

Case

Collection

Case Collection

A matter-of-fact Neo-Grotesque with surprising nuances ▶ a refreshing alternative to the classics.
We've revised it from the ground up and doubled the number of fonts and characters.

Design

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Consultancy

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Tobias Peil Motion Design Edits
Lucy Beckley English
Translation

Design Period

2016–2023

Release History

Version 1.00; Oct 12, 2020
Version 1.01; Oct 26, 2020
minor bug fixes
Version 2.00; June 12, 2023
40 new styles; smaller x-height
(Case Text); Cyrillic, Greek, 100+
further Latin languages added

(incl. Vietnamese and African);
unicase feature; minor bug fixes
(not backward compatible with
previous versions)

Languages

420 Latin, 68 Cyrillic, 2 Greek
→ pages 12–13

Glyphs Per Font

1600 → pages 14–16

72 Styles

3 optical sizes, 24 styles each:
12 upright weights and corre-
sponding italics → page 5

Variable Fonts

Included in the Collection
package at no extra cost
2 axes: weight, optical size
Web file sizes .woff2: 391 KB
Upright, 440 KB Italic

Formats

Static .otf, .woff2; Variable .ttf,
.woff2; Additional formats on
request → page 25

Licensing

Trial Free test license, Base
Includes Desktop, Web and
Social Media use, Extended
Larger volume, App or Audio-
Visual, Additional licenses on
request → page 25

Trademarks

Case™ is a trademark of
Fontwerk GmbH

Modifications, Extensions

Available on request

Recommended Use

Advertising & Packaging¹²³
Editorial & Publishing¹²³
Film & TV¹²
Logo, Branding & CI¹²
Poster & Billboards¹
Small Text³
Software & Gaming²³
Responsive Design¹²³
Case¹, Text², Micro³

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Available exclusively from
[fontwerk.com/fonts/case-
collection](https://fontwerk.com/fonts/case-collection)

THE NORTHEAST FACES

European Apparel

3 2 8 s n e e o

Blausonic

Intelligence Nowhere

Bank of Antarctica

Georgio-Atlantic

ХуСКВаpHa

école normale supérieure

Miles Glacier

Fontwerk

MÃ HÓA ĐẦU CUỐI

Κεντρική Τράπεζα

Pensamiento de diseño

3 Optical Sizes × 24 Styles + 2 VARIABLE FONTS

	CASE MICRO						CASE TEXT						CASE					
Hairline	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG
Thin	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG
ExtraLight	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG
Light	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG
SemiLight	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG
Regular	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG
Medium	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG
SemiBold	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG
Bold	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG
ExtraBold	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG
Black	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG
ExtraBlack	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG	<i>ralg</i>	<i>ralg</i>	par	pay	RAG	RAG
	Upright	Italic	Cyrillic	Greek	Small Caps	Unicase	Upright	Italic	Cyrillic	Greek	Small Caps	Unicase	Upright	Italic	Cyrillic	Greek	Small Caps	Unicase

VOTE! 23*9
It's Part of the Democratic Game

ExtraBlack Italic Unicase 70 pt, Italic 27 pt

Thin Unicase 65 pt, Hairline 160 pt

QUEER I mÖDELS

Medium 45 pt (Tracking -93%)

HansaCargo

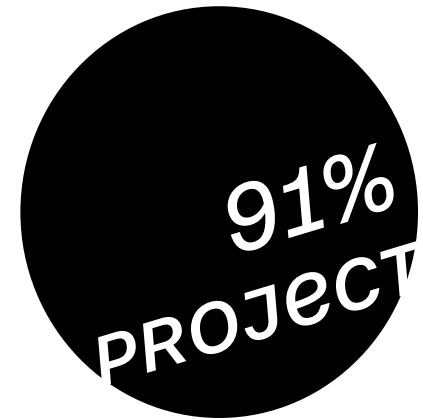
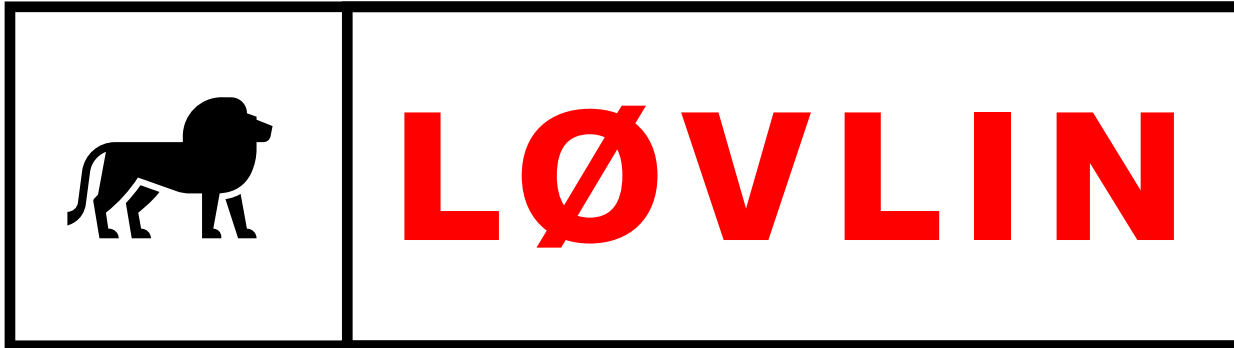
macey®

