

# Tuppence™

*Cultural legacy meets contemporary design.*

Designed by Roberto de Vicq de Cumptich

Initial Release · Version 1.0 · August 30, 2021



COLLIE SHANGLES

*Make a stuffed bird laugh*

AFTERNOONIFIED

Frægur leikari gleði áhorfendur

*The Kidderminster somnambulist*



Messrs.

GOODMAN & DAVIS

☛ Oxford Street Tailors ☚

PODSNAPPERY

*The 'Plumstead Ghost' November 6th 1897*

Matters OF Intellectual History

24PT WEIGHT COMPARISON

BOLD **Hamburgetfontsi**

SEMIBOLD **Hamburgetfontsi**

MEDIUM **Hamburgetfontsi**

REGULAR **Hamburgetfontsi**

LIGHT **Hamburgetfontsi**

EXTRALIGHT **Hamburgetfontsi**

BOLD ITALIC *Hamburgetfontsi*

SEMIBOLD ITALIC *Hamburgetfontsi*

MEDIUM ITALIC *Hamburgetfontsi*

ITALIC *Hamburgetfontsi*

LIGHT ITALIC *Hamburgetfontsi*

EXTRALIGHT ITALIC *Hamburgetfontsi*

# Features

## DISCRETIONARY LIGATURES

LOL AND → LOL AND

## SWASH CAPS

FAWN → FAWN

## RAISED SMALL CAPS

hrm → HRM

## OLDSTYLE FIGURES

0123456789

## CURRENCY SYMBOLS

¢ ¤ € £ ₧ ₨ ₪ ₫ € ₭

## ORNAMENTS



## ARROWS



## LOCALIZED FORMS

Łł → Łł

**Additional Features Include:** Stylistic Alternates, Case-Sensitive Forms, Fractions, Capital Spacing, Standard Ligatures, Ordinals

# Story

Inspired by the design of the London foundry Stephenson Blake typeface Blackfriars, designer Roberto de Vicq de Cumptich saw real potential for the design to be reinterpreted in a manner that today's designers will find more useful. de Vicq's vision for the design was to bring a more graceful appearance to the forms and explore its reversed contrast nature with additional weights.

The proportions of the lowercase letters in Tuppence are decidedly wider overall, allowing for a more geometric appearance and increasing the typeface's contemporary appeal. Some of the less refined details were omitted and optical weight distribution improved.

Tuppence includes a marvelous selection of catch words, swash capital letters and ligatures, plus over a hundred beautiful ornaments, symbols, and arrows perfect for carrying the elegant aesthetic over into other areas of your design.

Tuppence retains the warmth and craftsmanship from its English primogenitor of the Victorian era. When considering its application, picture Tuppence in places like food and beverage labels, greeting cards, posters, restaurant logos, and other display mediums.

