

# Case Text

# Case Text™

A modern Neo-Grotesque with exceptional legibility.  
The bigger sister's perfect body text side-kick.

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## Design

Erik Spiekermann  
Anja Meiners  
Ralph du Carrois

## Design Contributions

Andreas Frohloff

## Mastering, Production

Andreas Frohloff  
Christoph Koeberlin

## Marketing

Ivo Gabrowitsch (Conceptual  
Contribution, Naming,  
Copywriting, Imagery,  
Specimen)  
Lucy Beckley (English  
Translation)  
Loris Olivier (Graphic Design)  
Jana Kühl (Imagery)

Bold 50 pt, Medium 16 pt, Regular  
16 pt, Bold 9.5 pt, Regular 9.5 pt

## Trademarks

Case Text™ is a trademark of  
Fontwerk GmbH

## Design Period; Release

2016–2020; October 12, 2020

## Latest Update

Version 1.001; October 26, 2020

## Languages

94 Latin (see page 8)

## Glyphs Per Font

795 (see page 9)

## Styles

8: four upright weights and  
corresponding italics  
(see page 5)

## Licensing, Pricing

Trial Free Test license  
Standard Combined Print,  
Web, App and eBook license,  
starting at €50  
Extended Larger license  
volume and additional Broad-  
casting, starting at €500  
Further types of license  
available on request

## Formats

OTF, WOFF2; Further formats  
available on request

## Variable Fonts

Included in the Superfamily  
package at no extra cost.  
2 Axes: weight, optical size  
File sizes (WOFF2): 136 KB  
Upright; 136 KB Italic

## Modifications, Extensions

Available on request

## Recommended Use

Advertising & Packaging  
Editorial & Publishing  
Film & TV  
Logo, Branding & CI  
Software & Gaming  
Responsive Designs

## Contact

Fontwerk GmbH  
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10405 Berlin, Germany  
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Available exclusively  
from [fontwerk.com/  
fonts/case-text](https://fontwerk.com/fonts/case-text).

**Atom Heart Father**

Biennale of Architecture

***van der Smut***

BANQUE CENTRALE EUROPÉENNE

**WERKSCHAU**

*Pure Trance Radio #256*

**Design Rethinking**

*Air Song (8 AM VERSION)*



A321*neo*

*Oranje, Geel & Associates*

**HYBRID BATTERY**

1864 große Pandas

**TRILOGY**

*The New Rules of Marketing and PR*

**Miles Glacier**



Case Text Light · SMALL CAPS

*Case Text Light Italic · SMALL CAPS*

Case Text Regular · SMALL CAPS

*Case Text Italic · SMALL CAPS*

**Case Text Medium · SMALL CAPS**

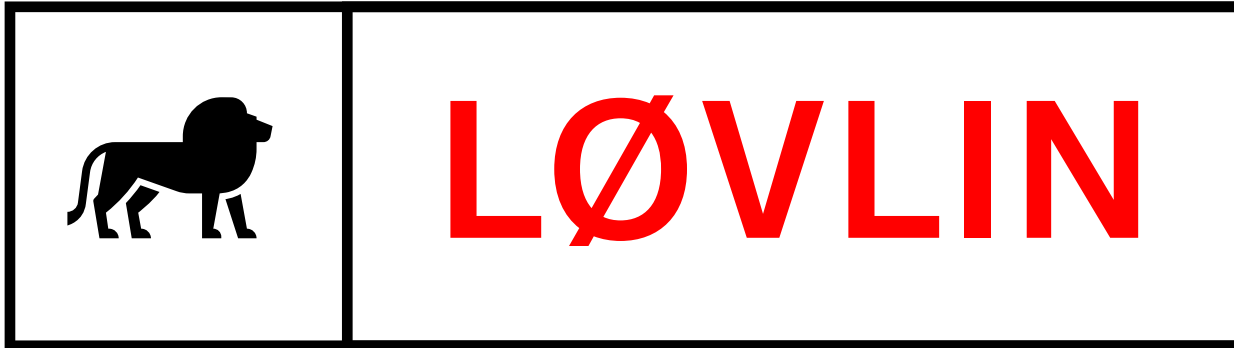
***Case Text Medium Italic · SMALL CAPS***

**Case Text Bold · SMALL CAPS**

***Case Text Bold Italic · SMALL CAPS***

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Available in 8 styles.