Bold 70 pt

ExtraLight 45 pt, Regular 45 pt

Studio
Belgrad/
Team 13

Y U T a n i
O f f i c e s



Case Text Italic Unicase 33 pt

Case Text Medium 23 pt, Light 23 pt, Light Italic 23 pt

Case Text Bold Small Caps 77 pt (Tracking +50%)

Case Text Bold 120 pt (Tracking -100%), Bold 31 pt

cab, campus
automotive
belfast
northern
ireland

**Urologisches
Zentrum**
Dr. Freund-Blase

K3



Case Micro Micro All Caps 50 pt (Tracking +80%), Medium Italic 15 pt

Case Micro ExtraBlack 120 pt (Tracking -50%), Black Italic 120 pt, Regular 15 pt



Case Micro Regular Unicase 13.2 pt, Medium 40 pt

Case Micro Medium 23 pt, Light 23 pt, Light Italic 23 pt



Certified Public Accountancy and Tax Advisory Practice



20 Mil Léguas Submarinas

Case SemiBold 50 pt, Português

THE YEAR 1866 WAS SIGNALIZED by a remarkable incident, a mysterious and inexplicable phenomenon, which doubtless no one has yet forgotten. Not to mention rumors which agitated the maritime population, and excited the public mind, even in the interior of continents, seafaring men were particularly excited.

Case Medium 20.2 pt, English

Kaufleute, Reeder, Schiffskapitäne, Skipper und Master in Europa und Amerika, Offiziere der Kriegsmarine aller Länder und schließlich die Regierungen der verschiedenen Staaten beider Kontinente nahmen die Vorfälle außerordentlich ernst. Seit einiger Zeit schon waren mehrere Schiffe auf hoher See „*einem gigantischen Etwas*“ begegnet, einem langen, spindelförmigen

gen Gegenstand, der bisweilen phosphoreszierte und weitaus größer und schneller war als ein Wal.

Case Text Regular 14 pt, Italic 14 pt, Deutsch

Los hechos relativos a estas apariciones, consignados en los diferentes libros de a bordo, coincidían con bastante exactitud en lo referente a la estructura del objeto o del ser en cuestión, a la excepcional velocidad de sus movimientos, a la sorprendente potencia de su locomoción y a la particular vitalidad de que parecía dotado. De tratarse de un cetáceo, superaba en volumen a todos cuantos especímenes de este género había clasificado la ciencia hasta entonces. Ni Cuvier, ni Lacepède, ni Dumeril, ni Quatrefages hubieran admitido la existencia de tal monstruo, a menos de haberlo visto por sus propios ojos de sabios.

Case Text Regular 12 pt, Español

À prendre la moyenne des observations faites à diverses reprises, — en rejetant les évaluations timides qui assignaient à cet objet une longueur de deux cents pieds, et en repoussant les opinions exagérées qui le disaient large d'un mille et long de trois, — on pouvait affirmer, cependant, que cet être phénoménal dépassait de beaucoup toutes les dimensions admises jusqu'à ce jour par les ichtyologistes, — s'il existait toutefois. Or, il existait, le fait en lui-même n'était plus niable, et, avec ce penchant qui pousse au merveilleux la cervelle humaine, on comprendra l'émotion produite dans le monde entier par cette surnaturelle apparition. Quant à la rejeter au rang des fables, il fallait y renoncer. En effet, le 20 juillet 1866, le steamer *Governor-Higginson*, de *Calcutta and Burnach steam navigation Company*, avait rencontré cette masse mouvante à cinq milles dans l'est des côtes de l'Australie. Le capitaine Baker se crut, tout d'abord, en présence d'un écueil inconnu ; il se disposait même à en déterminer la situation exacte, quand deux colonnes d'eau, projetées par l'inexplicable objet, s'élevèrent en sifflant à cent cinquante pieds dans l'air. Donc, à moins que cet écueil ne fût soumis aux expansions intermittentes d'un geysier, le *Governor-Higginson* avait affaire bel et bien à quelque mammifère aquatique, inconnu jusque-là, qui rejetait par ses événements des colonnes d'eau, mélangées d'air et de vapeur. Pareil fait fut également observé le 23 juillet de la même année, dans les mers du Pacifique, par le *Cristobal-Colon*, de *West India and Pacific steam navigation Company*.

Case Micro Regular 5.3 pt, Français

Двадцать тысяч лье

Case SemiBold 50 pt, Русский

1866 ГОД ОЗНАМЕНОВАЛСЯ удивительным происшествием, которое, вероятно, еще многим памятно. Не говоря уже о том, что слухи, ходившие в связи с необъяснимым явлением, о котором идет речь, волновали жителей приморских городов и континентов, они еще сеяли тревогу и среди моряков.

Case Medium 20.2 pt, Русский

Купцы, судовладельцы, капитаны судов, шкиперы как в Европе, так и в Америке, моряки военного флота всех стран, даже правительства различных государств Старого и Нового Света были озабочены событием, не поддающимся объяснению. Дело в том, что с некоторого времени многие

корабли стали встречать в море какой-то *длинный, фосфоресцирующий, веретенообразный предмет*, далеко превосходивший кита как размерами, так и быстротой передвижения.