Designer: Roberto de Vicq de Cumptich

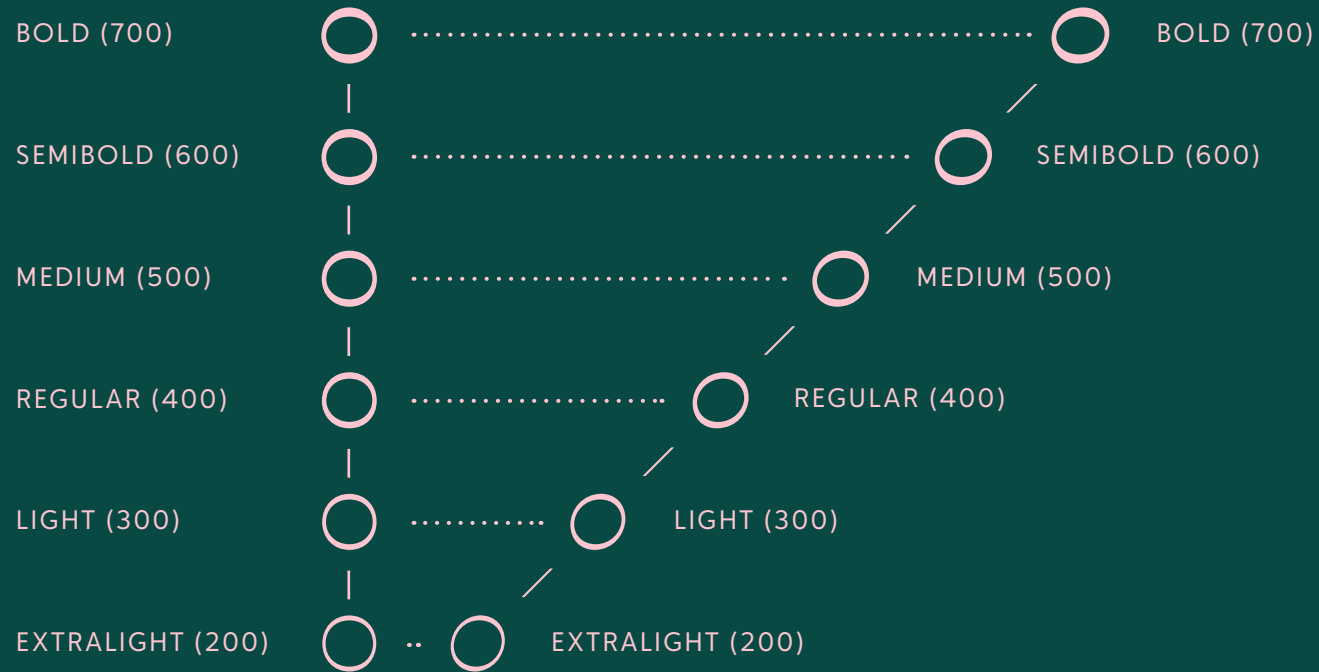
Production Assistance: Delve Withrington

Special thanks to Matteo Bologna

12 styles total: ExtraLight, ExtraLight Italic, Light, Light Italic, Regular, Italic, Medium, Medium Italic, SemiBold, SemiBold Italic, Bold, Bold Italic

Formats Available: OpenType (.otf), Truetype (.ttf), and Web-fonts (.woff2)

# Variable Design Space



## 12PT BOLD

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability

## 12PT SEMIBOLD

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability

## 12PT MEDIUM

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability

## 12PT BOLD ITALIC

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability*

## 12PT SEMIBOLD ITALIC

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability*

## 12PT MEDIUM ITALIC

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability*



## 12PT REGULAR

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability

## 12PT LIGHT

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability

## 12PT EXTRALIGHT

The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability

## 12PT ITALIC

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability*

## 12PT LIGHT ITALIC

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability*

## 12PT EXTRALIGHT ITALIC

*The goal in letter spacing is to develop an ideal negative (white) space for each class of letter. When these letters are then juxtaposed, the white space between them balances with the white within them to create an optically even (balanced) tone or flow. This produces optimum readability*

# Language Support

Tuppence supports the following languages:

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic, Asturian, Atayal, Aymara, Azerbaijani, Bashkir, Basque, Belarusian, Bemba, Bikol, Bislama, Bosnian, Breton, Bulgarian Romanization, Cape Verdean, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Chinese Pinyin, Cimbrian, Cofan, Cornish, Corsican, Creek, Crimean Tatar, Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz, Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic, Greenlandic Old Orthography, Guadeloupean, Gwichin, Haitian Creole, Han, Hawaiian, Hiligaynon, Hopi, Hotcak, Hungarian, Icelandic, Ido, Igbo, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istroromanian, Italian, Jamaican, Javanese, Jerriais, Kaingang, Kala Lagaw Ya, Kapampangan, Kaqchikel, Karakalpak, Karelian, Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish, Ladin, Latin, Latino Sine, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay,

Maltese, Manx, Maori, Marquesan, Meglenoromanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinhpatha, Nagamese Creole, Nahuatl, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Old Icelandic, Old Norse, Oshiwambo, Ossetian, Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Qeqchi, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami Inari, Sami Lule, Sami Northern, Sami Skolt, Sami Southern, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian, Seri, Seychellois, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio, Somali, Sorbian Lower, Sorbian Upper, Sotho Northern, Sotho Southern, Spanish, Sranan, Sundanese, Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen, Tuvaluan, Tzotzil, Ukrainian, Uzbek, Venetian, Vepsian, Vietnamese, Volapuk, Voro, Wallisian, Walloon, Waraywaray, Warlpiri, Wayuu, Welsh, Wikmungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zarma, Zazaki, Zulu, Zuni

# Glyphs

22PT TUPPENCE REGULAR

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