Soleil family, along with our entire catalogue, has been optimised for today’s varied screen uses.

**STYLES**

- Light
- Light Italic
- Regular
- Italic
- Book
- Book Italic
- Semibold
- Semibold Italic
- Bold
- Bold Italic
- Extrabold
- Extrabold Italic
- Black
- Black Italic

**MAGIC CAPS YINYANG**

- Magic Caps Yang
- Magic Caps Yin
géometrija
Simplicity
Einfältigkeit
Axiomas
vyčistiť
GEOMETRIC
hljóðfall
MATHS!

Sexy geometric sans for all ‘type’ needs

299.792.458 M/S

Paisley Philosophical Society, Renfrewshire, Scotland

solaire

Light, Regular, Book, Semibold

Euclid’s axioms: To draw a straight line from any point to any point.

GEOMÉTRICO, ASIMÉTRICO, TIPOGRÁFICO

FALCON

Bold, Extrabold & Black
1960

ARAÇÁ

SOIRÉE

GIN&TONIC

2015 SÃO PAULO
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz. *Jazz first came to Britain as a visual and cultural style* — rather than as a musical form, writes John L. Walters.
And now I was on my journey, *in a pair of thick boots* and with a hazel stick
Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that she could do her
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As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of flycatchers. All our common eastern Massachusetts species were present — the kingbird, the phoebe, the wood pewee, and the least flycatcher — and with them the crested flycatcher (not common), the olive-sided, the trall, and the yellow-bellied. The phoebe-like cry of the trall was to be heard constantly from the hotel piazza. The yellow-bellied seemed to be confined to deep and rather swampy woods in the valley, and to the

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Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Sprache, die in ihrer spezifischen Art und Weise kommuniziert wird.

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos.

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attua un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l’essere umano. La capacità di elaborare e produrre un linguaggio.

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwartym. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypożyczenie. Jednostka posługująca

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í núttum manum var málfræði fyrst kynnt sem visindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota

Un lenguaje (del provenzal lenguatge y del latin lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una
### SOLEIL OPENTYPE FEATURES

<table>
<thead>
<tr>
<th>Feature</th>
<th>Example</th>
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<tbody>
<tr>
<td>Small Caps</td>
<td>¿Para texto? 1708 A–b [Ende] h@a</td>
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<tr>
<td>All Small Caps</td>
<td>¿Para TEXTO? 1708 A–B [ENDE] H@A</td>
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<tr>
<td>All Caps</td>
<td>¿Para TEXTO? 1708 A–B [ENDE] H@I</td>
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<tr>
<td>Ligatures</td>
<td>Affiliate, físico, fjord, offkey</td>
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<tr>
<td>Discretionary Ligatures</td>
<td>The, Häckeln, contact, estaño</td>
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<td>Proportional Oldstyle Figures</td>
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<td>Tabular Lining &amp; Slashed Zero</td>
<td>00123456789$€¢£¥ƒ(fc)</td>
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<td>Numerator/Denominator</td>
<td>345(x+y)/678, 89/120</td>
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<tr>
<td>Fractions</td>
<td>1/2 3/4 1/46 5/7 2/98</td>
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<tr>
<td>Superior/Inferior</td>
<td>½ ¼ ⅓ ⅔</td>
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<tr>
<td>Ordinals</td>
<td>H2O xb8 y³+5 aIndex</td>
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<td>Historical Forms</td>
<td>1st 2nd 3rd Mlle 2e 85th Ma No.</td>
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SOLEIL OPEN TYPE FEATURES

STYLISTIC SET 01 (ARROWS & GEOMETRIC)

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 A B C D
E F G H I J K L

STYLISTIC SET 02 (ALTERNATE M)
M M ™

STYLISTIC SET 03 (ALTERNATE FIGURES)
0 1 2 3 4 5 6 7 8 9
0 1 2 3 4 5 6 7 8 9

STYLISTIC SET 04 (ORNAMENTS)
a b c d e f g h i

TURKISH/azeri/Crimean Tatar
findik, FINDIK, FINDIK

ROMANIAN/Moldavian
Timiș, mulțumesc, TIMIȘ

Catalan
il·lusió, cal·ligrafia, col·labora

Dutch
bijna, BÍNA, VÍJF

Bijna, BÍNA, VÍJF
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<th>STYLISTIC SET O1 (ARROWS &amp; GEOMETRIC)</th>
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<tr>
<td><strong>ABCDEFGHIJKLMNOPQRSTUVWXYZ</strong></td>
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### SOLEIL  CHARACTER SET, MAGIC CAPS

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#### PUNCTUATION

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#### FIGURES

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#### DIACRITICS

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#### SYMBOLS

$ & *

#### MATH SYMBOLS

+ - ×

#### ARROWS (SS001)

стрелки
SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chicksaw, Cimbrian, Cofán, 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, Hotčak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interlossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Naqamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q’eqchi’, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, 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, Vöro, Wallisian, Walloon, Waray-Waray, Warrpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yápanse, Yindjibarndi, Zapotec, Zulu, Zuni,
THE DESIGNERS

Wolfgang Homola is an independent type and graphic designer based in Vienna. After his studies at ‘die Graphische’ in Vienna, he worked several years for Bohatsch Visual Communication in Vienna and for Harper Collins Publishers in London.

In 2004, he received his MA in Typeface Design at the University of Reading, UK.

During his career Wolfgang has designed postage stamps, award-winning books, dictionaries, bibles, annual reports, signage and wayfinding systems, logos, and visual identities.

He teaches graphic design at BA level, writes articles, and gives lectures about typography and visual communication, even as he continues to design typefaces.

CREDITS

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Azza Alameddine

Kerning
Radek Sidun

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Copywriting
Joshua Farmer

AWARDS

– Silver 2012 Austrian Joseph Binder Award
– ISTD 2014
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Design: Wolfgang Homola
www.type-together.com/soleil-font
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As I walked out one midsummer morning, by Laurie Lee (London, 1969).
Wilt, by Tom Sharpe (1976).
Foot-path way, by Bradford Torrey (Boston, 1892).
‘Rhythm & Reaction’ gets under the skin of a British love affair with American jazz, in Eye Magazine blog.

This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.