

Soleil

A tranquil and fresh
geometric sans for clear
text and headlines.

DESIGNED BY

Wolfgang Homola

YEAR

2011

Soleil is Wolfgang Homola's sans serif font family that excels in geometric tranquility. Where other geometric typefaces lean toward the austere or bland, Soleil gives slight hints of a real personality and bring what could have been another tasteless sans into our current time.

Soleil sets itself apart through measured characteristics which recognise its rational heritage and still grant it personality. The circle and square provided the obvious foundation for Soleil's letterforms, but many optical corrections were necessary in order to introduce more fluidity into the rather stiff concept of a contemporary geometric typeface. These include asymmetrical counters, a lowercase 'm' with a second shoulder that meets while the first is still curving, the increased slant on the top of the 't' as the weight increases, and a large x-height for legibility at a distance or in small sizes. Its personality is seen, for example, in the friendly lowercase 'f', the perfect curve of the open 'c', the large x-height, and the ampersand. The italics were also meticulously designed rather than simply slanted through digital means.

Soleil is based on the modernist ideas of clarity and reduction to essential forms. Its lettershapes, however, are not the result of brute geometric construction, but of a design process that brings together simplicity with fluid rhythm. Soleil fits a wide range of potential applications: signage and wayfinding systems, book and magazine design, branding and corporate publications.

Soleil consists of seven weights with respective italics and a twisting, two-sided Escher-like display style called Magic Caps. Its character set covers over 100 languages that use the Latin script. OpenType features allow for the implementation of typographic niceties such as small caps, both tabular and proportional lining and oldstyle figures, ligatures, alternate characters, case-sensitive variants, and fractions. All together, Soleil's contemporary and pleasing characteristics make it a great choice to replace overused or unpalatable geometric typefaces. The complete Soleil family, along with our entire catalogue, has been optimised for today's varied screen uses.

STYLES

Light
Light Italic
Regular
Italic
Book
Book Italic
Semibold
Semibold Italic
Bold
Bold Italic
Extrabold
Extrabold Italic
Black
Black Italic

MAGIC CAPS YINYANG
MAGIC CAPS YANG
MAGIC CAPS YIN

géometrija

Simplicity

Einfältigkeit

Axiomas

vyčistit'

GEOMETRIC

hljóðfall

MATHS!

Sexy geometric sans for all 'type' needs

299.792.458 M/S

Paisley Philosophical Society, Renfrewshire, Scotland

solaire

Light, Regular, Book, Semibold

Euclid's axioms: To draw a straight line from any point to any point.



GEOMÉTRICO, ASIMÉTRICO, TIPOGRÁFICO

FALCON

Bold, Extrabold & Black

MAGIC CAPS 200PT

1960

MAGIC CAPS 150PT

ARACÁ

MAGIC CAPS 100PT

SOIRÉE

MAGIC CAPS 80PT

GIN&TONIC

MAGIC CAPS 48PT

2015 SÃO PAULO

BLACK 55PT

Rhythm & *Reacti-*

BLACK 50PT

Rhythm & *Reaction*

BLACK 45PT

Rhythm & *Reaction*

BLACK 35PT

Rhythm & *Reaction*

BLACK 30/36PT

'Rhythm & Reaction' gets under the skin of a British love affair with American jazz. *Jazz first came to Britain as a visual and cultural style — rather than as a musical form, writes John L. Walters.*

LIGHT 25/30PT

And now I was on my journey, *in a pair of thick boots* and with a hazel stick

REGULAR 25/30PT

And now I was on my journey, *in a pair of thick boots* and with a hazel stick

BOOK 25/30PT

And now I was on my journey, *in a pair of thick boots* and with a hazel stick

SEMIBOLD 25/30PT

And now I was on my journey, *in a pair of thick boots* and with a hazel stick

BOLD 25/30PT

And now I was on my journey, *in a pair of thick boots* and with a hazel stick

EXTRABOLD 25/30PT

And now I was on my journey, *in a pair of thick boots* and with a hazel stick

BLACK 25/30PT

And now I was on my journey, ***in a pair of thick boots*** and with a

LIGHT 18/22PT

Whenever Henry Wilt took the dog for a walk, or, *to be more accurate, when the dog took him, or, to be exact,* when Mrs Wilt told them both to go and take themselves *out of the house* so that she could do her

REGULAR 18/22PT

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BLACK 18/22PT

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LIGHT 10/13PT

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present — *the kingbird, the phoebe, the wood pewee, and the least flycatcher* — and with them the *crested flycatcher* (not common), the *olive-sided*, the *traill*, and the *yellow-bellied*. The *phoebe-like* cry of the *traill* was to be heard constantly from the hotel piazza. The *yellow-bellied* seemed to be confined to deep and rather swampy woods in the valley, and to the

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GERMAN 11/13PT

Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der so ge-

FRENCH 11/13PT

Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses : lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse

CZECH 11/13PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias

PORTUGUESE 10/13PT

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus senti-

NORWEGIAN 10/13PT

Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvises til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel

ITALIAN 10/13PT

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un lin-

TURKISH 10/13PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya

SWEDISH 10/13PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk,

POLISH 10/13PT

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca

ICELANDIC 10/13PT

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota

SPANISH 10/13PT

Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una

FINNISH 10/13PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatukset kielellisillä merkeillä, abstraktioilla. Näitä merkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli

