

TipoType

# Rufina Stencil

f l 36 A B

RUFINA STENCIL

9 STYLES

ABOUT THE TYPEFACE

Simplicity, delicacy and elegance are the words that best characterize Rufina. Based on an idea that was conceived long before its “birth”, Rufina was created from dark-text on light-background combinations. Refined and at the same time distant, Rufina seduces the viewer in a subtle and elegant manner. Blending of contrasty, Bodoni-influenced forms with the emotive touch of the calligraphers pen. This family consists of two weights, their italic counterparts, plus a set of alternate cuts — each containing a selection of illustrative ornaments.



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Rufina

TipoType

# Rufina Stencil

RUFINA STENCIL

9 STYLES

Living in the past  
Revenge of the Dragons  
*Fragilità*  
Argentum & Silver  
Go to the Party  
*Display Typog*

DECEMBER 18, 2916 ~ NEWARK ~ NEW JERSEY

August 1805 Traveler  
Elegant font by Back-Door Angels

# Hamburgefontsiv•123

## RUFINA STENCIL REGULAR

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

SMALLCAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS 0123456789 ¶ 0123456789 ¶ 1<sup>2</sup>3 ¶

FRACTIONS ½ ¼ ¾

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DIACRITICS ÀÁÂÃÄÅÇÐÐÈÉÊËÌÍÏÑÒÓÔÕØŠÙÚ  
ÛÜÝŸŽ ¶ àáâãäåçèéêëìíïñòóôõøšß  
ùúûüýÿž ¶ àáâãäåçèéêëìíïñòóôõøš  
ßùúûü ¶ þðæœþðæœþð æœ

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STANDARD LIGATURES fi fl

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# Hamburgefontsiv•I23

RUFINA STENCIL ITALIC

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

SMALLCAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS 0123456789 ¶ 0123456789 ¶ 123 ¶

FRACTIONS ½ ¼ ¾

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DIACRITICS ÀÁÂÃÄÅÇÐÐÈÉÊËÌÍÏÑÒÓÔÕÖØŠÙÚ  
ÛÜÝÝŽ ¶ àáâãäåçèéêëìíïñòóôõöøšþ  
ùúûüýýž ¶ àáâãäåçèéêëìíïñòóôõöøšþ  
ßùúûü ¶ þðæœþðæœþð æœ

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# Hamburgefontsiv•123

RUFINA STENCIL BOLD

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

SMALLCAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS 0123456789 ¶ 0123456789 ¶ 123 ¶

FRACTIONS ½ ¼ ¾

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DIACRITICS ÀÁÂÃÄÅÇÐÐÈÉËÌÍÏÑÒÓÔÕÖØŠÙÚ

ÛÜÝŸŽ ¶ àáâãäåçèéëìíïñòóôõöøšß

ùúûüýÿž ¶ àáâãäåçèéëìíïñòóôõöøš

ßùúûü ¶ ÞÐÆŒÞðæœþðæœ

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STANDARD LIGATURES fi fl

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# Hamburgefontsiv•123

RUFINA STENCIL BOLD  
ITALIC

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

SMALLCAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS 0123456789 ¶ 0123456789 ¶ 1<sup>23</sup> ¶

FRACTIONS ½ ¼ ¾

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DIACRITICS

ÀÁÂÃÄÅÇÐÐÈÉÊËÌÍÏŁÑÒÓÔÕØŠÙÚ  
ÛÜÝŸŽ ¶ àáâãäåçèéêëìíïłñòóôõøšß  
ùúûüýÿž ¶ ÀÁÂÃÄÅÇÈÉÊËÌÍÏŁÐÓÔÕØŠ  
ÙÚÛÜ ¶ ÞÐÆŒÞðæœþðæœ

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PUNCTUATION

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STANDARD LIGATURES

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# Hamburgefontsiv•123

RUFINA STENCIL ALT 01  
REGULAR

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ  
LOWERCASE abcdefghijklmnopqrstuvwxyz  
SMALLCAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ  
NUMBERS 0123456789 ¶ 0123456789 ¶ 1<sup>2</sup>3 ¶  
FRACTIONS ½ ¼ ¾

