

aa

PRO STD TRY

- Hairline ExtraThin
- Hairline Thin
- Hairline ExtraLight
- Hairline Light
- Ext Hairline XThin
- Ext Hairline Thin
- Ext Hairline XLight
- Ext Hairline Light

available on this format

not available on this format

Allumi Hairline ExtraThin

Allumi Hairline Thin

Allumi Hairline ExtraLight

Allumi Hairline Light

Allumi Extended Hairline ExtraThin

Allumi Extended Hairline Thin

Allumi Extended Hairline ExtraLight

Allumi Extended Hairline Light

Legal

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→ Help

OpenType font families are compatible with Mac OS and Windows platforms. Please consult our Help section for info concerning the language support, OpenType support, installation and use of these fonts.

→ Exclusive Pro version

Allumi Pro version is available from €55 one weight/ one user.

→ Std version

Allumi Std version is available from €45 one weight/ one user. Various offers available online.

→ Exclusive Try-out version

Download for free the Allumi Try-out version! Try-out format grants you rights solely for preparatory works, evaluation and internal testings use only of the licensed owner. Neither production, nor final sketch, final artwork are permitted.

aa

PRO STD TRY

- ExtraLight
- ExtraLight Italic
- Light
- Light Italic
- Regular
- Italic
- Book
- Book Italic
- Demi
- Demi Italic
- Bold
- Bold Italic
- ExtraBold
- ExtraBold Italic
- Heavy
- Heavy Italic
- Black
- Black Italic

 available on this format

 not available on this format

Allumi ExtraLight
Allumi ExtraLight Italic
 Allumi Light
Allumi Light Italic
 Allumi Regular
Allumi Italic
 Allumi Book
Allumi Book Italic
 Allumi Demi
Allumi Demi Italic
 Allumi Bold
Allumi Bold Italic
 Allumi ExtraBold
Allumi ExtraBold Italic
 Allumi Heavy
Allumi Heavy Italic
 Allumi Black
Allumi Black Italic

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PRO STD TRY

- Extended XLight
- Extended Light
- Extended Regular
- Extended Book
- Extended Demi
- Extended Bold
- Extended ExtraBold
- Extended Heavy
- Extended Black

 available on this format

 not available on this format

Allumi Extended ExtraLight

Allumi Extended Light

Allumi Extended Regular

Allumi Extended Book

Allumi Extended Demi

Allumi Extended Bold

Allumi Extended ExtraBold

Allumi Extended Heavy

Allumi Extended Black

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PRO STD TRY

- Inline
- Inline 12 A
- Inline 24 A
- Inline 48 A
- Inline 72 A
- Inline 96 A
- Inline 12 B
- Inline 24 B
- Inline 48 B
- Inline 72 B
- Inline 96 B
- Inline 12 C
- Inline 24 C
- Inline 48 C
- Inline 72 C
- Inline 96 C
- Inline 12 D
- Inline 24 D
- Inline 48 D
- Inline 72 D
- Inline 96 D

available on this format

not available on this format

ALLUMI INLINE

ALLUMI INLINE 12 A

ALLUMI INLINE 24 A

ALLUMI INLINE 48 A

ALLUMI INLINE 72 A

ALLUMI INLINE 96 A

ALLUMI INLINE 12 B

ALLUMI INLINE 24 B

ALLUMI INLINE 48 B

ALLUMI INLINE 72 B

ALLUMI INLINE 96 B

ALLUMI INLINE 12 C

ALLUMI INLINE 24 C

ALLUMI INLINE 48 C

ALLUMI INLINE 72 C

ALLUMI INLINE 96 C

ALLUMI INLINE 12 D

ALLUMI INLINE 24 D

ALLUMI INLINE 48 D

ALLUMI INLINE 72 D

ALLUMI INLINE 96 D

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PRO STD TRY

- Ext Inline
- Ext Inline 12 A
- Ext Inline 24 A
- Ext Inline 48 A
- Ext Inline 72 A
- Ext Inline 96 A
- Ext Inline 12 B
- Ext Inline 24 B
- Ext Inline 48 B
- Ext Inline 72 B
- Ext Inline 96 B
- Ext Inline 12 C
- Ext Inline 24 C
- Ext Inline 48 C
- Ext Inline 72 C
- Ext Inline 96 C
- Ext Inline 12 D
- Ext Inline 24 D
- Ext Inline 48 D
- Ext Inline 72 D
- Ext Inline 96 D

