

Romaine

patimur habere. At hominem Cornelia,
de sicariis est? Non sicarij isti? Quoties
ergo prehensi cum stylo & telo sunt, vocis
iugulandæ caufa? Sedete, & exspectate
exemplum Caligulæ, vt graphiis in Cu-
ria discerpant vnum aliquem Senatorem.
Augeo hæc scilicet, & inuidiæ flammam
subiicio viris bonis. Vtinam! Sed quis ex
istis nos adit, nos legit, nisi vrendi secan-
diue caufa? Id enim vocant corrigere.
„Hoc rectum est, hoc non rectum. hoc non
„implet aures meas. hoc non Latinum,
„*etiamsi Cicero ita locutus sit. Stigmatias Verba Lam-
bini.
hic locus. hic mutilus. Bene, & in tem-
pore acclamastis P. C. crucem illis. Po-
stremi hominum, vos consularibus viris,
claris per tot imagines maiorum, frontem
faciemque signetis per ludum & iocum?
Nos ipsi P. C. quoties istorum telis & in-
sidiis appetiti sumus? A viginti iam an-
nis Correctorum notis distrahor, laceror:
& minutis ietibus cottidie ferior, vt sen-

Romaine™

A shockingly modern 450 year old.

Fontwerk's one and only – but highly necessary – revival.

Design

Aad van Dommelen

Robert Granjon

Design Contributions

Andreas Frohloff

Mastering, Production

Andreas Frohloff

Christoph Koeberlin

Rosalie Wagner Variable Fonts

Marketing

Aad van Dommelen Naming,

Copywriting, Imagery/Photography,

Graphic Design

Ivo Gabrowitsch Copywriting,

Imagery, Specimen

Lucy Beckley English Translation

Trademarks

Romaine™ is a trademark of

Fontwerk GmbH

Design Period

around 1570, 2015–2020

Release History

Version 1.000; July 20, 2020

Version 1.002; October 8, 2020

Variable Fonts February 15, 2022

Glyphs Per Font

1100 → pages 7–8

Languages

97 Latin → page 13

4 Styles

2 upright weights and corresponding italics → page 4

Licensing

Trial Free test license; Base Includes Desktop, Web and Social Media use, Extended Larger volume, App, Audio-Visual, or Logo, Additional licenses on request → page 16

Formats

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

→ page 16

Variable Fonts

Included in the Family package at no extra cost. 1 axis: weight; Web file sizes .woff2: 84 KB Upright, 279 KB Italic

Modifications, Extensions

Available on request

Recommended Use

Advertising & Packaging

Book Text

Editorial & Publishing

Logo, Branding & CI

Small Text

Contact

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Available exclusively from
fontwerk.com/fonts/romaine

Bold 50 pt, Bold 16 pt, Regular 16 pt, Bold 10 pt, Regular 10 pt

The World's 50 Best Restaurants

LA QUIBERONNAISE

Abbaye Saint-Michel de Kergonan

House of Guards

Crocologia

Influencer Reality

SIR GYÖRGY STERN

BIOPOROS ORGANIC FARM

Mine d'antimoine grise tenant argent

26.584 Scoville

Der Ring der Nibelungen

HIPPOCRATES

Le Ricette Della Nonna

Arnold Pannartz, Konrad Sweynheim

2 ft 5 1/2 in gauge heritage railway

Romaine Regular · SMALL CAPS · PETITE CAPS

Romaine Italic · SMALL CAPS · PETITE CAPS

Romaine Bold · SMALL CAPS · PETITE CAPS

Romaine Bold Italic · SMALL CAPS · PETITE CAPS

Available in 2 variable (upright and italic) and 4 single fonts.

FINESTfASHION

London Croydon

Regular Small Caps + Italic 60 pt + 90% Spacing, Bold Italic 27 pt

Regular All Caps 60 pt + 40% Spacing

ANTWERP

ART

WEEKEND 2021

LIBRIS ADA
EX DOMMELEN VAN

Bold Small Caps 17.5 pt, Bold Italic 55 pt

Regular 35 pt

Michelin
Guide
Rouge

¶

20 Mil Léguas Submarinas

Bold 56 pt, Portuguès

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.