Case Text Regular 14 pt, Italic 14 pt, Русский

Οι αναφορές που είχαν καταγραφεί στα ημερολόγια διάφορων πλοίων σχετικά μ' αυτή την παρουσία, συμφωνούσαν με αρκετή ακρίβεια στην εξωτερική περιγραφή του εν λόγω αντικειμένου ή όντος, στην απίθανη ταχύτητα των κινήσεών του, στην εκπληκτική μηχανική ισχύ του, στην ιδιότυπη ζωή με την οποία φαινόταν προικισμένο. Αν ήταν κήτος, ξεπερνούσε σε όγκο όλα τα κήτη που ήταν ως τότε γνωστά στην επιστήμη. Ούτε ο Κυβιέ ούτε ο Λασεπέντ ούτε ο Ντυμερίλ ούτε ο Κατρφάζ θα παραδέχονταν την ύπαρξη ενός τέτοιου τέρατος – εκτός βέβαια αν το έβλεπαν με τα ίδια τους τα σοφά μάτια.

Case Text Regular 12 pt, Ελληνικά

Πράγματι, στις 20 Ιουλίου 1866 το ατμόπλοιο *Κυβερνήτης Χίγκινσον* της Ατμοπλοϊκής Εταιρείας Καλκούττας και Μπουρνάχ είχε συναντήσει αυτό τον κινούμενο όγκο πέντε μίλια ανατολικά από τις ακτές της Αυστραλίας. Ο πλοίαρχος Μπέικερ νόμισε στην αρχή ότι αντίκριζε έναν άγνωστο σκόπελο· ήταν μάλιστα έτοιμος να προσδιορίσει την ακριβή του θέση, όταν δυο πίδακες νερού εκτοξεύτηκαν σφυρίζοντας από το μυστηριώδες αντικείμενο στον αέρα, σε ύψος εκατόν πενήντα ποδιών. Άρα, εκτός αν ο συγκεκριμένος σκόπελος υπόκειντο στις σποραδικές εκρήξεις κάποιου θερμοπίδακα, το *Κυβερνήτης Χίγκινσον* είχε στ' αλήθεια συναντήσει κάποιο θαλάσσιο θηλαστικό, άγνωστο ως τότε, που εξακόντιζε από τους φυσητήρες του πίδακες νερού αναμεμιγμένους με αέρα και ατμό.

Case Micro Regular 6 pt, Italic 6 pt, Ελληνικά

490 SUPPORTED LANGUAGES

All of Fontwerk's typefaces support all Latin-based European languages such as English, French, Spanish, German, Czech, Polish and Turkish. Some families also support African Latin, Arabic, Hebrew, Greek or Cyrillic (e.g. Russian, Bulgarian, Ukrainian). If you need further languages or script systems (e.g. Thai, Devanagari, Chinese, Japanese, Korean), we can make custom fonts for you.

▼ Latin	Asháninka	Bora	Cornish	Ga	Istro Romanian	Koyraboro Senni Songhai	Maltese
Abron	Ashéninka Perené	Borana-Arsi-Guji Oromo	Corsican	Ga'anda	Italian	Krio	Mam
Abua	Asu (Tanzania)	Borgu Fulfulde	Creek	Gagauz	Ixcatlán Mazatec	Kuanyama	Mamara Senoufo
Acheron	Atayal	Bosnian	Crimean Tatar	Galician	Jamaican Creole English	Kven Finnish	Mandinka
Achinese	Awa-Cuaiquer	Breton	Croatian	Ganda	Javanese	Kwasio	Mandjak
Acholi	Awing	Buginese	Czech	Garifuna	Jenaama Bozo	Ladin	Mankanya
Achuar-Shiwiar	Azerbaijani (North, South)	Bushi	Danish	German	Jola-Fonyi	Ladino	Manx
Adamawa Fulfulde	Baatonum	Candoshi-Shapra	Dehu	Gheg Albanian	K'iche'	Latgalian	Maore Comorian
Adangme	Bafia	Caquinte	Dendi (Benin)	Gilbertese	Kabuverdianu	Latin	Maori
Afar	Bagirmi Fulfulde	Caribbean Hindustani	Dimli	Gonja	Kaingang	Latvian (Standard)	Mapudungun
Afrikaans	Balante-Ganja	Cashibo-Cacataibo	Dongolawi	Gooniyandi	Kala Lagaw Ya	Ligurian	Marquesan (North, South)
Aguaruna	Balinese	Cashinahua	Duala	Gourmanchéma	Kalaallisut	Lingala	Marshallese
Ahtna	Balkan Romani	Catalan	Dutch	Guadeloup. Creole French	Kalenjin	Lithuanian	Matsés
Akoose	Bambara	Cebuano	Dyan	Gusii	Kamba (Kenya)	Lombard	Mattokki
Alekano	Baoulé	Central Aymara	Dyula	Haitian	Kaonde	Low German	Mauritian Creole
Aleut	Bari	Central Kurdish	Eastern Arrernte	Hani	Kaqchikel	Lower Sorbian	Mende (Sierra Leone)
Amahuaca	Basque	Central Nahuatl	Eastern Maninkakan	Hausa	Karelian	Lozi	Ménik
Amarakaeri	Bassari	Centr.-East. Niger Fulfulde	Eastern Oromo	Hawaiian	Kashubian	Luba-Katanga	Meriam Mir
Amis	Batak Dairi	Cerma	Efik	Hiligaynon	Kekchí	Luba-Lulua	Meru
Anaang	Batak Karo	Chachi	Embu	Ho-Chunk	Kenzi	Lule Sami	Meta'
Andaandi	Batak Mandailing	Chamorro	English	Hopi	Khasi	Luo (Kenya & Tanzania)	Metlatónoc Mixtec
Angas	Batak Simalungun	Chavacano	Ese Eija	Huastec	Kikuyu	Luxembourgish	Mezquital Otomi
Anufo	Batak Toba	Chayahuita	Esperanto	Hungarian	Kimbundu	Maasina Fulfulde	Mi'kmaq
Anuta	Bemba (Zambia)	Chiga	Estonian (Standard)	Ibibio	Kinyarwanda	Macedo-Romanian	Minangkabau
Ao Naga	Bena (Tanzania)	Chiltepec Chinantec	Fanti	Icelandic	Kirmanjki	Makhuwa	Mirandese
Apinayé	Biali	Chokwe	Faroese	Idoma	Kituba (DRC)	Makhuwa-Meetto	Mískito
Arabela	Bikol	Chuukese	Fijian	Igbo	Kölsch	Makonde	Moba
Aragonese	Bini	Cimbrian	Filipino	Iloko	Kom (Cameroon)	Makwe	Mohawk
Arbëreshë Albanian	Bislama	Cofán	Finnish	Inari Sami	Kongo	Malagasy	Montenegrin
Arvanitika Albanian	Boko (Benin)	Congo Swahili	French	Indonesian	Konzo	Malay (Standard)	Munsee
	Bomu	Cook Islands Māori	Friulian	Irish	Koyra Chiini Songhay	Malaysian	Murrinh-Patha