DIACRITICS ÀÁÂÃÄÅÇÐÐÈÉÊËÌÍÏÏŁÑÒÓÔÕÖØŠÙÚ  
ÛÜÝŸŽ ¶ àáâãäåçèéêëìíïïłñòóôõöøšß  
ùúûüýÿž ¶ àáâãäåçèéêëìíïïł òóôõöš  
ßùúûü ¶ þðæœþðæœþð æœ

PUNCTUATION {([ ]) } ¡!¿?#%‰&\*---.,,:;!/|«»<>¶•  
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OTHER SIGNS @°©®™ª°

STANDARD LIGATURES fi fl

# Hamburgefontsiv•123

RUFINA STENCIL ALT 01  
BOLD

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ  
LOWERCASE abcdefghijklmnopqrstuvwxyz  
SMALLCAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ  
NUMBERS 0123456789 ¶ 0123456789 ¶ 123 ¶  
FRACTIONS ½ ¼ ¾

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DIACRITICS ÀÁÂÃÄÅÇÐÈÉÊËÌÍÎÏŁÑÒÓÔÕÖØŠÙÚ  
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ùúûüýÿž ¶ àáâãäåçèéêëìíîïłðóôõöš  
ßùúûü ¶ ÞÐÆŒÞðæœþðæœ

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PUNCTUATION {([ ]) } ¡!¿?#%‰&\*---.,,:;/|«»»¶•  
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# Hamburgefontsiv•123

RUFINA STENCIL ALT 02  
REGULAR

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

SMALLCAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS 0123456789 ¶ 0123456789 ¶ 1<sup>2</sup>3 ¶

FRACTIONS ½ ¼ ¾

DIACRITICS ÀÁÂÃÄÅÇÐÐÈÉÊËÌÍÏŁÑÒÓÔÕØŠÙÚ  
ÛÜÝŸŽ ¶ àáâãäåçèéêëìíïłñòóôõøšß  
ùúûüýÿž ¶ àáâãäåçèéêëìíïłñòóôõøš  
ßùúûü ¶ þðæœþðæœþ ð æ œ

PUNCTUATION {([ ]) } ¡!¿?#%‰&\*---.,,:;!/\«»<>¶•  
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# Hamburgefontsiv•123

RUFINA STENCIL ALT 02  
BOLD

UPPERCASE ABCDEFGHIJKLMNOPQRSTUVWXYZ

LOWERCASE abcdefghijklmnopqrstuvwxyz

SMALLCAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ

NUMBERS 0123456789 ¶ 0123456789 ¶ 123 ¶

FRACTIONS ½ ¼ ¾

DIACRITICS ÀÁÂÃÄÅÇÐÐÈÉÊËÌÍÏŁÑÒÓÔÖØŠÙÚ

ÛÜÝŸŽ ¶ àáâãäåçèéêëìíïłñòóôöøšÙ  
ùúûüýž ¶ àáâãäåçèéêëìíïłðóôöøš  
ùúûü ¶ ÞÐÆŒÞÐæœøþÐæœ

