



Alanna Munro Type Foundry

Stornoway

A sturdy high contrast sans

&

VARIABLE AXES

Weight

a a a a a a a

Contrast

a a a a a

Italic

a a

DESIGNED BY

Alanna Munro

PUBLISHED

2024

VERSION

1.0

GLYPHS

1,025

STYLES

28

OPEN TYPE FEATURESliga, smcp, case, frac,
subs, sups, lnum,
tnum, pnum, onum**FORMATS**otf, ttf, woff, woff2,
variable ttf

Aa Regular

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

0123456789

&@ \$%# (!)?*

Stornoway offers a sturdy take on elegance, inspired by Scotch Roman styles but modernized with a higher x-height, flared terminals, and serif-free design. Named after a town in the Outer Hebrides where my ancestors are from, Stornoway's high-contrast styles shine in display work, evoking Art Deco, modern architecture, or refined menus and signage. The family is rounded out with low contrast styles, all with true italics to offer expressive and versatile options.

pursuit of
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Light 96pt

STYLES

ExtraLight	Hamburgerfonts
ExtraLight Italic	<i>Hamburgerfonts</i>
Light	Hamburgerfonts
Light Italic	<i>Hamburgerfonts</i>
Regular	Hamburgerfonts
Italic	<i>Hamburgerfonts</i>
Semibold	Hamburgerfonts
Semibold Italic	<i>Hamburgerfonts</i>
Bold	Hamburgerfonts
Bold Italic	<i>Hamburgerfonts</i>
ExtraBold	Hamburgerfonts
ExtraBold Italic	<i>Hamburgerfonts</i>
Chonky	Hamburgerfonts
Chonky Italic	<i>Hamburgerfonts</i>
Low ExtraLight	Hamburgerfonts
Low ExtraLight Italic	<i>Hamburgerfonts</i>
Low Light	Hamburgerfonts
Low Light Italic	<i>Hamburgerfonts</i>
Low Regular	Hamburgerfonts
Low Italic	<i>Hamburgerfonts</i>
Low Semibold	Hamburgerfonts
Low Semibold Italic	<i>Hamburgerfonts</i>
Low Bold	Hamburgerfonts
Low Bold Italic	<i>Hamburgerfonts</i>
Low ExtraBold	Hamburgerfonts
Low ExtraBold Italic	<i>Hamburgerfonts</i>
Low Chonky	Hamburgerfonts
Low Chonky Italic	<i>Hamburgerfonts</i>

Bold 14/21 & Regular 14/21

Scotch Roman typefaces have always appealed to me—I think they have a nice balance between rationality and humanist characteristics. These transitional serifs have features like a vertical axis, and sharp regular serifs

Kinda like they were inspired by the crispness of Bodoni, but retained more of their relationship to the humanist forms that came before. I started by looking at some old specimens of Caledonia, I put them away and did some sketches of what I had seen.

Low Regular 9/14

The name also comes from the story of Caledonia. I was reading about how Dwiggin named his Scotch Roman typeface “Caledonia” because it was the Roman name for Scotland and his inspiration was mainly from earlier Scotch Roman typefaces. I decided to also choose a name from Scotland and went with a town in Northern Scotland that some of my ancestors came from—Stornoway.

I started designing Stornoway during Fontathon, a type design live-streaming event held in February 2024. Over my 4 hours of live-streaming time, I did a speed-run of the upper and lowercase, which resulted in an alphabet that was pretty close to the final letterforms. This gave me a good sense of the direction I wanted to go

Low Semibold 9/14

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natural m
think mar
counterto
wood acc
linen uph
space into
sanctuary

Low SemiBold 96pt



Low ExBold 9/14

I decided to track my time for this typeface to get a better sense of how long each part was taking and counted up 200 hours spread over nine months. When drawing the double story 'g' I fell in love with the schwoopy ear that was happening in the New Caledonia drawings.

Low ExLight 15/19 & Low Light 9/14

I really wanted the italics to be true italics that were modelled more closely off of handwriting structures.

I wanted to balance modern shapes with making sure they created a good amount of sparkliness in the text. There were also challenges with letterform structure because I was making this as a variable font and needed to make sure the simple upright shapes could transition into their italic version.