490 SUPPORTED LANGUAGES

Murui Huitoto	Paluan	Sardinian	Swahili	Tzeltal	Wiradjuri	Belarusian	Mongolian
Muslim Tat	Pampangá	Scottish Gaelic	Swati	Tzotzil	Wolof	Bosnian	Montenegrin
Mwani	Papantla Totonac	Secoya	Swedish	Uab Meto	Xavánte	Bulgarian	Mordvin (Erzya)
Naga Pidgin	Papiamento	Sena	Swiss German	Umbundu	Xhosa	Buryat	Mordvin (Moksha)
Ndebele (North, South)	Paraguayan Guaraní	Serbian	Syenara Senoufo	Ume Sami	Yagua	Chechen	Nanai
Ndonga	Pedi	Seri	Tagalog	Upper Guinea Crioulo	Yanesha'	Chuvash	Nogai
Neapolitan	Picard	Seselwa Creole French	Tahitian	Upper Sorbian	Yangben	Crimean-Tatar	Ossetic
Ngazidja Comorian	Pichis Ashéninka	Shambala	Taita	Venetian	Yanomamö	Dargin	Russian
Nigerian Fulfulde	Piemontese	Sharanahua	Talys	Veps	Yao	Daur	Rusyn
Niuean	Pijin	Shawnee	Tasawaq	Vietnamese	Yapese	Dungan	Rutul
Nobiin	Pintupi-Luritja	Shilluk	Tedim Chin	Vlax Romani	Yindjibarndi	Gagauz	Serbian
Nomatsiguenga	Pipil	Shipibo-Conibo	Tetum	Võro	Yoruba	Ingush	Tabasaran
Noon	Pite Sami	Shona	Tetun Dili	Waama	Yucateco	Judeo-Tat	Tajik (Cyrillic)
Northern Kissi	Pohnpeian	Shuar	Timne	Wallisian	Záparo	Kabardian	Talys
Northern Kurdish	Polish	Sicilian	Tiv	Walloon	Zapotec	Kalmyk	Tat
Northern Qiangdong Miao	Portuguese	Silesian	Tiéyaxo Bozo	Walser	Zarma	Karaim	Tatar
Northern Sami	Potawatomi	Siona	Toba	Wamey	Zulu	Karakalpak	Tofalar
Northern Uzbek	Pulaar	Slovak	Tok Pisin	Wangaaybuwan-	Zuni	Karata	Tsakhur
Norwegian	Purepecha	Slovenian	Tokelau	Ngiyambaa		Karelian	Turkmen
Nyamwezi	Quechua	Soga	Tonga (Tonga Islands)	Waorani	▼ Cyrillic	Kazakh	Tuvan
Nyanja	Romanian	Somali	Tonga (Zambia)	Waray (Philippines)	Abaza	Khakas	Udmurt
Nyankole	Romansh	Soninke	Tosk Albanian	Wartpiri	Adyghe	Kirghyz	Uighur
Nyemba	Rotokas	Southern Aymara	Totontepec Mixe	Wasa	Aghul	Komi-Permyak	Ukrainian
Nzima	Rundi	Southern Bobo Madaré	Tsakhur	Wayuu	Akhvakh	Komi-Yazva	Uzbek
Occitan	Rwa	Southern Dagaare	Tsonga	Welsh	Altai	Komi-Zyryan	Veps
Ojiltlán Chinantec	Saafi-Saafi	Southern Sami	Tswana	West Central Oromo	Archi	Kumyk	
Orma	Samburu	Southern Sotho	Tumbuka	West-Central Limba	Avar	Lak	▼ Greek
Oroqen	Samoan	Spanish	Turkish	Western Abnaki	Azeri	Lezgian	Modern Greek
Otuho	Sango	Sranan Tongo	Turkmen	Western Frisian	Balkar	Macedonian	Pontic Greek
Páez	Sangu (Tanzania)	Sundanese	Tuvalu	Western Niger Fulfulde	Bashkir	Mari (Eastern, Western)	
Palauan	Saramaccan	Susu	Twi	Wik-Mungkan		Moldovan	

