



## New Font Releases Catalogue 2016

**URW++  
DESIGN & DEVELOPMENT GMBH**

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URW++ NEW FONTS 2016

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URW++ LIBRARY	<b>URW DIN</b>	Volker Schnebel	48 Style
	<b>Kronos Sans Pro</b>	Volker Schnebel	48 Styles
	<b>Kronos Sans ME</b>	Volker Schnebel	48 Styles
	<b>Classica Pro</b>	Volker Schnebel (Bernd Möllenstädt)	8 Styles
	<b>URW Geometric CN</b>	Jörn Oelsner	20 Style
	<b>URW Geometric EXT</b>	Jörn Oelsner	20 Style
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SELECTYPE	<b>La Casa</b>	Michael Herold	7 Styles
	<b>Hangulatin</b> 𐌆	Anita Jürgeleit	1 Style
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FONTFORUM	<b>Semikolon</b>	Bernd Hülsmann	4 Styles
	<b>RAN</b>	Volker Schnebel, Georg Salden	5 Styles
	<b>Arsapia</b>	Michael Hoffmann	4 Styles
	<b>Pergamon</b>	Coen Hofmann (Alfons Schneider)	12 Styles
	<i>Marli</i>	Coen Hofmann (F. Schweimanns)	1 Style
	<i>Akropolis</i>	Coen Hofmann (Friedel Thomas)	1 Style
	<i>LP Hand Eins</i>	Peter Langpeter	1 Style
	<b>LP Cervo</b>	Peter Langpeter	4 Styles

Kotohogi	Hajime Kawakami	10 Styles
<b>Juline</b>	Hajime Kawakami	1 Style
Mixcoatl Mono	Elia Salvisberg	1 Style
<i>Beyond Babylon</i>	Marit Otto	1 Style
Roundabout	Marit Otto	1 Style

## URW DIN

URW++ LIBRARY

The digital outline fonts, DIN 1451 Fette Engschrift and Fette Mittelschrift were created by URW in 1984 and are the basis for all DIN font families. Both typefaces were designed for the URW SIGNUS system and were mainly used for the production of traffic signs. They have since become so popular in other areas that we have developed a complete DIN font family with 48 styles in OpenType Pro: URW DIN. It is semi-condensed, which is unique among the DIN fonts, so it has a broad spectrum of typographic uses. Its large x-height makes it perfect for use in e-publishing (web, apps, e-Books etc) and its adjusted stroke width between the regular and bold weights enhances its quality and distinguishability in print.

## DESIGNER

Volker Schnebel

## STYLES

**48 Styles**

Normal | 8 Upright + 8 Italics

Semi Condensed | 8 Upright + 8 Italics

Condensed | 8 Upright + 8 Italics

## CHARACTER SET

953 per Style

## OPENTYPE FEATURES

Standard Ligatures, Stylistic Alternates, Small Caps, Small Caps from Caps, Case Sensitive Forms, Ordinals, Tabular Lining Figures, Proportional Lining Figures, Tabular Old Style Figures, Proportional Old Style Figures, Superscripts, Subscripts, Numerators, Denominators, Slashed Fractions

## LANGUAGE SUPPORT

West, East, Turkish, Baltic, Romanian, Vietnamese

## NORMAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 0123456789 <sup>0123456789</sup> 0123456789

(.,:;»§«¶--!?) {&amp;} [#@\$€£)\*

## SEMI CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 0123456789 <sup>0123456789</sup> 0123456789

(.,:;»§«¶--!?) {&amp;} [#@\$€£)\*

## CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 0123456789 <sup>0123456789</sup> 0123456789

(.,:;»§«¶--!?) {&amp;} [#@\$€£)\*

URW DIN

# International Airport

*When packing your carryon luggage, it is important to layer your items. A neat layer of clothing, electronics, more clothing, and then any heavier items makes it easier for the x-ray technician to see your items properly. If you throw everyd*

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# HAFENCITY

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Das Überseequartier zeigt als kommerzielles Herzstück der HafenCity bereits heute Metropolcharakter. Im Nordteil leben über 500 Bewohner, viele Geschäfte und Dienstleister haben entlang des Überseeboule

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# *Elbphilharmonie*

Le conducteur doit ralentir quand il rencontre un panneau de danger. Ces panneaux sont situés à 50 mètres en ville et à 150 mètres en dehors des ville.

