A TYPOGRAPHIC CATALOGUE
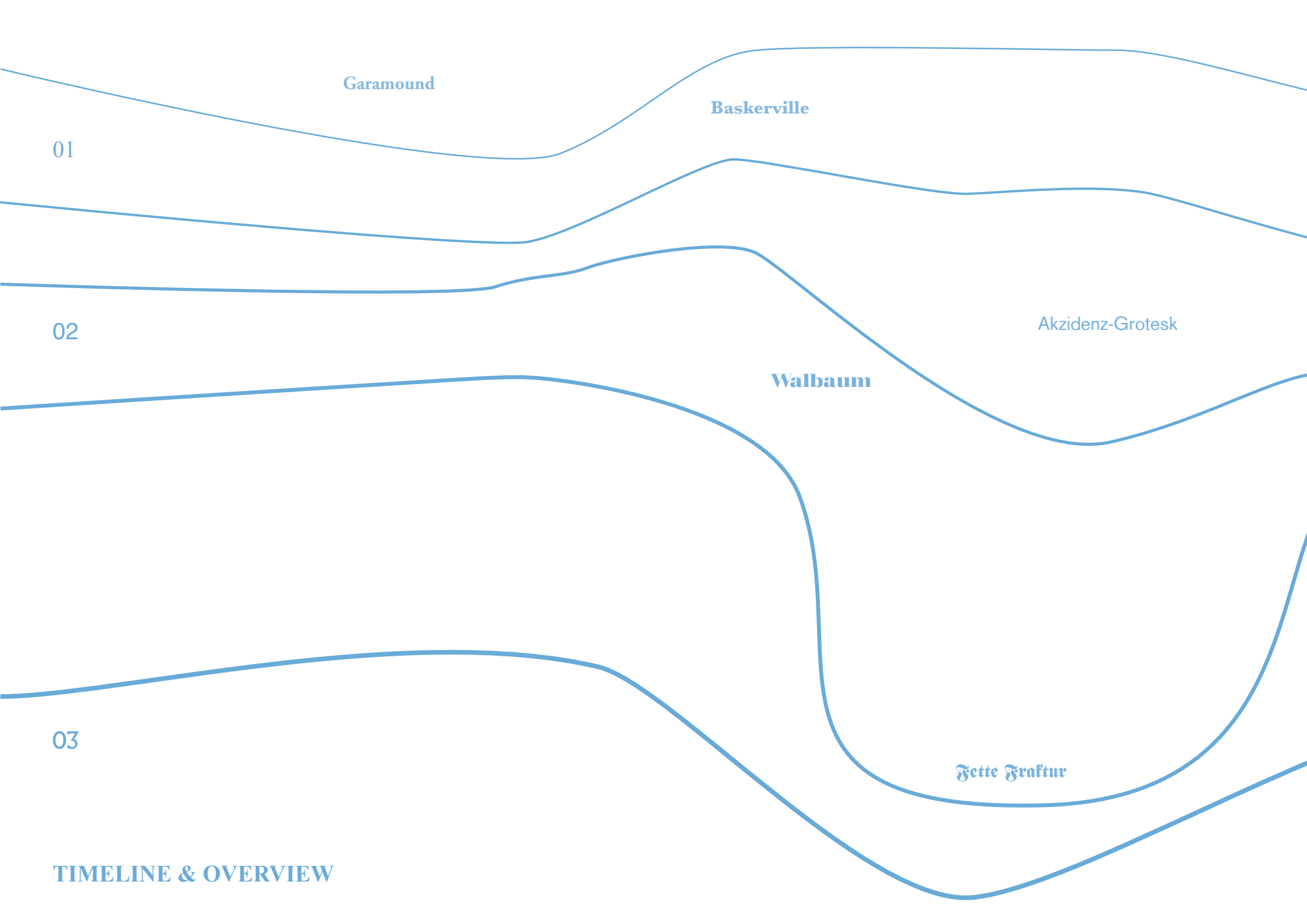
Garamound

Baskerville

01

02

Akzidenz-Grotesk

Walbaum

03

Fette Fraktur

TIMELINE & OVERVIEW

Times New Roman

Helvetica

Futura

Rockwell

Gill Sans

Zapfino

SignPainter

03
CALLIGRAPHICS

Albertus