Stylistic Set 1 #SS01 — Alternative one
1 ½ included

A321 A321

Stylistic Set 2 #SS02 — **Unicase** (just for the pun!)
B D Ď Đ F G Ğ Ğ Ğ H Ħ Ĩ I Ī Ĳ ĳ Ĵ ĵ Ķ ĸ Ĺ Ļ Ľ Ŀ Ł
Ł P Þ Q R Ŕ Ŗ Ŝ T Ŧ Ũ Ū Ÿ Ź ź Ż ż Ž ſ ſ ſ ſ ſ ſ ſ ſ ſ ſ ſ
FJ FT O 1 2 3 4 5 6 7 8 9 Б P Y Ÿ Ф J Ъ Ы Ъ Y Y H L Ÿ Ÿ B Γ Δ Z
H Θ Λ Μ Ξ Ρ Φ Χ Ψ Η () [] { } \ / ! ? , & ' ' ' ' " " included

Gaifer GaIFeR

Stylistic Set 3 #SS03 — Gender Star * optimized
(German: Gendersternchen)

Designer*in
Designer*in

All alternative glyphs are also available via the Access
All Alternates #AALT and Stylistic Alternates #SALT
features.

Contextual Alternates #CALT
: FJ FJ PJ PJ ÞJ ÞJ included

FJH FJH

Standard (#LIGA; not available in Case Micro)
ffi ffj ffl ff fj ft fi fl included

kräftig kräftig

Small Capitals #SMCP

Glory GLORY

Small Capitals From Capitals #C2SC

Dublin Dublin

Variation: #SMCP + #C2SC

Signal SIGNAL

Case-Sensitive Forms #CASE (not named after Case™)
 ċ i { ({ [« H @ M » — O • 1 2 3 4 5 6 7 8 9] }) } included

(h-o) (H-O)

Lining (default) #LNUM, Oldstyle Figures #ONUM

64981 64981

Proportional (default) #PNUM, Tabular Figures #TNUM

3205 3205

Variation #ONUM + #TNUM

1967 1967

Fractions #FRAC, Numerators #NUMR, Denominators #DNOM

4/852 4/852

Ordinals #ORDN — № a o included

No. 2a № 2^a

Scientific Inferiors #SINF

H2O H₂O

Superscript #SUPS, Subscript #SUBS

k³ M₆

Slashed Zero #ZERO

DE00 DE00

Localized Forms #LOCL

L·L l·l → LL ll (Catalan), Ș Ț ș ț → Ș Ț ș ț (Romanian), Д Л Ф в г
 д ж з и й ѝ к л п т ф ц ш щ ь ъ ю → Д Л Ф в г ж з и ѝ к л п
 т ф ц ш щ ь ъ ю (Bulgarian), б → б (Serbian Upright), б г д н
 м → б і г ѱ ѱ (Serbian Italic) and Ӛ Ӝ Ӛ Ӝ → Ӛ Ӝ Ӛ Ӝ (Chuvash)
 included

София Соф^ия

Custom type designers know this scenario well: their clients want something ‘new’, ‘unique’ and ‘independent’. The demand for an exclusive typeface that helps brands stand out from the competition is enormous. However, when it actually comes down to it, in reality they just want their own version of a Neo-Grotesque in the style of Helvetica® or Akzidenz Grotesk®.

ERIK SPIEKERMANN, ANJA MEINERS and RALPH DU CARROIS are all too familiar with client briefings of this kind and have regularly found themselves working on a variation of the omnipresent Neo-Grotesque. However, each time, they aspired to replace the classics with significantly better concepts – with timeless yet forward-looking alternatives that help the simple underlying design to gain more character with surprising, sometimes experimental nuances.

Neutrality with recognition value

Case is the essence of these corporate font projects. Erik Spiekermann, Anja Meiners and Ralph du Carrois left out everything that they felt was unnecessary in the world’s most popular typeface genre but

made sure to keep the best bits. Building on this magical concentrate, they added new ideas and conceptual solutions for a modern sans serif.

The result is the missing element in an otherwise strained and bloated font category: A typeface whose matter-of-fact personality looks familiar and creates trust, but at the same time provides fresh inspiration with individual features making it perfect for strong brand building. *Case* is less neutral than its peers and stands out from them with greater recognition.

Emphasis on horizontals

The most striking feature of *Case* is already reflected in its name. Derived from the systematic feature of terminating charac-

ters, such as c, a, s, e and their relatives, including capital letters, small caps and unicas characters, each at its own height.

The terminals of letters such as c, a, s and e – hence the name – all have the same horizontal endings.