Medium All Caps 70 pt

Bold 120 pt (Tracking -100%), Bold 31 pt

**cab,** campus  
automotive  
belfast  
northern  
ireland



Italic 35 pt

Medium 23 pt, Light 23 pt, Light Italic 23 pt

**Urologisches  
Zentrum**  
Dr. Freund-Blase

K3

# 20 Mil Léguas Submarinas

Bold 50 pt, Português

**THE YEAR 1866 WAS SIGNALIZED by a remarkable incident, a mysterious and inexplicable phenomenon, which doubtless no one has yet forgotten. Not to mention rumors which agitated the maritime population, and excited the public mind, even in the interior of continents, seafaring men were particularly excited.**

Medium 18 pt, English

Kaufleute, Reeder, Schiffskapitäne, Skipper und Master in Europa und Amerika, Offiziere der Kriegsmarine aller Länder und schließlich die Regierungen der einflussreichen Staaten beider Kontinente nahmen die Vorfälle außerordentlich ernst. Seit einiger Zeit schon waren mehrere Schiffe auf hoher

See „*einem gigantischen Etwas*“ begegnet, einem langen, spindelförmigen Gegenstand, der bisweilen phosphoreszierte und weitaus größer und schneller war als ein Wal.

Regular 14.5 pt, Italic 14.5 pt, Deutsch

Los hechos relativos a estas apariciones, consignados en los diferentes libros de a bordo, coincidían con bastante exactitud en lo referente a la estructura del objeto o del ser en cuestión, a la excepcional velocidad de sus movimientos, a la sorprendente potencia de su locomoción y a la particular vitalidad de que parecía dotado. De tratarse de un cetáceo, superaba en volumen a todos cuantos especímenes de este género había clasificado la ciencia hasta entonces. Ni Cuvier, ni Lacepède, ni Dumeril ni Quatrefages hubieran admitido la existencia de tal monstruo, a menos de haberlo visto por sus propios ojos de sabios.

Regular 12 pt, Español

À prendre la moyenne des observations faites à diverses reprises, — en rejetant les évaluations timides qui assignaient à cet objet une longueur de deux cents pieds, et en repoussant les opinions exagérées qui le disaient large d'un mille et long de trois, — on pouvait affirmer, cependant, que cet être phénoménal dépassait de beaucoup toutes les dimensions admises jusqu'à ce jour par les ichthyologistes, — s'il existait toutefois. Or, il existait, le fait en lui-même n'était plus niable, et, avec ce penchant qui pousse au merveilleux la cervelle humaine, on comprendra l'émotion produite dans le monde entier par cette surnaturelle apparition. Quant à la rejeter au rang des fables, il fallait y renoncer.

Regular 6.5 pt, Français

# Supported Languages

All of Fontwerk's typefaces support at least 94 Latin-based European languages such as English, German, French, Spanish, Czech, Polish, and Turkish. Some families also support Greek and Cyrillic (e.g. Russian, Bulgarian). If you need further languages or script systems (anything from Cyrillic and Greek to Hebrew, Arabic, Thai and even Chinese, Japanese, Korean (CJK), and Devanagari), we can make custom fonts for you.

## ▼ Latin

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





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Stylistic Set 1 #SS01 — Alternative one

No. 1      No. 1

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

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Contextual Alternates #CALT

: FJ fj PJ pj and gender star (German: Gendersternchen) included

5:4      5:4

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Standard (#LIGA) and Discretionary Ligatures #DLIG  
ffi ff fi ffj fj ft included

Luft      Luft

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Small Capitals #SMCP

Chill      CHILL

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Small Capitals From Capitals #C2SC

Qmax      Qmax

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Variation: #SMCP + #C2SC

Bling      BLING

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Case-Sensitive Forms #CASE

i ı · ¨ ˆ \ ( ) { } [ ] - - - - - « » ‹ › ‹ › @ included

(H-o)      (H-O)