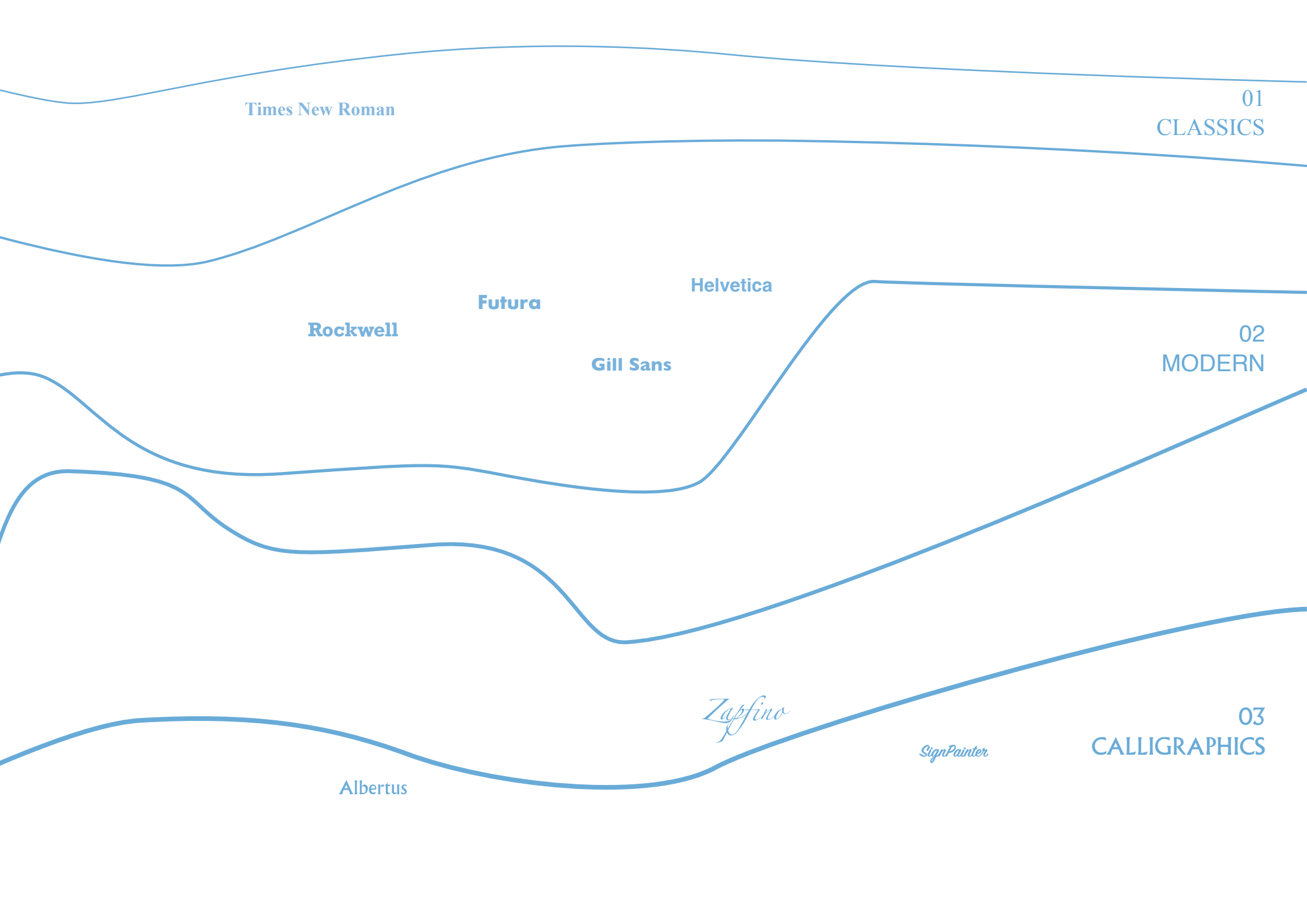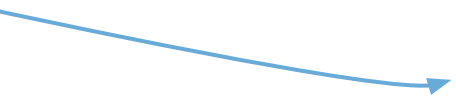
Garamound   Baskerville   Times New Roman

01
CLASSICS

01 Major Categories	01a Humanist	**Garamound**
	01b Old Style (Geraldes)	**Baskerville**
	01c Transitional (Reales)	**Times New Roman**