This design decision emphasizes the horizontal, almost compulsively forcing harmony and allowing for extremely tight setting and experimental applications. As the weight increases, this feature becomes more dominant, right up to ExtraBlack, which uncompromisingly takes it to the

extreme. This deliberately reverses the harmony into the opposite and allows logos, wordmarks and headlines to be designed more concisely.

case CSGJ

ExtraBlack uncompromisingly takes the design feature to the extreme.

Since the name of a typeface should already introduce its character and almost all fonts (co)designed by Erik Spiekermann get by with four letters anyway, the naming almost came naturally.

Legibility for greater accessibility

Another strength of Case is its remarkable legibility. This is mainly due to its three optical sizes: the core family which is great for most applications, especially larger use, Case Text which works well for more extensive content and Case Micro which is intended for small text. Depending on the application, it can still guarantee good legibility at a font size of 4pt; in some cases, Micro even works below this.

The secret of optical sizes lies in the possibility of making individual characters

more legible, and that the desired visual impression of a font can be maintained across all font sizes. The effect in a headline is then identical to that of a footnote. Digital environments especially benefit from this adaptability as the font sizes and styles can be displayed differently (responsively) when viewed on small smartphones or large displays.

In the case of Case (sorry for that), the differences between the three family members lie in their spacing. In comparison to the two versions for text applications, the main family's spacing is narrow, whereas Text is wider and Micro has the widest. For better legibility, both Case Text and Case Micro have an l with a 'foot' and slightly more open shapes than their bigger sister. The Micro has a higher x-height, more distinguishable character forms (r, i, j), wider glyphs (f, t) as well as significant

fff

rrr

iii

lll

aaa

From left to right: Case Micro, Case Text, Case (Normal)

contrast at the joints of the stems and bows. Strikingly, these concise forms have been the reason for using Micro large on posters or banners. Here, the flexibility of the type system is emphasized in an unexpected place.

Real italics represent brand values

The real italics are a truly unique feature. In the genre of Neo-Grotesques, they are a rare occurrence in such a concise form. Many type designers are usually satisfied with obliques, which are merely slanted italics that have not been specially designed. Yet with real italics many common brand values can be conveyed through this almost organic design, e.g. *optimistic, human, lively, transparent, friendly, distinctive, creative, harmonious or elegant.*

*Italics (real) vs.
Italics (oblique)*

Case's real Italics (top) compared with slanted italics (bottom)

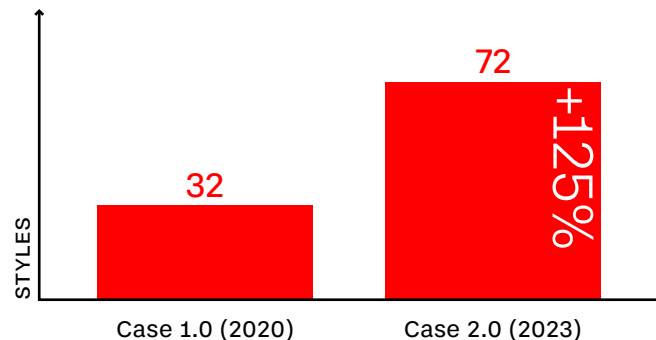
Case Text Regular 11 pt, Italic 11 pt, SemiBold 12.5 pt

The angle of inclination also supports trust in the brand, as it corresponds to that of the well-known classics *Helvetica®*, *Univers®* or *Akzidenz Grotesk®* (12°).

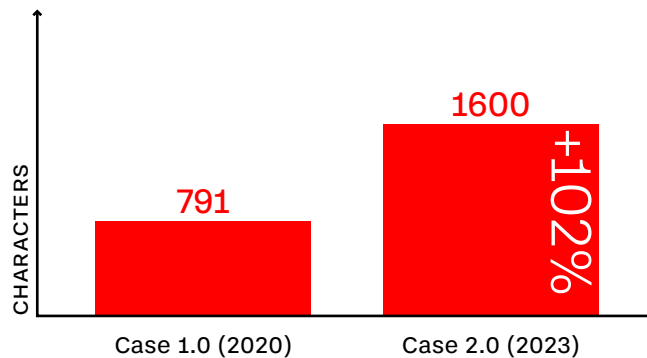
The variable fonts, which oscillate between weights and three optical sizes, also deserve attention. One upright and one italic variable font are included in the Superfamily package, at no extra cost.

Case 2.0: Doubling of design options and completion of European Language Support

With this lavish update in late Spring 2023, the number of individual styles has more than doubled, from 32 to 72. Customer feedback prompted us to harmonize both Text and Micro to cover the scope of the core family and align the x-height of Case Text to that of the normal Case.



The harmonization also includes more finely graduated intermediate weights (new ones include: SemiLight, SemiBold, Extra-Bold), a newly drawn ExtraBlack extreme as well as some subtle adjustments to existing weights. The range from the thinnest possible Hairline (2 units!) to the uncompromising boldness releases new creative forces, not least with the help of the all-encompassing variable fonts.



