

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
3.2 (2025)

GLYPHS
984

STYLES
74

OPEN TYPE FEATURES
smcp, case, frac, subs,
sup, lnum, tnum,
pnum, onum, zero

FORMATS
otf, ttf, woff, woff2,
variable ttf

Aa Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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
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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
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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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think marb
countertop
wood acce
linen upho
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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

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△	▷	▽	◁							

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	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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Small Caps

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Fractions

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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

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Condensed Book 96pt

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Regular 95pt

LANGUAGES SUPPORTED: 312

SCRIPTS: LATIN

Acheron	Bikol	Czech	Hopi	Kinyarwanda	Marshallese	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	Nuučaañut	Samoan	Sranan Tongo	Upper Sorbian
Achuar-Shiwar	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	Ojitlán 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	Papiamento	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 Qiangong-Miao	Tzeltal	
Batak Toba	Creek	Hani	Khasi	Maore Comorian	Northern Qiangong-Miao	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	

Narrow Book 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 one of the toughest parts of making Tofino—I wanted Tofino

Black 15/19 & Text Regular 9/14

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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 Semibold 6/11

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Ultra 96pt

TOFINO SUPER FAMILY

TYPE TESTER & PRICING
arcanetype.com/fonts/tofino

LICENSING
arcanetype.com/licensing