Medium Small Caps 23 pt, Medium 23 pt, English

Kaufleute, Reeder, Schiffskapitäne, Skipper und Master in Europa und Amerika, Offiziere der Kriegsmarine aller Länder und schließlich die Regierungen der einflussreichen 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 Gegenstand, der bisweilen phosphoreszierte und weitaus größer und schneller war als ein Wal.

Regular 16 pt, Italic 16 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. Regular 12 pt, Español 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.

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 ichthyologistes, — 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.

Regular 10 pt, Français

Uppercase

Lowercase

Small Caps

Petite Caps

Numerals and Currency Symbols

Punctuation, Mathematical Signs and Symbols

Arrows & Shapes

Ligatures · Discretionary Ligatures

Swashes

9

Uppercase

Lowercase

Small Caps

Petite Caps

Numerals and Currency Symbol

00123456789 00123456789 00123456789 00123456789 0123456789 / 0123456789 1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/7 1/8 3/8 5/8 7/8 1/9 1/10
0123456789 0123456789 *ao* B€€\$€FF€€MPP€€TWWY

Punctuation, Mathematical Signs and Symbols

.,.;!..!?!?;.;*^?d#/\A(\}/[|]-----,» ````» <> ``````> .%≡ / ≡ + - × ÷ = ≠ > < ≡ ≤ ± = - - ^ ∞ /ΩΔΠΣ√δμ%‰

Arrows & Shapes

Ligatures . Discretionary Ligatures

ffb ffb ffi fff ffk ffl fft ffb ffi ffl fb ff ffb ffb fff fk fl fr ft fb fb fff fk fl ffb fi fl. Thus at ff ij y is ll sp sp st tt us ffi fff ft fff

Swashes

Standard Ligatures #LIGA, Discretionary Ligatures #DLIG
ffb ffh ffi ffl ffl fft ffb ffi ffl fb ff fh fh fj fk ff ft fb fh fi fj fk fl ff ft
fi fl as well as Th ct ff included, fr as well as IJ Th as ct ff ij y is ll fl sp st
tt us in Italics additionally

Pfeffi Pfeffi

Historical Ligatures #HLIG
ff ft fl included (Italics only)

Hispana *Hispana*

Small Capitals #SMCP

People PEOPLE

Small Capitals From Capitals #C2SC
also via Stylistic Set 01

Usage Usage

VARIATION: #SMCP + #C2SC
also via #SMCP + Stylistic Set 01

April APRIL

Petite Capitals #PCAP
also via Stylistic Set 02

Eclipse ECLIPSE

VARIATION: Petite Capitals With Small Capitals:
#SMCP or #SS01 + #PCAP or #SS02

Curry CURRY

Petite Capitals From Capitals #C2PC
also via Stylistic Set 03; Petite Capitals instead of Small Capitals via
Stylistic Set 04

SERSE SERSE

Stylistic Set 05 #SS05 – Historical alternates
K K R R Ŕ Ŕ R included

King King

Stylistic Set 06 #SS02 – Alternative zero

850 kg

Stylistic Set 07, 08 and 09 #SS07, #SS08 and #SS09 (09 Italics only)
– Alternative ampersands

&& & & &

Stylistic Set 10 #SS10 – Alternative rotated floral heart bullets
☛ included

କୁମାର

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

Contextual Alternates #CALT
 $\text{f}\ddot{a} \rightarrow \ddot{a}\text{f}$; $\text{J}'\text{J} \rightarrow \text{J}'\text{J}$ (Uprights) and $\text{f}\ddot{i} \rightarrow \ddot{i}\text{f}$, $\text{q}\ddot{y} \rightarrow \ddot{y}\text{q}$ (Italics) included

fith *fith*

Case-Sensitive Forms #CASE

(H-O)

(H-O)