In addition, the number of characters has also doubled. Behind this enormous increase is the extended language support which now includes support for Cyrillic, Greek and Vietnamese, the support of Latin languages of Africa and the new unicas feature. **ALTHOUGH THE IDEA OF COMBINING UPPERCASE AND LOWERCASE LETTERFORMS WITH THE SAME LETTER HEIGHT AND NO**

ASCENDERS OR DESCENDERS WAS INITIALLY CONCEIVED AS A FUN PLAY ON WORDS (unicase), THE DESIGN AND ENGINEERING TEAM QUICKLY EXCELLED IN DESIGNING, AND LATER THE MARKETING TEAM, WHEN APPLYING THIS TYPOGRAPHIC FEATURE TO THE CONCEPT. To keep the extended family manageable, this design option was integrated as an OpenType feature (Stylistic Set 2).

The plethora of far-reaching revisions and extensions result in a new, exceptionally versatile and completely revamped version of the typeface that can confidently keep up with the ever-growing demands of complex branding projects. If that wasn't enough – due to the clear, neutral design, Case offers the perfect foundation for individual adaptations and custom designs.

Helvetica, Univers, ITC Officina and FF Meta are trademarks of *Monotype* registered in the U.S. Patent and Trademark Office and may be registered in certain other jurisdictions. *Akzidenz-Grotesk* is a trademark of *Berthold Types Limited* registered in the U.S. Patent and Trademark Office and may be registered in certain other jurisdictions.

DESIGNER

Erik Spiekermann

What else can one write about the man whose Wikipedia entry has been translated into 13 different languages?

The man, whose shelves are decorated with multiple awards for his life's work from the most renowned associations and a beautifully framed honorary doctorate certificate. The man, whose reference books and biography *'Hello, I Am Erik'* became international bestsellers. The man, who has designed more successful typefaces than most foundries have to offer. The man, who is an entertaining guest in audio, film and TV productions (e.g. the legendary BBC video). He is at home in three time zones and owns more bicycles in each place than a large sporty family. He is the man who was heavily involved building two of the most relevant creative agencies, a

legendary letterpress workshop, and the most important independent font distributor and the largest library of contemporary typefaces.

So, there is not much left to write about this man. Apart from the fact that *Fontwerk* would probably not exist without the latter two achievements, our roots lie in the ideals and friendships of the first 25 years of *FontShop*. The fact that Erik sees his future as a type designer for our label after his enormously successful time at *ITC* and *FontFont* is highly appreciated but at the same time a hugely motivating obligation for us.

Case Light 20 pt Unicase Tracking +20%, Regular 50 pt,
Medium 12 pt, Regular 12 pt, Italic 12 pt



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📍 Berlin, Germany

🌐 p98a.com

📷 [instagram.com/espiekermann](https://www.instagram.com/espiekermann)

🐦 twitter.com/espiekermann

DESIGNER

Anja Meiners

Surrounded by the crystal-clear, ice-age lakes at the gates of Berlin, Anja Meiners finds inspiration for distinct and contemporary typefaces.

She lives in the tranquil surroundings of Brandenburg with four generations of her not-quite-so tranquil family but the business of the city is always within reach.

Together with Ralph du Carrois, Anja founded *bBox Type* where they developed exclusive custom fonts for international brands such as *ZDF*, *Cewe* and *Autodesk*. They are also responsible for the popular *Fira Sans* for *Mozilla* in cooperation with Erik Spiekermann and team and the multiscript extension *FiraGO* for the geodata provider *here*. In 2022, Anja left *bBox* to pursue new challenges.

As well as a flair for typefaces, the communication designer has a talent for organizing events, such as the monthly *Typostammtisch Berlin*, for which she also loves to write for. Another big and important topic for Anja is the process of how kids learn to read and write.



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📍 Groß Köris, Germany

🌐 anjameiners.com

📷 [instagram.com/meinersanjameiners](https://www.instagram.com/meinersanjameiners)

🐦 twitter.com/AnjaMeiners

DESIGNER

Ralph du Carrois

The graphic design studio, Carrois, was founded by Ralph and Jennifer du Carrois and it soon developed into a type design studio following an extensive corporate type project that they did for Suzuki.

Ralph made a name for himself with international clients such as *de Gruyter*, *zdf*, *Cisco*, *Bosch*, *TERN*, *Autodesk* and *Monotype* by extending and designing typefaces. One of his most extensive projects was *Fira Sans* for *Mozilla Corporation*, which he developed together with Erik Spiekermann, Anja Meiners and team as well as the extended *FiraGo* design for the geo provider here.

With his foundry *bBox Type*, Ralph serves customers and clients of various sizes from different business areas.

bBox has realized projects for *ZDF*, *Cewe*, *here*, *de Gruyter*, *Mozilla*, *Neue Nationalgalerie Berlin*, *Autodesk*, *Erik Spiekermann*, *Cisco*, *Bosch*, *the City of Rome*, *SWR* and many more.

Born in Allgäu, Germany, Ralph originally studied as a Product Designer and today he still devotes his spare time to both his actual field of study and to art. When he left the hustle and bustle of Berlin, new spaces and perspectives opened up for him and his family in his new home of Potsdam. Today, he lives and works there in a wooden house, which he designed himself.

