The 2020
Type
Trends
Look Book

ZETAFONTS

The 2020 Type Trends Look Book

ZETAFONTS

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جوجل لوجيتيك سبوتيفاي يوتيوب بينتريست

Bershka American Airlines Canon theguardian HOLLISTER

بيرشكا أميركا للطيران كانون الغارديان هولستر

Microsoft ebay facebook pepsi airbnb

مايكروسوفت إيباي فايسبوك بيبسي إيربي‌إن‌بي

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FB mag
futuristic buildings

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modern architectures

LEXI MAGAZINE

VOLUME 03

asg

STYLISTIC ALTERNATES - BODY GROTESQUE

FOOD ICONS

BRUSH

You are what you eat
VICTOR LINDLAHR

BLOCKLETTER

LIGATURES ARE LETTERS MAKING LOVE

Monterchi Sans

LIGATURES ARE LETTERS MAKING LOVE

Monterchi

kair

At Zetafonts, we know that researching global creative trends is a fundamental part of the design process for visual artists.

On the following pages you can find the results on trends for 2020, briefly explained and shown with a selection of our best matching typefaces.

There is no doubt that mobile technology-inspired minimalist design is the indisputed dominant trend in branding and typography, with solid geometric sans typefaces, maintaining readability and recognition whether at minimum size of a hand-held screen or at large sizes of environmental branding.

1 - Geo minimalism

To contrast this essential style made of digital geometric shapes in gradient colours, a new wave of black & white brutalist design is emerging, mixing modernist rigor with a glitchy, postmodern aestethic. This style favors typefaces that show the weird inconsistences of pre-digital lead types: wedge serifs, reverse contrasts, quirky design choices.

2 - Brutal Shapes

The ever growing need for a warm, human touch in design artifacts is answered by soft, hand-drawn lettering and nostalgic, pop-culture influenced typography. Vintage and retro design solutions continue to be re-appropriated and remixed, evoking the near past with its unbroken promises.

3 - Soft yesterdays

Finally, new technologies like variable and colour fonts have made typography more customizable and personal than ever. Creating and modifying typefaces is today not only cool but also much easier than in the past, with brands choosing custom typography as a way to reinforce their visual identity and to set a recognisable and distinctive tone of voice.

4 - Custom Type

1- Geo

Geometric Sans

Aquawax Pro *12*
Codec Pro *16*
Klein *20*

2-Brutal

Evil Serif

Blacker Pro *26*
Lovelace *30*
Kitsch *34*

3-Soft

Vintage Grotesque

Coco Gothic *40*
Monterchi *44*
Cocogoose Pro *48*

minimalism

shapes

yesterdays

4 - Custom Type

GEO METRIC SANS

Simple sans-serif typefaces with circular proportions have been a huge favorite of designers over the last few years, gracing countless logo redesigns with their simple yet powerful shapes.

Why does everybody love these geometric letters?

The answer is simple: the neutral, versatile shapes of the modernist geometric sans typefaces are extremely easy to work with.

They are not visually demanding, they look timeless, and - while maybe a little overused - they manage to deliver their message clearly, adding a form of simple elegance.

With brands like Google and Apple following the minimalist credo "less is more", these Futura-inspired letter shapes are now the first option for any visual designer aiming to create meaningful and striking brand identities and solid visual artifacts.

GOOD FOR:

Display use (logos, titles)
Branding (tech, fashion, services)
Minimalist design

SIMPLE
SHAPES
INSPIRED
BY GEOMETRY

THE "O" HAS
A CIRCULAR
SHAPE

NO SERIFS

Google

BISCAY GREEN
FROM NY FW 2021
PANTONE TRENDS

PANTONE
15-5718

TERMINALS
CUT AT 90°
OR 45° ANGLES

ZETAFONTS PICKS:

Aquawax Pro

The Quick Brown Fox

Subtle curved details enrich texture at a big size but are not perceivable in body text.

Codec Pro

The Quick Brown Fox

A workhorse family with weights, alternate forms and features.

Klein

The Quick Brown Fox

Balancing the rigid geometry with more open forms.

Aquawax Pro

DESIGNED IN 2015 BY
Francesco Canovaro

WEIGHTS
Thin
Extralight
Light
Regular
Medium
Demibold
Bold
Ultrabold
**Heavy**

VARIANTS
Normal (Roman + *Italic*)
🔍★💬❤ Pictogram (Roman)

SUPPORTED SCRIPTS
Extended Latin
Cyrillic
Greek
Arabic

GEOMETRICAL
CONSTRUCTION

BLADE-LIKE
CURVED
DESIGN DETAILS
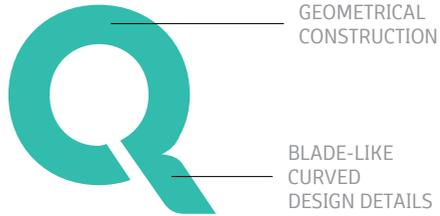
Aquawax Pro is one of Zetafonts most successful typefaces. Its logo design roots are obvious in the design details, from the blade-like tail of the Q and the fin-like right leg of the K, to the intentionally reversed uppercase and the rounded edges softening the stark modernist lettershapes. On one side these details make the typeface extremely suitable for logo and display use, especially in the bolder weights. On the other side, the open, geometric forms of the letters and a generous x-height make Aquawax extremely readable at small sizes, perfect for body text and webfont use.

NOTABLE USES

Aquawax Pro typeface was chosen by Warner Brothers Pictures for the logo design of the feature film Aquaman.

LIQUID

Süßer Amigo

QUANTUM

sea turtle

Microsoft

CRYSTALS

HYDROPONIC

اكامان الفيلم

¿Oykäß?

HOME IS CALLING

AQUAMAN
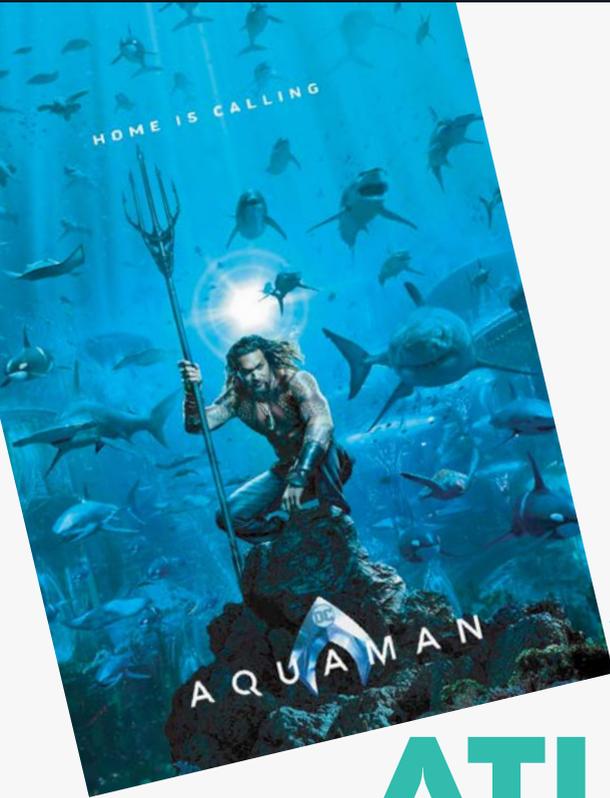
THE
QUICK
SEA
KING
JUMPS
OVER
ATLANTIS

AQUAWAX WORKS PERFECTLY AS
DISPLAY TYPEFACE WITH DEFAULT SETTINGS.

YES
YOU CAN
MAKE
WORD
MARKS.

BUT BECOMES GREAT IF YOU APPLY
STYLISTIC SETS TO OBTAIN ALTERNATE LETTERFORMS

BUT
YOU CAN
MAKE
WORD
MARKS!

AAABBBCDDDEEEFFF
GGHHIJKKLMNNOPP
QRRSTUVWWWXXYZ
aabcdefgghijjklm
nopqrstuvwxyz&!?

CODEC PRO

DESIGNED IN 2017 BY
Cosimo Lorenzo Pancini
Francesco Canovaro
Andrea Tartarelli

WEIGHTS
Thin
Extralight
Light
News
Regular
Bold
Extrabold
Heavy
Ultra
Ultrablack
Fat

VARIANTS
Normal (Roman + Italic)

SUPPORTED SCRIPTS
Extended Latin
Cyrillic
Greek
Arabic

SHORT ASCENDERS
AND DESCENDERS

MINIMAL
OPTICAL
CORRECTIONS

Codec Pro is a complete collection of variations on the theme of geometric sans-serif design. It was developed in a wide range of weights, from the hairline thin to the bulky fat, and the extended character set includes not only latin, but cyrillic, greek and arabic scripts.

Open type features allow for the fine-tuning of the design mood: from the emphasized geometry and closed cuts of the standard set (Codec Cold) to the open diagonal cuts and humanist shapes of Stylistic Set 03 (Codec Warm) that give a gentler, warmer touch to the typeface.

Additional features allow for creative display use: Stylistic Set 04 livens up with funky ligatures, while Stylistic Set 05 stretches uppercase characters horizontally for a dynamic, unexpected effect.

Brown Foxes

RANDOMIZED

Gigantic Cages

VERNISSAGE

DEFINITIVE

BASICALLY FREEZING

SUPERGIRL

GOTHIC LOLITAS

Maxim Straße

Cooler

Правда глаза колет

أنــا أحـب الـهندسة

Pure geometric
construction
▼

Euclideo*

▲
orthogonal endings

*/eu·cli·dè·o/

Italian adjective: rationally rigorous, geometric, tidy

Google   Logitech®   Spotify   YouTube   Pinterest

جوجل   لوجيتيك®   سبوتيفاي   يوتيوب   بينتريست

Bershka   American Airlines   Canon   theguardian   HOLLISTER

بيرشكا   أميركا للطيران   كانون   الغارديان   هولستر

Microsoft   ebay   facebook   pepsi   airbnb

مايكروسوفت   إيباي   فايسبوك   بيبسي   إيربي إن بي

ABCCDEFGGHIJJKLMN
OPQQRSSTUVXYWWZ
aaabcccdeefgghijjkll
mmnnopqrrsstttuvxyy
wwz 0123456789

Klein

WEIGHTS
Thin
Extralight
Light
Book
Regular
Medium
Bold
Extrabold
Black

VARIANTS
Normal (Roman + *Italic*)
Text (Roman + *Italic*)
Condensed (Roman + *Italic*)

SUPPORTED SCRIPTS
Extended Latin
Cyrillic
Greek

S

OPEN
COUNTERSPACES

LOW-CONTRAST
MONOLINEAR SHAPES
ON GEOMETRIC SKELETON
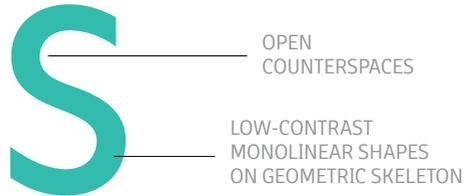
Originating as a dialogue with Paul Renner's iconic letterforms and proportions, Francesco Canovaro and Andrea Tartarelli decided to depart from his distinctive modernist shapes by using slightly humanist solutions, with design details evoking the softness of humanist sans serifs like Gill Sans. The original display-oriented family, developed in nine weights with matching italics (from the hairline thin to the sturdy black), has been paired with a text version (with slightly higher x-height, better readability and maximum legibility at small point size) and with a condensed version, intended for space-saving needs in editorial and advertising formats.

With a name that is both a reference to its humble functionality and an homage to the French nouveau realiste artist Yves Klein, this typeface aims to become your next trusted companion in all your adventures in print, digital and motion design.

Ökosystem BOLD

Mécanique corporelle CONDENSED LIGHT

BLUE PLANET EXTRABOLD

Äthlétisme TEXT THIN ITALIC

Skýringarmynd CONDENSED REGULAR

Soulsystem TEXT THIN ITALIC

Einfache Wissenschaft CONDENSED LIGHT

Effektivitet BLACK ITALIC

Hälsa Vård THIN

CO₂ EMISSION CONDENSED EXTRABOLD

Klein **vs** Klein text

LOOSER
METRIC

HIGHER
ASCENDER

HIGHER
X-HEIGHT

DEEPER
DESCENDER

apl
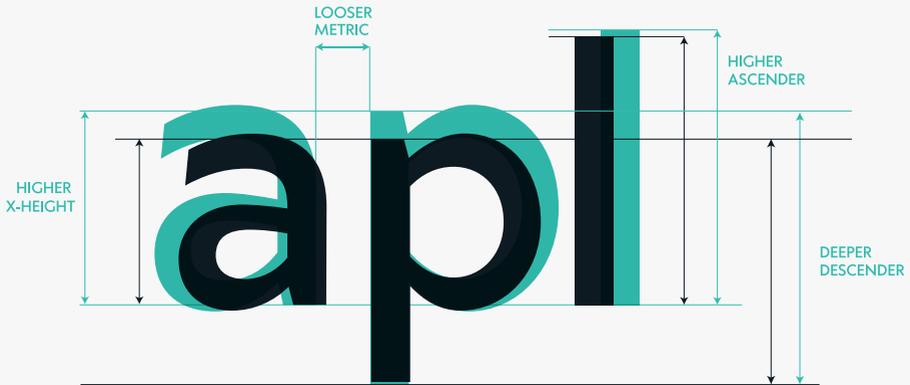
natural life-support systems is eventual
y in our health. Stanford researchers are e
human-caused *emissions* is altering the b
illness around the world. Their sobering
derstanding, predicting and mitigating the
impacts are and will be broad. Related dri
a level rise are already contributing to a ra
disease and heat-related illness to *respirat*
creasingly able to connect climate chang
ced migration that result in injury, mental
youngest, oldest and poorest among us
fossil fuel emissions presents

Geo

Écologique

What was it like when life began on Earth?

