

de ficariis est? Non ficarij 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 flammam  
subiicio viris bonis. Vtinam! Sed quis ex  
istis nos adit, nos legit, nisi vrendi secan-  
diq̃ue caussa? Id enim vocant corrigere.  
„Hoc rectum est, hoc non rectum. hoc non  
„implet aures meas. hoc non Latinum,  
„\*etiamsi Cicero ita locutus sit. Stigmatias  
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  
faciemq̃ue 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 ictibus cottidie ferior, vt sen-

Verba Lam-  
bini.

Romaine



# 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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hello@fontwerk.com

Available exclusively from  
[fontwerk.com/fonts/romaine](https://www.fontwerk.com/fonts/romaine).

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 ½ 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***

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

FINEST *f*ASHION  
*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



Bold Small Caps 17.5 pt, Bold Italic 55 pt

Regular 35 pt

Michelin  
Guide  
Rouge



# 20 Mil Léguas Submarinas

Bold 56 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.**

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. Ni Cuvier, ni Laclepède, 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

[illegible]

Lowercase

aáâãäåæā̃abcčćĉdďđēėëĕĕĕĕĕęǻfgğĝghĥĥîıïüĩũĩjĵkķklĺłllmnnńņŋñoóôõöøōœþṖqrrṛrṣssşšſtţț  
ttuuúûüüũũũũvẀẁẂẃẄxyÿýÿzẒẓẔẕ

## Small Caps

[illegible]

### Petite Caps

AAÁÀĀFĀĂÃÆBCĆČĈĊĐÐǾÉÊËĚĖĘǼFGĞĜḠHĤÎİĨȨĴJĲKŁŁ̣L̥LMNÑŃɴDÑOÓÔÕÖŐØǾPƆQRRṘSSŞŞşBSTFTıTıTUÚŮÛÜÙÚŰÜVWẂẄẌẎẏẐẒZZŽ TH OOI23456789 ·,,“”“»«»(®

## Numerals and Currency Symbols

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 a0 Bc d \$ € f F z £ b n P p R £ T W Y

## Punctuation, Mathematical Signs and Symbols

.,;...!,:?;·\*!;#/\(\)}{[]-\_-\_-\_-\_-\_,,,,"«»»'""'⟨⟩. %≡ / △+ - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ¬ ^ ∞ ∫ Ω Δ Π Σ √ ∂ μ % ‰

## Arrows & Shapes

↑↖→⤵↓↙⇐⇨↔↕●○◆◇◼◻▲▶▼◀▷▽◁▶◀▼◀★☑☒☓✓℥&#x209d;@&@'¢€¶§©®ª™°'''||+|te-----''^v~o--“

Ligatures · Discretionary Ligatures

ff fb fh fi fj fk fl ft lb li lj lk ll lf lt fi fl . Th ct ff

## Swashes

J

Uppercase

*A Á Â Ã Ä Å Æ B C Č Ć Ĉ D Đ Ê Ë Ì Í Î Ï J K L Ł Œ M N Ŋ Ñ  
 ò ó ô õ ö ø ÿ P Q R R̄ S Š š ß T t U Ú Û Ü Ý Þ ß V W X Y Z z*

Lowercase

*aáãäåăąǎȧbcćčĉđďēėẽęěfƒgğġghĥîïñîı̇jȳkķklłlllmmnnńňņŋoóôõöøœɸppqrrřrṛssśşșstttțtũũűüünvẀwẁ  
ẃẄxÿýÿÿzžžž*

## Small Caps

*A Ă Ą Å Æ B C Č Ć Ĉ D Đ Ð E Ê Ë Ì Í Î Ï Ĵ K Ł Œ L Ľ M N Ń N̂ N̄ Ñ O Ó Ô Õ Ö Ø  
 Ő P Q R Ř Š S Š Š T Ṭ Ṫ Ṛ U Ú Ü Ü Ů Ű V W Ŷ Ẇ X Y Ý Þ Ž ž Z z F TH*

### Petite Caps

AÁÃÄÅĀĂĄȦÆBCĆČÇĈĊĐÐǾĖĚËÊËËËËËËËŒƆFGĞĠĢĤİĨÎÏĴĵKŁŁ̣L̥LĻLMNÑŇŅDÑOÓÔÕÖŐŌȮȪPǷQRRṘS  
 ŠšŜ\$BstFfTtTtuUúÚûÜüŨŰŲŬŶVWwẂẄXyÝýỲỳZzŽž TH 00I23456789 .,: "'''«»<>@