Claude Garamond

normal   *italic*

a b c d e f g h i j k l m n o p q r s t x y z   *a b c d e f g h i j k l m n o p q r s t x y z*
A B C D E F G H I J K L M N O P Q R S T X Y Z   *A B C D E F G H I J K L M N O P Q R S T X Y Z*

a b c d e f g h i j k l m n o p q r s t x y z   *a b c d e f g h i j k l m n o p q r s t x y z*
A B C D E F G H I J K L M N O P Q R S T X Y Z   *A B C D E F G H I J K L M N O P Q R S T X Y Z*

a b c d e f g h i j k l m n o p q r s t x y z   *a b c d e f g h i j k l m n o p q r s t x y z*
A B C D E F G H I J K L M N O P Q R S T X Y Z   *A B C D E F G H I J K L M N O P Q R S T X Y Z*

The Garamond typeface family is based on the work of Claude Garamond, a French typographer from the 16th century.
His designs were strongly influenced by the humanist typefaces of the Renaissance.
Modern versions of Garamond are often based on the work of Jean Jannon, who designed similar typefaces in the 17th century.

m

JOHN
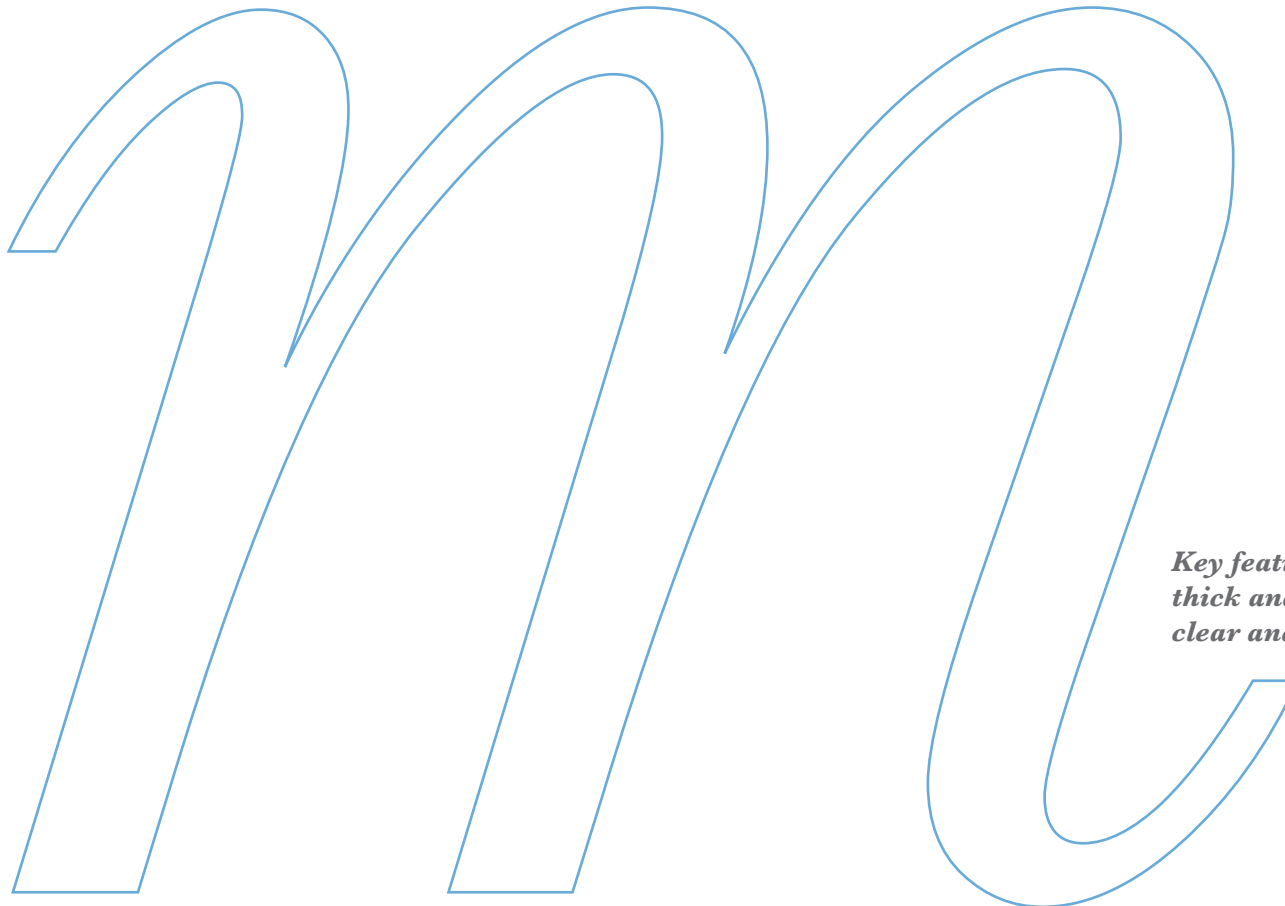BASKERVILLE

Baskerville
ITALIC

Baskerville was developed in the 18th century by John Baskerville, an English type designer and printer.
Baskerville wanted to create a typeface that was both aesthetically pleasing and functional for printing.

a b c d e f g h i j k l m n o p q r s t x y z
A B C D E F G H I J K L M N O P Q R S T X Y Z

a b c d e f g h i j k l m n o p q r s t x y z
A B C D E F G H I J K L M N O P Q R S T X Y Z

a b c d e f g h i j k l m n o p q r s t x y z
A B C D E F G H I J K L M N O P Q R S T X Y Z

Key features: High contrast between thick and thin strokes, sharp serifs, clear and elegant letterforms.

Stanley Morison & Victor Lardent.

Times
New Roman

2 pt Times New Roman was designed in 1931 by Stanley Morison and Victor Lardent for the British newspaper "The Times".

The aim was to create an easy-to-read and space-saving font.
The main features are low stroke contrast, robust and clear forms, high legibility even at small point sizes.

It is widely used in newspapers, books and digital media.

4 pt Times New Roman was designed in 1931 by Stanley Morison and Victor Lardent for the British newspaper "The Times".