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

169 169

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

317 317

Fractions #FRAC, Numerators #NUMR, Denominators #DNOM

4/852 4/852

Ordinals #ORDN

6a 2o 6<sup>a</sup> 2<sup>o</sup>

Scientific Inferiors #SINF

CO2 CO<sub>2</sub>

Superscript #SUPS, Subscript #SUBS

m3 M6 m<sup>3</sup> M<sub>6</sub>

Slashed Zero #ZERO

7380 7380̊

Localized Forms #LOCL

L· Ll·l → L· Llł (Catalan) and Ș ț ș ț → Ș Ț ș ț (Romanian) included

Brașov Brașov

# “The Curious Case of Erik Spiekermann”, “For lowercase, uppercase, for every case” ... There are puns aplenty for a typeface with this particular name. But we’ll spare you any more and concentrate on the facts.

Corporate type designers know this situation all too well: Your client wants something new, something to call their own, something that stands out from the competition. However, in reality, they often end up wanting the same thing: their own version of a Neo-Grotesque in the style of *Helvetica*®, *Akzidenz Grotesk*® or *Univers*®.

Anja Meiners and Ralph du Carrois and even Erik Spiekermann have sat in client briefings like these. As a trio they have been responsible for numerous highly respected custom-type projects, but often they too have found themselves depending upon such a variant or adaptation.

Case is the essence of these experiences. They left out everything that they felt was unnecessary in the world’s most popular typeface genre but they made sure to keep all the best bits. Building on the

concentrate of the best bits, they added new ideas and conceptual solutions for a modern static grotesque. The result is the missing element in an otherwise strained and bloated genre: A typeface whose clear basic personality looks familiar and creates trust, but at the same time is novel and individual and is therefore perfect for strong brand building. An ideal font for complex branding projects born out of years of working on such complex branding projects.

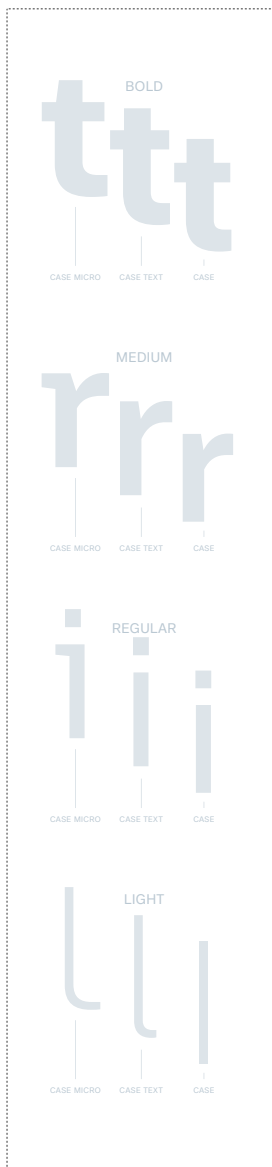
Case is currently available in three optical sizes: the core family is suitable for the vast majority of applications, especially larger applications such as logos, wordmarks and headlines, the Text family for longer reads and the Micro version for – surprise, surprise – small text. Depending on the area of use, it can guarantee readability of 5pt, in some cases, even less.



Text and Micro have higher x-heights and more open shapes.

An important distinguishing criterion of the family members is their respective spacing. In comparison to the two versions for text applications, the main family’s spacing is narrow, whereas it is wider on the Text and widest on the Micro. For better readability, both Case Text and Case Micro have a higher x-height, an l with a ‘foot’ and slightly more open shapes than its bigger sister. The Micro





has more distinguishable character forms (r, i, j) or wider glyphs (f, t) as well as significant contrast at the joints of the stems and bows.

A unique selling point are the real italics, since they are a rarity in the genre. Type designers are often satisfied with obliques here. Even rarer are Variable Fonts, but fear not, these are already included in the super-family package. At no extra cost.

The planned extensions, some of which are already underway, relate to language support, the widths (at least a Condensed and an Extended version), a monospaced version and drumroll please ... a UniCase. A little wordplay is allowed after all.

Finally, to come back to the name: one of the characteristics of all Case styles is that in order to optimize some of the letters for the design of logos and wordmarks, the terminals of letters such as c, a, s and e all have the same horizontal endings, including uppercase and small caps. And since the name of the typeface should look good when set in the font itself and all Spiekermann fonts after *ITC Officina*® only have four letters, the name came about almost automatically.



