

New Insulaic

Full Font Name	New Insulaic Regular
Postscript Name	NewInsulaic-Regular
Family Name	New Insulaic
Sub-Family Name	Regular
Typeface Class	Display
Width Class	Medium
Proportion	Modern
PFM Family	Sans-Serif
IBM Family	Sans-Serif High-x Round Geometric
Format	OpenType CFF
Version	1.5
Material Number	
Publisher / Foundry	Second Circle Font Foundry
Vendor ID	C2FF
Designer	Gregory T Stevens
Distributor	Monotype Imaging, Inc.
Copyright	© 2025, Second Circle Font Foundry
Support Contact	foundry@secondcircle.pro
Glyph Count	1216
File Size	1889196
Encoding	Unicode (Full)
OT Features	kern c2sc dlig hlig liga salt subs sups
Style Tags	Modern, Geometric, Round, High X-height, Insular, Worldbuilding, Historical

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I. Design Background

New Insulaic is a modern, geometric sans-serif typeface that uses letter forms inspired by so-called “insular” script: the writing developed by medieval scribes in England, Ireland, and Wales in the seventh century. Most fonts based on insular writing are designed to reflect that time period: they feature calligraphic wide-nib strokes and heavy angular serifs; they often include decorative flourishes popular with scribes at the time. New Insulaic takes a different approach by blending medieval insular lettering with a modern, even futuristic, design aesthetic.

New Insulaic combines the rounded shapes of medieval works like the Book of Kells with the clean lines and geometric design of modern and futuristic fonts. It is an artistic font that can be used in any context where design and aesthetics matter. However, its lettering suggests another layer of meaning as well. New Insulaic is a font that imagines an alternate history, and a world where typography evolved directly from the island writing culture of northern Europe. This makes it a perfect choice to enrich your fantasy and science fiction worldbuilding.

II. Design Details

A. Standard Latin letters are inspired by medieval insular letters. Note the rounded “D”, the open “F” with its horizontal arm near the baseline, the “S” with a vertical stalk, the rounded “T”, and the curl at the bottom of the “Z”.

A	B	C	D	E	F
A	B	C	D	E	F
G	h	I	J	K	L
G	H	I	J	K	L
m	N	O	P	Q	R
M	N	O	P	Q	R
S	T	U	V	W	X
S	T	U	V	W	X
Y	Z	D	ŋ	Ɔ	Ø
Y	Z	Ɔ	ŋ	Ɔ	Ø

True insular writing was frequently “half-Uncial”: a form of lettering halfway between uppercase (“majuscule”) and lowercase (“miniscule”). Lowercase letters often closely mimic their uppercase counterpart. This approach is used by New Insulaic, as seen especially in “f”, “n”, “r”, and “t”.

a	b	c	ð	ε	f
a	b	c	d	e	f
ɓ	h	i	j	κ	l
g	h	i	j	k	l
m	n	o	p	q	ṛ
m	n	o	p	q	r
s	τ	u	υ	ω	x
s	t	u	v	w	x
γ	ζ	Ḑ	η	ð	ø
y	z	ḑ	η	ð	ø

More traditional forms of “g” and “t” are available as contextual alternates (see section III.A).

B. The same design principles are used for numbers, fractions, and mathematical symbols.

(Note: This table only shows a sample of the operators, superscripts, subscripts, and fractions.)

⊖	1	2	3	4	5
0	1	2	3	4	5
6	7	8	9	+	-
6	7	8	9	+	-
×	÷	<	>	=	≠
×	÷	<	>	=	≠
3	3	$\frac{1}{4}$	$\frac{1}{2}$	$\frac{3}{4}$	$\frac{1}{6}$
3	3	$\frac{1}{4}$	$\frac{1}{2}$	$\frac{3}{4}$	$\frac{1}{6}$
3	3	$\frac{1}{4}$	$\frac{1}{2}$	$\frac{3}{4}$	$\frac{1}{6}$

























C. Some punctuation and special symbols are very traditional, while others take their inspiration from their medieval forms. The exclamation point (!), question mark (?), paragraph symbol (¶), asterisk (*), and hash character (#) specifically are closer to their medieval origins. This reflects the same “alternate history” design philosophy that underlies the entire font.

•	,	!	?	/	¿
•	,	!	?	/	¿
:	;	@	✱	₣	₧
:	;	@	*	&	#
¶	§	'	"	“	”
¶	§	'	"	“	”
“	”	,	†	‡	...
“	”	,	†	‡	...

D. In order to support the widest range of non-English Latin script languages, New Insulaic includes a complete set of accented and modified Latin letters. These are just a few examples:

À	Ã	Ĭ	Ç	Ĉ	Ć
À	Ã	Ĭ	Ç	Ĉ	Ć
Ð	€	Ê	È	Ġ	Ħ
Ð	€	Ê	È	Ġ	Ħ
İ	Ł	Ñ	Õ	Ü	Ț
İ	Ł	Ñ	Ó	Ü	Ț

E. Finally, international currency symbols were constructed to look roughly like their standard counterparts, although where the symbols are rooted in Latin Letters, the New Insulaic form of the underlying letter was used. For example, because the dollar sign (\$) is constructed by putting a stroke through the letter S, the dollar sign in New Insulaic was created by putting a stroke through the New Insulaic form of the letter S.

					
\$	¢	£	¤	¥	€
					
ℓ	¢	₣	₤	₶	₷
					
₩	₪	₫	€	₹	₱
					
¢	₱	₪	¢	₹	₱

Implementation Details

A. The following OpenType features provide some convenient functionality that you will be able to access in any desktop publishing or graphic design software that is OpenType aware (e.g. Photoshop, InDesign, Illustrator, Word, and more).

Small Caps (c2sc). Small capital versions of capital letters are available to improve the appearance of the “small caps” typographical option.

Superscripts and Subscripts (sup, sub). Numbers are linked to their superscript and subscript variants. In most applications this will only improve the appearance of these variants, but will make it easier for you to select characters and switch between different variants as you are editing.

Ligatures (dlig, hlig, liga). Ligatures are divided into three groups: standard ligatures, discretionary ligatures, and historical ligatures. In most applications, standard ligatures are active by default and the other two categories are inactive by default. You should be able to activate

the non-standard ligatures as an entire set (for example, by selecting an advanced option to “show discretionary ligatures) or on a case-by-case basis by selecting the specific characters you would like to change.

New Insulaic puts ligatures that are primarily to improve readability in the “Standard” category, and ligatures that are primarily stylistic in the “Discretionary” category. For example, the “Th” ligature prevents the appearance of touching or overlap (standard), while the “OO” ligature adds a cool stylistic bar across the top of the two characters (discretionary).

Stylistic Alternates (salt). New Insulaic provides more “standard” looking glyphs for the letters “t” and “g” that you can select in specific contexts, such as where it might improve readability. These also can be used in connection with ligatures, for example:

uϩliϑtiν5
 uϩliϑtiνg
 uϩliϑtiν5
 uϩliϑtiνg
 uϩliϑtiν5

Most advanced graphic design and desktop publishing applications will allow you to select the character you want to change, and will provide you with a way to switch to the “stylistic alternate” version of the character.