The aim was to create an easy-to-read and space-saving font.
The main features are low stroke contrast, robust and clear forms, high legibility even at small point sizes.

It is widely used in newspapers, books and digital media.

6 pt Times New Roman was designed in 1931 by Stanley Morison and Victor Lardent for the British newspaper "The Times".

The aim was to create an easy-to-read and space-saving font.
The main features are low stroke contrast, robust and clear forms, high legibility even at small point sizes.

It is widely used in newspapers, books and digital media.

8 pt Times New Roman was designed in 1931 by Stanley Morison and Victor Lardent for the British newspaper "The Times".

The aim was to create an easy-to-read and space-saving font.
The main features are low stroke contrast, robust and clear forms, high legibility even at small point sizes.

It is widely used in newspapers, books and digital media.

10 pt Times New Roman was designed in 1931 by Stanley Morison and Victor Lardent for the British newspaper "The Times".

The aim was to create an easy-to-read and space-saving font.
The main features are low stroke contrast, robust and clear forms, high legibility even at small point sizes.

It is widely used in newspapers, books and digital media.

Walbaum

Rockwell

Akzidenz-Grotesk

Helvetica

Futura

Gill Sans

02 Modern

02a Didone

Walbaum

02b Slab Serif
(Egyptian)

Rockwell

02c Sans-Serif Linear:

Grotesque

Akzidenz-Grotesk

Neo-Grotesque

Helvetica

Geometric

Futura

Humanist

Gill Sans

Walbaum

Rockwell

Akzidenz Grotesk

Helvetica

Futura

Gill Sans

Walbaum

n n n

The Walbaum typeface was developed by Justus Erich Walbaum, a German type founder and typographer, in the early 19th century. Walbaum worked from 1800 to 1830 and was influenced by the classicists. His typefaces are characterized by a high contrast between the thick and thin strokes and by their elegant, thin serifs. The Walbaum typefaces were often used for books and high-quality printed matter and are considered classic examples of the transitional typefaces that mark the transition from the old (Old Style) to the modern (Modern) typefaces.

