

Rival



About this font family

Rival is a modern serif font family inspired by characters drawn with a round nib, it has many distinctive signs such as broken curves, slightly curved downstrokes, curved diagonals, and curved, slanted axes. All these typographic tokens gives Rival a modern and contemporary aspect for all kinds of graphic projects.

It comes in 7 weights with corresponding italics and it's suited for multiple purposes including display and editorial use, especially for advertising, long text, packaging and branding.

Rival provides advanced typographical support with OpenType features such as small caps, ligatures, discretionary ligatures, old style figures, case-sensitive forms, slashed zero, fractions, and pro kerning.

Olympic Games → 2024

BRENDAN

«*Cyber Monday*»

Engineering

WITH ADDITIONAL SPACES

Kingston!

TYPES ADVISORS

20th Century

Nymphs blitz quick vex dwarf jog

Font Family

Rival UltraLight

Rival UltraLight Italic

Rival Light

Rival Light Italic

Rival Regular

Rival Regular Italic

Rival Medium

Rival Medium Italic

Rival Bold

Rival Bold Italic

Rival ExtraBold

Rival ExtraBold Italic

Rival Black

Rival Black Italic

Wall Street

EUROPEAN LANGUAGES

Múítilıŋgüáł

Merde!

@№£\$¢µ©①②→★☞³/₈

Typography.

LEITARTIKLER

154 589 Followers & me

Glyphs Overview

Punctuation

&!?"ıç.·,::;...<>«»‘’“”„,„"'/|\†‡*©®™sm a o nd rd st
th _ - - # % ‰ ‰ ‰ + - ± × ÷ = ≠ < > ≤ ≥ ¬ ° ¶ § £ € \$ ¥ ¢ ₹ ¤ α () []
{} @ Ω ◇ π ∂ ∏ Σ √ ∽

Alternates

Q &

Ligatures and Discretionary ligatures

fb ffb ff fh ffh fi ffi fj ffj fk ffk fl ffl st sp ct

Case Sensitive Punctuation

@ () [] { } ! ? < > « » ¢ - - — • •

Alternates & Symbols

• ℓ e N° ← ↑ → ↓ ▲ ► ▼ ◀ ◆
★ 🤝 🙌 🚫 e N° ●

Lining Figures

12345678900

Glyphs Overview

Tabular Figures

12345678900

Old Style Figures

12345678900

Tabular Old Style Figures

12345678900

Fractions

$\frac{1}{2}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

Numerators & Denominators

0 1 2 3 4 5 6 7 8 9 (, + = .)

0 1 2 3 4 5 6 7 8 9 (, + = .)

Superiors & Inferiors

0 1 2 3 4 5 6 7 8 9 (, + = .)

0 1 2 3 4 5 6 7 8 9 (, + = .)

Circled

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Weights & Styles

Ultra Light & Ultra Light Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890&{.\$£¥€@!)

Sphinx of black quartz, judge my vow!

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Light & Light Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxy

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Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxy

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Weights & Styles

Regular & Regular Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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1234567890&{.\$£¥€@!)

Medium & Medium Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxy

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Sphinx of black quartz, judge my vow!

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Weights & Styles

Bold & Bold Italic

Sphinx of black quartz, judge my vow!

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Sphinx of black quartz, judge my vow!

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ExtraBold & ExtraBold Italic

Sphinx of black quartz, judge my vow!

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Sphinx of black quartz, judge my vow!

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Weights & Styles

Black & Black Italic

Sphinx of black quartz, judge my vow!

abcdefghijklmnopqrstuvwxy

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Sphinx of black quartz, judge my vow!

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1234567890&{.\$£¥€@!)

OpenType Features

Case Sensitive Forms	{A]i@ → {A]i@
Stylistic Alternates	Q & → Q &
Lining Figures	0123456789
Tabular Figures	12345 → 12345
Old Style Figures	12345 → 12345
Tabular Old Style Figures	12345 → 12345
Alternative Fractions	1/2 5/8 → ½ ⅝
Numerators	01234 → 01234
Denominators	01234 → 01234
Superscript	01234 → 01234
Scientific Inferiors	01234 → 01234
Localized Forms	Şş → Şş
Circled	0123 → ① ② ③
Slashed Zero	0123 0123 → 0123 0123
Ordinals	a o → a o
Stylistic Set 1	abcdef → ↑ → ↘ ↓ ↙
Stylistic Set 2	nd th → <u>nd</u> <u>th</u>
F-Ligatures	fi ffl → fi ffl
Discretionary ligatures	sp ct → sp ct
Pro Kerning	ATO → ATO

Latin Text Settings

Ultra Light

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The bedding

was hardly able to cover it and seemed ready to slide off any moment. His many legs, pitifully thin compared with the size of the rest of him, waved about helplessly as he looked. «What's happened to me?» he thought. It wasn't a dream. His room, a proper human room although a little

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ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and

Latin Text Settings

Light

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections. The

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ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back,

Latin Text Settings

Regular

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff sections.

