

Tofino

Swiss style type with
hang loose attitude

CONDENSED
NARROW
NORMAL
WIDE
TEXT



VARIABLE AXES

Weight

a a a a a a a

Width

a a a a

Italic

a a

DESIGNED BY
Alanna Munro**PUBLISHED**
2015**VERSION**
3.1 (2024)**GLYPHS**
997**STYLES**
74**OPEN TYPE FEATURES**
smcp, case, frac, subs,
sup, lnum, tnum,
pnum, onum, zero**FORMATS**
otf, ttf, woff, woff2,
variable ttf

Aa Regular

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

0123456789

&@ \$%# (!)? *

All the things you love about Swiss style typography but with more hang loose attitude. The Swiss International Style was a movement in typography that aimed to create order. It was buttoned-up, straight-laced, and a bit pompous if we're being honest. Tofino's letterforms are inspired by the Neo-Grotesque typefaces of that time but with some buttons undone and some laces a little wiggly.

our pursuit of
city often
comes the
ay to true
sm when
with care
e powers

Wide Light 96pt

STYLES

CONDENSED

Thin	Hamburgerfonts
Thin Italic	<i>Hamburgerfonts</i>
Light	Hamburgerfonts
Light Italic	<i>Hamburgerfonts</i>
Book	Hamburgerfonts
Book Italic	<i>Hamburgerfonts</i>
Regular	Hamburgerfonts
Italic	<i>Hamburgerfonts</i>
Semibold	Hamburgerfonts
Semibold Italic	<i>Hamburgerfonts</i>
Bold	Hamburgerfonts
Bold Italic	<i>Hamburgerfonts</i>

NARROW

Thin	Hamburgerfonts
Thin Italic	<i>Hamburgerfonts</i>
Light	Hamburgerfonts
Light Italic	<i>Hamburgerfonts</i>
Book	Hamburgerfonts
Book Italic	<i>Hamburgerfonts</i>
Regular	Hamburgerfonts
Italic	<i>Hamburgerfonts</i>
Semibold	Hamburgerfonts
Semibold Italic	<i>Hamburgerfonts</i>
Bold	Hamburgerfonts
Bold Italic	<i>Hamburgerfonts</i>
Black	Hamburgerfonts
Black Italic	<i>Hamburgerfonts</i>

STYLES

NORMAL

Thin	Hamburgerfonts
Thin Italic	<i>Hamburgerfonts</i>
Light	Hamburgerfonts
Light Italic	<i>Hamburgerfonts</i>
Book	Hamburgerfonts
Book Italic	<i>Hamburgerfonts</i>
Regular	Hamburgerfonts
Italic	<i>Hamburgerfonts</i>
Semibold	Hamburgerfonts
Semibold Italic	<i>Hamburgerfonts</i>
Bold	Hamburgerfonts
Bold Italic	<i>Hamburgerfonts</i>
Black	Hamburgerfonts
Black Italic	<i>Hamburgerfonts</i>
Ultra	Hamburgerfonts
Ultra Italic	<i>Hamburgerfonts</i>

TEXT

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>

WIDE

Thin	Hamburgerfonts
Thin Italic	<i>Hamburgerfonts</i>
Light	Hamburgerfonts
Light Italic	<i>Hamburgerfonts</i>
Book	Hamburgerfonts
Book Italic	<i>Hamburgerfonts</i>
Regular	Hamburgerfonts
Italic	<i>Hamburgerfonts</i>
Semibold	Hamburgerfonts
Semibold Italic	<i>Hamburgerfonts</i>
Bold	Hamburgerfonts
Bold Italic	<i>Hamburgerfonts</i>
Black	Hamburgerfonts
Black Italic	<i>Hamburgerfonts</i>
Ultra	Hamburgerfonts
Ultra Italic	<i>Hamburgerfonts</i>

RRRRRRRR
 RRRRRRRRRR
 RRRRRRRRRRRR
 RR

STYLES

Wide Light 19/26 & Narrow Bold 14/21

I spent a week in Tofino in the middle of November 2014. For most of my stay I was curled up in front of the cozy glow of my computer screen, earl grey tea in hand.