Capital Spacing #CPSP

BTSV

Oldstyle Figures (default) #ONUM, Lining Figures #LNUM

1694

Proportional Figures (default) #PNUM, Tabular Figures #TNUM

3170 3170

Fractions #FRAC, Numerators #NUMR and Denominators #DNOM

34/8521

Ordinals #ORDN

6a 2o 6^a 2^o

Scientific Inferiors #SINF

CO₂ CO₂

Superscript #SUPS, Subscript #SUBS

m_3 M_6 m^3 M_6

Slashed Zero #ZERO

MOO MO \bullet

Initial Forms #INIT

v w included (Italics only)

windy *windy*

Terminal Forms #FINA

Queen Queen

Swashes #SWSH

¶ (Uprights) and *ÀÁÃÄÅÄÀÃÄÅÄ* ÇÇÇÇÇÇÇÇ (Italics) included

Cádiz ¶ Cádiz ¶

Localized Forms #LOCL

L·L l·l → L·L h (Catalan) ÍJ ij → ÍJ ij (Dutch) Š T š ť → Š T š ť
(Romanian) included

Brașov

Historical Forms #HIST

Minga *Minga*

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, Thai, Greek or Cyrillic (e.g. Russian, Bulgarian, Ukrainian). If you need further languages or script systems (e.g. Devanagari, Chinese, Japanese, Korean), we can make custom fonts for you.

▼ Latin

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

Bold 40 pt, Regular 10 pt, Bold 9 pt,
Regular 9 pt

Romaine is a carefully interpreted digitization of *Ascendoronica* by Robert Granjon from 1570. Despite her old age, she cuts a very good figure. No wonder. The typeface owes its existence to a very current challenge. This is the story of a typeface that is all at once ancient yet still modern and current.

AAD VAN DOMMELEN was recently faced with this task when working on the design of a corporate identity for a client. One condition of the brief was to use a Flemish letter from the baroque period. Although *Christophe Plantin* did not live in the 17th Century, the important book printer and his font of the same name immediately came to mind. However, it was not what the client had in mind. Neither was the proposed alternative *DTL VandenKeere*.

The only typeface that seemed to fit the bill was designed by *Robert Granjon* (1513–1590). The problem was that the existing digitization by *Linotype* deviated too much from the original and showed some inconsistencies. Digitizing the old templates seemed to be the best solution.

Aad van Dommelen's first attempts to do this were based on photos of printed Plantin books. However, not all of the characters were used, and he had doubts about the quality of the type design presented to him. He wanted to get as close as possible to the designer's

original intent. For this he had to get closer to the origin of the typeface and go to *Plantin-Moretus-Museum* in Antwerp, where some original punches and matrices are still kept today.

The Museum gave van Dommelen access to 'smoke proofs' of Granjon's typeface. These test prints, made with the soot from a candle were used by the designer — at that time, designer and punch cutter were one and the same person — to check whether the design had been implemented correctly. Such a smoke proof can represent draft stages of the work as well as the final version. In this case, Aad van Dommelen had of course the final versions, which were in fact the most faithful to the design because they were made by the museum itself. If the digitization is based on the punches, the actual intention of the type designer can be missed. For example, the punches were sometimes deliberately cut thinner in order to get the desired result in print, where the ink application often made the glyphs bolder than intended.

The quality and details of the smoke proofs were exceptional. Especially the *Ascendoronica Romaine/Parangonne* (names for the cut font sizes, ± 20 pt) from the Plantin catalog number MA 8. The type size used as a template is decisive for the design, because each size was designed and cut separately. Each digitization is also a separate interpretation by the interpreter. There are now many *Garamonds*, but no two are the same. There are also two digitizations of Granjon *Ascendoronica* available: the previously mentioned *Granjon LT* and Matthew Carter's *ITC Galliard*. Carter's version is quite rightly very popular and widespread, but he allowed himself significantly more freedom, especially with the *Italic*.

The fine details of the template led to a special feature of Romaine. While all other digital Garamonds or Granjons have rounded or cut serifs, Romaine has sharp ends. Aad van Dommelen assumed that Granjon only rounded it off due to physical limitations. For the same reason, he also neglected the curve in the bottom

Bold 20 pt & Regular 11 pt

of the serifs. In print, they mostly look protruded instead of hollow. It seemed clear to him that this curve should only serve to prevent unsightly bumps caused by squeezing edges and to produce straight feet.

Van Dommelen was enthusiastic about how accurate the digitization of the smoke proofs was. He could not imagine that Granjon had intended anything other than the resulting form, which was so clear and appealing. He was surprised at how fresh and modern his conscientious interpretation appeared.