ExtraLight Italic 24/28

I felt like this brought in a hint of the pen and added a bit more humanist flair to the design.

Low ExBold 15/19 & Low Semibold 9/14

I love making wide ranges of weights, so I included monoline all the way up to chonky.

With the high contrast styles, the thin parts of the letters actually don't change their weight, only the thick parts change as the weight changes. This creates a nice visual consistency through the weights.

Low Semibold 6/11

This means that there are extra points and handles in the upright version of some letters so that it can interpolate properly and change into an italic version of the letter. The idea behind the low contrast styles was to create styles that could work in body text situations and make the overall family more useful. But I found that the chonky end of this style was also really interesting for display situations. I decided to make this a contrast axis rather than an optical size axis because I wanted to include the extremely heavy end of the drawings (which are definitely not great for small text).

CHARACTER SET

Base Alphabet

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	m	n	o	p	q	r
s	t	u	v	w	x	y	z			

Punctuation

.	,	...	:	;	!	?	¡	¿	‘	’
“	”	,	„	'	"	<	>	«	»	—
(	)	[	]	{	}	-	—	—	/	
	\	#	%	‰	@	&	7	§	¶	№
•	•	*	**	†	‡	'	"	°	©	®
®	™	α	ο	e	✦	♥				

Arrows

←	↑	→	↓	↔	↕	↖	↗	↘	↙
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Numbers & Math

0	1	2	3	4	5	6	7	8	9	+
−	±	÷	×	=	<	>	≤	≥	≈	≠
¬	*	∅	^	~	ο	1	2	3	4	5
6	7	8	9	ο	1	2	3	4	5	6
7	8	9	ο	1	2	3	4	5	6	7
8	9									

Currency

₪	\$	¢	£	¥	₣	₸	€	₣	₹	₱
₣	₣	₣	₣	₣	₣	₣	₣	₣	₣	₣
₣	₣	₣	₣							

Accents

ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ	ˆ
ˆ	ˆ									

à	á	â	ã	ä	å	ā	ǎ	ạ	ạ	ă
ă	ắ	ằ	ẳ	ấ	ậ	ầ	ẩ	ẫ	ả	ç
ć	ĉ	ċ	č	d'	đ	đ	è	é	ê	ë
ē	ě	è	ẹ	ě	ẹ	ễ	ế	ệ	ê	ẻ
ẻ	ễ	ẻ	g̃	g̃	g̃	g̃	g̃	h̃	h̃	h̃
ì	í	î	ï	ĩ	ī	ĩ	ı	ı	ı	ı
ĵ	ĵ	ķ	ķ	ĺ	ļ	ł	ł	ł	ł	ñ
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ố	ơ	ơ	ơ	ố	ộ	ồ	ổ	ỗ	ỏ	ớ
ợ	ờ	ở	ở	ớ	ợ	ở	ớ	ớ	ớ	ớ
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ừ	ử	ữ	w̃	w̃	w̃	w̃	ý	ý	ÿ	ÿ
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œ	j	ə	w	i	θ	χ	θ			

Small Caps

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	O	1	2	3	4	5	6
7	8	9	!	i	?	¿	(	)	[	]
{	}	À	Á	Â	Ã	Ä	Å	Ā	Ă	Ą
Ạ	Ằ	Ẳ	Ẵ	Ẳ	Ẵ	Ẵ	Ẳ	Ẳ	Ẳ	Ẵ
Ả	Ç	Ć	Ĉ	Ċ	Č	Ď	Đ	Ð	È	É
Ê	Ë	Ē	Ě	Ė	Ę	Ě	Ę	Ě	Ế	Ê
Ê	Ê	Ê	Ê	Ê	Ê	Ê	Ê	Ê	Ê	Ê
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Ō	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ	Ŏ
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Ligatures

fi	fj
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Alternates

R	Ŕ	Ŗ	Ŗ	R	Ŕ	Ŗ	Ŗ	f
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Fractions

¼	½	¾	⅓	⅔	⅛	⅜	⅝	⅞
---	---	---	---	---	---	---	---	---

Ligatures

defies → defies

Small Caps

JAPANDI → JAPANDI

Case-specific Forms

(@DEVOTE) → (@DEVOTE)