Case Light 20 pt Unicase Tracking +20%, Regular 50 pt,
Medium 12 pt, Regular 12 pt, Italic 12 pt



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📍 Potsdam, Germany

🌐 carrois.com

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FILE FORMATS, TRIAL FONTS & LICENSING

FILE FORMATS — All our typefaces are provided in static .woff2 (OpenType fonts for the use on the web) and .otf (OpenType fonts with PostScript outlines; used for everything else) formats as well as variable fonts. Just purchase the most complete package and the variable fonts are included. For web applications, they are supplied in .woff2, for all others in .tff format (OpenType fonts with TrueType outlines).

TRIAL — The *Trial Fonts* contain all actual characters and features, except for currency symbols. The license allows unlimited and free use during the test phase. Both desktop and web-fonts are included, so that you can design mockups, websites and apps etc. and then present them to the client (or to yourself) without having to commit to the purchase. Only when it is clear that the font fits and the actual projects go live or are produced, will you have to purchase the full version. This can then be licensed directly in the name of the client.

LICENSING — We strive to offer the simplest and fairest font license model in the industry. You pay once within the agreed license framework and the license is valid perpetually.

Case Regular 40 pt, Case Text Regular 9.5 pt, Bold Small Caps 9.5 pt, Bold UniCase 14 pt, SemiBold 8.5 pt, Regular 8.5 pt, Medium 8.5 pt All Caps

BASE Our Base License covers the most common use cases: Desktop (1 user), Web (10,000 pageviews per month) and Social Media (10,000 followers).

Desktop (Print)

You can install the fonts on all your devices for use in programs such as *Adobe Creative Suite, Figma* or *MS Office* and use them to create digital and print documents/publications or projects to be printed. Each person will need one license.

Web

You can host the fonts on web servers to use them via CSS in websites, dynamic web ads, or email marketing. The number of pageviews applies monthly to the maximum total pageviews of all your web projects.

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You can publish images or text posts on your social media channels. Your largest channel determines the number of followers to license. If you want to post videos that show the fonts, an additional *Audio-Visual License* will be required.

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You can use the fonts in streaming, cinema, TV and similar audio-visual productions/formats and/or video posts on social media channels such as *YouTube, Instagram* or *TikTok*. For social media it is based on the number of views, for all other productions it is based on the number of expected viewers.

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You can embed the fonts in mobile or native apps for different platforms or operating systems. The license is based on the sum of all expected downloads or installations of all relevant app projects.

ENTERPRISE For larger or unlimited license volumes and all other scenarios that are not covered by one of these licenses (e.g. passing on to third parties, use in logos for larger organizations, embedding in hardware) an individual agreement is required and we will be happy to provide a quote for this.

Please check fontwerk.com/licensing or our [FAQ](#) page for further information.

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as we can.

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LinkedIn: @fontwerk

Case Text Bold 9 pt, Regular 9 pt,
Case SemiBold Italic 18.5 pt,
Regular 13.2 pt,
SemiBold Italic 13.2 pt

We are a Berlin-based **font boutique** that crafts innovative typefaces full of character. We focus on the highest creative and technical standards – for strong brands, convincing products and inspiring designs.

Founder Ivo Gabrowitsch heads up an international network of experienced design and technology experts. Working together, we approach any typeface project professionally and reliably, whilst always ensuring we are agile and open to experimentation.

In a digital world, fonts and typography are the most powerful elements in branding. The ever-changing and fast-moving pace of the digital space means that color and imagery have lost their uniqueness. And, individual forms can get completely lost in the confines of the rigid corset of social media. Typefaces with a strong and distinct character convey brand values in any environment subtly, continuously and effectively.

There are two variants of typefaces: retail fonts that are ready-to-use and can be downloaded immediately and custom fonts that are designed on request. There is now a huge variety of retail fonts and they remain the first choice for most projects.

Yet tracking down these high-quality retail fonts and seeing through the thicket of licenses remains a challenge.

This is where we step in with our award-winning library. We already make the promise with our own name: which contains “craftsmanship”, “work of art” and Werk as a commitment to providing the precision of German engineering. We offer licenses that are simple, fair and future-proof. Once licensed, our retail fonts are no different from an exclusive custom solution – except for the lower price.

Sometimes, a project or brand may require something a little more special. We love working closely with brands and agencies to find an efficient and impactful custom solution. We are passionate about immersing ourselves in such projects to help create a strong and distinct design that leaves a lasting impression.

Pairing Suggestions

Nikolai

“The ancients stole all our great ideas from us.”, Mark Twain complained. “Nonsense!” we respond. — Designed by FRANZISKA WEITGRUBER. Perhaps our most striking typeface to date.

Nice *Collection*

Clarity × Liveliness × Legibility — JAN FROMM'S Nice™ is a complex type system with an enormous range of typographic possibilities. The refreshing serif superfamily shines with four perfectly harmonized optical sizes. 2023 Communication Arts Award of Excellences.

Supermarker

This typeface has a mission: to sell! — Designed by ULRIKE RAUSCH to be a typographic influencer for retail. To fulfil this mission, Supermarker™ relies on authenticity and a few intelligent tricks.

McQueen

Swiss Typography off the beaten grid. — Designed by LORIS OLIVIER, NOHEUL LEE, KATJA SCHIMMEL and OLLI MEIER as part of a superfamily along with McQueen Grotesk™. McQueen™ is like an outfit from Lady Gaga – showy, spectacular, stage ready.

Download Trial Fonts on fontwerk.com