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# AUSFAHRT

*Byggnaden, som är ritad av den schweiziska arkitektfirman Herzog & de Meuron, byggdes vid det tidigare hamnmagasinet Kaispeicher A i Hamburgs nya centrala stadsdel Hafencity. Utöver två konserthallar innehåller byggnaden*

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# VORSICHT BAUSTELLE

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## KRONOS SANS PRO &amp; ME

URW++ LIBRARY

Kronos, the time, father of Zeus It took me 12 years to bring this extensive font family to completion. A lot has been changed, transformed, peeled and developed in all those years. For many of my projects I used it as my quarry and so it might have become something like a synthesis of all my imaginations and experiences. To me »Kronos Sans« represents the optimal design of a contemporary grotesque that perfectly unites dynamics with statics. For copy text the typefaces are very legible, neutrally and remain in the background, but despite this generate the necessary tension when set as headlines. »Kronos Sans« is available in 48 different styles.

## DESIGNER

Volker Schnebel

## STYLES

**48 Styles**

Normal | 6 Upright + 6 Italics

Compressed | 6 Upright + 6 Italics

Condensed | 6 Upright + 6 Italics

Expanded | 6 Upright + 6 Italics

## CHARACTER SET

898 per Style

## CHARACTER SET ME

1300 per Style

## OPENTYPE FEATURES

Standard Ligatures, Stylistic Alternates, Small Caps, Small Caps from Caps, Case Sensitive Forms, Ordinals, Tabular Lining Figures, Proportional Lining Figures, Tabular Old Style Figures, Proportional Old Style Figures, Superscripts, Subscripts, Numerators, Denominators, Slashed Fractions

## LANGUAGE SUPPORT

West, East, Turkish, Baltic, Romanian, Cyrillic, Greek

## LANGUAGE SUPPORT ME

West, East, Turkish, Baltic, Romanian, Cyrillic, Greek, Arabic, Hebrew

## NORMAL

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 0123456789 <sup>0123456789</sup> <sub>0123456789</sub>

(.,:;»§«¶--!?) {&amp;} [#@\$€£)\*

## COMPRESSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 0123456789 <sup>0123456789</sup> <sub>0123456789</sub>

(.,:;»§«¶--!?) {&amp;} [#@\$€£)\*

CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 0123456789 0123456789<sup>0123456789</sup> 0123456789  
 (.,:;>§«¶--!?) {&} [#@\$€£)\*

EXPANDED

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 0123456789 0123456789<sup>0123456789</sup> 0123456789  
 (.,:;>§«¶--!?) {&} [#@\$€£)\*

## TYPOGRAPHIC FEATURES

*design by Volker Schnebel, URW++ Hamburg, Germany*

ПРИ ЕТ ДИАМ ДЕМОЦРИТУМ

small caps and various figure-sets  
***Compressed Condensed Expanded***

يبق قد أخرى موالية الخارجية. أهل دأبوا أوراقيهم بعد  
 ،في، عدد شعار الجنود ب، الا بشكل فشکل وبالتحديد

## KRONOS SANS PRO AND ME TYPE FAMILY IN 48 STYLES

לתרום מבוקשים פוליטיקה רבה ב. בקר של קסאם העזרה פסיקה. על אחר כימיה להפוך כלכלה, מושגי חבריכם  
 הגולשות של תנך, החול לימודים היא אל. גם פולנית הקהילה העברית אחד, את מפתח ליום בשפה ארץ. אל  
 אחד אודות המזנון, דת אחד רפואה ומדעים לויקיפדים, אל יש עסקים תיאטרון למתחילים. בה אתה עמוד חינוך

## CLASSICA PRO

## SELECTYPE

A real alternative for letterpress printing, A masterpiece. It was only after many years, shortly before the end of his life, Bernd Möllenstädt brought out these early drafts of his Classica Light and Light Italic from his drawer, and asked me to produce for him on the computer a Bold and Bold Italic, from which we later wanted to interpolate further cuts.