available on this format
 not available on this format

ALLUMI EXTENDED INLINE

ALLUMI EXTENDED INLINE 12 A
 ALLUMI EXTENDED INLINE 24 A
 ALLUMI EXTENDED INLINE 48 A
 ALLUMI EXTENDED INLINE 72 A
 ALLUMI EXTENDED INLINE 96 A
 ALLUMI EXTENDED INLINE 12 B
 ALLUMI EXTENDED INLINE 24 B
 ALLUMI EXTENDED INLINE 48 B
 ALLUMI EXTENDED INLINE 72 B
 ALLUMI EXTENDED INLINE 96 B
 ALLUMI EXTENDED INLINE 12 C
 ALLUMI EXTENDED INLINE 24 C
 ALLUMI EXTENDED INLINE 48 C
 ALLUMI EXTENDED INLINE 72 C
 ALLUMI EXTENDED INLINE 96 C
 ALLUMI EXTENDED INLINE 12 D
 ALLUMI EXTENDED INLINE 24 D
 ALLUMI EXTENDED INLINE 48 D
 ALLUMI EXTENDED INLINE 72 D
 ALLUMI EXTENDED INLINE 96 D

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Various offers available online.

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ExtraLight
Extended Heavy
Extended Hairline ExtraLight
ExtraBold
Hairline Light
Black Italic
ExtraLight
Extended Heavy
Extended Hairline Thin
ExtraBold Italic

Allumi

WIRELESS AIR

NAVIGATION

techy

Mobilephones

MyOffice

SAVE ME

cascading style sheet

Tweetering

Robotic ingenuity

Allumi Inline and
its various layers

Inline

Extended Inline

Inline 12 B

Extended Inline 12 B

Inline 24 B

Extended Inline 24 B

Inline 72 B

Inline 96 A B C D

Extended Inline 96 A B C D

ALLUMMI

WIRELESS AIR

NAVIGATION

TECHY

NOTATION

CHAIN

EFFICIENCY

GEO THERMAL

SAVE ME

CONDUCTIVITY

OTF Pro lat^{ult}

1^a 1^{er} E¹₅ E²₃ E³₄
 136 136 136 136
 ff ct sf →
 Ss¹ Ss² Ss³ Ss⁵ Ss⁶

f b f f b f f f h f f h f i f f i f j f f j f k f f k f l f f l f t f f t f r

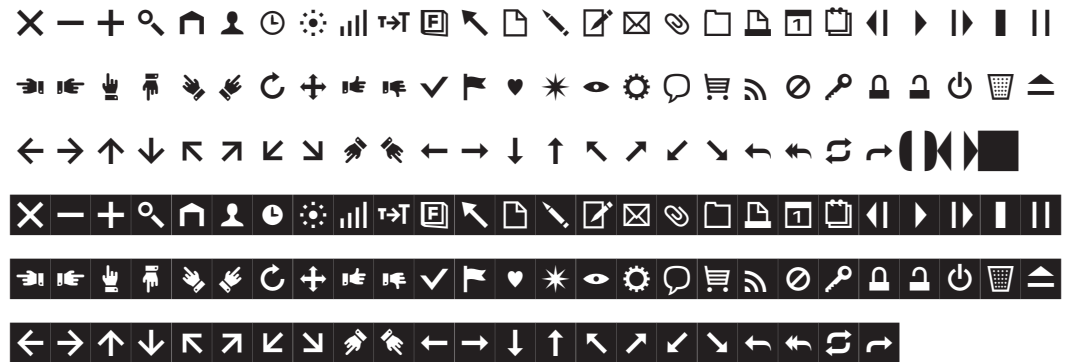
T h c t s t

a y A A^{ay}

à á â ã ä å ä å ð æ æ ù ú û ü

À Á Â Ã Ä Å ð ð Æ Æ

À Á Â Ã Ä Å ð ð Æ Æ



Pro

all capitals *feature*

{[(««abcdefghijklmnopqrstuvwxyz- - — »»)]}@i¿
 {[(««ABCDEFGHIJKLMNOPQRSTUVWXYZ- - — »»)]}@i¿