PUNCTUATION {([ ]) } ¡!¿?#%‰&\*-—.,,:;/|«»»¶•

.”“„„...†‡§

MATH SIGNS -×+±÷¬<>=|~°μ

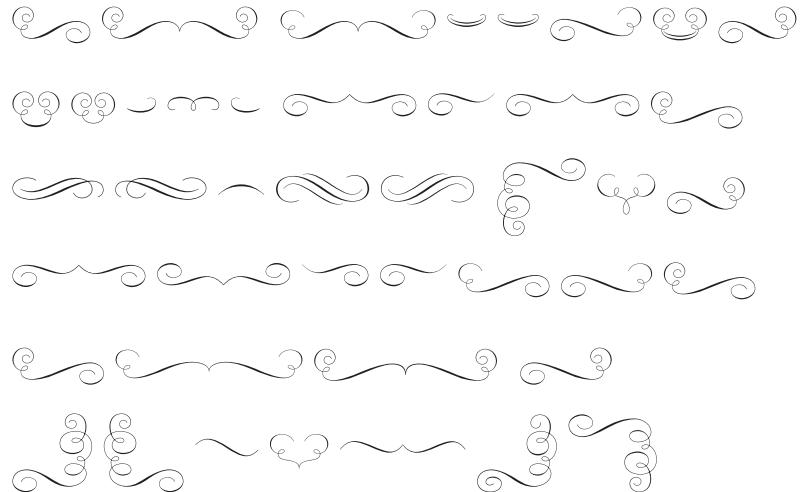
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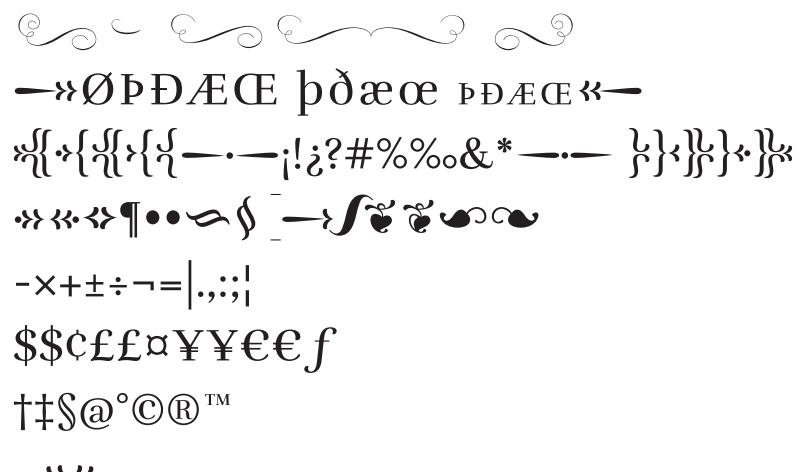
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# Hamburgefontsiv•123

RUFINA STENCIL  
ORNAMENTS



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# English sample text

RUFINA STENCIL REGULAR

ENGLISH  
THE ADVENTURES  
OF TOM SAWYER  
MARK TWAIN

20/23 His aunt Polly stood surprised a moment, and then broke into a gentle laugh. “For the boy, can’t I never learn anything? He’s played me tricks enough like that for this time? But old fools is the biggest fools there is. Can’t learn an old dog new tricks, the saying is. But my goodness, he never makes them alike, two days, and how is a body to know just how long he can torment me before he gets my dander up, and he knows if he can’t get me out to put me off for a minute or make me do it? It’s all down again and I can’t hit him a lick.”

18/21 “That’s the Lord’s truth, goodness knows. Spank a child with a switch, flog him with a rod and spile the child, as the Good Book says, laying up sin and suffering for us both, I know. I’m full of the Old Scratch, but laws-a-me! he’s a bad boy.”

17/20 “I ain’t got the heart to lash him, somehow. Every time I let him off, my conscience does hurt me so, and every time I hit him my old heart most breaks. Well, I’m a man that is born of woman is of few days and it’s so. He’ll play hookey this evening, \* and [\* Saturday afternoon for “afternoon”] I’ll just be obligeed to make him work Saturday, when all the boys is having holidays.”

15/18 “Anything else, and I’ve got to do some of my duty by him, and that’ll be the ruination of the child.” Tom did play hookey, and had a very good time. He got back home barely in season to help the small colored boy, saw next-day’s wood and split it.

14/17 “There in time to tell his adventures to Jim while Jim did the rest of the work. Tom’s younger brother (or rather half-brother) was already through with his part of the work (picking up chips), and was a quiet boy, and had no adventurous, trouble-some vices.”