Only a few elements of the typeface show their true age. The tail of a modern *j* bends the other way than that of the cursive *Ascendorica* and the pelican beak of the italic *g* is unusual (hence available as an alternative form only). The italic tilde is completely unknown today. Van Dommelen retained elements that are no longer used as alternative characters as a reminder of the old master. It also makes it possible to typeset old texts as they were originally, e.g. with a long *s*. The modern additions and extra special characters are especially exciting: over 20 ligatures, uppercase and tabular numbers in two sizes, uppercase *ß*, 14 currency symbols (including Bitcoin), swashes, ornaments (fleuronné) and much more.

Aad van Dommelen drew a separate set of small caps because the small capitals themselves are quite small and the capital letters are rather powerful. These are now available by default, but can also be used as a somewhat smaller uppercase set. The ORIGINAL SMALL CAPS can be used as PETITE CAPS via OpenType (Small-Caps-Feature + Stylistic Set 1).

Granjon did not draw a Bold style let alone a Bold Italic, because at that time typefaces simply did not have different styles. If a heading or title was needed, different typefaces were combined instead. So the Bold and Bold Italic styles are van Dommelen's own creation, designed in the spirit of their role model.

We owe the primary form of our present script to the works of *Arnold Pannartz*, *Konrad Swoynheim*, *Nicolas Jenson* and *Aldus Manutius* in Italy in the 15th century. However, it was perfected by 16th-century French typographers such as *Simon de Colines*, *Claude Garamont*, *Pierre Haultin* and *Robert Granjon*, undoubtedly one of the greatest punch cutters in history. The punches of this time were so good that for centuries no one has dared to challenge or change it.

Granjon may be known for its beautiful, slightly extravagant italic cuts, but the upright form is just as outstanding. It exudes clarity, purity and neutrality. While Garamont shows a somewhat personal style, Granjon strives for the ultimate form. That is what makes his work so timeless and still serves as a model for contemporary typefaces. Romaine proves that its shape is still very modern today. Perhaps more so than with the better-known Garamont, whose designs were again the basis for Granjon.

Romaine has everything that is required of a font today. It is legible, unobtrusive, resilient and is especially suitable for extensive texts. This makes it particularly at home in classic book and editorial design. Its history of origin also proves its suitability for corporate design

projects, for logos or high-quality packaging design. It is in no way inferior to more famous Garamond fonts such as *Garamond*, *Sabon*, *Bembo*, *Arno*, *Minion* or *Times*. In fact, Romaine's large range of characters, more neutral appearance and authenticity often makes it a better choice. Pairing options for Romaine include countless serious sans serif, such as *lka*, *West* or *Turbine*.

HERE'S TO THE NEXT 450 YEARS!



DESIGNER

Aad van Dommelen

VORMVIJE, PROFORMA AND TOTAL DESIGN: For 30 years, Aad van Dommelen worked as *Creative Director* for some of the most important agencies in the Graphic Design paradise of the Netherlands.

During this time, he undertook numerous well-known corporate design and branding projects, including *KLM*, the *Dutch Ministries of Foreign Affairs and Defense*, *Koninklijke BAM* and the Protestant Church. Another milestone was the re-design of *Total Design* itself together with Leon Stolk when it transformed into *Total Identity* in 2000. In the course of this, Aad began to (seriously) start to work on type design for the first time and developed the agency's much-noticed corporate typeface, *Oneliner*.

Three years later, he worked on the corporate design of *Hyundai Card*. This left such an impression on the South Korean design scene that many other projects and briefs followed from there, often also for exclusive typefaces. Aad's corporate fonts are now omnipresent in South Korea. They have graced and adorned the likes of the internet company *Daum*, *LG Electronics*, *Heungkuk*