all small caps *feature*

{[(ABCDEFGHIJKLMNopqrstuvwxyz- - — »»)]}

standard

abcdefghijklmnopqrstuvwxyz no No 1a 2o

superiors & ordinals

abcdefghijklmnopqrstuvwxyz N^o N^o 1^a 2^o

standard

fffbffbfhffhfiffifjffjkffkflfflftfft

ligatures

fffbffbfhffhfiffifjffjkffkflfflftfft

capital tabular figures (default)

1234567890ø#€\$¢£f¥ %%%

capital figures

1234567890ø#€\$¢£f¥ %%%

minuscule tabular figures

1234567890ø#€\$¢£f¥ %%%

minuscule figures

1234567890ø#€\$¢£f¥ %%%

standard

1234567890+--=() 1234567890+--=()

superscript
& subscript figures

1234567890⁺₊⁺₊ 1234567890⁺₊⁺₊

numerator
& denominator figures

1234567890 1234567890

standard

1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 0/00

fractions *feature*

1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 0/00

Pro

ctstTh

discretionary ligatures

ctstTh

standard

S

historical forms

f

standard

ay^{ay}AA

Ss01: Alternate A

ay^{ay}A^A

Ss02: Alternate a

ay^{ay}AA

Ss03: Alternate y

ay^{ay}AA

stylistic alternates

ay^{ay}A^A

standard

ghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
VWXYZ≤≥≈~ () { } *

ornaments,
Ss05: Dingbats
normal



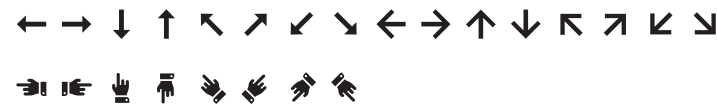
ornaments,
Ss06: Dingbats boxed
inverted



standard

<>+^-±×÷12345678
abcdef90

ornaments,
Ss07: Arrows and Fiſts
normal



ornaments,
Ss08: Arrows and Fiſts boxed
inverted



Pro	NO 1A 2O
ordinals	N ^o 1 ^a 2 ^o
capital tabular figures (default)	1234567890Ø#€\$¢£f¥ %‰
capital figures	1234567890Ø#€\$¢£f¥ %‰
standard	1234567890+-≡() 1234567890+-≡()
superscript & subscript figures	1234567890+-≡() 1234567890+-≡()
numerator & denominator figures	1234567890 1234567890
standard	1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 0/00
fractions <i>feature</i>	1/2 2/3 3/5 5/6 6/7 7/8 8/9 0/0 0/00

Pro

A Q

Ss01: Alternate Q

A Q

Ss02: Alternate A

A Q

Standard

12345678

90JKL

Ss05: Dingbats

⬅ ➡ ⬆ ⬇ ⬅ ➡ ⬆ ⬇

➡ ⬅ ⬆ ⬇ ⬅ ➡

Pro

I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES and am happy to see the way they are used in most cases. Once in a while george see them condensed so much that they look absolutely squished or extended so much that they look comical, and I don't like that. It ruins the sensitivity of the forms and makes all my careful work *unrecognizable*. *I'd rather people use the faces as*

discretionary ligatures

I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES and am happy to see the way they are used in most cases. Once in a while george see them condensed so much that they look absolutely squished or extended so much that they look comical, and I don't like that. It ruins the sensitivity of the forms and makes all my careful work *unrecognizable*. *I'd rather people use the faces as*

Ss01: Alternate A

A I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES and am happy to see the way they are used in most cases. Once in a while george see them condensed so much that they look absolutely squished or extended so much that they look comical, and I don't like that. It ruins the sensitivity of the forms and makes all my careful work *unrecognizable*. *I'd rather people use the faces as*

Ss02: Alternate a

a I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES and am happy to see the way they are used in most cases. Once in a while george see them condensed so much that they look absolutely squished or extended so much that they look comical, and I don't like that. It ruins the sensitivity of the forms and makes all my careful work *unrecognizable*. *I'd rather people use the faces as*