Walbaum *Justus Erich Walbaum*

Rockwell
Rockwell

Rockwell

Rockwell was designed by the Monotype Corporation in 1934 and is a prominent Egyptian font (slab serif). It is known for its strong, blocky serifs and even weights. This font has often been used in advertising and posters and is characterized by its robust and eye-catching appearance. Rockwell's design follows the tradition of 19th century Egyptian typefaces, which took their name from the fashion of the time to imitate ancient Egyptian art and architecture.

Rockwell Rockwell Rockwell Rockwell

Rockwell Rockwell Rockwell Rockwell

abcdefghijklmnopqrstxyz
ABCDEFGHIJKLMNOPQRSTXYZ

abcdefghijklmnopqrstxyz
ABCDEFGHIJKLMNOPQRSTXYZ

abcdefghijklmnopqrstxyz
ABCDEFGHIJKLMNOPQRSTXYZ

Helvetica

Futura

Gill Sans

Akzidenz-Grotesk

Akzidenz-Grotesk was published by H. Berthold AG in Germany in 1896 and is one of the earliest sans serif grotesque typefaces. It paved the way for many later sans-serif typefaces and was developed as a versatile font for advertising and printed matter.

Akzidenz-Grotesk was particularly influential and laid the foundation for the development of modern typography. Its clear and functional style has made it a popular choice for various design applications.

Key features: even stroke width and the sans serif,Eclear forms, especially in letters such as ‚A‘, ‚G‘, ‚N‘ and ‚O‘.

A.G.O

HEL
VET
ICA

Walbaum   **Rockwell**   Akzidenz-Grotesk

Helvetica

Futura

Gill Sans

normal   *italic*

a b c d e f g h i j k l m n o p q r s t x y z   *a b c d e f g h i j k l m n o p q r s t x y z*
A B C D E F G H I J K L M N O P Q R S T X Y Z   *A B C D E F G H I J K L M N O P Q R S T X Y Z*

a b c d e f g h i j k l m n o p q r s t x y z   *a b c d e f g h i j k l m n o p q r s t x y z*
A B C D E F G H I J K L M N O P Q R S T X Y Z   *A B C D E F G H I J K L M N O P Q R S T X Y Z*

a b c d e f g h i j k l m n o p q r s t x y z   ***a b c d e f g h i j k l m n o p q r s t x y z***
A B C D E F G H I J K L M N O P Q R S T X Y Z   ***A B C D E F G H I J K L M N O P Q R S T X Y Z***

Helvetica was designed in **1957** by **Max Miedinger and Eduard Hoffmann** at Haas'sche Schriftgiesserei in Switzerland. The font was conceived as a modernized and improved version of Akzidenz-Grotesk and was intended to offer a more neutral and legible alternative. Helvetica is one of the best-known and most widely used fonts in the world and has established itself in numerous design areas thanks to its clarity and versatility. It is particularly popular in corporate designs, on traffic signs and in digital media.