HOW MANY EARTHS DO WE NEED IF THE WORLD'S POPULATION LIVED LIKE YOU?

WHAT WAS IT LIKE WHEN LIFE BEGAN ON EARTH?

NASA MAKES HOT JUPITER ATMOSPHERES ON EARTH

ABCDEFGGHIJKLMN
OPQRSTUVXYWZ
aabcdeeffgghiïijklmn
opqrstuuvxyywz
0123456789

2 - Brutal Shapes
EVIL SERIFS

The contrast between thin and thick strokes in a letter - as well as the balanced interplay between soft curves and sharp angles - has always been a way for type designers to create tension and subtle dynamism in letterforms.

A good example of this elegant use of contrast is Bodoni letters, cut by the eponymous Italian typographer in the 18th century.

To this day, these beautifully crafted letters are used to grace the logos of the biggest brands in the fashion industry. So, whenever a designer is looking for a strong, elegant serif alternative to the ubiquitous sans serif typefaces, high contrasts and sharp, triangular serifs are the first to look for.

These design details are best appreciated at large sizes (display), along with a companion "text version" that tones down some of the spiky texture in order to increase legibility both on the digital and the printed page.

THE CLASSICS:
Bodoni (Giovambattista Bodoni, 1788)
Didot (Firmin Didot, 1790)
Tiffany (Fredric Goudy, 1970)

GOOD FOR:
Display use (logos, titles)
Branding (fashion, food)
Text use (magazines, advertising)

BLADE-LIKE, TRIANGULAR SERIFS

THE EXTREME CONTRAST MAKES LETTERS VERY ELEGANT FOR DISPLAY USE

THE DESIGN CHANGES IN THE TEXT FAMILY VARIANT FOR BETTER LEGIBILITY

Vogue

DESIGN DETAILS INSPIRED BY THE CALLIGRAPHIC CONSTRUCTION

PANTONE 16-3802

ZETAFONTS PICKS:

Blacker Pro

The Fox Wears Prada

A modern skeleton with triangular-shaped serifs and a strong personality.

Lovelace

The Fox Wears Prada

A less formal and more friendly, calligraphic alternative to Bodoni's serifs.

Kitsch

The Fox Wears Prada

Drawn with a flat nib to add sharp blackletter overtones to the letter shapes.

Blacker Pro

DESIGNED IN 2018 BY
Cosimo Lorenzo Pancini
Andrea Tartarelli

WEIGHTS
Light
Regular
Medium
Bold
Extrabold
Heavy

VARIANTS
Display (Roman + *Italic*)
Condensed Display (Roman + *Italic*)
Text (Roman + *Italic*)
Condensed Text (Roman + *Italic*)
TITLING
TITLING INLINE
TITLING DIAMOND

SUPPORTED SCRIPTS
Extended Latin
Cyrillic
Greek

AWARDS:

FONT OF THE MONTH — SLANTED MAGAZINE

BEST NEW FAMILIES OF 2019 — MyFonts

HIGH CONTRAST

TRIANGULAR WEDGE SERIFS

DETAILS INSPIRED BY BODONI
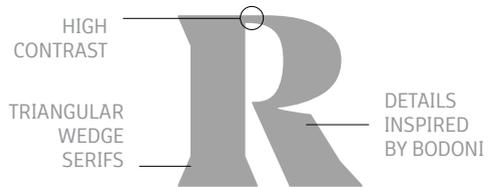
Blacker Pro was developed to embody the true spirit of the "evil serif" genre: high contrast, modern serif proportions and sharp, blade-like triangular serifs.

For better print results, Blacker Pro was designed in two optical subfamilies, display and text. The display version offers tighter tracking, higher contrast and sharper corners for maximum effect at large sizes. The text version, on the other hand, offers better readability and screen rendering at smaller sizes thanks to its lower contrast and looser spacing. Blacker Pro also includes three titling uppercase-only variants with a slightly extended look as well as two condensed variants, allowing for more freedom and versatility in typesetting, especially when due to space constraints.

With its bold personality, Blacker Pro aims to be a modern classic used for bold statements and self-conscious brands, making text look great, both on paper and on screen.

Sunshine

Everyone should be able to design their own life

Geospatial analytics

EARTH'S MAGNETIC NORTH POLE

a matter of taste!

NOW OR NEVER!

Is UK fashion suffering from Brexiety?

LONDON

FASHION WEEK

are simply visible for the businesses

BLACK HAIR SHAMPOO

Self-control

a glass a day takes the doctor away

KAFKAESQUE

I WISH THERE WAS SOMETHIN' YOU WOULD DO

fgk fgk

ARTISAN

Ima
Beli
 Acl

g

Dreidimensionale Schriften s...
gen sich in einer verblüffenden Vielfalt, ...
ch Effekten in der virtuellen Realität, verführen uns a...
ch in der reellen Welt – sei es als *Festdekoration oder
Ladendisplay.* Die Ausstellung jedoch blendet alles Virtuelle
und Kurzlebige aus und konzentriert sich ganz auf die dau-
erhafte plastische Schrift am Bau und im Raum. Anhand in-

MAGAZINE

VOLUME 03

LEXI

MAGAZINE

MAGAZINE

Is it possible to let a neural network create the text for a magazine? Maybe.

The authors of this paper use a neuroscientist-style algorithm called the feed-forward neural network to come up with a data set of source text from Wikipedia. The network teaches itself how to distill chunks of rest into a binary tree.

They then scale that tree up and apply some tweaks. To train the neural network, they introduced a guide that tries to teach the network what the grammar is for an English sentence, and then they let it generate the rest of the sentence.

VOLUME 03

ABCDEFGHIJKLMNO
PQQRSTUVWXYZ
aaabcdefgghijklm
nopqrstuvwxyz
0123456789

Lovelace

DESIGNED IN 2019 BY
Cosimo Lorenzo Pancini
Andrea Tartarelli
Maria Chiara Fantini

WEIGHTS
Extralight
Light
Regular
Medium
Bold
Extrabold

VARIANTS
Normal (Roman + *Italic*)
Text (Roman + *Italic*)
Script (Roman)

SUPPORTED SCRIPTS
Extended Latin
Cyrillic
Greek

HIGH CONTRAST

"OLD STYLE" FEEL

OVERSIZE SLANTED SERIFS
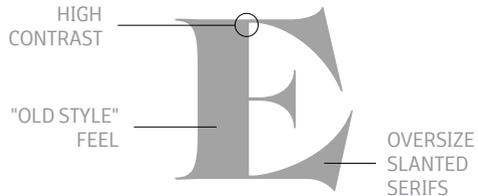
Lovelace is Zetafonts' homage to the tradition of 19th century "Old Style" typography. As a matter of fact this font family is intended to be a revival of Renaissance hand-lettered shapes pioneered by designers such as Pheimester and Alexander Kay, whose calligraphic curves and heavy angled serifs intensely influenced Benguiat and Goudy's typefaces in the 1970s.

To add elegance and contrast to this digital homage to victorian typography, aptly named after the algorist daughter of Lord Byron, we also took inspiration from 19th century Elzevirs and added calligraphic italics and a display script family with elegant swashes and connected lowercase letters.

NOTABLE USES

Lovelace's ampersand was chosen by Apple for its 2019 Worldwide Developers Conference.

Grace Hopper

Trigonometric

Difference Engine

Girl Power

Hedy Lamarr

Sylicon Lace

MUSIC IS JUST SHAKY AIR

➥ *medical calculator* ➥

Remington

Neural Networks

BLOODY BUSINESS

Analytics

# Display vs Text

Tighter
tracking

More Contrast

Higher
x-height

Sharp lines
designed for
display usage

Flock

Wider
tracking

Less
contrast

Screen friendly
design details
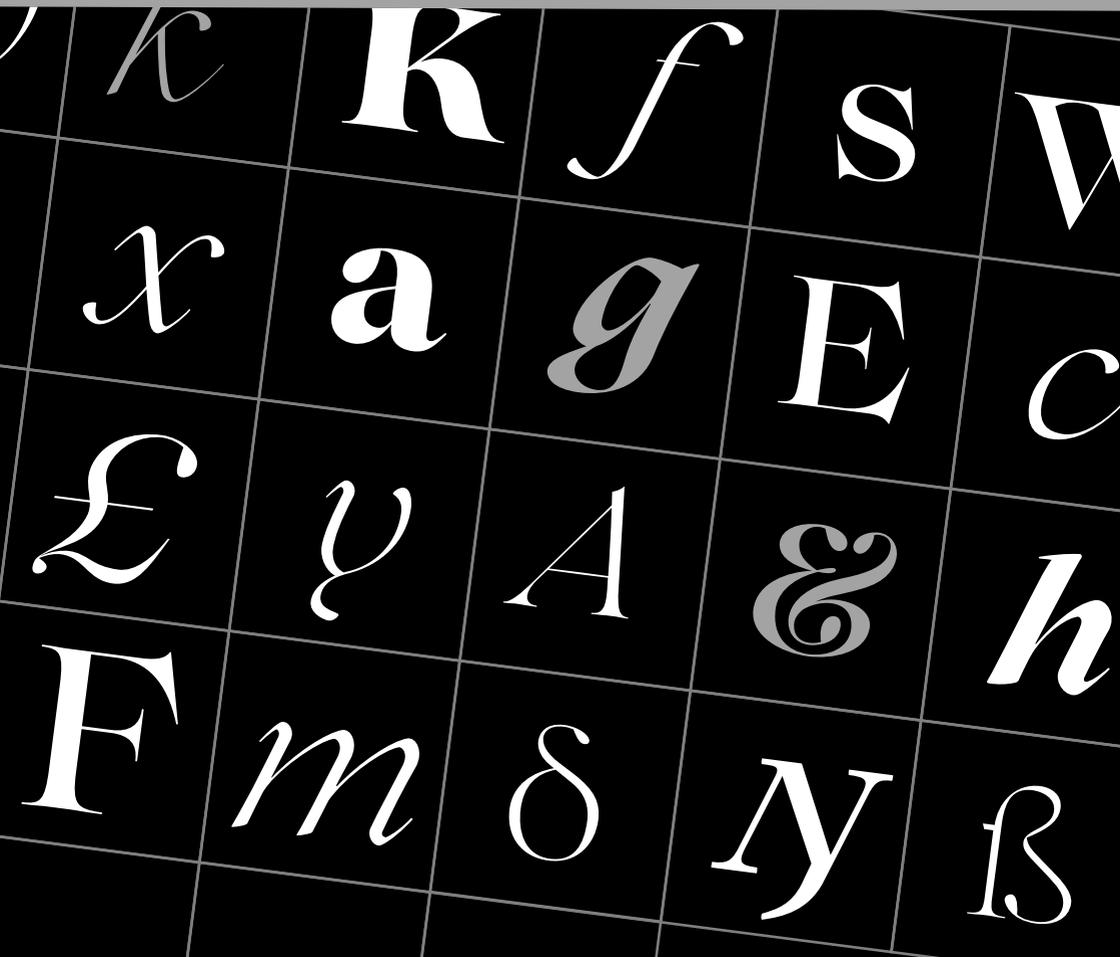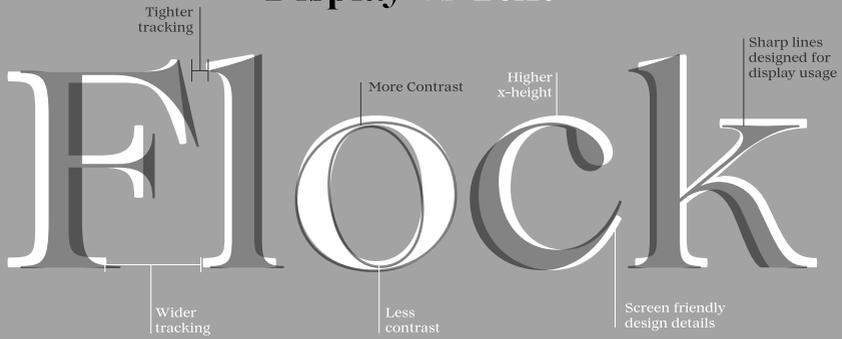
*The more
I study,
the more
insatiable do
I feel my genius
for it to be*

Ada Lovelace

Lovelace

A B C C D E F F G G H I J J
K K L L M N O O P Q R S S
T T U V W X Y Z Z
a a b c c d e f f g g h i j k l m n
o p q r s s t u v x y w z
0 1 2 3 4 5 6 7 8 9 & ! ?