Ss03: Alternate y

y I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES and am happy to see the way they are used in most cases. Once in a while george see them condensed so much that they look absolutely squished or extended so much that they look comical, and I don't like that. It ruins the sensitivity of the forms and makes all my careful work *unrecognizable*. *I'd rather people use the faces as*

stylistic set 1 + 2 + 3
or stylistic alternates

Aay I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES and am happy to see the way they are used in most cases. Once in a while george see them condensed so much that they look absolutely squished or extended so much that they look comical, and I don't like that. It ruins the sensitivity of the forms and makes all my careful work *unrecognizable*. *I'd rather people use the*

Ss05: Dingbats
Ss07: Arrows and Fiſts



Ss06: Dingbats boxed
Ss08: Arrows and Fiſts boxed



Pro

I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES AND AM HAPPY TO SEE THE WAY THEY ARE USED IN MOST CASES. ONCE IN A WHILE GEORGE SEE THEM CONDENSED SO MUCH THAT THEY LOOK ABSOLUTELY SQUISHED OR EXTENDED SO MUCH THAT THEY LOOK COMICAL, AND I DON'T LIKE THAT. IT RUINS THE SENSITIVITY OF THE

Ss01: Alternate Q

Q I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES AND AM HAPPY TO SEE THE WAY THEY ARE USED IN MOST CASES. ONCE IN A WHILE GEORGE SEE THEM CONDENSED SO MUCH THAT THEY LOOK ABSOLUTELY SQUISHED OR EXTENDED SO MUCH THAT THEY LOOK COMICAL, AND I DON'T LIKE THAT. IT RUINS THE SENSITIVITY OF THE

Ss02: Alternate A

A I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES AND AM HAPPY TO SEE THE WAY THEY ARE USED IN MOST CASES. ONCE IN A WHILE GEORGE SEE THEM CONDENSED SO MUCH THAT THEY LOOK ABSOLUTELY SQUISHED OR EXTENDED SO MUCH THAT THEY LOOK COMICAL, AND I DON'T LIKE THAT. IT RUINS THE SENSI-

stylistic set 1 + 2

QA I AM VERY PLEASED THAT SO MANY PEOPLE LIKE MY TYPEFACES AND AM HAPPY TO SEE THE WAY THEY ARE USED IN MOST CASES. ONCE IN A WHILE GEORGE SEE THEM CONDENSED SO MUCH THAT THEY LOOK ABSOLUTELY SQUISHED OR EXTENDED SO MUCH THAT THEY LOOK COMICAL, AND I DON'T LIKE THAT. IT RUINS THE SENSI-

Ss05: Dingbats

I AM VERY PLEASSED THAT SO MANY PEOPLE LIKE MY TYPEFACES AND AM HAPPY TO SEE THE WAY THEY ARE USED IN MOST CASES. ONCE IN A WHILE GEORGE SEE THEM CONDENSED SO MUCH THAT THEY LOOK ABSOLUTELY SQUISHED OR EXTENDED SO MUCH THAT THEY LOOK COMICAL, AND I DON'T LIKE THAT. IT RUINS THE SENSI-

Ornaments samples

The ornaments are adapted to each weight.
32pt



Allumi



Allumi Inline

Tabular figures matching weights

Tabular figures widths (in lining or oldstyle versions) are compatible in all weight combinations.

Hairline ExtraThin	12345678900#€\$¢£f¥
Hairline Thin	12345678900#€\$¢£f¥
Hairline ExtraLight	12345678900#€\$¢£f¥
Hairline Light	12345678900#€\$¢£f¥
ExtraLight	12345678900#€\$¢£f¥
Light	12345678900#€\$¢£f¥
Light Italic	<i>12345678900#€\$¢£f¥</i>
Regular	12345678900#€\$¢£f¥
Italic	<i>12345678900#€\$¢£f¥</i>
Book	12345678900#€\$¢£f¥
Book Italic	<i>12345678900#€\$¢£f¥</i>
Demi	12345678900#€\$¢£f¥
Demi Italic	<i>12345678900#€\$¢£f¥</i>
Bold	12345678900#€\$¢£f¥
Bold Italic	<i>12345678900#€\$¢£f¥</i>
ExtraBold	12345678900#€\$¢£f¥
ExtraBold Italic	<i>12345678900#€\$¢£f¥</i>
Heavy	12345678900#€\$¢£f¥
Heavy Italic	<i>12345678900#€\$¢£f¥</i>
Black	12345678900#€\$¢£f¥
Black Italic	<i>12345678900#€\$¢£f¥</i>

Tabular figures matching weights

Tabular figures widths (in lining or oldstyle versions) are compatible in all weight combinations.