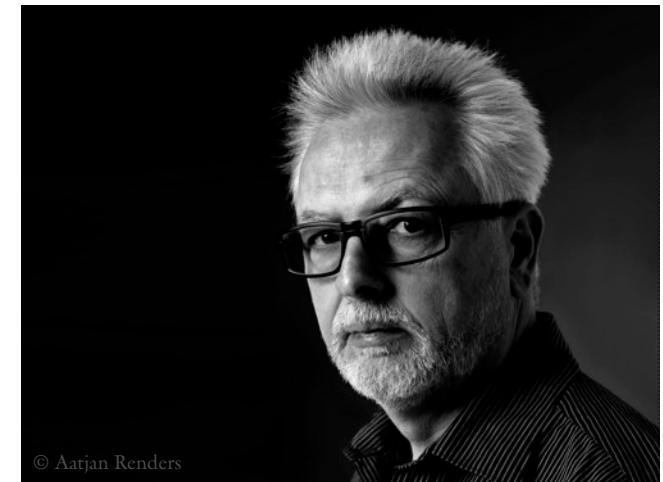
Insurance (together with Christoph Dunst), *SK Telecom* (together with André Mol), *Total Impact* and *JTBC Television*. He also created custom fonts for *MRO Industries*, *Stern Groep*, *Vigilius Mountain Resort*, *Friesland Campina*, *Gaffel* and *Lotte Duty Free* (awarded the "Red Dot Award, Best of the Best").

Romaine is Aad's second retail font that he has published. In 2012, he brought *FF Aad* into the world via the *FontFont* library. Incidentally, at the time he wasn't so keen on the idea of naming the font after himself. His modest manner initially stood in the way of the proposal. But *Fontwerk* founder Ivo Gabrowitsch – who was Marketing Director for *FontFont* back then – finally convinced him with the argument that there was only one other font that could ever appear before the *FF Aad* in the font menu or other alphabetically sorted overviews: *Letraset's Aachen*.

Aad's design skills, like that of many other *Fontwerk* designers, were influenced by the *Royal Academy of Fine Arts in The Hague*. There he studied Graphic and Typographic design with Gerrit Noordzij, among others.

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✉ www.witvorm.nl © instagram.com/aadvan



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A riddle that we have not yet been able to solve is where the Dutchman finds sufficient space for his passion of collecting old Macintosh computers and pop-up books. But he will undoubtedly have mastered that too with his extraordinary calm and meticulous nature.

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 .ttf 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 webfonts 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.

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.

Social Media

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.

EXTENDED You can add additional users/license volumes and other types of use (Audio-Visual, App, Logo).

Audio-Visua

You can use the fonts in streaming, cinema, TV and similar audio-visual productions/format 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.

App

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.

Logo

You can use the typeface as part of the recognizable means of individualization of a (natural or legal) entity, product, or service. The license is determined per logo based on the size of the company, which is based on the number of (permanent and freelance) employees of the Licensee.

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, 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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We work on Central
European time, and
will respond as soon
as we can.

Social Media
Instagram, Twitter,
LinkedIn: [@fontwerk](https://www.linkedin.com/company/fontwerk)

Fontwerk is 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

Ika

Timelessness of the highest order. Designed by Jörg Hemker as part of a superfamily along with Ika Compact, it is one of the most legible typefaces of our label.

Turbine

Technical precision that leaves a lasting impression. Designed by Felix Braden, the Neo-Grotesque with wide proportions and tight spacing is perfect for clear announcements.

West

A compelling mix of conciseness and pragmatism. Daniel Perraudin reinterprets the geometric sans serifs concept in a contemporary and original way.

patimur habere. **A. Nonne Corinna,**
de sicariis est? Non sicarij isti? Quoties
ergo prehensi cum stylo & telo sunt, vocis
iugulandæ caussa? Sedete, & exspectate
exemplum Caligulæ, vt graphiis in Cu-
ria discerpant vnum aliquem Senatorem.
Augeo hæc scilicet, & inuidiæ flamمام
subiicio viris bonis. Vtinam! Sed quis ex
istis nos adit, nos legit, nisi vrendi secan-
tibus. **ff. 11.**

Download Free Trial Fonts on [Fontwerk.com](https://fontwerk.com)

„Impietates meas. hoc non latitum,
„*etiamsi Cicero ita locutus sit. Stigmatias Verba Lam-
bini.
hic locus. hic mutilus. Bene, & in tem-
pore acclamasti P. C. crucem illis. Po-
stremi hominum, vos consularibus viris,
claris per tot imagines maiorum, frontem
faciemque signetis per ludum & iocum?
Nos ipsi P. C. quoties istorum telis & in-
sidiis appetiti sumus? A viginti iam an-
nis Correctorum notis distrahor, laceror:
& minutis ietibus cottidie ferio, vt sen-