## DESIGNER

Volker Schnebel ( Bernd Möllenstädt)

## STYLES

Light, Light Italic, Regular, Regular Italic, Demi, Demi Italic, Bold, Bold Italic

## CHARACTER SET

953 per Style

## OPENTYPE FEATURES

Standard Ligatures, Stylistic Alternates, Small Caps, Small Caps from Caps, Case Sensitive Forms, Ordinals, Tabular Lining Figures, Proportional Lining Figures, Tabular Old Style Figures, Proportional Old Style Figures, Superscripts, Subscripts, Numerators, Denominators, Slashed Fractions

## LANGUAGE SUPPORT

West, East, Turkish, Baltic, Romanian

## REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 (.,:;»§«¶--!?) {&} [#@\$€£)\*

## CLASSICA PRO

## LETTERPRESS PRINTING

*designed by Bernd Möllenstädt and Volker Schnebel*

## a masterpiece in typedesign

**ROUNDED CORNERS WITH SHORT PIECES OF STRAIGHTS**

## The Fischköpfe are back

*small caps and various typographic features*

## PERFECT ELEGANCE AND HARMONY



## URW GEOMETRIC CN &amp; EXT URW++ LIBRARY

URW Geometric Condensed and URW Geometric Extended are the matching complements for the URW Geometric. Including 20 additional condensed and 20 additional extended styles.

URW Geometric is a sans serif typeface inspired by the German geometric typefaces of the 1920s but designed for modern usability. The character shapes have optimized proportions and an improved balance, the x-height is increased, ascenders and descenders are decreased. Special glyphs, which are often designed afterwards for the original geometric typefaces from the 1920s, are perfectly integrated in the URW Geometric. These design characteristics increase the usability and legibility tremendously.

With its 10 weights ranging from Thin to Black, plus 10 additional oblique styles, it has a great versatility in mind. The optically balanced styles are designed to work in perfect harmony together. URW Geometric is functional, strong, simple and harmonized in form, and at a glance appears as a modern variant of its predecessors. Various extra and alternate glyphs are designed to provide a friendly usability. Including a wide Latin language support and character sets, URW Geometric is perfectly designed for today's requirements.

DESIGNER	Jörn Oelsner
STYLES	20 Condensed Styles   10 Upright + 10 Oblique 20 Extended Styles   10 Upright + 10 Oblique
CHARACTER SET	609 per Style
OPENTYPE FEATURES	Standard Ligatures, Stylistic Alternates, Case-Sensitive Forms, Ordinals, Tabular Lining Figures, Proportional Lining Figures, Superscripts, Subscripts, Numerators, Denominators, Slashed Fractions
LANGUAGE SUPPORT	West, East, Turkish, Baltic, Romanian, Vietnamese

## CONDENSED

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 0123456789 0123456789 <sup>0123456789</sup> <sub>0123456789</sub>  
 (.,:;»§«¶--!?) {&} [#@\$€£)\*

## EXTENDED

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 0123456789 0123456789 <sup>0123456789</sup> <sub>0123456789</sub>  
 (.,:;»§«¶--!?) {&} [#@\$€£)\*

URW GEOMETRIC  
CONDENSED AND  
EXTENDED

# ELEMENTS

*The introduction of coordinates by René Descartes and the concurrent developments of algebra marked a new stage for geometry, since geometric figures such as plane curves could now be represented analytically in the form of functions and equations.*

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PORT OF SAN FRANCISCO

# KUMLA 89

*MECHANISIERTE GRAFIK. SCHRIFT, TYPO, FOTO, FILM*

Ce rassemblement unique au monde fait du Louvre un lieu de dialogue permanent entre le passé et le présent, un lieu d'apprentissage, de ravissement et de découverte pour les millions

# FRANKFURTER

Ancien palais des rois, le Louvre accompagne étroitement l'histoire de France et puise dans l'esprit de la

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## *Dreieck + Quadrat*

**Traditionellerweise werden im dt. Geometrieunterricht Geräte wie Zirkel, Lineal und Geodreieck, aber auch der Computer verwendet. Die Anfangsgründe des Ge-**

## LA CASA

## SELECTYPE

Fontdesign meets architecture – the unique and architectural design of the urban villa “Dupli.Casa” by the architect J. Mayer H. triggered the inspiration for the typeface “La Casa”. Inclinations and curvatures mirror the linear, modern impression of the architecture. The overall impression of the sans serif accounts for the great readability, even in lower point sizes – perfect for the design of books and magazines. The fresh and modern appearance of the font is particularly suitable for corporate designs of enterprises. The seven font weights support more than 100 languages and the Cyrillic characters ensure a versatile and international use. The low contrast, the reduction of the corner points and the clear nature of the font make “La Casa” perfectly applicable as a webfont.

