



Arosa

Favorite Characters

Gfts

Weights

Black

ExtraBold

Bold

SemiBold

Medium

Regular

Light

ExtraLight

Thin

Italic

Italic

Italic

Italic

Italic

Italic

Italic

Italic

Italic

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online.



ABDEGJ

KLMRST

ab cdefi

mrstuxz

195'10&

£€\$ → !?



The NN Arosa typeface family, designed by Edgar Walthert, draws its inspiration from the charm and craftsmanship of classic Swiss tourism posters.

Originally commissioned by a Swiss client who provided a book of vintage travel art as a starting point, Walthert set out not to revive these classic type styles but to create a fresh interpretation that captures the essence of Swiss graphic heritage.

Rather than relying on calligraphic traditions, the letterforms in NN Arosa are inspired by the pragmatic yet expressive hand-drawn styles that early 20th-century graphic designers favored for Swiss tourism graphics. Designers from the likes of Hugo Laubi, Karl Bickel and Carl Böckli often crafted letters that were bold, clear, and unbound by strict typographic conventions, making each form feel uniquely tied to the vibrant posters of the time. Walthert's approach to the NN Arosa family honors this legacy, reimagining it into a Swiss constructed humanist sans serif with its own spirit.

The NN Arosa type family is conceived as a super family which will be released over time. It is composed of three distinct versions, text, display and script which embody different facets of this aesthetic. The here present text version, designed for optimal legibility, refines some of the more intricate characteristics, making it versatile and reader-friendly.

NN Arosa's character set covers a wide range of central and east European languages and has a broad ability to express itself in various typographic situations. Special attention was put on the design of small caps as we believe will set a new typographic trend! The type families NN Arosa Display and NN Arosa Script will be released at a later point and will then complement the text family.



ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Á Ā Â Ã Ä Å Æ Ç Ć Ĉ Ċ Đ Ď Ę Ě Ĕ Ė Ě Ğ Ġ Ģ Ĥ Ħ Ĩ Ĵ Ķ ĸ
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á â ã ä å æ ç ċ ĉ ċ đ đ é ê ë ě ě ğ ħ ĩ ĵ ĳ ĵ
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Ligatures: fi ff ffi ffl Discretional Ligatures: fj fb fh fk ffj ffb ffh ffk
Standard Figures: 0123456789 Tabular Figures: 001123456789 Oldstyle Figures: 0123456789 Oldstyle Tabular Figures: 00123456789

Punctuation: . , ; : ... ! ; ! ; ! ? ¿ ? ¿ · · * # / \ / \ - - - _ () { } [] () { } [] , , " " " " « » < > , , " " " " ' ' @ ¶ § + † % ‰

Symbols: © ® ™ & & № ° ! ¢ ¤ \$ \$ \$ € £ ¥ ¤ f ₣ ₧ ₨ ₩ ₪ ₫ € ₭ ₮ ₯ ₰ ₱ ₲ ₳ ₴ ₵ ₶ ₷ ₸ ₹ ^ ◊ ← → ↑ ↓ ↘ ↙ ↻ ↺ ↻

Mathematical Symbols: + - · ÷ = ≠ > < ≥ ≤ ± ≈ ~ ∞ ∫ ∏ ∑ √ ∂ / Δ Ω μ π Ordinals: a °

Fractions: 1/2 1/4 3/4 1/8 3/8 5/8 7/8

Superior: N° 0 1 2 3 4 5 6 7 8 9 Inferior: N₀ 1 2 3 4 5 6 7 8 9 Numerator: 0 1 2 3 4 5 6 7 8 9 Denominator: 0 1 2 3 4 5 6 7 8 9

Case Sensitive Forms: - - - () { } [] « » < > • i ċ

Stylistic Sets: ss01 – Dotted Zero 0 ss02 – Dollar with broken bar \$

Language Support

Afrikaans	Czech	Galician	Kalenjin	Meetto	Nynorsk	Sango	Swedish
Albanian	Danish	Ganda	Kamba	Makonde	Nyankole	Sangu	Swiss German
Asu	Dutch	German	Kikuyu	Malagasy	Oromo	Scottish Gaelic	Taita
Basque	Embu	Gusii	Kinyarwanda	Maltese	Polish	Sena	Teso
Bemba	English	Hungarian	Latvian	Manx	Portuguese	Serbian	Turkish
Bena	Esperanto	Icelandic	Lithuanian	Meru	Quechua	Shambala	Upper Sorbian
Breton	Estonian	Inari Sami	Lower Sorbian	Morisyen	Romanian	Shona	Uzbek (Latin)
Catalan	Faroese	Indonesian	Luo	Northern Sami	Romansh	Slovak	Volapük
Chiga	Filipino	Irish	Luxembourgish	North Ndebele	Rombo	Soga	Vunjo
Colognian	Finnish	Italian	Luyia	Norwegian	Rundi	Somali	Walser, Welsh
Cornish	French	Jola-Fonyi	Machame	Bokmål	Rwa	Spanish	Western Frisian
Croatian	Friulian	Kabuverdianu	Makhuwa-	Norwegian	Samburu	Swahili	Zulu



120/100 -8

Kurhotel *Transalp*

32/34.4 0

To suppose that the eye with all its inimitable contrivances for adjusting the focus to different distances, for admitting different amounts of light, and for the correction of spherical and chromatic aberration, could have been formed by natural selection, seems, I freely confess, absurd in the highest degree.

12/15 +15

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still and the world turned round, the common sense of mankind declared the doctrine false; but the old saying of Vox populi, vox Dei, as every philosopher knows, cannot be trusted in science. Reason tells me, that if numerous gradations from a simple and imperfect eye to one complex and perfect can be shown to exist, each grade being useful to its

8/9.6 +30

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certainly the case; and if such variations should be useful to any animal under changing conditions of life, then the difficulty of believing that a perfect and complex eye could be formed by natural selection, though insuperable by our imagination, should not be considered as subversive of the theory. How a nerve comes to be sensitive to light, hardly concerns us more than how life itself originated; but I may



120/100 -10

Gottardo *Montana*

32/34.4 0

To suppose that the eye with all its inimitable contrivances for adjusting the focus to different distances, for admitting diffe-

12/15 +12

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8/9.6 +23

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120/100 -10

Chocolat *Bernina?*

32/36.4 0

To suppose that the eye with all its inimitable contrivances for adjusting the focus to different distances, for admitting diffe-

12/15 +8

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8/9.6 +20

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120/100 -20

Alphütte Aletschgl.

32/36.4 0

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120/100 -20

St. Moritz *Alpenluft*

32/36.4 0

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12/15 +20

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120/100 -10

Chalets & *Cheese!*

32/36.4 0

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12/15 +20

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120/106 -40

Racelette

Bergland

32/36.4 0

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12/15 +20

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120/106 -40

Ofenpass *Muotatal*

32/36.4 0

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12/15 +20

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120/106 -40

Mountain *Aufstieg!*

32/36.4 0

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12/15 +20

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Basic vs Standard

Please check Glyph Sheet + Language Support page to get detailed informations about the character set.

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1.0

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2024

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