Extended Hairline ExtraThin	1 2 3 4 5 6 7 8 9 0 Ø # € \$ ¢ £ f ¥
Extended Hairline Thin	1 2 3 4 5 6 7 8 9 0 Ø # € \$ ¢ £ f ¥
Extended Hairline ExtraLight	1 2 3 4 5 6 7 8 9 0 Ø # € \$ ¢ £ f ¥
Extended Hairline Light	1 2 3 4 5 6 7 8 9 0 Ø # € \$ ¢ £ f ¥
Extended ExtraLight	1 2 3 4 5 6 7 8 9 0 Ø # € \$ ¢ £ f ¥
Extended Light	1 2 3 4 5 6 7 8 9 0 Ø # € \$ ¢ £ f ¥
Extended Regular	1 2 3 4 5 6 7 8 9 0 Ø # € \$ ¢ £ f ¥
Extended Book	1 2 3 4 5 6 7 8 9 0 Ø # € \$ ¢ £ f ¥
Extended Demi	1 2 3 4 5 6 7 8 9 0 Ø # € \$ ¢ £ f ¥
Extended Bold	1 2 3 4 5 6 7 8 9 0 Ø # € \$ ¢ £ f ¥
Extended ExtraBold	1 2 3 4 5 6 7 8 9 0 Ø # € \$ ¢ £ f
Extended Heavy	1 2 3 4 5 6 7 8 9 0 Ø # € \$ ¢ £ f
Extended Black	1 2 3 4 5 6 7 8 9 0 Ø # € \$ ¢ £ f
Extended Inline 12 A	1 2 3 4 5 6 7 8 9 0 Ø # € \$ ¢ £ f
Inline 12 A	1 2 3 4 5 6 7 8 9 0 Ø # € \$ ¢ £ f ¥

85 pt (-15)

Ruthenium

Hairline ExtraThin

Electrotype

Hairline Thin

Aluminium

Hairline ExtraLight

Technology

Hairline Light

85 pt (-15)

Fragments

ExtraLight

Meteorites

Light

Hexagram

Regular

Microfiber

Book

Palladium

Demi

85 pt (-15)

Malleable

Bold

Nanotech

ExtraBold

Graphites

Heavy

Rhodium

Black

85 pt (-15)

Fragments

ExtraLight

Meteorites

Light

Hexagram

Italic

Microfiber

Book

Palladium

Demi

85 pt (-15)

Malleable

Bold

Nanotech

ExtraBold

Graphites

Heavy

Rhodium

Black

Normal

85 pt (-15)

TECHNICAL

Hairline ExtraThin

ARCOLOGY

Hairline Thin

MICROBAR

Hairline ExtraLight

DECIGRAM

Hairline Light

Normal

85 pt (-15)

TELECOMS

ExtraLight

PROGRAM

Light

BIOTECHS

Regular

RHODIUM

Book

AETHERIC

Demi

Normal

85 pt (-15)

THERMAE

Bold

CELANEX

ExtraBold

TITANESS

Heavy

ISOMERS

Black

Italic

85 pt (-15)

TELECOMS

ExtraLight

PROGRAM

Light

BIOTECHS

Italic

RHODIUM

Book

AETHERIC

Demi

85 pt (-15)

THERMAE

Bold

CELANEX

ExtraBold

TITANESS

Heavy

ISOMERS

Black

abcdefghijklmnopqrstuvwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTUVWXYZ &

Thus we have created

40 pt

However, most of the existing types were old-fashioned and not adapted to today's
 MORE THAN 489 NEW TYPEFACES HAD T