Walbaum

Rockwell

Akzidenz-Grotesk

Helvetica

Futura

Gill Sans

02c
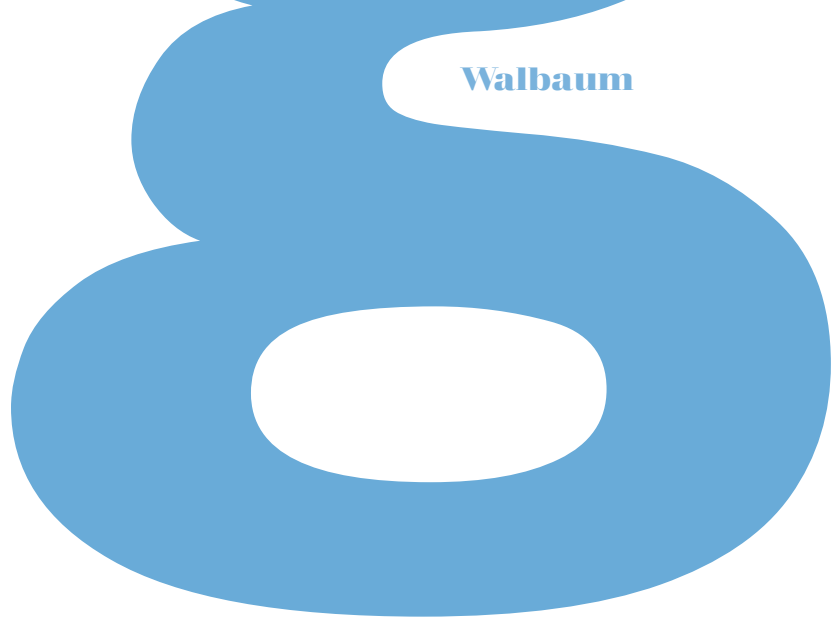
futura

futura

Futura was designed by Paul Renner in 1927 and is a prime example of the geometric sans-serif typefaces of the modern era. The font is based on simple geometric shapes such as circles, triangles and squares and reflects the Bauhaus principles of functionality and simplicity. Futura quickly became popular and is known for its modern and timeless aesthetic. It has been used in many areas, from printed matter to advertising and public signage.
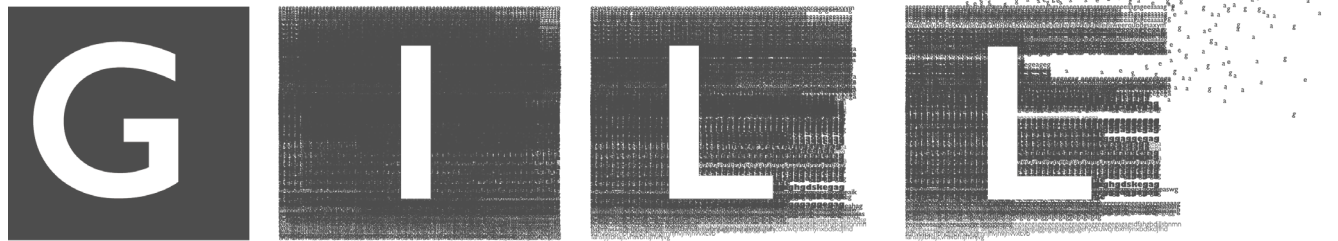
Walbaum   Rockwell   Akzidenz-Grotesk
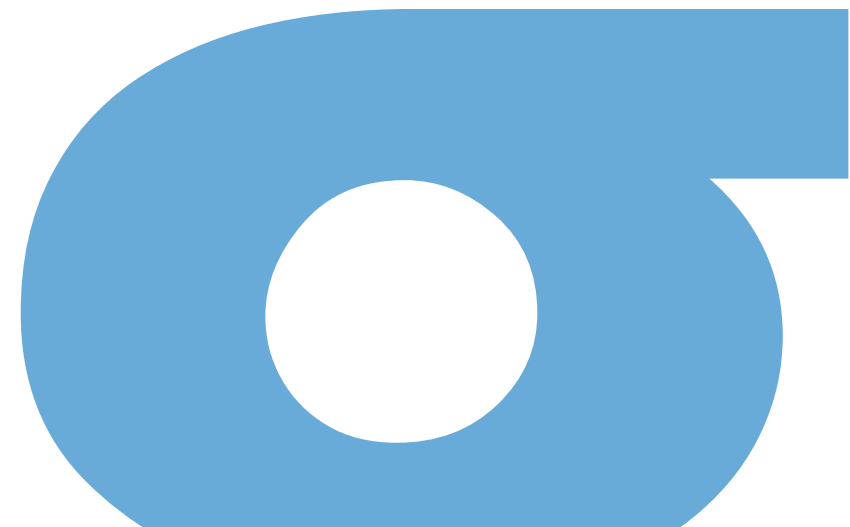
Helvetica

Futura

Gill Sans

Gill Sans was designed by Eric Gill in 1928 and was based on the letterforms of the Johnston typeface used for the London Underground. Eric Gill wanted to create a typeface that was both modern and humanistic, characterized by its friendly and accessible forms. Gill Sans quickly became popular and was widely used in advertising, books and corporate design. It is known for its clear legibility and versatility.