## DESIGNER

Michael Herold

## STYLES

Thin, Light, Regular, Medium, Bold, Extra Bold, Black

## LANGUAGE SUPPORT

West, East, Cyrillic

## REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

АБВГДЕЁЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЮЯ

абвгдеёжзийклмнопрстуфхцчшщъыьюя

0123456789 (.,:;»§«¶--!?) {&amp;} [#@\$€£)\*

Hamburgerfonts by Michael Herold

## FONTDESIGN MEETS ARCHITECTURE

Inclinations and curvatures mirror the linear, modern impression of the architecture. The overall impression of the sans serif accounts for the great readability, even in lower point sizes – perfect for the design of books and magazines.

### Architektonische Formgebung der Stadtvilla »Dupli.Casa«

# VILLA MRMM

действительно программировать

THE SEVEN FONT WEIGHTS SUPPORT MORE THAN 100 LANGUAGES

## HANGULATIN EN

SELECTYPE

To be able to find their way in the Korean cities, Anita Jürgeleit learned the Korean alphabet in advance of a Korea trip. The writing system are grouped in the letter to syllables fascinated design student so much that she began to study soon on whether this system could be implemented in the Latin alphabet.

The result: Hangulatin. A syllabary, which convinces with a lot of positive feedback and a Golden Prize of the ADC Germany with a surprisingly well-learn to read. Due to the success and the large number of Hangulatin is now available in English. Hangulatin EN includes over 7000 ligatures.

DESIGNER

Anita Jürgeleit

STYLES

Regular

LANGUAGE SUPPORT

West

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 (.,:;>§«¶--!?) {&} [#@\$€£<sup>α</sup>ο)\*

Hamburgerfonts by Anita Jürgeleit

## ARRANGING LETTERS

ARRANGING LETTERS

ARRANGING LETTERS

ARRANGING LETTERS, I WAS AFR TO GET OST IN THE  
 ARRANGING LETTERS. HA IS WH I SPOED TO HAA THE ARRANGING  
 ARRANGING LETTERS. WHEN I TROLO THE ARRANGING LETTERS, I FOUND  
 THAT THE WORDS ARE SYMBIOTIC AND CHARACTERISTICS ARE IN REAGIES  
 IN A SPECIFIC SYSTEM. FACIATED BY MY MINDING OF,  
 I SPOED THE TYPING TO MAKE A SIMILAR SYSTEM BY  
 THE, NOT BY THE ARRANGING LETTERS IN THE ARRANGING.

## SEMIKOLON

FONTFORUM

**Semikolon Classic:**

Is the familiar font with alternative character forms. E.g. it contains the lower case double level a and g, as well as glyphs harmonically formed to the typeface. The SemikolonClassic is suitable for diverse uses in various sectors. Together or in combination SemikolonPlus and SemikolonClassic offer extensive possibilities for the layout of text material with their heavy font weights.

**Semikolon Plus:**

Optimal readability by reduced, distinct letter forms. Appropriate for early readers of any age in schools and other educational institutions. SemikolonPlus minimizes the risk of confusing similar characters and therefore is predestinated for the use in text blocks, work sheets, educational games et cetera. Furthermore, with its accented characters, currency signs, true fractions and other special characters, SemikolonPlus is suited for numerous typographic tasks and – thanks to its distinct letter forms - offers great readability, even in lower point sizes. SemikolonPlus is recommended by the German association of alphabetization and basic education, which uses it for adult education, reading magazines, teaching material and the own YouTube-channel.

DESIGNER

Bernd Hülsmann

STYLES

Classic Regular, Classic Bold, Plus Regular, Plus Bold

LANGUAGE SUPPORT

West, East

CLASSIC REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 0123456789 (.,:;»§«¶--!?) {&} [#@\$€£)\*  
 Hamburgerfonts by Bernd Hülsmann

CLASSIC BOLD

**Hamburgerfonts by Bernd Hülsmann**

PLUS REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 0123456789 (.,:;»§«¶--!?) {&} [#@\$€£)\*  
 Hamburgerfonts by Bernd Hülsmann

PLUS BOLD

**Hamburgerfonts by Bernd Hülsmann**

## RAN

FONTFORUM

RAN Reformed Typeface for Beginners by Georg Salden.  
A headstrong and courageous approach to an improved handling of handwriting.