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ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armou

Latin Text Settings

Medium

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by arches into stiff

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ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his

Latin Text Settings

Bold

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and divided by

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ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back,

Latin Text Settings

ExtraBold

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and

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ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour

Latin Text Settings

Black

ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour-like back, and if he lifted his head a little he could see his brown belly, slightly domed and

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ONE MORNING, when Gregor Samsa woke from troubled dreams, he found himself transformed in his bed into a horrible vermin. He lay on his armour

French Text Settings

Regular

EN SE RÉVEILLANT UN MATIN après des rêves agités, Gregor Samsa se retrouva, dans son lit, métamorphosé en un monstrueux insecte. Il était sur le dos, un dos aussi dur qu'une carapace, et, en relevant un peu la tête, il vit, bombé, brun, cloisonné par des arceaux plus rigides, son abdomen sur le haut duquel

la couverture, prête à glisser tout à fait, ne tenait plus qu'à peine. Ses nombreuses pattes, lamentablement grêles par comparaison avec la corpulence qu'il avait par ailleurs, grouillaient désespérément sous ses yeux. En se réveillant un matin après des rêves agités, Gregor Samsa se retrouva, dans

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EN SE RÉVEILLANT UN MATIN après des rêves agités, Gregor Samsa se retrouva, dans son lit, métamorphosé en un monstrueux insecte. Il était sur le dos,

German Text Settings

Regular

DAMIT IHR INDESS ERKENNT, woher dieser ganze Irrthum gekommen ist, und weshalb man die Lust anklagt und den Schmerz lobet, so will ich Euch Alles eröffnen und auseinander setzen, was jener Begründer der Wahrheit und gleichsam Baumeister des glücklichen Lebens selbst darüber gesagt hat. Niemand, sagt er, verschmähe, oder

hasse, oder fliehe die Lust als solche, sondern weil grosse Schmerzen ihr folgen, wenn man nicht mit Vernunft ihr nachzugehen verstehe. Ebenso werde der Schmerz als solcher von Niemand geliebt, gesucht und verlangt, sondern weil mitunter solche Zeiten eintreten, dass man mittelst Arbeiten und Schmerzen eine grosse Lust sich

DAMIT IHR INDESS ERKENNT, woher dieser ganze Irrthum gekommen ist, und weshalb man die Lust anklagt und den Schmerz lobet, so will ich Euch Alles eröffnen und auseinander setzen, was jener Begründer der Wahrheit und gleichsam Baumeister des glücklichen Lebens selbst darüber gesagt hat. Niemand, sagt er, verschmähe, oder hasse, oder fliehe die Lust als solche, sondern weil grosse Schmerzen ihr folgen,

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DAMIT IHR INDESS ERKENNT, woher dieser ganze Irrthum gekommen ist, und weshalb man die Lust anklagt und den Schmerz lobet, so will ich Euch Alles eröffnen und

Swedish Text Settings

Regular

DET VAR DEN FÖRSTA regndagen under resan. Så länge som vildgässen hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder, men samma dag, som de anträdde färden norrut, började det att regna, och i flera timmar fick pojken sitta på gåsryggen genomvåt och huttrande av köld. Det var den första regndagen under resan. Så länge som

vildgässen hade stannat kvar i trakten av Vombsjön, hade de haft vackert väder, men samma dag, som de anträdde färden norrut, började det att regna, och i flera timmar fick pojken sitta på gåsryggen genomvåt och huttrande av köld.

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Language Support

129 languages

Afrikaans	Hmong	Romanian
Albanian	Hopi	Romansh (Rumantsch)
Alsatian	Hungarian	Rotokas
Aragonese	Ibanag	Sami (Inari)
Arapaho	Iloko (Ilokano)	Sami (Lule)
Aromanian	Indonesian	Samoan
Arrernte	Interglossa (Glosa)	Sardinian (Sardu)
Asturian	Interlingua	Scots (Gaelic)
Aymara	Irish (Gaelic)	Seychellois Creole (Seselwa)
Basque	Islandic	Shona
Belarusian (Lacinka)	Istro-Romanian	Sicilian
Bislama	Italian	Slovak
Bosnian	Jèrriais	Slovenian (Slovene)
Breton	Kashubian	Somali
Catalan	Kurdish (Kurmanji)	Southern Ndebele
Cebuano	Ladin	Southern Sotho (Sesotho)
Chamorro	Latvian	Spanish
Cheyenne	Lithuanian	Swahili
Chichewa (Nyanja)	Lojban	Swati/Swazi
Cimbrian	Lombard	Swedish
Corsican	Low Saxon	Tagalog (Filipino/Pilipino)
Croatian	Luxembourgian	Tahitian
Czech	Malagasy	Tausug
Danish	Malay (Latinized)	Tetum (Tetun)
Dutch	Maltese	Tok Pisin
English	Manx	Tongan (Faka-Tonga)
Esperanto	Maori	Tswana
Estonian	Megleno-Romanian	Turkish
Faroese	Mohawk	Turkmen
Fijian	Nahuatl	Turkmen (Latinized)
Finnish	Norfolk/Pitcairnese	Tuvaluan
French	Northern Sotho (Pedi)	Uyghur (Latinized)
French Creole (Saint Lucia)	Norwegian	Veps
Frisian	Occitan	Volapük
Friulian	Oromo	Votic (Latinized)
Galician	Pangasinan	Walloon
Genoese	Papiamentu	Warlpiri
German	Piedmontese	Welsh
Gilbertese (Kiribati)	Polish	Xhosa
Greenlandic	Portuguese	Yapese
Haitian Creole	Potawatomi	Zulu
Hawaiian	Quechua	
Hiligaynon	Rhaeto-Romance	

Character map

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Character map

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