13/16 “There in time to tell his adventures to Jim while Jim did the rest of the work. Tom’s younger brother (or rather half-brother) was already through with his part of the work (picking up chips), and was a quiet boy, and had no adventurous, trouble-some vices.”

# Spanish sample text

RUFINA STENCIL REGULAR

SPANISH

EL INGENIOSO HIDALGO DE  
DON QUIJOTE DE LA MANCHA  
MIGUEL DE CERVANTES



20/23 En un lugar de la Mancha, de cuyo nombre no quiero acordarme, no ha mucho tiempo que vivía un hidalgo de los de lanza y espada, astillero, adarga antigua, rocín flaco y  
olla de algo más vaca que carnero, salpicado las más noches, duelos y quebrantos los sábados, lentejas los viernes, algún palo de añadidura los domingos, consumían della concluían sayo de velarte, calzas de moro para las fiestas con sus pantuflas de lo más fino. Los días de entre semana se honraba con vellori de lo más fino. Tenía en su casa una sobrina que no llegaba a los veinte, y un mozo de campo y plaza, que así ensillaba el caballo como tomaba la podadera. Frisaba la edad de nuestro hidalgo con los cincuenta años, era  
17/20 enjuto de rostro; gran madrugador y amigo de la cama. Quieren decir que tenía el sobrenombre de Quijano o Quesada (que en esto hay alguna diferencia entre los autores que deste caso escriben), aunque por  
16/19 que se llama Quijana; pero esto importa poco a mi cuento; basta que en la narración dél no se salga un punto de la verdad. Es, pues, de saber, que este señor hidalgo, los ratos que estaba ocioso (que eran los  
15/18 caballerías con tanta afición y gusto, que olvidó casi el punto el ejercicio de la caza, y aun la administración de su hacienda; y llegó a tanto su curiosidad y desatino en el que vendió muchas hanegas de tierra de sembradura, para  
14/17 así llevó a su casa todos cuantos pudo haber dellos; y de tales ningunos le parecían tan bien como los que compuso el famoso Feliciano de Silva: porque la claridad de su prosa, y aquellas intrincadas razones suyas, le parecían de perlas; y más cuando

# German sample text

RUFINA STENCIL REGULAR

GERMAN  
BUDDENBROOKS  
THOMAS MANN

- 20/23 Alle hatten in sein Lachen eingestimmt. Die Ehrerbietung gegen das Familienoberhaupt, Mme. Antoinette Buddenbrook, geborene Duchamps, kicherte in genau derselben Weise.
- 19/22 Sie war eine korpulente Dame mit dicken weißen Locken über den Ohren, einem hellroten und hellgrau gestreiften Kleide ohne Schmuck, die die Einfachheit und Bescheidenheit verstand.
- 18/21 Schöne und weiße Hände, in denen sie einen kleinen, sammetnen Pompadour auf dem Kopf trug, und ein Gesicht, das sie nicht hielt. Ihre Gesichtszüge waren im Laufe der Jahre auf wunderliche Weise denjenigen ihres Mannes ähnlich geworden.
- 17/20 Ähnlich geworden. Nur der Schnitt und die Farbe ihrer Augen erinnerten an die Dunkelheit ihrer Augen redeten ein wenig von ihrer halb romanischen Herkunft; sie stammte aus einer alten Familie, deren Vorfahren großväterlicherseits aus einer französisch-schwäbischen Gegend kamen.
- 16/19 Eine geborene Hamburgerin. Ihre Schwiegertochter war die Konsulin Elisabeth Buddenbrook, eine geborene Kröger, lachte das Krögersche Lachen, das mittendrin pruschenden Lippenlaut begann, und bei dem Lachen war, wie alle Krögers, eine äußerst elegante Erscheinung.
- 15/18 War sie auch keine Schönheit zu nennen, so gab sie doch ihrer hellen und besonnenen Stimme, ihren ruhigen und sanften Bewegungen aller Welt ein Gefühl von Vertrauen.
- 14/17 Ihrem rötlichen Haar, das auf der Höhe des Kopfes zu einer kleinen Krone gewunden und in breiten kühlen Locken über die Ohren frisiert war, entsprach ein aufgeweckter, zartweißer Teint mit vereinzelten kleinen Sommersprossen.
- 13/16 Gesicht mit der etwas zu langen Nase und dem kleinen Mund, zwischen Unterlippe und Kinn sich durchaus keine Vertiefung befand. Ihr kurzes Mieder mit hochgepufften Ärmeln, an das sich ein Rock aus duftiger, hellgeblümter Seide schloß, ließ einen