## Numerals and Currency Symbol

00123456789 00123456789 00123456789 00123456789 <sup>0123456789</sup> / <sub>0123456789</sub> 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 <sup>0123456789</sup> <sup>a0</sup> B C D E F G H I J K L M N O P Q R S T U V W X Y

## Punctuation, Mathematical Signs and Symbols

.,,:...!;?;..\*?\_#/\(\}\{[]\]-----\_,,,,""»»<>"""/).%≡/△+×÷=≠><≥±≈~¬^∞∫ΩΔΠΣ√∂μ%‰

## Arrows & Shapes

[illegible]

Ligatures · Discretionary Ligatures

*f f b f f h f f i f f j f f k f f l f f m f f n f f o f f p f f q f f r f f s f f t f f u f f v f f w f f x f f y f f z . Th as et ff ij ý is ll þr şđ ſť tt us ffi fl fi fj*

## Swashes

*A Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã*



---

Standard Ligatures #LIGA, Discretionary Ligatures #DLIG

fb fh fi fj fk fl fm fn fo fh fi fj fk fl fm fn fo  
fi fl as well as Th ct ff included, fr as well as *IJ Th as ct ff ij ij is ll sp sp st*  
*tt us* in Italics additionally

Pfeffi Pfeffi

---

Historical Ligatures #HLIG

*ffi fi fi fi* 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 Ʒ R ʀ Ǻ Ȥ included

King

King

---

Stylistic Set 06 #SS02 — Alternative zero

850 kg

850 kg

---

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

&&℥

@℥&

---

Stylistic Set 10 #SS10 — Alternative rotated florat heart bullets  
Ꞥ included

Ꞥ

Ꞥ

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

---

Contextual Alternates #CALT

ƒa → fà; ʝJ → ʝĴ (Uprights) and *fí* → *fì*, *qy* → *qy* (Italics) included

*fíth*

*fíth*

---

Case-Sensitive Forms #CASE

! ; ? ; · · ˆ ; / \ ( ) { } [ ] - - - - - « » ‹ › { } @ 0 1 2 3 4 5 6 7 8 9 B C D E F G H I J K L M N O P Q R S T U V W X Y Z % & ' ( ) \* + , - . / : ; < = > ? [ \ ] ^ \_ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾

(H-o)

(H-O)

---

Capital Spacing #CPSP

BTSV

BTSV

---

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

1694

1694

---

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

3170

3170

## Fractions #FRAC, Numerators #NUMR and Denominators #DNOM

$${}^{34}_{85}\text{I}$$

Ordinals #ORDN

$$6^a \quad 2^o$$

## Scientific Inferiors #SINF



CO<sub>2</sub>



CO<sub>2</sub>

## Superscript #SUPS, Subscript #SUBS

$$m_3 \quad M_6 \qquad m^3 \quad M_6$$

Slashed Zero #ZERO

MOO MOO

## Initial Forms #INIT

ⵓ ⵓ included (Italics only)

*windy*      *windy*

## Terminal Forms #FINA

a á â ã ä å ç è é ê ë ì í î ï ð ñ ò ó  
 (Uprights) and *a á â ã ä å ç è é ê ë ì í î ï ð ñ ò ó* (Italics) included

Queen Queen

## Swashes #SWSH

¶ (Uprights) and *À Á Â Ã Ä Å Æ Ç È É Ê Ë* *Ĉ Ċ Ğ Ģ Ĥ Ħ* *ı ž ẏ*  
(Italics) included

*Cádiz* ¶ *Cádiz* ¶

## Localized Forms #LOCL

L·L l·l  $\Rightarrow$  L·L l·l (Catalan) ÍJ íj  $\Rightarrow$  ÍJ' íj' (Dutch) Ș Ț ș ț  $\Rightarrow$  Ș Ț ș ț  
(Romanian) included

Brăşov      Brăşov

## Historical Forms #HIST

*A Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ à á â ã*  
*ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ÷ ø ù ú û ü ý þ ÿ* included (Italics only)