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Text Regular 9/14

One of the reasons for the trip was to take some time away from my interaction design day job to work on the typeface I'd been thinking about starting for months.

Tofino's letters were inspired by a typeface called Grottesca Ideal. I found it in an old 1922 specimen from Richard Gans Fundicion Tipographica, a type foundry in Madrid that mostly imported typefaces for the Spanish market. The actual design seems to have originated in Germany from a foundry called Wagner & Schmidt who distributed the design around Europe under many different names. The specimen itself was using Grottesca Ideal as the small descriptive labeling text. It caught my eye because it was already proving itself well at small sizes and I thought that the slightly squared, condensed

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natural ma
think marb
countertop
wood acce
linen upho
a space int
serene sar

Regular 96pt



Narrow Black 11/16

The shapes quickly started to diverge from their inspiration as I normalized all the weird details and created more consistency in the design, which taken too far, can suppress the features that makes the shapes unique. Finding a balance between cleaning it up and keeping it characterful was

Light 15/19 & Text Book 9/14

Finding a balance between cleaning it up and keeping it characterful was one of the toughest parts.

When designing the shapes of the letters, it's helpful to have some goals, or rules to follow. The main purpose of referencing a historical typeface was to help me define these rules for my own drawings. There were some aspects of the historical reference that I wanted to keep and other things I wanted to revise.

Light Italic 24/28

Since 2016 Tofino has expanded from a simple 8 weight typeface to having 74 styles across four widths, optical styles, and italics.

Wide Black 15/19 & Text Semibold 9/14

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

But what about those text paragraphs, what do we use there!? In 2017, I added a set of styles specifically designed for text. The main adjustments included more spacing, open counters, and redrawing a few letters to be more discernible from each other.

Text Regular 6/11

Some of the decisions I made about the rules for my letter shapes pushed the design closer toward a Neo-Grotesque like Helvetica, which typically performs better at display sizes. I made a conscious decision to create Tofino for display use, especially because many digital use cases of the time involved small amounts of text at larger sizes. This had a large influence on the spacing of Tofino resulting in it looking best at sizes between 16px-24px. I love that variable fonts can contain all possible weights within one file but even with that freedom, type designers need to define the weights to distribute as individual files or mark as defined in-

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 & Symbols

.	,	...	:	;	!	?	¡	¿	'	'
"	"	,	"	'	"	<	>	«	»	_
(	)	[	]	{	}	-	-	—	/	
	\	#	%	‰	@	&	7	§	¶	№
.	•	*	**	†	‡	'	"	°	©	®
®	™	α	ο	ε	ℓ	□	✓	×	☑	☒
♠	♣	♥	♦	♠	♣	♥	♦	★	☆	●
○	◦	◇	■	□	■	□	▲	▶	▼	◀
△	▷	▽	◁							

Numbers & Math

0	1	2	3	4	5	6	7	8	9	+
-	±	÷	×	=	<	>	≤	≥	≈	≠
¬	*	√	∞	∅	^	~	•	μ	π	ο
1	2	3	4	5	6	7	8	9	0	0
0	1	2	3	4	5	6	7	8	9	0
0	1	2	3	4	5	6	7	8	9	0

Currency

₪	\$	₺	£	¥	₹	₪	€	₣	₹	₪
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Accents

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˘	˙									

Arrows

←	↑	→	↓	↔	↕	↖	↗	↘	↙
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[illegible]

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Ø̈	Ɔ	Ɔ̈	Ɔ̇	Ɔ̈	Ɔ̇	Ɔ̈	Ɔ̇	Ɔ̈	Ɔ̇	

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FEATURES

Small Caps (Text styles only)

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	\$25.23 CAD
£14.22 GBP	£14.22 GBP
€16.45 EUR	€16.45 EUR

the pursuit of si
often becomes t
gateway to true
elegance Minim
when executed
care has the pov
becomes the ga

Condensed Book 96pt

Narrow Book 11/16

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Black 15/19 & Text Regular 9/14

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Natural a
materials
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countert
wood acc
and linen
upholste

Ultra 96pt

TOFINO SUPER FAMILY

TYPE TESTER & PRICING

alannamunro.com/fonts/tofino

LICENSING

alannamunro.com/licensing