Fractions

2 1/2 cups → 2 ½ cups

Subscripts

C7H8N4O2 → C₇H₈N₄O₂

Superscripts

Magic spells¹ → Magic spells¹

Proportional Numerals

4:00pm, June 26, 1987

Oldstyle Numerals

4:00pm, June 26, 1987

Tabular Numerals

\$25.23 CAD

£14.22 GBP

€16.45 EUR

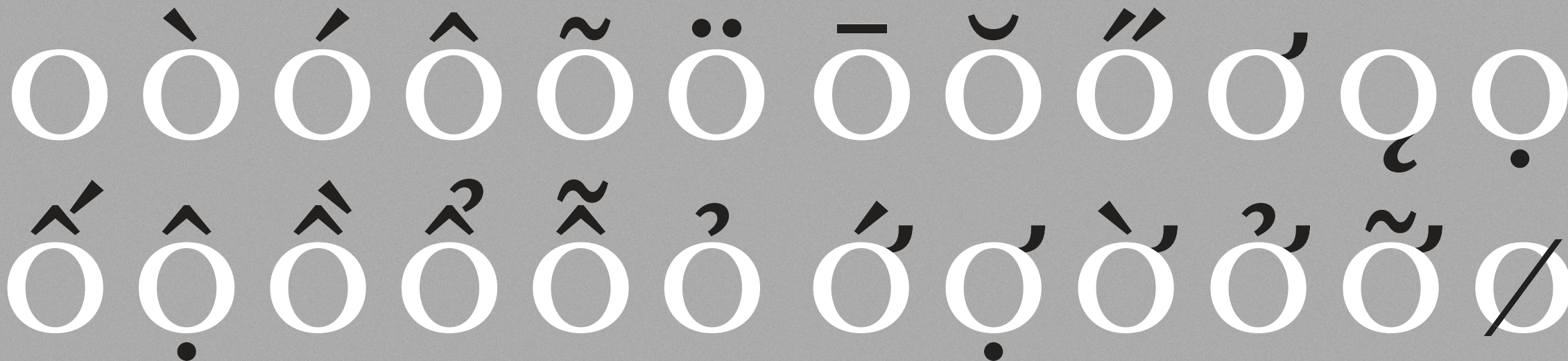
\$25.23 CAD

£14.22 GBP

€16.45 EUR

*the purs
simplici
become
gateway
elegance
Minimal
executed*

Chonky Italic 96pt



Regular 95pt

LANGUAGES SUPPORTED: 312

SCRIPTS: LATIN

Acheron	Bikol	Czech	Hopi	Kinyarwanda	Marshalllese	Northern Uzbek	Rotokas	Spanish	Ume Sami
Achinese	Bini	Danish	Huastec	Kirmanjki	Matsés	Norwegian	Rundi	Skwxwú7mesh	Upper Guinea Crioulo
Acholi	Bislama	Dehu	Hungarian	Kituba (DRC)	Mauritian Creole	Nuučaañuł	Samoan	Sranan Tongo	Upper Sorbian
Achuar-Shiwiar	Borana-Arsi-Guji Oromo	Dimli	Icelandic	Kongo	Meriam Mir	Nyanja	Sango	Standard Estonian	Venetian
Afar	Bosnian	Dutch	Iloko	Konzo	Meru	Nyankole	Sangu (Tanzania)	Standard Latvian	Veps
Afrikaans	Breton	Eastern Arrernte	Inari Sami	Kven Finnish	Mezquital Otomi	Occitan	Saramaccan	Standard Malay	Vietnamese
Aguaruna	Buginese	Eastern Oromo	Indonesian	Kölsch	Minangkabau	Ojtlán Chinantec	Sardinian	Sundanese	Võro
Ahtna	Candoshi-Shapra	Efik	Irish	Ladin	Mirandese	Orma	Scots	Swahili	Wallisian
Alekano	Caquinte	English	Istro Romanian	Ladino	Mizo	Oroqen	Scottish Gaelic	Swedish	Walloon
Aleut	Caribbean Hindustani	Faroese	Italian	Latgalian	Mohawk	Otuho	Secoya	Swiss German	Walser
Amahuaca	Cashibo-Cacataibo	Fijian	Ixcatlán Mazatec	Lithuanian	Montenegrin	Palauan	Sena	Tagalog	Waray (Philippines)
Amarakaeri	Cashinahua	Filipino	Jamaican Creole English	Lombard	Munsee	Pampanga	Seri	Tahitian	Warlpiri
Amis	Catalan	Finnish	Japanese	Low German	Murrinh-Patha	Papantla Totonac	Seselwa Creole French	Talysh	Wayuu
Anaang	Cebuano	French	Javanese	Lower Sorbian	Muslim Tat	Papiamentó	Shawnee	Tedim Chin	Welsh