Diverse and sometimes irreconcilable theories exist about how beginners are supposed to learn writing and reading. This has led to fierce discussions among experts already. We don't want to pour more oil on the fire, but hope to create a new awareness for this topic, which is important to everyone of us.

## DESIGNER

Volker Schnebel, Georg Salden

## STYLES

Light, Regular, Fett (Bold), Druck Light, Pfeil Regular

## LANGUAGE SUPPORT

West, East

## LIGHT

Hamburgerfonts by Georg Salden

## REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 0123456789 (.,:;»§«¶--!?) {&} [#@\$€£)\*  
 Hamburgerfonts by Georg Salden

## FETT (BOLD)

Hamburgerfonts by Georg Salden

## DRUCK LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 0123456789 (.,:;»§«¶--!?) {&} [#@\$€£)\*  
 Hamburgerfonts by Georg Salden

## PFEIL REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 0123456789 (.,:;»§«¶--!?) {&} [#@\$€£)\*  
 Hamburgerfonts by Georg Salden

## ARSAPIA

FONTFORUM

The typeface Arsapia has been designed in such a way that all three font styles Light, Regular and Bold have the same width. When a user therefore opts for the use of Arsapia Light, even though he has already written his text in Regular, nothing changes with respect to the letter tracking. When choosing the Bold for emphasis: Nothing changes except the blackness of the letters. A font change does not engender unwanted line and page breaks of itself. All letters can be clearly distinguished from each other. 1 | | O O are all different. For programmers and lovers of monospaced fonts Michael Hoffmann has developed a fourth typeface: Arsapia Mono. This is the perfect terminal font.

## DESIGNER

Michael Hoffmann

## STYLES

Light, Regular, Bold, Mono Regular

## LANGUAGE SUPPORT

West, East

## LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 0123456789 (.,:;>»§«--!?) {&} [#@\$€£<sup>º</sup>) \*  
 Hamburgerfonts by Micheal Hoffmann

## REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 0123456789 (.,:;>»§«--!?) {&} [#@\$€£<sup>º</sup>) \*  
 Hamburgerfonts by Micheal Hoffmann

## BOLD

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**0123456789 (.,:;>»§«--!?) {&} [#@\$€£<sup>º</sup>) \***  
**Hamburgerfonts by Micheal Hoffmann**

## MONO REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 0123456789(.,:;>»§«!?) {&} [#@\$€£<sup>º</sup>) \*  
 Hamburgerfonts by Micheal Hoffmann

## PERGAMON

FONTFORUM

The Pergamon series is a creation of Alfons Schneider (1890–1946) and was issued by the foundry of Ludwig Wagner in Leipzig in 1937/1940, though the website of the Klingspor-Museum says that several of the faces were probably produced after the death of Schneider.

This digital version is extended with the necessary OT characters and signs, while also Cyrillic is added. Also, in addition to the members of the family designed by Schneider, regular, italic, bold and bold italic extended versions were produced.

The specimens of Ludwig Wagner stated emphatically: “In allen Graden werden beide K K geliefert”, so these two forms are in all the faces, while the two condensed members also have K K, as the specimens said that this alternative character was also in these two faces.

## DESIGNER

Coen Hofmann (Alfons Schneider)

## STYLES

Regular, Regular Italic, Demi, Demi Italic, Bold, Bold Italic  
 Condensed Regular, Condensed Bold  
 Extended Regular, Extended Regular Italic, Extended Bold, Extended Bold Italic