# French sample text

RUFINA STENCIL REGULAR

FRENCH  
SCÈNES DE  
LA VIE PRIVÉE  
HONORÉ DE BALZAC



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- 20/23 Au milieu de la rue Saint-Denis, presque au coin de la rue du Petit-Lion, existait n... une de ces maisons précieuses qui donnaient aux historiens la facilité de reconstruire.
- 19/22 Les murs menaçants de cette bicoque semblaient avoir été bariolés d'hieroglyphes. Quel autre nom le flâneur pouvait-il donner aux v... que traçaient sur la façade les diagonales dessinées dans le badigeon par petites lézardes parallèles? Évidemment, de toutes les voitures, chacune de ces solides s'agitait dans sa mortaise. Ce vénérable édifice triangulaire dont aucun modèle ne se verrait plus à Paris. Cette couverture, tordue par les intempéries du climat parisien, s'avancait de deux pieds sur la rue, autant pour garantir des eaux abriter le mur d'un grenier et sa lucarne sans abri. Le dernier étage était construit en planches clouées l'une sur l'autre comme des ardoises, afin sans doute de charger cette frêle maison. Par une matinée pluvieuse, un jeune homme, soigneusement enveloppé dans son imperméable, se tenait sous l'auvent de la boutique qui se trouvait face de ce vieux logis, et paraissait l'examiner avec un enthousiasme d'archéologue. A la vérité, 34 ce démodé de la fin du
- 15/18 seizième siècle pouvait offrir à l'observateur plus d'un sujet à résoudre. Chaque étage avait sa singularité. Au premier étage, les fenêtres longues, étroites, rapprochées l'une de l'autre, étaient garnies de carreaux de bois dans leur partie inférieure, afin de protéger la faveur duquel un habile marchand prête aux étoffes la couleur souhaitée par ses chalands. Le jeune homme semblait plongé dans ses réflexions pour cette partie essentielle de la maison, ses yeux ne s'y étaient encore arrêtés. Les fenêtres du second étage, dont les jalons

# English sample family text

RUFINA STENCIL FAMILY

ENGLISH  
THE ADVENTURES  
OF TOM SAWYER  
MARK TWAIN

REGULAR 20/23

His aunt Polly stood surprised a mon  
and then broke into a gentle laugh. “Ef  
the boy, can’t I never learn anything?  
played me tricks enough like that for

ITALIC 19/22

this time? But old fools is the biggest fool  
is. Can’t learn an old dog new tricks, as  
saying is. But my goodness, he never pl-

BOLD 18/21

alike, two days, and how is a body to kn  
know just how long he can torment me b  
get my dander up, and he knows if he can  
out to put me off for a minute or make m  
it’s all down again and I can’t hit him a li

BOLD ITALIC 17/20

that’s the Lord’s truth, goodness knows. Sp  
rod and spile the child, as the Good Book sa  
laying up sin and suffering for us both, I kn  
full of the Old Scratch, but laws-a-me! he’s ri

ALT 01 REGULAR 16/19

I ain’t got the heart to lash him, somehow. Eve  
let him off, my conscience does hurt me so, an  
time I hit him my old heart most breaks. Well-  
man that is born of woman is of few days and

ALT 02 REGULAR 15/18

it’s so. He’ll play hookey this evening, \* and [\* Sou  
for “afternoon”] I’ll just be obligeed to make him  
tomorrow, to punish him. It’s mighty hard to make  
work Saturdays, when all the boys is having holi