*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  
Albanian  
Asu  
Basque  
Bemba  
Bena  
Breton  
Catalan  
Cornish  
Croatian  
Czech  
Danish  
Dutch  
Embu  
English  
Esperanto  
Estonian  
Faroese  
Filipino  
Finnish  
French

Friulian  
Galician  
Ganda  
German  
Gusii  
Hungarian  
Icelandic  
Inari Sami  
Indonesian  
Irish  
Italian  
Jola-Fonyi  
Kabuverdianu  
Kalenjin  
Kamba  
Kikuyu  
Kinyarwanda  
Latvian  
Lithuanian  
Lower Sorbian  
Luo  
Luxembourgish  
Luyia

Machame  
Makhuwa-Meetto  
Makonde  
Malagasy  
Maltese  
Manx  
Meru  
Morisyen  
North Ndebele  
Northern Sami  
Norwegian Bokmål  
Norwegian Nynorsk  
Nyankole  
Oromo  
Polish  
Portuguese  
Quechua  
Romanian  
Romansh  
Rombo  
Rundi  
Rwa  
Samburu

Sango  
Sangu  
Sena  
Serbian  
Shambala  
Shona  
Slovak  
Slovenian  
Soga  
Somali  
Spanish  
Swahili  
Swedish  
Swiss German  
Taita  
Teso  
Turkish  
Upper Sorbian  
Uzbek  
Volapük  
Vunjo  
Walser  
Welsh

**Romaine is a carefully interpreted digitization of *Ascendonica* 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 *Ascendonica Romaine/Paragonne* (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 *Ascendonica* 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



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 Ascendonica 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 Sweynheim*, *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 Garamont 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*

📍 Exloo, The Netherlands  
🌐 www.witvorm.nl 📷 instagram.com/aadvan

VORMVIJF, 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.

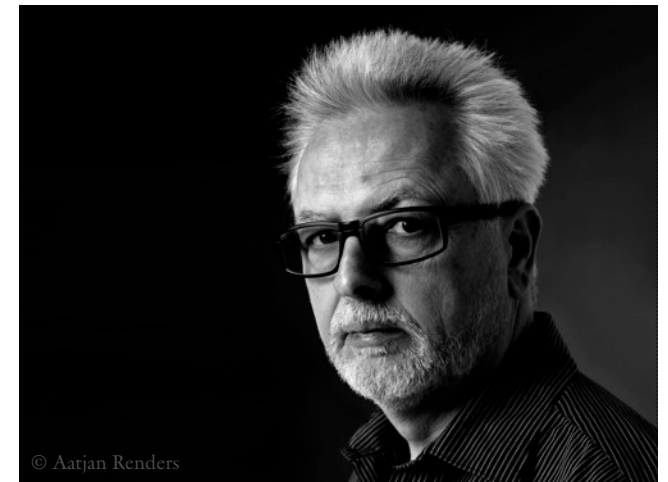
During this time, he undertook numerous well-known corporate design and branding projects, including *KLM*, *the Dutch Ministries of Foreign Affairs and Defense*, *Koninklijke BAM* and the Protestant Church. Another milestone was the re-design of *Total Design* itself together with Leon Stolk when it 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, *Onliner*.

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.



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.

Bold 40 pt, Regular 10.5 pt, Bold Small Caps 14 pt, Bold 8.5 pt,  
Regular 8.5 pt, Bold All Caps 10.5 pt + 50% Spacing

**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.

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## 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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## 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-Visual

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.

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

**Address**

Fontwerk GmbH  
Prenzlauer Allee 186  
10405 Berlin, Germany

**Website**

[www.fontwerk.com](http://www.fontwerk.com)

**Email**

[hello@fontwerk.com](mailto:hello@fontwerk.com)  
We work on Central  
European time, and  
will respond as soon  
as we can.

**Social Media**

Instagram, Twitter,  
LinkedIn: @fontwerk

Bold 10 pt, Regular 10 pt,  
Italic 27 pt, Regular 15 pt,  
Regular Petite Caps 15 pt

*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

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# 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.



de ficariis est? Non ficarij isti? Quoties  
ergo prehensi cum stylo & telo sunt, vocis  
iugulandæ caussa? Sedete, & exspectate  
exemplum Caligulæ, vt graphiis in Cu-  
ria discerpant vnum aliquem Senatorem.  
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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 ictibus cottidie ferior, vt sen-

Verba Lam-  
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