## LANGUAGE SUPPORT

West, East, Cyrillic

## REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

АБВГДЕЁЖЗИЙКЛМНО

ПРСТУФХЦЧШЩЪЫЭЮЯ

абвгдеёжзийклмнопрстуфхцчшщъыьэюя

0123456789 (.,:;»§«¶--!?) {&} [#@\$€£<sup>ао</sup>)\*

Hamburgerfonts by Coen Hofmann

## REGULAR ITALIC

*Hamburgerfonts by Coen Hofmann*

## DEMI

**Hamburgerfonts by Coen Hofmann**

## DEMI ITALIC

***Hamburgerfonts by Coen Hofmann***

## BOLD

**Hamburgerfonts by Coen Hofmann**

## BOLD ITALIC

***Hamburgerfonts by Coen Hofmann***



CN REGULAR

**Hamburgerfonts by Coen Hofmann**

CN BOLD

**Hamburgerfonts by Coen Hofmann**

EXTENDED REGULAR

**Hamburgerfonts by Coen Hofmann**

EXTENDED BOLD

**Hamburgerfonts by Coen**

EXTENDED BOLD ITALIC

***Hamburgerfonts by Coen*****MARLI**

FONTFORUM

Marli is an adaption of a face designed by F. Schweimanns and issued by the Stempel Foundry from 6 to 48 point, as "Korso", in 1913. In 1936 the American Intertype issued their version for the line composing machines in 12 and 14 point as "Camera". It is a very suitable type face for personal stationery, announcements, greeting cards and the like. The font is updated with a full Open Type character set, while also a Cyrillic has been added.

DESIGNER

Coen Hofmann (F. Schweimanns)

STYLES

Regular

LANGUAGE SUPPORT

West, East, Cyrillic

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 АБВГДЕЁЖЗУЎКЛМНО  
 ПРСТУФХЦЧШЩЪЫЬЭЮЯ  
 абвгдеёжзийклмнопрстуфхцчшщъыьэюя  
 0123456789 [.,:;»§«!=-!?) {&} [№@\$€£<sup>α</sup>°]\*  
*Hamburgerfonts by Coen Hofmann*

## AKROPOLIS

FONTFORUM

The design of this display face is based on the hot metal typeface Acropolis, issued by the German type foundry Ludwig Wagner in Leipzig in 1940. To further increase its usefulness a Cyrillic was added to it: URW Akropolis, redrawn and digitally remastered by Coen Hofmann for the URW Font Forum, is a true display design that should not be set below 48 point if you want to preserve its fine details like the open triangular sections, e.g. in L, G, S, T etc. and gain the full typographic splendour of this beautiful typeface.

DESIGNER

Coen Hofmann

STYLES

Regular

LANGUAGE SUPPORT

West, East, Cyrillic

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 АБВГДЕЁЖЗИЙКАМНОПРСТУФХЦЧШЩЪЫЬЮЯ  
 абвгдеёжзийклмнопрстуфхцчшщъыьюя  
 0123456789 (.,:;»\$«¶--!?) {&} [#@\$€£"')\*  
 Hamburgerfonts by Coen Hofmann

## LP HAND EINS

FONTFORUM

LP Hand Eins is a typeface designed by German type designer Peter Langpeter. LP has been running his own design studio since 1995, working as a typeface and logo designer, as a calligrapher, cartographer and illustrator. During this time LP created a large number of excellent new typeface designs. LP Hand Eins is well-suited for plenty of applications, e.g. personal correspondence, invitations, greeting cards etc.

DESIGNER

Peter Langpeter

STYLES

Regular

CHARACTER SET

West, East

REGULAR

ABCDEFGHIJKLMN O PQRSTU VWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 0123456789 (.,:;»\$«¶--!?) {&} [#@\$€£"')\*  
 Hamburgerfonts by Peter Langpeter

## LP CERVO

FONTFORUM

LP Cervo is a typeface designed by German type designer Peter Langpeter. LP has been running his own design studio since 1995, working as a typeface and logo designer, as a calligrapher, cartographer and illustrator. During this time LP created a large number of excellent new typeface designs. With its styles Grotesk, Lapidar, Semiserif and Serif the LP Cervo is well suited for various design possibilities.

DESIGNER

Peter Langpeter

STYLES

Grotesk, Lapidar, SemiSerif, Serif

LANGUAGE SUPPORT

West, East

GROTESK

**ABCDEFGHIJKLMNOPQRSTUVWXYZ****abcdefghijklmnopqrstuvwxyz****0123456789 (.,:;>&<¶--!?) {\$} [#@\$€£)\*****Hamburgerfonts by Peter Langpeter**

LAPIDAR

**ABCDEFGHIJKLMNOPQRSTUVWXYZ****abcdefghijklmnopqrstuvwxyz****0123456789 (.,:;>&<¶--!?) {\$} [#@\$€£)\*****Hamburgerfonts by Peter Langpeter**

SEMISERIF

**ABCDEFGHIJKLMNOPQRSTUVWXYZ****abcdefghijklmnopqrstuvwxyz****0123456789 (.,:;>&<¶--!?) {\$} [#@\$€£)\*****Hamburgerfonts by Peter Langpeter**

SERIF

**ABCDEFGHIJKLMNOPQRSTUVWXYZ****abcdefghijklmnopqrstuvwxyz****0123456789 (.,:;>&<¶--!?) {\$} [#@\$€£)\*****Hamburgerfonts by Peter Langpeter**

## KOTOHOGI

FONTFORUM

"Kotohogi" means "celebration words" in Japanese. It is a typeface of a geometric bright image.