The terminals of letters such as c, a, s and e - hence the name - all have the same horizontal endings.

We believe “in any case” that Case has the potential to become a classic of tomorrow. More than 30 years after Erik Spiekermann’s most important classic *FF Meta*® was released, its designer, together with Anja Meiners and Ralph du Carrois, have their sights set on the twenties.

DESIGNER

# Erik Spiekermann

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**What else can one write about the man whose Wikipedia entry has been translated into 13 different languages?**

The man, whose shelves are decorated with multiple awards for his life's work from the most renowned associations and a beautifully framed honorary doctorate certificate. The man, whose reference books and biography *'Hello, I Am Erik'* became international bestsellers. The man, who has designed more successful typefaces than most foundries have to offer. The man, who is an entertaining guest in audio, film and TV productions (e.g. the legendary BBC video). He is at home in three time zones and owns more bicycles in each place than a large sporty family. He is the man who was heavily involved building two of the most relevant creative agencies, a legendary letterpress workshop, and the most important

independent font distributor and the largest library of contemporary typefaces.

So, there is not much left to write about this man. Apart from the fact that *Fontwerk* would probably not exist without the latter two achievements, our roots lie in the ideals and friendships of the first 25 years of *FontShop*. The fact that Erik sees his future as a type designer for our label after his enormously successful time at *ITC* and *FontFont* is highly appreciated but at the same time a hugely motivating obligation for us.

📍 Berlin, Germany

🌐 p98a.com

📷 [instagram.com/espiekermann](https://www.instagram.com/espiekermann)

🐦 [twitter.com/espiekermann](https://twitter.com/espiekermann)



© Dennis Letbetter

Light 20 pt Small Caps, Bold 50 pt,  
Medium 11 pt, Regular 11 pt, Italic 11 pt

DESIGNER

# Anja Meiners

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Surrounded by the crystal-clear, ice-age lakes at the gates of Berlin, Anja Meiners finds inspiration for distinct and contemporary typefaces.

She lives in the tranquil surroundings of Brandenburg with four generations of her a not quite so tranquil family but the business of the city is always within reach.

Together with Ralph du Carrois, Anja founded *bBox Type* where they developed exclusive custom fonts for international brands such as *ZDF*, *Cewe* and *Autodesk*. They are also responsible for the popular *Fira Sans* for *Mozilla* in cooperation with Erik Spiekermann and team and the multiscript extension *FiraGO* for the geodata provider *here*. In 2022, Anja left *bBox* to pursue new challenges.

As well as a flair for typefaces, the communication designer has a talent for organizing events, such as the monthly

Typostammtisch Berlin, for which she also loves to write for. Another big and important topic for Anja is the process of how kids learn to read and write.



© Norman Posselt

📍 Groß Köris, Germany

🌐 [anjameiners.com](http://anjameiners.com)

📷 [instagram.com/meinersanjameiners](https://www.instagram.com/meinersanjameiners)

🐦 [twitter.com/AnjaMeiners](https://twitter.com/AnjaMeiners)

Light 20 pt Small Caps, Bold 50 pt,  
Medium 11 pt, Regular 11 pt, Italic 11 pt

DESIGNER

# Ralph du Carrois

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The graphic design studio founded by Ralph and Jennifer du Carrois soon developed into a type design studio after an extensive corporate type project for Suzuki.

Ralph made a name for himself with international clients such as *de Gruyter*, *zdf*, *Cisco*, *Bosch*, *TERN*, *Autodesk* and *Monotype* by extending and designing typefaces. One of his most extensive projects was *Fira Sans* for *Mozilla Corporation*, which he developed together with Erik Spiekermann, Anja Meiners and team as well as the extended *FiraGo* design for the geo provider *here*.

With his foundry *bBox Type*, Ralph serves customers and clients of various sizes from different business areas. *bBox* has realized projects for *zdf*, *cewe*, *here*, *de Gruyter*, *Mozilla*, *Neue Nationalgalerie Berlin*, *Autodesk*, *Erik Spiekermann*,

*Cisco*, *Bosch*, *the City of Rome* and many more.