ALT 01 BOLD 14/17

anything else, and I’ve got to do some of my duty by  
be the ruination of the child.” Tom did play hookey,  
a very good time. He got back home barely in season.  
Jim, the small colored boy, saw next-day’s wood and

ALT 02 BOLD 13/16

there in time to tell his adventures to Jim while Jim did  
fourths of the work. Tom’s younger brother (or rather he  
Sid was already through with his part of the work (pick-  
chips), for he was a quiet boy, and had no adventurous,

# Open Type features

RUFINA STENCIL FAMILY

LIGATURES

final › final

f

camouflaged › camouflaged

AVAILABLE  
IN ALL VARIANTS

MODERN FIGURES

1234567890 › 1234567890

36

SMALL CAPS

Hamburgefont › HAMBURGEFONT<sup>AB</sup>



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# Language Support

|                     |                      |                      |
|---------------------|----------------------|----------------------|
| Abenaki             | Hopi                 | Quechua              |
| Afaan Oromo         | Ido                  | Rarotongan           |
| Afar                | Ilocano              | Romansh              |
| Albanian            | Indonesian           | Rotokas              |
| Alsatian            | Interlingua          | Sami (Southern Sami) |
| Amis                | Interlingua          | Samoan               |
| Anuta               | Irish                | Sango                |
| Aragonese           | Italian              | Saramaccan           |
| Aranese             | Jamaican             | Sardinian            |
| Arrernte            | Javanese             | Scottish Gaelic      |
| Arvanitic           | Jèrriais             | Seri                 |
| Asturian            | Kala Lagaw Ya        | Seychellois Creole   |
| Aymara              | Kapampangan          | Shawnee              |
| Basque              | Kaçhikel             | Shona                |
| Bikol               | Kikongo              | Sicilian             |
| Bislama             | Kinyarwanda          | Slovio               |
| Breton              | Kiribati             | Somali               |
| Cape Verdean Creole | Kirundi              | Sotho (Northern)     |
| Cebuano             | Klingon              | Sotho (Southern)     |
| Chamorro            | Latin                | Spanish              |
| Chavacano           | Latino sine Flexione | Sranan               |
| Chickasaw           | Lojban               | Sundanese            |
| Cofán               | Lombard              | Swahili              |
| Corsican            | Low Saxon            | Swazi                |
| Dawan               | Luxembourghish       | Swedish              |
| Delaware            | Makhuwa              | Tagalog              |
| Dholuo              | Malay                | Tetum                |
| Drehu               | Manx                 | Tok Pisin            |
| English             | Marquesan            | Tokelauan            |
| Estonian            | Meriam               | Tshiluba             |
| Faroese             | Mir                  | Tsonga               |
| Fijian              | Mohawk               | Tswana               |
| Filipino            | Montagnais           | Tumbuka              |
| Finnish             | Murrinh-Patha        | TzotzilUzbek         |
| Folkspraak          | Nagamese Creole      | Venetian             |
| French              | Ndebele              | Volapük              |
| Frisian             | Neapolitan           | Vôro                 |
| Friulian            | Ngiyambaa            | Walloon              |
| Galician            | Norwegian            | Waray-Waray          |
| Genoese             | Novial               | Warlpiri             |
| German              | Occidental           | Wayuu                |
| Gooniyandi          | Occitan              | Wik-Mungkan          |
| Guadeloupean        | Oshiwambo            | Wiradjuri            |
| Creole              | Palauan              | Xhosa                |
| Gwich'in            | Papiamento           | Yapese               |
| Haitian Creole      | Piedmontese          | Yindjibarndi         |
| Hän                 | Portuguese           | Zapotec              |
| Hawaiian            | Potawatomi           | Zulu                 |
| Hiligaynon          | Q'eqchi'             | Zuni                 |

**Tipotype**

## Rufina Stencil specimen