Andaandi, Dongolawi	Central Aymara	Friulian	Jola	Lozi	Mwani	Paraguayan Guaraní	Shipibo-Conibo	Tetum	West Central Oromo
Anuta	Central Kurdish	Gagauz	Fonyi	Luba-Lulua	Mískito	Pedi	Shona	Tetun Dili	Western Abnaki
Aragonese	Central Nahuatl	Galician	K'iche'	Lule Sami	Naga Pidgin	Picard	Shuar	Ticuna	Western Frisian
Arbëreshë Albanian	Chachi	Ganda	Kabuverdianu	Luo (Kenya & Tanzania)	Navajo	Pichis Ashéninka	Sicilian	Tlingit	Wiradjuri
Asháninka	Chamorro	Garifuna	Kaingang	Luxembourgish	Ndonga	Piemontese	Silesian	Toba	Wolof
Ashéninka Perené	Chavacano	German	Kala Lagaw Ya	Macedo-Romanian	Neapolitan	Pijin	Slovak	Tok Pisin	Xhosa
Atayal	Chiga	Gheg Albanian	Kalaallisut	Madurese	Ngazidja Comorian	Pintupi-Luritja	Slovenian	Tokelau	Yanesha'
Balinese	Chiltepec Chinantec	Gilbertese	Kalenjin	Makonde	Nisga'a	Pipil	Soga	Tonga (Tonga Islands)	Yao
Banjar	Chokwe	Gooniyandi	Kamba (Kenya)	Malagasy	Niuean	Pite Sami	Somali	Tonga (Zambia)	Yoruba
Bari	Chuukese	Gourmanchéma	Kaonde	Malaysian	Nobiin	Pohnpeian	Soninke	Tosk Albanian	Yucateco
Basque	Cimbrian	Guadeloupean Creole	Kaqchikel	Maltese	Nomatsiguenga	Polish	South Azerbaijani	Tsakhur	Zapotec
Batak Dairi	Cofán	Gusii	Karelian	Mandinka	North Azerbaijani	Portuguese	South Marquesan	Tumbuka	Zulu
Batak Karo	Cook Islands Māori	Gwich'in	Kashubian	Mandjak	North Marquesan	Potawatomi	South Ndebele	Turkish	Zuni
Batak Mandailing	Cornish	Haitian	Kekchí	Mankanya	North Ndebele	Purepecha	Southern Aymara	Turkmen	Záparo
Batak Simalungun	Corsican	Halqeméylem	Kenzi, Mattokki	Manx	Northern Kurdish	Páez	Southern Qiangdong-	Tzeltal	
Batak Toba	Creek	Hani	Khasi	Maore Comorian	Northern Qiangdong-	Quechua	Miao	Tzotzil	
Bemba (Zambia)	Crimean Tatar	Hawaiian	Kikuyu	Maori	Miao	Romanian	Southern Sami	Uab Meto	
Bena (Tanzania)	Croatian	Hiligaynon	Kimbundu	Mapudungun	Northern Sami	Romansh	Southern Sotho	Umbundu	

STORNOWAY SUPER FAMILY

TYPE TESTER & PRICING

alannamunro.com/fonts/stornoway

LICENSING

alannamunro.com/licensing