Kitsch

WEIGHTS
Extralight
Light
Regular
Medium
Semibold
Bold
Extrabold
Black

VARIANTS
Normal (Roman + *Italic*)
Text (Roman + *Italic*)

SUPPORTED SCRIPTS
Extended Latin
Cyrillic
Greek

AWARDS:

BEST
NEW FAMILIES
OF 2019
MyFonts

K

SPIKY
ANGULAR
SERIFS

DIAGONAL
BROAD-NIB
DESIGN DETAILS
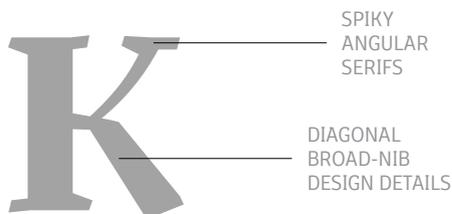
Kitsch is a typeface happily living at the crossroads between classical latin and medieval gothic letterforms. But, rather than referencing historical models like the italian rotunda or the french bastarda scripts, Kitsch adds a contemporary vibe to the proportions of the classical roman skeleton by incorporating the dynamic flow of the calligraphic broad-nib pen.

The resulting high contrast and spiky details make Kitsch perfect for display use, while a fine-tuned text version manages to keep the dynamic expressivity of the design at small sizes, without sacrificing legibility. Both variants are designed in a wide range of weights (from the almost monolinear thin to the dense black), and are fully equipped with an extended character set covering over two hundred languages. Developed for branding and editorial use, Kitsch is fashionable but solid, self-confident enough to look classic, yet ironic enough to feel bold and modern.

italian renaissance

historic period

FILIPPO BRUNELLESCHI

century

There is heavy traffic on the highway

Victorian Age

CONTEMPORARY ART

I want waffles for breakfast please

Elizabeth

I'd rather be a bird than a fish

WILLIAM WORDSWORTH

the old apple revels in its authority

The Queen

Agone

More
contrast

The golden rules
of Gothic Thinking

VOL. 2

Samuel Taylor Coleridge

Confidence is a nice suit. Arrogance is the same suit with gold cuff links.

American Proverb

ABCDEFGHIJJKLMNO
PQRSTUVXYWZ*AEFFG*
JJLLMNQQWXYYU
abcdefghijklmno
pqrstuvxywz*agw*
0123456789

VINTAGE GROESQUE

The first sans serif typefaces were developed at the end of the 19th century. These 'grotesques', usually used in all caps, were inspired by sign painting and they often had a solid, bold design, suitable for headlines and advertising.

It is easy to associate their shapes with old shop signage and vintage packaging: using these typefaces can therefore add a hint of history and craftmanship to any design, while still keeping a contemporary, minimalist vibe thanks to their geometric construction.

Today, redesigns and reworkings of such typefaces usually include hand-signage features, such as ligatures and alternates. Their correct usage can easily transform a simple set of vintage-looking letters into a powerful tool for designing striking wordmarks or eye-catching headlines.

Berthold Grotesk (Berthold, 1928)
Futura (Paul Renner, 1927)
Gotham (Hoefler & Co, 2000)

Display use (logos, labels)
Branding (food, institutions)
Signage & packaging

GEOMETRIC
CONSTRUCTION

LOWERCASE LETTERS
ARE SMALLER THAN
UPPERCASE LETTERS
(SMALL X-HEIGHT)

ROUNDED CORNERS
SUGGEST THE
VISUAL EFFECT OF
OLD PRINTED TYPE

Chanel

PANTONE
18-4528

OPEN
COUNTERS

GEOMETRY IS BALANCED
BY VISUAL CORRECTIONS
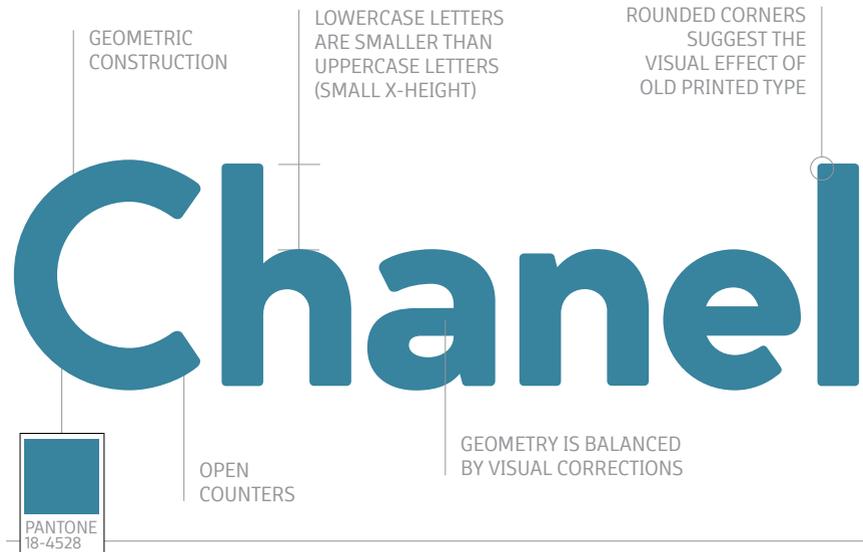
ZETAFONTS PICKS:

Coco Gothic

Swift Reynard Hops

A contemporary take on the geometric sans serif with vintage touches.

Monterchi Sans

Swift Reynard Hops

A Renaissance-inspired variation of grotesque typefaces.

Cocogoose Classic

Swift Reynard Hops

Geometric proportions, low contrast and slightly rounded corners.

COCO GOTHIC

DESIGNED IN 2015 BY
Cosimo Lorenzo Pancini

WEIGHTS
Ultralight
Light
Regular
Bold
Heavy
Fat

VARIANTS
Normal (Roman + *Italic*)
SMALL CAPS (ROMAN + *ITALIC*)
Alternates (Roman + *Italic*)

SUPPORTED SCRIPTS
Extended Latin
Cyrillic
Greek

SLIGHTLY ROUNDED
CORNERS FOR A
VINTAGE PRINT EFFECT

MINIMALIST,
CONTEMPORARY
DESIGN
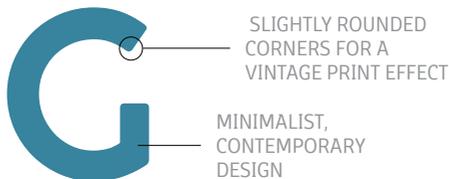
Coco Gothic is a reinvention of the grotesque geometric sans serif style of the late 19th century. Developed by Cosimo Lorenzo Pancini during a personal research on typographic fashion branding, it was named after the beloved fashion icon Coco Chanel.

While Coco Gothic still keeps the cold geometrical proportions and monolinear contrast of early sans serifs, its overall design is softened by the use of slighthly rounded corners. This design choice harmonizes the letter shapes at display size while it smartly goes unnoticed at text size. The same contemporary, humanist approach informs the width proportions of uppercase letters, resulting in an excellent balance for logo and display design.

Equipped with a rich array of historical variants, Coco Gothic is also an encyclopedia of 19th century styles, ready to transform itself and adapt accordingly to the mood of your designs.

fashionable

QUARTER

of your elegant hour

Mandarin Collar

CAP SLEEVES

fast & religious

aveugle cœur

KNIFE PLEAT DESIRE

LOOKER

IRIDESCENT

JERSEY

ULTRALIGHT

ALTERNATE
BOLD

LIGHT ITALIC

ALTERNATE
ULTRALIGHT
ITALIC

HEAVY

LIGHT ITALIC

ALTERNATE
LIGHT

ALTERNATE
LIGHT

SMALL CAPS
BOLD

SMALL CAPS
LIGHT ITALIC

FAT ITALIC

Can I learn to be chic?

Look of the day

SHOOTING

Spotlight on: Curvy Model *Fashion for women shapely bodies*

A QUEST FOR BEAUTY

Join us on a jo into the mesm history of com fashion photo

SHOTS BY TONI FRISSEL WORDS BY VERO IODY

Fashion photography has been in existence since the earliest days of **photography**. In 1856, Adolphe Braun published a book containing 288 photographs of Virginia Oldoini, Countess di Castiglione, a Tuscan noblewoman at the court of Napoleon III. The photos depict her in her official court garb, making her the first fashion **model**.

In the first decade of the 20th century, advances in halftone printing allowed fashion photographs to be featured in magazines. **Fashion** photography made its first appearance in French and American magazines such as La mode pratique and Harper's Bazaar.[2] In 1909, Condé Nast took over Vogue magazine and also contributed to the beginnings of fashion photography. In 1911, photographer Edward Steichen was

magazines. **Fashion** pho French and American m and Harper's Bazaar.
In 1909, Condé Nast too contributed to the begin photographer Edward S the publisher of Jardin d to promote fashion as a Steichen then took phot Paul Poiret.[3] These ph 1911 issue of the magazi Jesse Alexander, This is modern fashion photog

"I DON'T DO FASHION, I'M FASHION."

COCO CHANEL

ABCDEFGHIJKLMN
OPQRSTUVXYWZ
abcdefghijklmn
opqrstuvxywz
0123456789

MONTERCHI

DESIGNED IN 2019 BY

Cosimo Lorenzo Pancini
Francesco Canovaro
Andrea Tartarelli
Maria Chiara Fantini

WEIGHTS

Thin
Light
Book
Regular
Bold
Extrabold

VARIANTS

Normal (Roman + *Italic*)
Sans (Roman + *Italic*)
Serif (Roman + *Italic*)
Text (Roman + *Italic*)

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Greek

AWARDS:

CLASSICAL ROMAN
CAPITAL DESIGN

OVER
ONE HUNDRED
LIGATURES

In 1459, while visiting his dying mother, italian painter Piero della Francesca spent seven days creating a fresco of a pregnant Madonna in a small country church in the hilltown of Monterchi (Italy), hailed today as one of the masterpieces of Italian Renaissance. In 2019 the fresco's museum was given a new branding by art director Riccardo Falcinelli who asked Zetafonts' team to develop a custom font for the project.

The resulting typeface system was created by Cosimo Lorenzo Pancini enhancing an original design by Francesco Canovaro. Monterchi is a modern ode to the beauty of classical Roman letterforms, as it pairs elegant alternates and quirky ligatures with an array of family options (text, sans-serif and a serif) for effective editorial, signage, logo and wayfinding use.

REAL MUSEUMS ARE PLACES WHERE TIME IS TRANSFORMED INTO SPACE LIGHT

ROMANIQUE BOLD

Renaissance Art SERIF LIGHT

FASHION SERIF BOLD

IMPERIAL LUXURY SANS THIN

EARLY MODERN AGE TEXT BOLD

NICODEMO SERIF THIN

Beauty Parfum LIGHT

Historical Artefact SANS THIN

STONE SCULPTURES REGULAR

ITALIAN MUSEUMS SECURE LEONARDO DA VINCI WORKS LIGHT

TIMELESS LOOK TEXT THIN ITALIC

Display vs **Text**

Higher
x-height

Wider
tracking
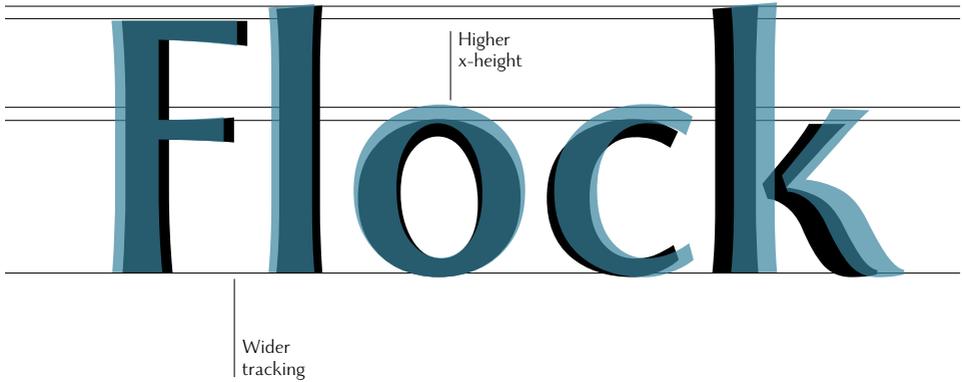
Malmö Store

CLARIDGE'S
GUESTHOUSE

Real Beauty
boutique

GLADY'S OLD BREW

KING'S CHERRY

EFFREY&SON
ESPRESSO BAR

TOTALLY
DRUNK

GOODDALL RUBBER CO.

KILLER
CARL

FLORE
Unique floral essence

WILLIAM STREUM
BOOK STORE

MOON RIVER CHATTEL

LIGATURES ÆRE
LETTERS
MAKING
LOVE

Monterchi Sans

LIGATURES ÆRE
LETTERS
MAKING
LOVE

Monterchi

ABCDEFGGGHIJKKLMNO
OPQQRRSTUVXYYWZ
aabcdeefgghijklmno
pqrstuvxywz
0123456789&&&&&

COCOGOOSE PRO

DESIGNED IN 2014 BY
Cosimo Lorenzo Pancini

WEIGHTS
Thin
Ultralight
Light
Semilight
Regular

VARIANTS
Normal (Roman + *Italic*)
Narrow (Roman + *Italic*)
Condensed (Roman + *Italic*)
Compressed (Roman + *Italic*)
Classic (Roman + *Italic*)
Letterpress
Inline
Outlined

SUPPORTED SCRIPTS
Extended Latin
Cyrillic
Greek

SQUARE DOTS
TALL HEIGHT FOR LOWERCASE LETTERS
ROUNDED GEOMETRIC SANS SHAPES
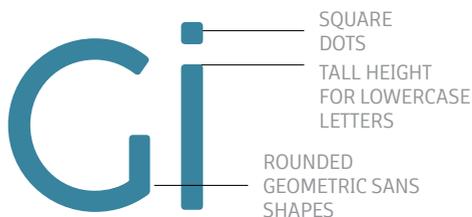
Cocogoose Pro is a variant family of the Coco Gothic typeface system: a geometric sans serif typeface designed with straight, monolinear lines and a combination of circular and square shapes. Its strong, modernist skeleton is softened by rounded corners and slight visual corrections that make it perfect for logos and headings that need a vintage feel. It features a larger x-height than Coco Gothic, and has a bolder regular weight, as it is designed for display use rather than text use.