DESIGNER

Hajime Kawakami

STYLES

Light, Light Italic, Regular, Regular Italic, Medium, Medium Italic, Bold, Bold Italic, Heavy, Heavy Italic

LANGUAGE SUPPORT

West, East

LIGHT

Hamburgerfonts by Hajime Kawakami

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 0123456789 (.,:;>»\$«¶--!?) {&} [#@\$€£)\*  
 Hamburgerfonts by Hajime Kawakami

MEDIUM

Hamburgerfonts by Hajime Kawakami

BOLD

**Hamburgerfonts by Hajime Kawakami**

HEAVY

**Hamburgerfonts by Hajime Kawakami**

LIGHT ITALIC

*Hamburgerfonts by Hajime Kawakami*

REGULAR ITALIC

*Hamburgerfonts by Hajime Kawakami*

MEDIUM ITALIC

*Hamburgerfonts by Hajime Kawakami*

BOLD ITALIC

***Hamburgerfonts by Hajime Kawakami***

HEAVY ITALIC

***Hamburgerfonts by Hajime Kawakami***

## JULINE

FONTFORUM

Juline has the character like a straight-based robot, mixed with curved letters. A soft atmosphere may fit in a tight image.

DESIGNER

Hajime Kawakami

STYLES

Regular

LANGUAGE SUPPORT

West, East

REGULAR

**A 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 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**

**0 1 2 3 4 5 6 7 8 9 ( . , : ; » § « ¶ -- ! ? ) { & } [ # @ \$ % & # ° ) \***

**Hamburgerfonts by Hajime Kawakami**

## MIXCOATL MONO

FONTFORUM

The Typeface «Mixcoatl» by Elia Salvisberg was developed as a part of a course at the Lucerne School of Design and Art in 2016. Based on the book «The Empire of the Inca», a display-font has been created, which is inspired by the graphic language of the South American Empire of the Incas. At the beginning, only capital letters were designed but there was the desire for a complete typeface – which is why the missing signs were added. The font is based on a grid, so the characters are constructed equivalently and a uniform geometric font arose. The name was adopted from the god of hunting who plays an important role in the mythology of the Aztecs and appears in various forms. The uppercase letters can also be represented and combined in two alternative character-sets, so there are a lot of opportunities to combine uppercase words in different forms.

DESIGNER

Elia Salvisberg

STYLES

Regular

LANGUAGE SUPPORT

West, East

REGULAR

**A 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 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 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 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**

**0 1 2 3 4 5 6 7 8 9 ( . , : ; » ♥ « ¶ - ! ? ) { & } [ # @ \$ % & # ° ) \***

**Hamburgerfonts by Elia Salvisberg**

## BEYOND BABYLON

FONTFORUM

Beyond Babylon is sculpted after Hebrew, Arabic character style elements in a European writing. It questions what happened after the great Babylonian confusion. Did the words finally come across? Did they realize the distant and gap was maybe smaller than expected.

This typeface is related to my former character Eurabia.

DESIGNER

Marit Otto

STYLES

Regular

LANGUAGE SUPPORT

West, East

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 0123456789 (...»§«?!?) {&} (#@\$€£™)\*  
 Hamburgerfonts by Marit Otto

## ROUNABOUT

FONTFORUM

A roundabout in a child's mind is a playful carousel or a merry go round. Merry go round has the sweetest sound and a match is found. My Roundabout is a joyful, optimistic and open typeface, which can be used over and over and over again for many or any purposes.

DESIGNER

Marit Otto

STYLES

Regular

LANGUAGE SUPPORT

West, East

REGULAR

ABCDEFGHIJKLMNOP  
 PQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 0123456789  
 (...»©«!- !?) {©} (#@\$€£™)\*  
 Hamburgerfonts  
 by Marit Otto

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**URW++**  
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