SMALL CAPS

¿Para texto?
1708 A–b [Ende] h@a

¿PARA TEXTO?
1708 A–B [ENDE] H@A

ALL SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

ALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

LIGATURES

Affiliate, físico, fjord, offkey

Affiliate, físico, fjord, offkey

DISCRETIONARY LIGATURES

The, Häckeln, contact, estaño

The, Häckeln, contact, estaño

PROPORTIONAL OLDSTYLE FIGURES

0123456789\$€¢£¥ƒ℥%‰

o123456789\$€¢£¥ƒ℥%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789\$€¢£¥ƒ℥%‰

0123456789\$€¢£¥ƒ℥%‰

TABULAR OLDSTYLE & SLASHED ZERO

00123456789\$€¢£¥ƒ℥

0o123456789\$€¢£¥ƒ℥

TABULAR LINING & SLASHED ZERO

00123456789\$€¢£¥ƒ℥

00123456789\$€¢£¥ƒ℥

NUMERATOR/DENOMINATOR

345(x+y)/678, 89/120

^{345(x+y)}/₆₇₈, ⁸⁹/₁₂₀

FRACTIONS

1/2 3/4 1/46 5/7 2/98

½ ¾ ¼₆ ⅕ ⅞₈

SUPERIOR/INFERIOR

H₂O x₈ y³⁺⁵ a_{Index}

H₂O x₈ y³⁺⁵ a_{Index}

ORDINALS

1st 2nd 3rd M^{lle} 2^e 85th M^a N^o.

1st 2nd 3rd M^{lle} 2^e 85th M^a N^o

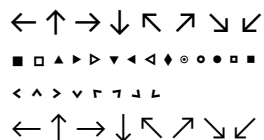
HISTORICAL FORMS

That is the question

That if the queftion

STYLISTIC SET 01 (ARROWS & GEOMETRIC)

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



STYLISTIC SET 02 (ALTERNATE M)

M M™

M M™

STYLISTIC SET 03 (ALTERNATE FIGURES)

0 1 2 3 4 5 6 7 8 9

0 1 2 3 4 5 6 7 8 9

STYLISTIC SET 04 (ORNAMENTS)

a b c d e f g h i



TURKISH/AZERI/CRIMEAN TATAR

findik, FİNDİK, FINDIK

findik, FİNDİK, FİNDİK,

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC, TIMIȘ

Timiș MULȚUMESC, TIMIȘ

CATALAN

Il·lusió, CAL·LIGRAFIA, COL·LABORA iIlusió, CAL·LIGRAFIA, COL·LABORA

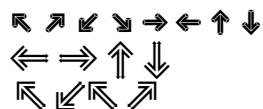
DUTCH

Bíjna, BÍJNA, VÍJF

Bíjna, BÍJNA, VÍJF

STYLISTIC SET 01 (ARROWS & GEOMETRIC)

A B C D E F G H
I J K L
M N M O



TURKISH/AZERI/CRIMEAN TATAR

FINDIK

FİNDİK

ROMANIAN/MOLDAVIAN

TIMIȘ

TIMIȘ

CATALAN

IL·LUSIÓ

IL·LUSIÓ

UPPERCASE

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 Æ Ð Æ Æ Æ
À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã
ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

LOWERCASE

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 Æ Ð Æ Æ Æ
À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã
ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ ß

PUNCTUATION

' ' ' , ' ' ' , - , . : ; & ? ! ; [] () / « » ‹ › • … · - -

FIGURES

0 1 2 3 4 5 6 7 8 9 \$ % & ' °

DIACRITICS

^ ˇ ~ ˘ ˙ ˚ ˛ ˜ ˝ , ˆ ˜

SYMBOLS

§ & *

MATH SYMBOLS

≡ + - ×

ARROWS (SS001)

↖ ↗ ↘ ↙ → ← ↑ ↓ ⇐ ⇒ ⤴ ⤵ ↱ ↲ ↗ ↘

SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni,

EXTENDED TYPOGRAPHIC FEATURES:

All caps, basic ligatures, case-sensitive forms, class kerning, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 5 sets of figures (old style numerals, lining figures, proportional figures, tabular figures, and small caps), localised forms, ordinals, ornaments & arrows, small capitals, small capitals from capitals, stylistic sets (SS01, SS02, SS03, etc), superiors & inferiors, slashed zero, ...

THE DESIGNERS

Wolfgang Homola is an independent type and graphic designer based in Vienna. After his studies at 'die Graphische' in Vienna, he worked several years for Bohatsch Visual Communication in Vienna and for Harper Collins Publishers in London.

In 2004, he received his MA in Typeface Design at the University of Reading, UK.

During his career Wolfgang has designed postage stamps, award-winning books, dictionaries, bibles, annual reports, signage and wayfinding systems, logos, and visual identities.

He teaches graphic design at BA level, writes articles, and gives lectures about typography and visual communication, even as he continues to design typefaces.

CREDITS

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Azza Alameddine

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Radek Sidun

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Joshua Farmer

AWARDS

- Silver 2012 Austrian Joseph Binder Award

- ISTD 2014

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SOLEIL

Design: Wolfgang Homola
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TEXT CREDITS

As I walked out one midsummer morning,
by Laurie Lee (London, 1969).
Wilt, by Tom Sharpe (1976).
Foot-path way, by Bradford Torrey (Boston, 1892).
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog.

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