The family was developed in four widths (Normal, Narrow, Condensed and Compressed) and two optical size subfamilies (Classic and Normal). A full range of weights is avalaible for each subfamily, as well as a series of decorative versions: Letterpress, Inline and Outline.

CONSTRUCTION

pineapple pizza

SUNDAY MOOD

CHEESEBURGER

рожок мороженого

~quickly chic~

Peek-a-boo

WARDROBE

CLEARANCE

ELEGANCE RULE №3

литература мираж

CATWALK KILLER

S+S = S

S+S = S

CID

S S S

COCOGOOSE
DISPLAY
INNERLINE

COCOGOOSE
REGULAR

COCOGOOSE
DISPLAY
SHADOW

S

H

LOVE
ME

FURNITU

$ 14.95 $ 19.2

FAST SERVICE

COOLEST

G

TOP QUALITY

MALT
WHISK

DRY GO

K

BICYCLE

R

BAGELS

DON'T PANIC.

ABCDEFGHIJKLMN
OPQRSTUVXYWZ
abcdefghijklmn
opqrstuvxywz
0123456789

SNOBWEAR ON DEMAND

With athleisure and snobwear bridging the gap between athletic apparel and high fashion, visuals featuring powerful splashes of colour and condensed, bold typography (traditionally associated with sports and street style) are now becoming synonymous of style and luxury.

The sturdy quality of typefaces that look bold, compressed and powerful (like the infamous Impact that has become synonymous with memes on the Internet) gives these letter shapes the same vibe propelling street culture and activewear to luxury catwalks.

The practicality of sportswear is mirrored in the no-frills shapes of these functional, save spacing letterforms. Bolder is better, a slogan that seems to fight the minimal aesthetic of the digital age with a raw display of unrestrained energy.

NARROW
COUNTERSPACES

CONDENSED
SHAPES

SPORTS-INSPIRED
POWERFUL
DIAGONAL SHAPES

NETFLIX

NARROW LETTERSPACING
FOR A VERY STRONG
VERTICAL RHYTHM

PANTONE
18-1662
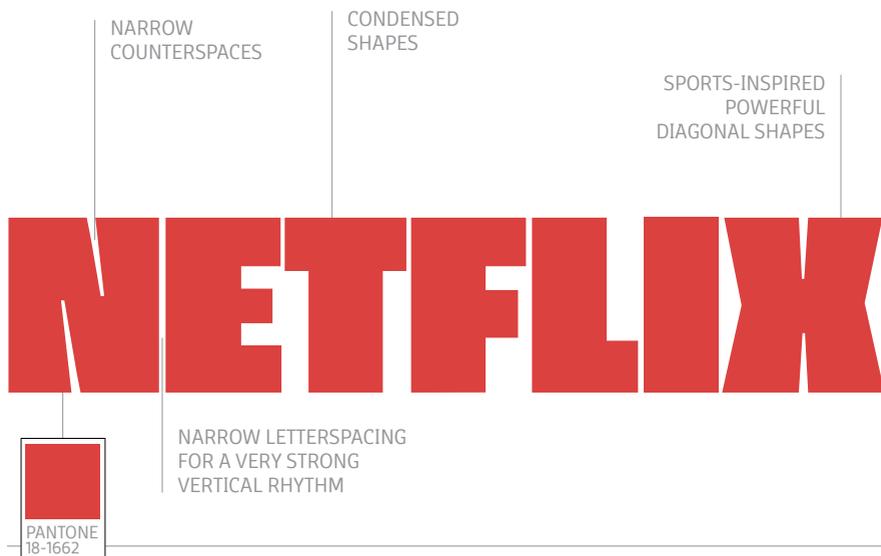
ZETAFONTS PICKS:

Heading Pro

THE QUICK OFF WHITE FOX

It maximizes space usage and provides a wide set of alternates and variants.

Extenda

THE QUICK OFF WHITE FOX

It creates a strong black texture with minimal counterspaces.

Sugo Pro

THE QUICK OFF WHITE FOX

Softly rounded corners for bold, geometric shapes.

Heading Pro

DESIGNED IN 2017 BY
Francesco Canovaro
Cosimo Lorenzo Pancini
Andrea Tartarelli

WEIGHTS
Thin
Extralight
Light
Book
Regular
Bold
Extrabold
Heavy

VARIANTS
Ultracompressed
Compressed
Normal
Medium
Double
Treble
Wide
Ultrawide

SUPPORTED SCRIPTS
Extended Latin
Cyrillic
Greek

AWARDS:

Winter Type Games
2017 Bestseller
MyFonts

hi

CONDENSED WIDTH
AND TALL X-HEIGHT
FOR BETTER LEGIBILITY

STRONG
VERTICAL RHYTHM
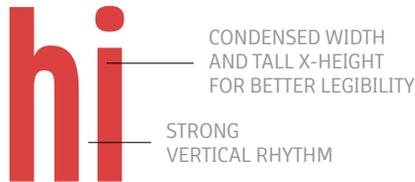
Heading Pro provides a wide spectrum of sans serif type solutions to your design needs: it features eight different widths (from ultra-compressed to ultra-wide) and nine different weights (from thin to black) each one with matching italics, for a total of 144 weights.

This type family was first born as a space-optimizing typeface for headers and headlines: as a matter of fact it can be used in its ultra-compressed, compressed and normal widths to optimize space both for print and digital use, but it can also be exploited in its wide and ultra-wide widths when style and raw energy matter more than pixel or paper economy.

Each Heading Pro typeface includes over 800 characters with support for over 100+ languages with Latin, Cyrillic and Greek alphabets. Each weight includes a full array of OpenType features, such as stylistic alternates, small caps, tabular and proportional oldstyle figures.

FAMOUS

ULTRA WIDE BOLD

new stretching stars

WIDE REGULAR

TYCOON

ULTRA COMPRESSED BOLD

JAILBREAK

NORMAL HEAVY

massive

ULTRA WIDE ITALIC

Les mauvais garçons

NORMAL HEAVY

В ЧАЩАХ ЮГА ЖИЛ БЫ ЦИТРУС?

ULTRA COMPRESSED EXTRABOLD

ANOTHER

ULTRA WIDE THIN

WEST SIDE STORY

ULTRA COMPRESSED ITALIC

SLIMFIT

SOUNDS*18 FESTIVA

25 08 KRUDER & DORFMEISTER

Kruder & Dorfmeister, named after members **Peter Kruder** and **Richard Dorfmeister**, is an Austrian duo, known for their trip hop/downtempo remixes of pop, hip hop and drum and bass songs.In 1993 they released their first EP G-Stoned featuring the hypnot-ic *High Noon* and a cover

26 08 DESKAI AMON TOBIN

Amon Adonai Santos de Araújo Tobin (born February 7, 1972), known as Amon Tobin, is a Brazilian musician, composer and producer of electronic music. He is noted for his unusual methodology in sound design and music production. He has released seven major studio albums under the

27 08 AM TRE

Anders Trent Copenhagen and produce the late 1990 indie rock pr turned to ele 2006, followi electronic EP released his Lost Desert

SOUNDS FESTIVAL

OFFICIAL LINE UP

25 08 KRUDER & DORFMEISTER

26 08 DESKAI AMON TOBIN

27 08 KID LOCO & MASSIVE ATTACK

28 08 BENT LTJ BUKEM

ABCDEFGGHIIJJKKLMNO
PQQRRSTUVWWXYZ
aabccdfegghiijjkkll
mnopqrstuvwwxyz
0123456789

Extenda

WEIGHTS

10 Pico
15 Nano
20 Micro
30 Deca
40 Hecto
50 Mega
60 Giga
70 Tera
80 Peta
90 Exa
100 Yotta
Extendable

SUPPORTED SCRIPTS

Extended Latin
Cyrillic
Greek

EXTREME
WEIGHT
RANGE

MINIMAL
COUNTERS
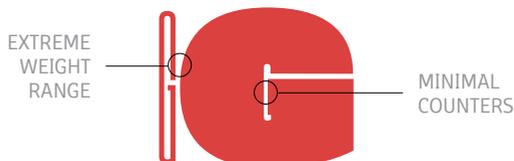
Extenda was created to provide designers with a powerful and flexible tool to create strong headlines, logos, and display text with both tight spacing and maximum space coverage.

Rather than offering a family of weights, Extenda gives you a fine-grained range of widths to choose from, providing maximum control for display use, as well as proportional size variation for logo design, all by keeping a consistent look and a good readability.

The eleven-weights family is complemented by the Extendable special weight. Thanks to OpenType scripts Extendable creates a dynamically scaling typeface where each letter becomes tighter or wider than the previous one.

Forschung & Wissenschaft

30 DECA

НИКОЛАЙ ДМИТРИЕВИЧ НЕДОВИЧ

30 DECA

SMART THERMOSTAT

90 EXA

Macaroni Meltdown

30 DECA

DESTINY OF WOMANKIND

70 TERA

Die übergröße

80 PETA

SPRING SUMMER COLLECTION COMING SOON NEXT MONDAY

15 NANO

Affollatissimo

40 HECTO

HEAVEN CALLS UPON US QUIETLY, AS IN MURMURS

10 PICA

NUTSHELL

100 YOTTA

Unimaginatively

EXTENDABLE TYPEFACE

GLAM
FASHION

✳ Extenda loves
editorial design

ABCDEFGCHIJ
KKLMNOPQQRRS
TUVWXYZ
aabcdeefgghiijkllmn
opqrsttuvwxyyz

SUGO PRO

DESIGNED IN 2006 BY
Francesco Canovaro
Andrea Tartarelli

WEIGHTS
Thin
Extralight
Light
Regular
Bold

VARIANTS
Classic (Roman + *Italic*)
Display (Roman + *Italic*)

SUPPORTED SCRIPTS
Extended Latin
Cyrillic
Greek

THE DISPLAY FAMILY FEATURES
CURVED LETTERFORMS

SLIGHTLY
ROUNDED
CORNERS
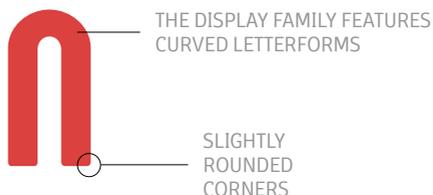
Sugo Pro is a condensed geometric sans with a robust body, slightly rounded corners and no-nonsense street style attitude. Designed in two weights (regular and extralight) and later supplemented with the funky Sugo Funghetto weight, Sugo Pro was later used by Cosimo Lorenzo Pancini as a major source of inspiration for the successful Cocogoose typeface.

In 2018 the family was completely redesigned by Andrea Tartarelli: the original glyph set was expanded to include cyrillic and greek as well as three extra weights with matching italics. The restored and revamped version, named Sugo Pro Classic, also includes a companion typeface, Sugo Display, with alternate glyphs and tighter kerning.

The sturdy design of Sugo Pro makes it an ideal choice for sports branding and street-style editorial use. Lighter weights can work for text, even at small sizes, while the bolder weights are more suited to titling, logos and headlines.

KICKFLIP

WesternLandscapes

950.234,00

NOLLIE

καβαλάει ένα κινούμενο κύμα

Handplant

frontside pop shove-it

катание на волне на специальных лёгких досках

Afterglow

TALL X-HEIGHT

BORN TORUN

BORNTORUNBORNTORUNBORNTO

TRY AND FAIL

BUT DON'T FAIL TO TRY
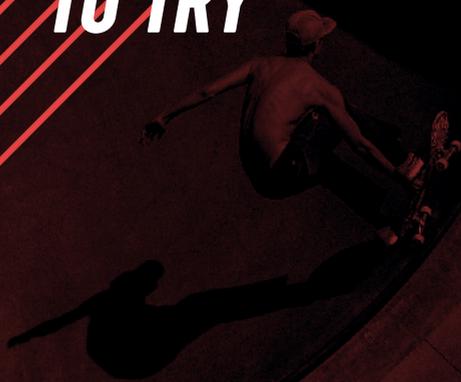
AABCDEFGHIJKKLMMNN
OPQQRRSTUVWXYYZ
aabbcddefgghijkklmm
nnoppqqrstuuvwxyz
0123456789

2 - Brutal Shapes

BRU TALIST GRO TESQUE

Call it bold, unapologetic, experimental or just ugly: but brutalist graphic design is here to stay.