Albertus   *Zapfino*   **SignPainter**   **Fette Fraktur**

03
CALLIGRAPHICS

03 Calligraphic

03a Engraved (Incised)

Albertus

03b *Script*

Zapfino

03c *Manual*

SignPainter

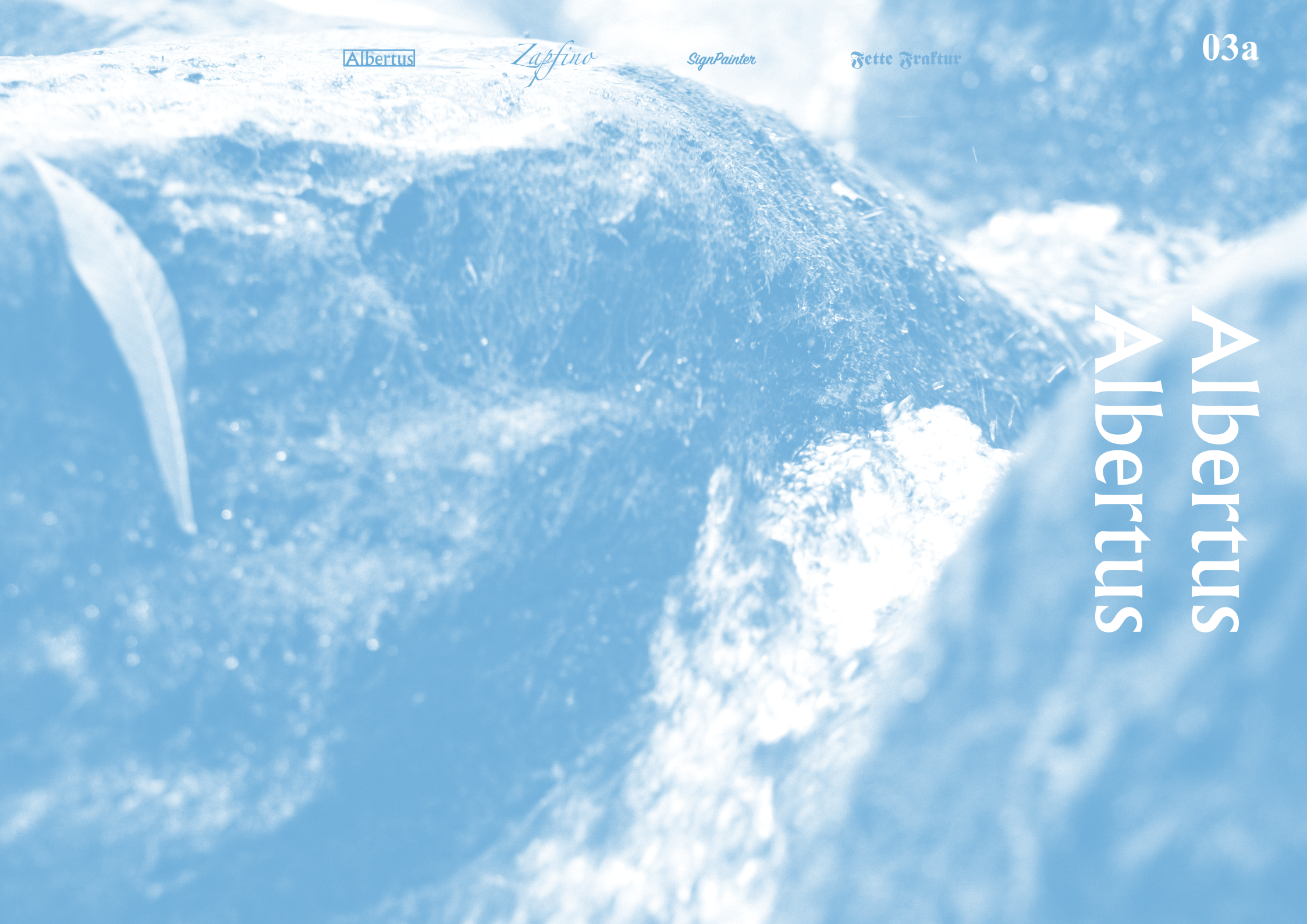03d **Fraktur/ Black Letter**

Fette Fraktur

Albertus Zapfino SignPainter Fette Fraktur

Albertus
Albertus

Albertus

11 pt Albertus was designed by Berthold Wolpe between 1932 and 1940 for the British Monotype Corporation. The name Albertus is derived from the medieval alchemist and philosopher Albertus Magnus. The font was developed to offer a modern interpretation of Roman inscriptions and contains characteristic wedge serifs.
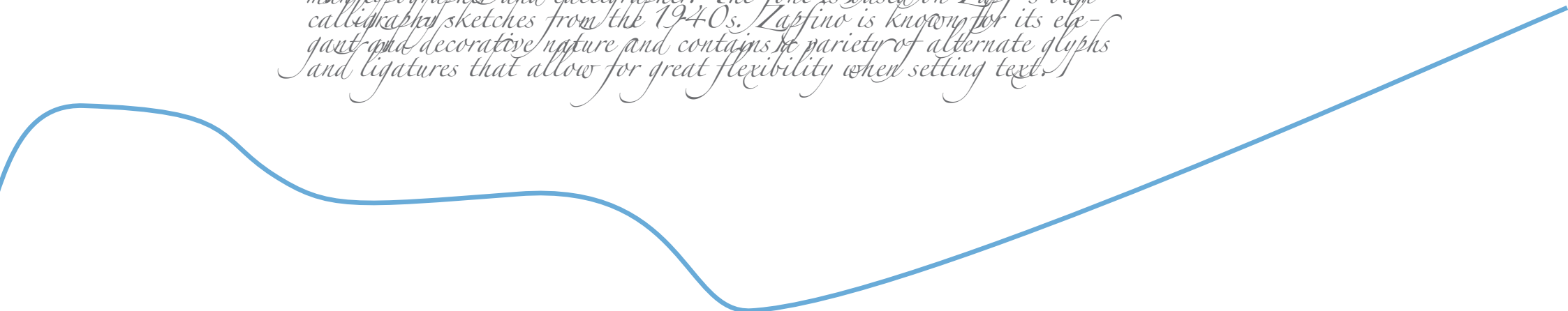
11 pt Albertus

15 pt Albertus

19 pt Albertus

ZAPF. +ino

abcdefghijklmnopqrstxyz
ABCDEFGHIJKLMNOPQRSTXYZ

1234567890 ,.-ÖÄÜ+ =

Zapfino was designed in 1998 by Hermann Zapf, a famous German typographer and calligrapher. The font is based on Zapf's own calligraphy sketches from the 1940s. Zapfino is known for its elegant and decorative nature and contains a variety of alternate glyphs and ligatures that allow for great flexibility when setting text.
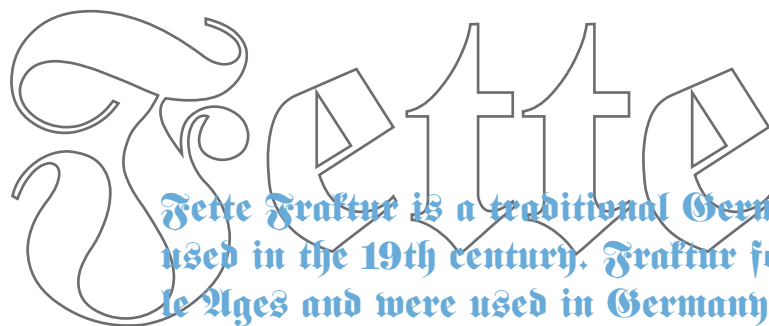
SignPainter

SignPainter

SignPainter

SignPainter

SignPainter

Albertus *Zapfino* SignPainter **Fette Fraktur**

The SignPainter fonts were developed by House Industries and are based on traditional hand-drawn fonts used by sign painters. These fonts are inspired by the old techniques of sign painting, where brush strokes were used to create signs for businesses and events. The exact dates vary depending on the specific SignPainter font style, but House Industries popularized these fonts in the 1990s and early 2000s.

𝕱𝕖𝕿𝕿𝕖 𝕱𝕣𝕒𝕱𝕿𝕦𝕣

Fette

Fette Fraktur is a traditional German Fraktur font that was widely used in the 19th century. Fraktur fonts have their origins in the Middle Ages and were used in Germany until the 20th century. Fette Fraktur, in particular, was prized for its strong contrasts and broken lines. This font reflects the German typographic tradition and was often used in official documents, newspapers and for decorative purposes.

for better readability
for better readability
for better readability
for better readability

Fette Fraktur is a traditional German Fraktur font that was widely used in the 19th century. Fraktur fonts have their origins in the Middle Ages and were used in Germany until the 20th century. Fette Fraktur, in particular, was prized for its strong contrasts and broken lines. This font reflects the German typographic tradition and was often used in official documents, newspapers and for decorative purposes.

BY MONIQUE HOLTHUIZEN