24 pt

In recent years, a new tendency has become manifest in the decorative arts. While the simplicity of the lines has been preserved, the straightness is yielding and a distinguished elegance is coming into its own again

18 pt

However, most of the existing types were old-fashioned and not adapted to today's working methods, owing their fragility. A new typeface had to be found with a design that corresponded to today's taste. Thus we have created Allumi, a modern and elegant typeface, both practical and robust... In recent years, 6402 new tendency has become m

14 pt

A new typeface had to be found with a design that corresponded to today's taste. Thus we have created Allumi, a modern & elegant typeface, both practical and robust... In recent years, 6402 new tendencies has become manifest in the decorative arts. While the simplicity of the lines has been preserved, the straightness is yielding and a distinguished elegance is coming into its own again. Typography THUS WE HAVE CREATED ALLUMI, A MODERN & ELEGANT TYPEFACE, BOTH P

12 pt

Pro

with a selection
 of OpenType Pro features

In recent years, a new tendency has become manifest in the decorative arts. While the simplicity of the lines has been preserved, the straightness is yielding and a distinguished elegance is coming into its own again. Typography has not been neglected in these developments, which have been expressed by an obvious reversion to certain styles. However, most of the existing types were old-fashioned and not adapted to today's working methods, owing their fragility. A new typeface had to be found with a design that corresponded to today's taste. Thus we have created Allumi, a modern and elegant typeface, both practical and robust... In recent years, a new tendency has become manifest in the decorative arts. While the simplicity of the lines has been preserved, t
 TYPOGRAPHY HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHICH HAVE BEEN EXPRESSED BY AN OBVIOUS REVERSION TO CERTAIN STYLES. HOWEVER, MOST OF THE EXISTING

10 pt

8 pt – 6 pt

However, most of the existing types were old-fashioned and not adapted to today's working methods, owing their fragility. A new typeface had to be found with a design that corresponded to today's taste. Thus we have created Allumi, a modern and elegant typeface, both practical and robust... In recent years, a new tendency has become manifest in the decorative arts. While the simplicity of the lines has been preserved, the straightness is yielding and a distinguished elegance is coming into its own again. Typograph

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abcdefghijklmnopqrstu vwxyz 0123456789
 ABCDEFGHIJKLMNOPQRSTU VWXYZ &

Thus we have created

40 pt

24 pt

However, most of the existing types we re old-fashioned and not adapted to to
 MORE THAN 489 NEW TYPEFACES HAD

18 pt

In recent years, a new tendency has become manifest in the decorative arts. While the simplicity of the line s has been preserved, the straightness is yielding and a distinguished elegance is coming into its own again

14 pt

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12 pt

Pro

with a selection
of OpenType Pro features

A new typeface had to be found with a design that corresponded to today's tas te. Thus we have created Allumi, a modern & elegant typeface, both practical a nd robust... In recent years, 6402 new tendencies has become manifest in the d ecorative arts. While the simplicity of the lines has been preserved, the strai ghtness is yielding and a distinguished elegance is coming into its own again. Typo THUS WE HAVE CREATED ALLUMI, A MODERN & ELEGANT TYPEFACE, BOTH

10 pt

In recent years, a new tendency has become manifest in the decorative arts. While the simplicit y of the lines has been preserved, the straightness is yielding and a distinguished elegance is co ming into its own again. Typography has not been neglected in these developments, which ha ve been expressed by an obvious reversion to certain styles. However, most of the existing types were old-fashioned and not adapted to today's working methods, owing their fragility. A new ty peface had to be found with a design that corresponded to today's taste. Thus we have created Allumi, a modern and elegant typeface, both practical and robust... In recent years, a new tende ncy has become manifest in the decorative arts. While the simplicity of the lines has been prese TYPOGRAPHY HAS NOT BEEN NEGLECTED IN THESE DEVELOPMENTS, WHICH HAVE BEEN EX PRESSED BY AN OBVIOUS REVERSION TO CERTAIN STYLES. HOWEVER, MOST OF THE EXISTIN

8 pt – 6 pt

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STYLES

Extended Inline 12 A

DESIGN

Extended Inline 24 A

CLIMAT

Extended Inline 48 A

GENIUS

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