Not anymore confined to cutting-edge art magazines, this trend based on a stripped-down minimalism that borders lazyness, it's at the same time intriguing and shocking for its lack of polish and conformity.

Monochrome design, intentional overlaps, lack of hierarchy and a predilection for typography over imagery are fittingly married with the usage of typefaces that look practical but slightly "off". Look out for sans serif fonts that take inspiration from the design quirks and mistakes of vintage pre-digital grotesque typefaces.

THE CLASSICS:
Akzidenz Grotesk (Berthold, 1898)
Venus (Wagner & Schmidt, 1907)
Antique Olive (Roger Excoffon, 1962)

GOOD FOR:
Display use (logos, titles)
Branding (tech, fashion, services)
Minimalist design

INKTRAP SHAPES
DERIVED FROM
TRADITIONAL
PRINTING

TERMINALS WITH
A STRONG SLANT

SLIGHT
REVERSE
CONTRAST

Kargo

SLIGHTLY EXTENDED
OR CONDENSED
PROPORTIONS

MODERN
SANS SERIF
GROTESQUE
SKELETONS

CALLIGRAPHY-INSPIRED
DESIGN DETAILS

PANTONE
BLACK C

ZETAFONTS PICKS:

Hagrid

Jumping Over Lazy

A reverse contrast grotesque with extreme inktraps and calligraphic counterspaces.

Body Grotesque

Jumping Over Lazy

A versatile multi-width typeface with little imperfections and quirks.

Boring Sans

Jumping Over Lazy

A typeface family with variable weirdness.

HAGRID

WEIGHTS
Thin
Light
Regular
Medium
Bold
Extrabold
Heavy

VARIANTS
Normal (Roman + *Italic*)
Text (Roman + Italic)
Variable (Roman + Italic)

SUPPORTED SCRIPTS
Extended Latin
Cyrillic
Greek
Arabic

OVERSIZE
INKTRAPS

CALLIGRAPHY-INSPIRED
UNEVEN COUNTERSPACES
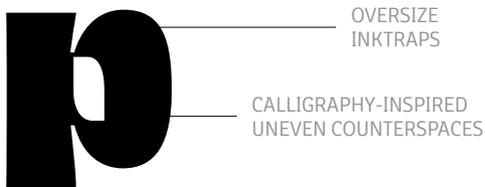
Extreme optical corrections, calligraphic counterspaces, inverted contrast, over-the-top overshoots, cursive letterforms in italics: all the inventions that abound in vernacular and experimental typography have been lovingly collected in this mongrel sans serif family that carefully balances quirky solutions and solid grotesque design.

Hagrid is designed for editorial and display use, bringing dynamism to the printed and digital page thanks to its extreme contrast and unique details. It was developed in a range of six display weights, ranging from the monolinear and more traditional thin to the expressive heavy weight. For better readability at small sizes and on the web, a companion text family was developed: Hagrid Text features a slightly different selection of weights, wider metrics, and fine adjustments in order to preserve the dynamic expressivity of the design without sacrificing legibility.

Fantastic

freedom in askew disarray!

Smith&Wesson

HOPEFUL MONSTERS

Gymnopédies

Our pauciloquent borborygms?

Bonnie&Clyde

LOGOPHILE

Nutritional Value

individual act that speaks

starball

هاري بوتر وحجر الساحر

ФИЛОСОФСКИЙ

CASE
SENSITIVE
PUNCTUATION

STRONG
VISUAL
CORRECTIONS

EXTREMELY
TALL X-HEIGHT
FOR A COMPACT
LOOK

LOGO-READY
DESIGN TOUCHES

FULL
ACCENTS

FULL
COVERAGE
FOR EUROPEAN
& CYRILLIC
LANGUAGES

¿Afrikǎò?

SLIGHT
INVERTED
CONTRAST

ROUNDED
STROKE
ENDINGS

DOUBLE
STOREY
LOWERCASE A

DOUBLE
STOREY
LOWERCASE A

CALLIGRAPHIC
COUNTERSPACES

ROUND
DOTS

TRY THE BLACK VE OF THE FA

Starball

125 ml
ZETAFONTS PRODUCTION

125 ml
ZETAFONTS PRODUCTION

Starball

Starball

ADATTO AD UN PUBBLICO DI ANNI +16

Black edition

milk

It offers you all the naturalness of farms fed with fodder obtained from organic farming and the origin of farms located in mountain areas. Tasty and genuine, it keeps longer in the refrigerator thanks to the pasteurization treatment at high temperature, a modern process that does not alter the original flavor and the nutritional values of the milk.

NUTRITIONAL VALUE

NUTRITIONAL VALUE	PER 100 ML	% PER 100 ML
ENERGY	64 kcal	3%
CARBS	4,7 g	2%
PROTEINS	3,3 g	5%
FATS	3,5 g	5%

AABCCDEFGHIJKKLMN
OPQQRSTUVVWWXXYYZ
aabcdefgghiijjkllm
nopqrstuvvwwxxyz
0123456789
&&&&&&

Body Grotesque

WEIGHTS
Light
Regular
Bold
Extrabold

VARIANTS
Normal (Roman + *Italic*)
Slim (Roman + *Italic*)
Fit (Roman + *Italic*)
Large (Roman + *Italic*)

SUPPORTED SCRIPTS
Extended Latin
Cyrillic

C

DIAGONAL
CUTS ON
TERMINALS

LOW CONTRAST
SANS SERIF DESIGN
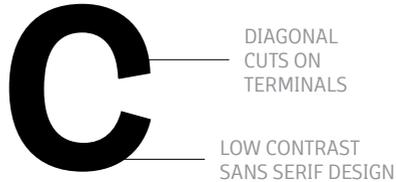
Conceived as a contemporary alternative to modernist superfamilies like Univers or Helvetica, Body Grotesque maximizes text readability while providing designers with a wide range of options.

Inspired by our research in early 20th century type specimens, Body Grotesque incorporates little imperfections and quirks to the sans serif modernist skeleton. Curves are slightly more calligraphic and a slight inverse contrast is applied to the bold weights, giving Body Grotesque a subtle vintage appearance for display use.

Ice staffer

Queer Ruffles Vs Giant Crystals

COCHISE

Benedettino

помните, что ваше тело - храм

fragilissimo

Artefact

The great do seek the small

PERVERSE

VALENTINE

SHOWING A FOREIGN TERRITORY FORTIFIED

asg

12

abcde
klmno
rstuv

GROTESQUE

6007

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnop
qrstuvwxyz
1234567890

Boring Sans

DESIGNED IN 2020 BY
Cosimo Lorenzo Pancini

WEIGHTS
Light
Regular
Medium
Bold
Heavy

VARIANTS
Boring Sans A
Boring Sans B
Boring Sans C

SUPPORTED SCRIPTS
Extended Latin

Boring Sans, designed by Cosimo Lorenzo Pancini, is a variable superfamily with a weirdness axis, that allows designers to explore a full range of variations on sans serif design, starting from a neutral set of proportions and evolving in a strongly contrasted and dynamic treatment, ready to raise eyebrows on social media.

The basic "A" subfamily, developed in five weights plus italics, behaves like a solid workhorse sans serif, with finely tuned proportions for optimal readability and minimal emotional impact. The "B" subfamily, developed in the same ten weights, shows a more contemporary "brutal" approach, with slanted lines, deep inktraps and stronger contrast. All these features are brought to the extreme in the ten weights of the "C" subfamily, each letter a bombastic show of exhuberant weirdness.

A variable font version allows fine tuning and control of these design options.

BIGGER

DE NOMBREUX CITOYENS

Nymphidius?

Geospatial Analytics

CALLIGRAPH

ANONYMOUS

Holographic Colors

funny characters

EL XE STA EL QUINTO

Grossen Kunstschätzen

EXCESS OR DIE

Abecedarian!

Aardvark

WEIRDNESS A

WEIRDNESS B

WEIRDNESS C

Issue 41 ▪ October 2017

Design

now

THE ART ISSUE

BROM ANCE

CalliGraph

Brother
Sister
Brother
Sister®

GAME OVER

"Label"

05 MAY 2021

fifch™

GD

Loft42™

TRINKET®

A A B B C C D E F F G G H I J K
L M M N N O P Q R S S
T U V V W W X Y Y Z
a a b c d e f f g g h i j k l m
n o p q r s t u v v w w x y z
& & ! ? 1 2 3 4 5 6 7 8 9 0

FOODIE HAND-WRITTEN

Cursive, connected fonts that mix the grunge handmade sensibility and the do-it-yourself sign painting aesthetic, have been flooding our screens, our instagram feeds and the menus of our restaurants.

Evoking handcrafted quality, attention to detail and honest passion, these typefaces are an essential asset to design traditionally hand-lettered elements that need to counterbalance the coldness of digital typography.

THE CLASSICS:
Veltro (Nebiolo, 1931)
Mistral (Roger Excoffon, 1953)
Comic Sans (Vincent Connaire, 1994)

GOOD FOR:
Packaging (food, clothing)
Advertising (print, social)
Branding (signage, ambient)

CURSIVE

VECTOR DESIGN
IMITATES
THE EFFECT
OF INK ON PAPER

Kellogg's

ALTERNATE FORMS AVOID
IDENTICAL REPETITIONS

PANTONE
15-0343

ZETAFONTS PICKS:

Freehand Blockletter

A NATURAL, HEALTHY MOOD

A set of two typefaces that emulate the natural look of brush lettering.

Kitten

A natural, healthy mood

Round-pointed brush connected cursive with nine lives.

Radcliffe Hand

A Natural, healthy mood

Wide and legible humanist skeleton, imbued with the dynamism of handwriting.

Freehand

DESIGNED IN 2018 BY
Debora Manetti
Francesco Canovaro

WEIGHTS

Brush

Brush easy

BLOCKLETTER

BLOCKLETTER BOLD

ICON FOOD

ICON UI

SUPPORTED SCRIPTS
Extended Latin
Cyrillic
Greek

BRUSH
STROKES

AUTOMATIC
ALTERNATE
FORMS

UNEVEN
BASELINE

Freehand is a system of typefaces designed to emulate the look & feel of real and natural handwriting. With a soft and empathic approach each gliph is designed by original handmade artworks by Debora Manetti together to Francesco Canovaro to guarantee a casual appeal, with a vaste range of substitution to seems really handwritten.

The main typeface of the Freehand system is a wide freestyle brush cursive, thanks to the over four hundred alternate characters and double letter ligatures. If you need more a consistent look in your design and better control over letter variation through the glyphs panel, a "brush easy" version with no substitutions is included.

The two freehand brush weights are complemented by two matching sets of icons, one for UI design with navigation icons and one with food icons. The system also offers a blockletter family in two weights, to be used together to the other typeface; the outcome is a complete set to create variation, contrast and hierarchy in your designs.

Vegetarian Grocery Shop

Experience

HEALTHY FOOD

EATING & Cooking

YOU'RE ~MY Vegan baby

Delicious Burger

Radicchio SALAD

SUSHI & WASABI

make it a way of life

You are
what you eat

VICTOR LINDLAHR

MENU OF THE DAY

Bread & Jam
Caramel Coffee
Tea and Cookies

Coffee

SUGAR
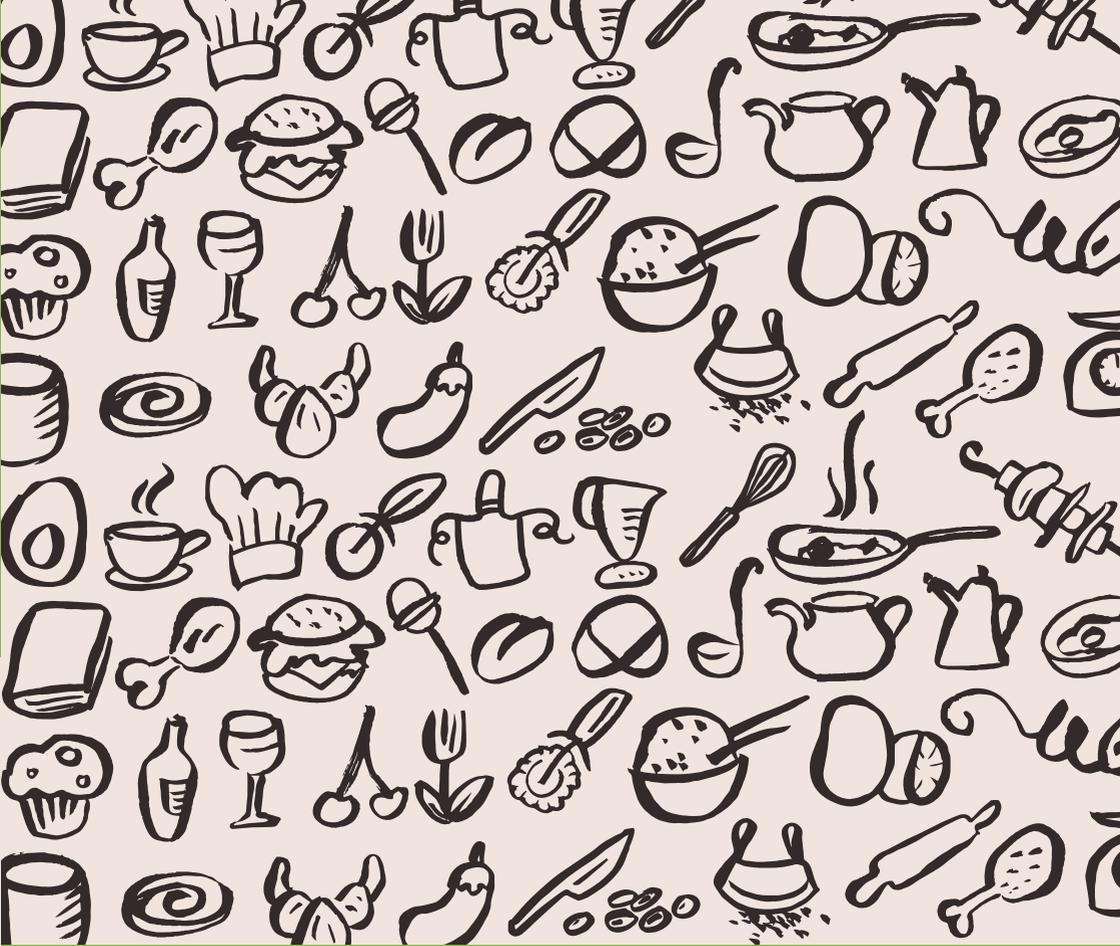
ALL *freehand* FONTS FEATURE MULTIPLE VERSIONS OF LETTERS

BRUSH

aaaaabbbbcccddddeee

AABBCCDDEEFFGGHHIIJJKKLL

BLOCKLETTER

Kitten

WEIGHTS
Monoline
Extralight
Light
Regular
Bold
Black

VARIANTS
Normal
Slant
Swash

SUPPORTED SCRIPTS
Extended Latin

AWARDS:

PRINT
Typography &
Lettering Awards
WINNER

SOFT BRUSH STROKES

CURSIVE
CONNECTIONS

DECORATIVE
LOOPS
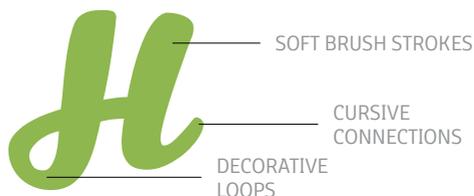
Kitten is a script family with a sign painting aestethic and a wide range of alternates and ligatures that comes in five weights and three style variants. Kitten curvy shapes of the bolder weights are perfect for logo design and display use, while the clean lighter weights, as well as the Monoline and the condensed Slant variant, are perfect for longer text blocks.

Kitten makes extensive use of OpenType features to avoid letter clashes in uppercase letters and provides alternates and special ligatures for a more handmade, organic look.

The finest and oddest friend

PLAYFUL

feline family

Catching

COME & MEET

the curvaceous

almost fatty

Fluffy

Wowish

Another way to say "I love you"

Cat

by Charles Boudlere

§ They are alike, prim s

When comes the season

Upon sweet, husky cats

Cats choose, like them,

§ Like partisans of car

They search for silence

Hell well might harnes

If it could bend their

§ In reverie they em

Cat
lovers

Complete
cat food
made with
natural ingredients

Kitty

Vegetables
grilled
collection

50%
Vegetables
and
natural extracts

ABCDEFGHIJKLM
NOPQRSTUVXYWZ

abcdefghijklm
nopqrstuvxywz

Radcliffe Hand

WEIGHTS
Regular
Bold

VARIANTS
Normal (Roman + *Italic*)
Script

SUPPORTED SCRIPTS
Extended Latin
Cyrillic

SLAB SERIF
SKELETON

HANDWRITTEN
FEEL

LOOPING
LINES

E
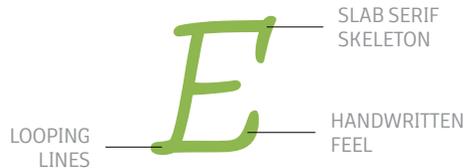
Radcliffe Hand is a complete hand-drawn redesign of the Radcliffe typefaces. Each glyph of the original typeface was traced manually, translating all the typographic details into calligraphic quirks. The result is a type family living in the middle ground between typography and handwriting, balancing expressivity and readability, and that works both at display and text sizes thanks to its wide and highly legible humanist skeleton.

Radcliffe Hand was developed in four weights plus an extra connected cursive version, Radcliffe Script. The cursive can be used together with Radcliffe Hand or with the standard Radcliffe and Radcliffe Casual to add an extra human touch to your designs.

NATURE

mountain

trekking

adventures

LOVERS

Traveling

escape from the city

Quinoa

with eggplant

HIKING TRAILS

FULL GLYPH COVERAGE FOR EUROPEAN LANGUAGES

EXPRESSIVE MARKER PEN DESIGN

ELEGANT CALLIGRAPHIC SOLUTIONS SERIFS

ASCENDER HIGHER THAN CAPS-HEIGHT

MEDIUM X-HEIGHT SUITABLE FOR TEXT USE

FOREIGN GLYPHS INCLUDED

¿Rackleß?

Why we go for indoor

"More than fifty but less than a hundred" Goh reckons he currently has in his central house is an open, airy, hardwood-floored sp ing in copious amounts of natural light, and also know as **Mr Tartarellos** on Instagram — own 'jungalow', an interior style that can be b old and new pieces with lush green plants.

"I started collecting plants when I moved [to t my partner," he tells me when I visit him at h "When we first moved in the place was kind of and what we should decorate it with

Quinoa Food ∽

Healthy and Fresh

Quinoa
Food ∽

Healthy and Fresh

Look for whole grains.

*Logo
ready!*

*Organic handmade
packaging design*

Be choosy about protein.

Scope out the produce.

*Choose
one of five
styles!*

Look for whole grains.

Whole grains, like brown rice, quinoa, and whole wheat bread, are much healthier than highly processed grains and French fries

Be choosy about protein.

Veggie burgers are convenient and ok in a pinch, but many contain ultra-processed forms of soy and over-the-top sodium levels.

Scope out the produce.

Vegetarian doesn't equal healthy. Case in point: French fries, white bread buns, and soda.

ABCDEFGHIJKLMN
OPQRSTUVXYWZ
aabcdefgghijkklmn
opqrstuvxyywz
0123456789

1 - Geo minimalism

Brand Fonts

Trends that we see in design directly reflect the big changes that are taking place in our worldwide connected culture. Given the feelings of instability gripping the world today, it's not surprising to see Pantone declaring Classic Blue color of the year 2020 for being "a shade offering the reassurance, confidence and connection that people may be searching for in an uncertain global milieu".

Similarly it comes as no surprise that it is the same rich deep blue that designers have been using for years as a synonym for corporate culture, a color that finds its typographic translation in solid and reliable "workhorse" typefaces. Designed for branding, these typefaces usually feature a sans serif design with low contrast, open shapes and semi-condensed feel for great readability at all sizes.

Frutiger (Adrian Frutiger, 1976)
Officina (Erik Spiekermann, 1990)

Branding (corporate fonts)
Editorial (reports, newsletters)

GEOMETRY
SOFTENED
BY ROUNDED
DETAILS

CALLIGRAPHIC
CONNECTIONS

LOW
CONTRAST

Amazon

CLASSIC BLUE
COLOR OF THE
YEAR 2020

PANTONE
19-4052

OPEN COUNTERFORMS
AND TALL X-HEIGHT
FOR A BETTER READABILITY

ZETAFONTS PICKS:

Kabrio

Mission & Vision

Rounded design details that give personality at big sizes.

Domotika

Mission & Vision

Ruled by the continuous interplay between the classical and the contemporary.

Blacker Sans

Mission & Vision

The sans serif companion of Blacker typeface.

KABRIO

DESIGNED IN 2017 BY
Cosimo Lorenzo Pancini
Andrea Tartarelli

WEIGHTS
Extralight
Light
Book
Regular
Bold
Extrabold
Heavy

VARIANTS
Normal (Roman + *Italic*)
Abarth (Roman + *Italic*)
Soft (Roman + *Italic*)
Alternate (Roman + *Italic*)

SUPPORTED SCRIPTS
Extended Latin
Cyrillic

FOUR
DIFFERENT
CORNER
TREATMENTS

Kabrio is a sans serif typeface for lovers of minimal design, high speed, and great curves. Quick, efficent and great-looking like a sports car on the winding roads of the French Riviera, Kabrio has been expertly crafted in Italy with a striking bodywork and finely tuned design details.

Four different corner treatments offer variation for display use and logo design: the "alternate" variant features slightly rounded corners that become more accentuated in the "soft" variant, while "Abarth" features cut corners for a more mechanical look. All Kabrio variants come in seven weights with matching italics, for a grand total of 56 weights to be added to your typographic palettes. The family's extended character set covers over two hundred languages with its extened latin and cyrillic scripts.

lubing a shaft

WHEELS LOVERS

GASOLINA

THE STROKER KIT

parebrise

und stoßfänger!

stylish shaker hood

МОТОЦИКЛ

LE RESERVOIR

DIPSTICK

LE KLAXON

12.06.2020

k $ w Y

20" 123
20" 016
19" 572
19" 552

KABRIO
VEHICLE SERVICE SCH

Maintenance	Recommended		
		3/16/2020	6/1
Lube, Oil and Filter	3 months	3/11/2020	6/
Check Engire Air Filter	3 months	3/3/2020	6
Check all Fluid	3 months	1/3/2020	
Check Hoses	3 months	3/3/2020	
Check Battery	3 months	19/3/2020	
Rotate and Balance Tires	6 months	21/3/2020	
Windshield Wipers	6 months	13/4/202	
	24 k		

In the 1920s, when steel bodies began to be mass-produced, closed cars became available to the average buyer and fully open cars began their disappearance from the mainstream market. Convertibles, being cars that could convert from being open to being fully closed, entered the market in the mid-1920s.

NEW TRENDS

DO WE HOOK UP WITH A KABRIO? by Josef Bolmanyz

The earliest automobiles were all open. By the end of the 19th century, folding textile or leather roofs, as had been used on victoria or landau carriages, were being used on some automobile bodies. The first automobile offered with an enclosed body was the Renault Type An early car built for comfortable transportation was likely to have an enclosed passenger compartment at the rear for the owner and his guests while the driver sat in front either in the open (in a brougham or a coupé de ville) or under an extension of the roof of the passenger compartment. In some versions, the passenger compartment would have a folding roof; these cars were called landaulets. Less expensive cars were usually open. Whether these were economical runabouts, sporting roadsters or phaetons, or sturdy touring cars, their

ABCDEFGHIJKLMN
OPQRSTUVXYWZ
abcdefghijklmn
opqrstuvxywz
0123456789

Domotika

WEIGHTS
Thin
Extralight
Light
Regular
Medium
Bold
Heavy
Black

VARIANTS
Normal (Roman + *Italic*)

SUPPORTED SCRIPTS
Extended Latin
Cyrillic

NARROW
WIDTH

OPEN
COUNTERS

Taking inspiration from architectural practice, the design of Domotika is ruled by the continuous interplay between the classical and the contemporary, the hand-made and the technological. The name itself is a pun to the idea of "domotics", robotic technology for domestic use.

Conceived as a invaluable tool for editorial use, Domotika comes in eight weights with matching italics, each one covering over seventy languages with the latin and cyrillic alphabets. Standard OpenType features include stylistic sets for alternates, tabular, lining and Oldstyle numerals, standard and discretionary ligatures and swash alternates.

SAY HI TO ARCHISTARS

Innovationen

übergröße

Rolling Skates

Hazelnut Hue

Forschung & Wissenschaft

SMART THERMOSTAT

Meltdown

Peter Eisenman

Небоскреб

Building Automation

gjklm

WILSON GONZALES

He is known for his
use with contempo
on installations and
Most notably, he de
56th Art Biennale
N.T. in 2030.

A family with sixteen weights of pure typographic pleasure ready to make mags shine!

He is known for his field
with contemporary arti
and exhibitions. Most no
the 56th Venice Art Bien
Grand Emmetter in 20
featuring 15 paintings t
now part of the perma
Tate Britain. Further in
"Metro, React," a sectio
GM in the British pavilion at the Venice
Biennale (2000), and the
Thyssen-Bornemisza Art for the 250
Century Pavilion that was designed to show
"Your Black Horizon," a projection work by
Gustur Eliasson at the 2005 Venice
Biennale.

MADRID, SPAIN

FUTURISTIC BUILDINGS / pag XI

BORN FOR THE PRINTED PAGE

RIGHT WHERE YOU WANT IT

MA mag
modern architectures

FB mag
futuristic buildings

ABCCDEFGGHIJ
KKLMNOPQRRS
TUVWXYZ
abcdefghijklmn
opqrstuvwxyz

Blacker Sans

WEIGHTS
Thin
Extralight
Light
Book
Regular
Medium
Bold
Extrabold
Heavy
Black

VARIANTS
Normal (Roman + *Italic*)

SUPPORTED SCRIPTS
Extended Latin
Cyrillic
Greek

LOW CONTRAST
SANS SERIF DESIGN

DIAGONAL CUTS
EVOKE BLACKER'S
SPIKY SHAPES

Born for flawless font pairing in complex branding and editorial projects, Blacker Sans detaches itself from Blacker's spiky wedge serifs without, losing its character. Contrast is reduced to grotesque proportions, with optical corrections and fine design details, in order to express the family identity.

The result is a highly legible workhorse family that manages to keep the signature details of Blacker: the hook shape of lowercase "f" is hinted in "a", "c" and "e", while a nod to the original family spiky shapes appears in the ink-traps of "n","m","r", "P" and "R".

The combination of the robust design skeleton with the fine design details makes Blacker Sans also suited for body text while still keeping its expressive quality when set at large sizes for display or branding use.

PANORAMA

Die Ziele der Künstlergruppe

THIRTY SECONDS TO MARS

The Reckless

Flaming lips

steve reich choreography

Regina spektor

FITTINGLY

Self mockery is the only escape that still works

BELLE AND SEBASTIAN

Pastasciutta

think well, love well, sleep well

Größen Körper

Ragnarök

↓ ↓   ↓

Ragnarök

HOW TO COOK THE BEST CHOCOLATE CHIP COOKIE

I use unsalted butter in all my cookie recipes, unless otherwise specified. I like being able to control the amount of salt added. But you can also use salted butter, just cut down on the added salt. The rule of thumb is 1/2 cup salted butter = 1/4 teaspoon salt. So, in this recipe, if you're using salted butter, reduce the salt by 1/4 teaspoon. Here's the most important thing: use MELTED butter in these cookies. Melted butter, when combined with the sugars, makes a toffee-like flavor. Plus, I think it adds a depth of flavor and also adds to the texture of the cookie.

Kitch

FORK MAGAZINE

ABCDEFGHIJKLMNO
PPQQRRSTUVXYWZ
aabcdeefggghijklmn
opqrsttuuvxywz
0123456789()[]{}

2 - Brutal Shapes

Inverted Contrast

The advent of the printed poster at the end of the 18th century fueled the development of new eye-catching typefaces: fat display types, slab serifs, and the so-called "Italian" reverse contrast types, that "reverse" the usual distribution of weight, with horizontal strokes being thicker than vertical ones.

These apparently incorrect letters had their moment of glory with the reverse contrast Clarendons, made popular by the aestethic of western movies.

Playfully freakish, reverse contrast typefaces still manage to grab the attention of the viewer in display use and, with subtle design variations, can also work well at text sizes.

Caslon Italian (H.W. Caslon, 1821)
Playbill (Robert Harling, 1938)
Estro (Aldo Novarese, 1961)

Editorial use
Branding (tech, fashion, services)
Minimalist design

SERIFS
ARE THICKER
THAN THE
STEMS

ROUND LETTERS
SEEM ROTATED
BY NINETY DEGREES

Black

PANTONE
16-1546

LETTERS
ARE TOP OR
BOTTOM HEAVY

LETTERS
ARE LIGHTER
AT THE
WAISTLINE

DIAGONAL
ELEMENTS
HAVE UNUSUAL
PROPORTIONS

ZETAFONTS PICKS:

Blackest

Lazy Dogs: So Boring!

A reverse contrast wedge serif Didone that manages to be quirky yet elegant.

Tarif

Lazy Dogs: So Boring!

Subtly mixing Latin zest, calligraphic details, extreme inktraps, and postmodern unorthodox reinvention of traditional grotesque letter shapes.

Radcliffe Casual

Lazy Dogs: So Boring!

Developed on a modern humanist skeleton.

Blackest

WEIGHTS
Light
Regular
Medium
Bold
Extrabold
Heavy

VARIANTS
Display
Text

SUPPORTED SCRIPTS
Extended Latin
Cyrillic

REVERSE
CONTRAST
CURVES

THIN
STEMS
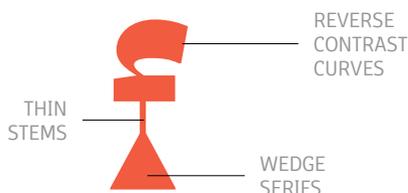
WEDGE
SERIFS

Blackest is a reverse contrast wedge serif type family, designed as an addition to the Blacker typeface designed by Cosimo Lorenzo Pancini. While preserving the classical skeleton and the sharp edges of the original, Blackest brings in the realm of the so called "Italian" or reverse-contrast typefaces. The result is a type family that manages to be quirky but classical, playful without losing its elegance.

With its exuberance and six weights of eye-catching proportions, Blackest is perfect for display use: editorial and magazine design, poster and logo design. In order to allow for a wider use, like the typesetting of longer texts, a text variant in two weights was developed, featuring less contrast and looser spacing, resulting in a good readability.

The Vestalis Maxima

nymphidius sabinus

GROSSEN KUNSTCHÄTZEN

Matricide

El xe sta el quinto

DE NOMBREUX CITOYENS

Romulus & Remus

the king is born in Rome

iconoclast

LLAMARLA DEL EXILIO

The classical skeleton and sharp edges

AIRHEAD

Kochanka Nerona

Blackest

45

R

M

In historiography, **Ancient Rome** is Roman civilization from the founding of the city of Rome in the 8th century BC to the collapse of the Western Roman Empire in the 5th century AD, encompassing the **Roman Kingdom**, Roman Republic and Roman Empire until the fall of the western empire. The civilization began as an Italic settlement in the Italian peninsula, dating from the **8th century BC,** that grew into the city of Rome and which subsequently gave its name to

arius Gaius,❶ a **novus homo**, who started his political career with the help of the powerful **Metelli family❷** soon become a leader of the Republic, holding the first of his seven consulships (an unprecedented number) in **107 BC** by arguing that his former patron **Quintus Caecilius Metellus Numidicus** was not able to defeat and capture the Numidian king Jugurtha. Marius then started his military reform, securing loyalty of the army. At this time, Marius began his quarrel with **Lucius Cornelius Sulla,❸** who wanted to capture Jugurtha, asked Bocchus, son-in-law of Jugurtha, to hand him over.

42 TR

ZETAFONTS FOUNDRY

Blackest

→ Blacker & Italian ←

A inverse contrast wedge serif typeface family
with six display weights and two text weights
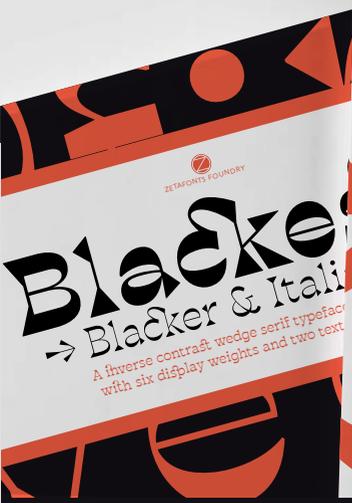
ABCDEFGHIJKXLM
NOPQRSTUVWXYZ
aabcdefgghijklmnop
qrstuvwxyz&!?
1234567890 1234567890

Tarif

DESIGNED IN 2019 BY
Andrea Tartarelli

WEIGHTS
Extralight
Light
Book
Regular
Medium
Bold
**Extrabold**

VARIANTS
Normal (Roman + *Italic*)
Arabic

SUPPORTED SCRIPTS
Extended Latin
Cyrillic
Arabic

TAPERED STEMS

THICK SLAB SERIFS

EXPRESSIVE CURVES
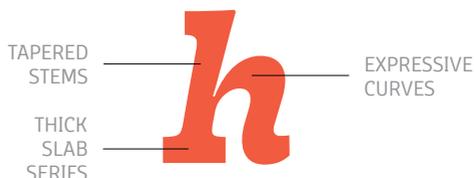
Tarif is a type family inspired by the multicultural utopia of Convivencia, the peaceful coexistence of Muslims, Christians and Jews in 10th century Andalusia. With its wide script coverage Tarif honors this age, that brought to Europe the classics of Greek philosophy as well as Muslim culture and aesthetics.

Tarif is a slab serif typeface with a humanist skeleton and inverted contrast, subtly mixing Latin zest, calligraphic details, extreme inktraps, and postmodern unorthodox reinvention of traditional grotesque letter shapes.

Buoyant and reliable, Tarif also includes a wide array of OpenType features (alternates, ligatures, positional numerals, case sensitive punctuation). It is complemented by a range of seven weights, allowing for solid editorial use and great readability at body text size.

Kingdoms

Corporación Cultural Matucana

oligominerale

مضيق جبل طارق

¡LOS ZAPADORES!

Parque Santa Monica

rybołówstwo

Las Margaritas

الديمقراطيات الحديثة

Maria Rosa Menocal

"Real Academia Española"

تعدد الثقافات

Fryslân

**NEW
ORIGIN
EDITIO**
*From Italy
with love*

Bitches Brews!

Ipa

100% ORGANIC

4,3% alc.vol

BITCHES BREW LABEL

— Italian Style Ales —

Ipa is an Italian brewing company located in Biella, Piedmont. Under this label - distributed since the early nineties by the Birra Forst, but owned by the Thedy family (heir of the founders of the company) - around 100 thousand hectolitres of beer are produced annually, part of which for export in twenty countries.

4,3 % alc. vol.   500 ml ℮

Bottled in Versilia

Marching Through Machu Pichu

The story starts with a newly retired Mark tearing his Achilles heel, enduring multiple surgeries and countless rehabilitation courses, and giving up his love of golf and other physical activities...or so he thought. After an impressively speedy recovery, he discovers hiking and sets on to embark on one of the most challenging hikes in the world: the Machu Pichu trail. Despite difficulties acclimating to high elevation and thousands of steps over four long days, Mark details his inspiring journey trekking through Machu Pichu and the lifelong friends he made along the way. Many people work a career spanning several decades with the plan when it is all over.

DISCOVER THE SOUTH

We all need rainforests

...arching the Amazon isn't ...nts and animals that live ...te whole world. The rainf ...ol cures one-tenth of th

ABCDEFGHIJKLMN
OPQRSTUVWWXYZ
aabccdefghijklmn
opqrrsstuvwxyz
01223455667899

Radcliffe Casual

WEIGHTS
Light
Book
Regular
Semibold
Bold
Extrabold
Heavy

VARIANTS
Normal (Roman + *Italic*)
Text (Roman + *Italic*)
Casual (Roman)
Script

SUPPORTED SCRIPTS
Extended Latin
Cyrillic

LOW CONTRAST

THICK SLAB SERIFS

UPWARD DIAGONAL SLANT

D
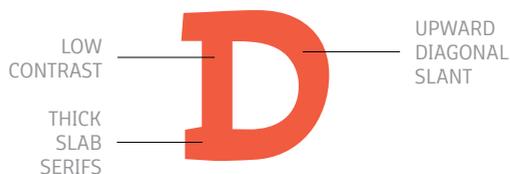
Tailor made for elegance, Radcliffe features the strong bracketed serifs, the vertical stress, and the little contrast of Clarendons, combined with a humanist touch and a calligraphic approach.

Primarily intended as a display typeface with a wide range of finely-tuned weights for editorial and logo design purposes, Radcliffe was complemented by Radcliffe Text, developed in five weights with a taller x-height and slightly condensed proportions, allowing for maximum readablity in long texts at small sizes and on the web. The family also includes the two funky weights of Radcliffe Casual, featuring a slight reverse contrast.

Victoria

Rückwärtsrudern

научный подход

DOGMATIQUE

gleichbleibende qualität

TOWN & GOWN

Passo Principe 3713 m

Morris Oxford

Percy Bysshe

фунт стерлингов

BEATING THE BOUNDS

Nature always wears the colors of the spirit

костюм тройка

fgk fgk

Things
that
made you
weird as
a kid.

Radcliffe Casual

**Things
that
make
you great
today.**

Radcliffe Casual

DON'T BE AFRAID TO CREATE

ABCDEFGGHIJKLMN
OPQQRSTUVWXYZ
aaabcdeefgghijkklmn
opqrstuvwxyyz
0123456789

RETRO POP

Typefaces with rounded corners may look cheesy when printed, but work perfectly when used to bring some warmth to mobile screens and digital environments.

Pair them with bright colours for a end-of-last-millenium, 2000's-inspired aesthetic, that lives between a campy vintage pop and fashionable look.

As an alternative try to pair rounded sans serif typefaces with monoline icons for the perfect integration between typography and icon system, in interfaces and wayfinding.

ROUNDED
OUTER CORNERS

GEOMETRY
INSPIRED

dotco

MONOLINEAR
DESIGN WITH
NO CONTRAST

PANTONE
14-1064
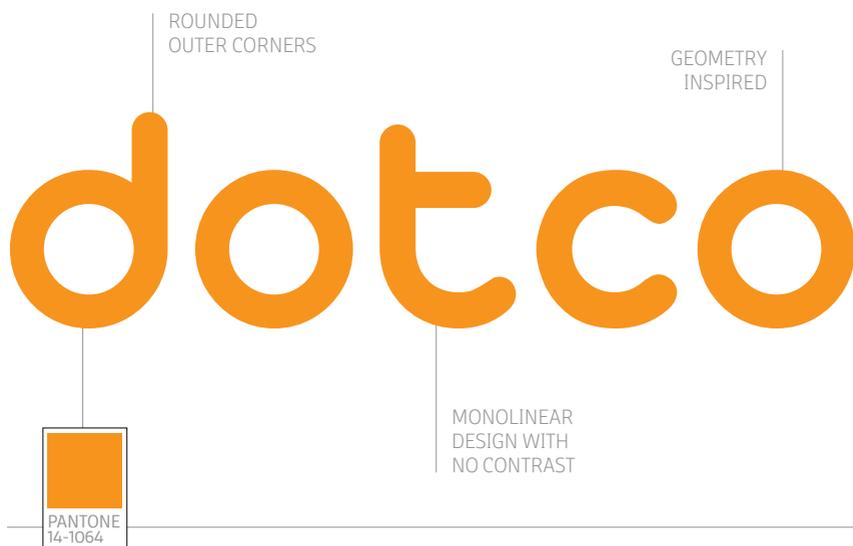
ZETAFONTS PICKS:

Aristotelica Pro

The Quick Brown Fox

A typographic multi-language eulogy to the simple beauty of circular shapes.

Iconic

The Quick Brown Fox

The spirit of contemporary digital experience condensed in a typeface.

Duepuntozero Pro

The Quick Brown Fox

Simplicity and playfulness in a typeface born for mobile applications.

ARISTOTELICA PRO

WEIGHTS
Hairline
Thin
Extralight
Light
Regular
Demibold
Bold
Heavy
Fat

VARIANTS
Display (Roman)
Condensed Display (Roman)
Text (Roman)
Condensed Text (Roman)
⌂⬠▭⚙ Pictogram

SUPPORTED SCRIPTS
Extended Latin
Cyrillic
Greek
Arabic

 GEOMETRIC
SANS SERIF
SKELETON

ROUNDED
CORNERS

MINIMALIST
DESIGN

Conceived as an exercise playing with constraints and simplicity, Aristotelica is a typographic eulogy to the simple beauty of circular shapes. It shows its strengths mostly in display use and logo design, with a palette of mood, ranging from the stark elegance of the uppercase hairline weights to the playful softness of the lowercase bold weights.

Born as a valuable tool for brands that want to speak to a worldwide audience, Aristotelica includes not only extended Latin but also Greek, Cyrillic and Arabic scripts. The family is enriched by a text version optimized for on-screen readability, as well as a set of variable-width monoline icons that faultlessly match the typeface's stroke size.

PHILOSOPHY

ΑΡΙΣΤΟΤΕΛΗΣ

doubtful

Language

universe

PRINCIPLES

Nature ☀

RAPIDOGRAPH

الاتصالات العالمية

☆ ◉ ▯ ⛒ ▭ ◷ ▨ ⚇ ▭

FANCIER SHAPES

BETTER READABILITY

SIMPLER SHAPES

malt DISPLAY

malt TEXT

TIGHTER SPACING

TEXT SPACING

HEG
KAN
PLA
FRE

g
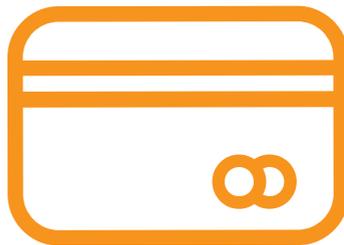
DATES TO AI
AFTER PLATC
DIFFICULT TC
PLATO WRO
R, SOCRAT
STUDENT, A
VERY FOUND
LOSOPHY AN
WHITEHEAD
GENERAL CH
EUROPEAN
THAT IT COI
NOTES TO P
TOWARDS PI

AABBCDEFGGHIJKLMMNN
OPQQRSTUVXYWWZ
abcdefghijklmn
opqrstuvxywz
0123456789

☑Iconic

WEIGHTS
Thin
Extralight
Light
Regular
Medium
Bold
Extrabold
Heavy

VARIANTS
Normal (Roman + *Italic*)
Stencil (Roman)
☐☐☐✎ Pictogram

SUPPORTED SCRIPTS
Extended Latin
Cyrillic
Greek

NO SPURS

ELLIPTICAL
TERMINALS
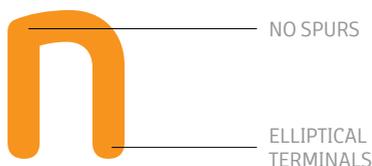
Iconic is a multi-purpose workhorse family designed for clear and effective editorial, interface and information design use as it allows for a minimum usage of space. The soft, rounded shapes are all derived from basic circular geometry, but slight humanist touches were added to make the family look more informal and readable. With its slim, minimal aesthetic, Iconic embodies the spirit of contemporary tech and the desire for an effortless, natural digital experience.

To complement the basic, regular shapes of the Iconic family, a Stencil subfamily, with a more aggressive technical look, was designed. Perfect for wayfinding, branding and interaction design, the six Stencil weights can also be used alongside the basic family for a rich textural approach to type setting. A six-weight icon set, Iconic Pictograms, completes the family and comes in matching weights to the basic family, providing maximum control and flexibility for the design of digital interfaces.

Jokaon™

HEALTHY LIFESTYLE

BODYWARE

artificial intelligence

HOME ASSISTANT

FITBAND

FRIENDLY TECH

electrocardiogram

CARDIOTONIC

wearable techonlogy

SMART
BEDSIDE LAMP

· New wireless power technology
· Differents light color temperature
· Modern design

$ 50,00

ADD TO CART

WEARABLE HEALTH DEVICE MARKET

Health, related gadgets and services featured prominently throughout **CES 2019**, for good reason.

Wearables, including health trackers and remote patient monitoring devices, **are set to become a $20 billion industry by 2023**, according to the latest forecast from **Zetafonts Research**. Better yet, the growth of assistive "hearables", or "connected" hearing aids, will swell the sector beyond $40 billion by 2022, the research firm predicts.

The adoption of healthcare wearables is being driven by improvements in remote patient monitoring technology, in addition to increased adoption by medical institutions, according to Juniper.

The adoption of healthcare wearables is being driven by improvements in remote patient monitoring technology, in addition to increased adoption by medical institutions, according to Juniper. The adoption of health-

Remote Patient Monitoring (or **RPM**) enables the monitoring of patient vitals and health stats outside of conventional clinic settings such as surgeries and hospitals. One of the key benefits of RPM is **decreased cost of visits for patients**, as well as greater availability for in-demand appointments.

The standard build of RPM devices consist of four core components:

a) **Wireless sensors** transmitting information on patient vitals such as blood pressure, heart rate, etc. to be worn in the form of Wearable device on the patient

b) Localised data storage at the patient site passing information between the sensors and a centralized repository

EDITORIAL DESIGN READY

AABCDEFGHIIJKKLMMNN
OPQRSTUVXYWZ
aabcdefghiijjkklllmn
opqrstuvxyywz
0123456789

Duepuntozero Pro

CONDENSED
PROPORTIONS

ROUNDED
CORNERS

WEIGHTS
Thin
Extralight
Light
Book
Regular
Bold
Extrabold
Black
Heavy

VARIANTS
Normal (Roman + *Italic*)
Ó⚠☺⚡♆♔ Pictogram

SUPPORTED SCRIPTS
Extended Latin
Cyrillic
Greek

With his rounded, minimal aesthetic, Duepuntozero embodies the desire for simplicity and playfulness of contemporary mobile applications, making it a perfect choice for gaming and app interface design.

When used at text size on mobile screens, its compact design allows for maximum space saving, while the strictly geometric design and the extreme range of weights (including thin and black) make it excel in display, logo and editorial applications.

A complementary set of free icons in the same range of weights is provided to help designers build consistent branding through pictograms, in infographics, interfaces, and editorial products.

Blue and white

VISUALIZATION

virtual reality experince

PROGRAM CODING

The Ultimate

💀 48 minutes of streaming 💀

DIGITAL GAMEPLAY

interactive

Streamer handbook

POPULAR INTERNET GAMES 👤

follow channel 💬

PLAYER ONE

om line. 🗨 Firstly, collaboration has been shown to *ve innovation* in companies. 💬 A study be *Nielsen* fou *llaborative ideation improved the performance of n *cts developed by companies in the consumer goods *ry. 🔥 Not only that, but further research *has sugge llaboration culture can decrease employee churn.

are multiple benefits for companies who foster oration. 📷 **Not least, to the bottom line.** 🔄 **First oration has been shown to improve innovation anies. 🗡 A study be Nielsen found that collab ion improved the performance of new product oped by companies in the consumer packaged**

☆☆☆

🗡

|	
⚙	OPTIONS
💀	DIFFICULTY
ⓘ	INSTRUCTION
🎖	AWARDS

◀◀ ◁ II ▷ ▶▶

🎵

☀
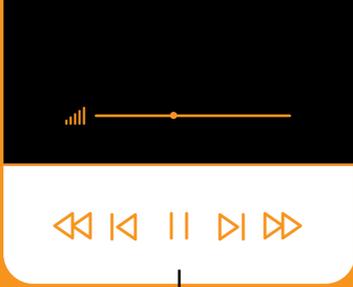
20°C 28°C	☀	Monday
16°C 20°C	💧	Tuesday
16°C 20°C	⚡	Wednesday

Over **100** variable weight **pictograms** included

Goldie Rocket

🏆 **Worldwide top scores**

🎖 **Francis Mistique**
$ 2k coins

🎖 **Deborah Shorthand**
$ 1,7k coins

🎖 **Andrew Tart**
$ 1,2k coins

🎖 **Gabriel Soler**
$ 900 coins

🎖 **Anthony James**
$ 900 coins

ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmno
pqrstuvwxyz
0123456789

YOUR BRAND'S TYPEFACE

WIDER!

KERN!

Once reserved to big and high-spending companies, the power of typographic branding was made widely available by the evolution of digital type design. And while only bigger companies may be able to afford the higher cost of a custom typeface created from scratch, lighter typeface customizations are possible for medium-sized businesses and designers who want to give a unique valuable visual asset to their clients.

Zetafonts helps clients build a consistent typographic image with a special licensing option, named "worldwide license" that allows customization and renaming on a published typeface.

The resulting design is licensed exclusively to the client, including unrestricted usage license to all individuals in the licensee corporation, related agencies, printers and developers, with no time limits.

Made with kair

Comunicazione per l'ambiente

UNICOOP FIRENZE

digitalic generation

CROMORAMA

CHIANTI BREW FIGHTERS

LA BRUCIATA

StartupItalia

IED FIRENZE COURSES

Design Renaissance

NUUN PROJECTS & INVESTMENTS

CHE FUTURO! DIGITAL MAG

atnt arsenale conference & project

zerocalcare for lucca comics

kair

ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmno
pqrstuvwxyz
0123456789

kair script

CUSTOM TYPEFACE FOR KAIR INDIA

ABCDE FGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmno
pqrstuvwxyz
0123456789

Unicoop Advertising

CUSTOM VERSION OF FREEHAND FOR UNICOOP FIRENZE

ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmno
pqrstuvwxyz
0123456789

zerocalcare script
CUSTOM TYPEFACE FOR LUCCA COMICS & GAMES

ABCDEFGHIJKLMNO
PQRSTUVWXYZ
abcdefghijklmno
pqrstuvwxyz
0123456789

BREW FIGHTERS

CUSTOM TYPEFACE FOR CHIANTI BREW FIGHTERS FIRENZE

ZETAFONTS

PROUDLY
BREEDING
QUICK
BROWN
FOXES
SINCE
2001

Zetafonts is a indipendent type foundry established in 2001 in the heart of Florence, Italy.

Powered by a team of branding and design veterans, Zetafonts offers a **prolific portfolio of original typeface families**, covering the world major script systems and proposing a wide range of innovative and stylish typographical solutions for digital and print designers.

Zetafonts also offers a **custom type design service** and **multi-script typographic branding** consultancy to selected global brands.

All our typefaces are distributed with Creative Commons NonCommercial licenses.
Our fonts catalogue is available with a wide range of commercial licenses on major online font resellers as well as on **www.zetafonts.com**.

Zetafonts was founded by **Francesco Canovaro, Debora Manetti and Cosimo Lorenzo Pancini**. It is part of Ligature, a brand focusing on the culture of type design that in 2019 launched two new online platforms dedicated to digital typography: **Italiantype** and **Fontmood**.

Italiantype is a label created with the purpose to introduce new selected Italian type designers to major international font distribution channels. Italiantype showcases the typographic work of its authors as "work in progress" (**italiantype.com**).

Fontmood is a semantic search engine for typefaces that gathers and showcases automatically generated specimen of tens of thousands of freeware and shareware fonts. Fontmood is a useful research database for designers looking for inspiration as well as an intuitive tool providing a bird's-eye view of the indie type design scene.
(**fontmood.com**)

Above, from left: Francesco "Mistico" Canovaro, Debora Manetti and Cosimo Lorenzo Pancini

100+
type families created
1.600+
fonts released
20 million
digital downloads
10.000+
clients, including
Google, Apple, AirBnB, The Coca Cola Company, Universal Pictures, Netflix, Disney Publishing, World Wrestling Entertainment, Penguin, NBC Universal, At&T Usa, Sky, Mattel, Nickelodeon Pictures.

Get insipired:

www.zetafonts.com

Follow us:

⊙, f, Bē *: @zetafonts*

Feel free to tag us, share our work and
connect with us on social media!

Join us:

Join our **Type Club** at *zetafonts.com/typeclub*
to receive exclusive promotions, discount codes
and news about our type production.

Questions?

If you have questions about our products,
would like to inquire about a commission, interviews,
public speaking or just want to say hello, feel free to
get in touch writing to: *info@zetafonts.com.*