Born in Allgäu, Germany, the graduate Product Designer still devotes his spare time to both his actual field of study and to art. When he left the hustle and bustle of Berlin, new spaces and perspectives opened up for him and his family in Potsdam. Today Ralph du Carrois lives and works there in a wooden house, which he designed himself.



© Norman Posselt

📍 Potsdam, Germany

🌐 [carrois.com](http://carrois.com)

📷 [instagram.com/carroiscarrois](https://www.instagram.com/carroiscarrois)

🐦 [twitter.com/carroiscarrois](https://twitter.com/carroiscarrois)

Light 20 pt Small Caps, Bold 50 pt,  
Medium 11 pt, Regular 11 pt, Italic 11 pt



# File Formats and Licensing

All our typefaces are provided in OTF (OpenType fonts with PostScript outlines; usually used for desktop, apps, ebooks, and hardware) and WOFF2 (Web Open Font Format; OpenType fonts for the use on the web) formats. Most other formats such as EOT, WOFF, SVG, or TTF are not necessary anymore today. However, we can generate those files in case they are really needed.

We believe we have one of the simplest licensing models in the industry. If we were sitting in the pub, we could draw it out on a beer mat. It's hard enough to find the right font, so we want to make the licensing as simple as possible. What does this mean? No drop-down-menus, just a LICENSE IN ONE CLICK. You pay just once and that's that as long as you keep within the boundaries of use as stated in the License.

Please check [fontwerk.com/licensing](https://fontwerk.com/licensing) for further information.

**TRIAL** The 'Trial Fonts' contain around  $\frac{3}{4}$  of the actual characters and usually no OpenType features. The license allows free use during the test phase. Both desktop and webfonts

Bold 40 pt, Regular 9.5 pt, Bold 9.5 pt, Bold Small Caps 14 pt,  
Bold 8.5 pt, Regular 8.5 pt, Medium 8.5 pt All Caps

## TRIAL

**1 User** testing purposes only

[CLICK HERE TO DOWNLOAD FOR FREE NOW!](#)

## STANDARD

**Print:** 1 User  
**Web:** 100,000 Pageviews/mo.  
**App:** 1,000 Downloads  
**eBook:** 10,000 Downloads

## EXTENDED

**Print:** 15 Users  
**Web:** 1,500,000 Pageviews/mo.  
**App:** 15,000 Downloads  
**eBook:** 150,000 Downloads  
**Broadcasting:** 1.5 Mio Viewers

are included so that you can design mockups, websites, apps and eBooks etc. and then present to the client without having to commit to the purchase. Only when it is clear that the font fits and the actual projects go live or are produced, will you need to purchase the Standard version.

**STANDARD** Our most popular license that includes use in Print (desktop) for one user and one project for use on the Web (100,000 pageviews per month), in an App (1,000 downloads) and eBooks (10,000 downloads). If more users, projects, pageviews or downloads are required, either several Standard licenses or an Extended license must be purchased.

**EXTENDED** This is comparable to a MUL, a multi-user-license. Extended covers use in Print for 15 users and up to 15 projects with total use on the Web (1.5 million pageviews per month), in Apps (15,000 downloads) and eBooks (150,000 downloads). It is also the right license for use in Broadcasting (1.5 million viewers).

**ENTERPRISE** For all other situations that are not covered by one of these licenses, an individual agreement is necessary. We strive to deliver them as quickly and easily as possible.

**Address**

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**Email**

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

**Social Media**

Instagram, Twitter,  
LinkedIn: @fontwerk

Bold 9 pt, Regular 9 pt,  
Medium 17 pt, Light 17 pt,  
Regular Small Caps 17 pt

## We craft modern typefaces and provide innovative font engineering and type design services.

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We **BELIEVE** that convincing communication is only possible with the most aesthetically pleasing and most technically sound fonts.

Our **VISION** is to provide easy access to such fonts through free trial versions, a simple licensing model and one of the fastest ordering processes around.

Our long-lasting designs add **VALUE** above and beyond the actual cost. These fonts can be downloaded directly by discerning agencies, designers and brands or ordered as a

perfectly fitting custom type solution in addition to font engineering services.

We hope to **CONTRIBUTE** to something bigger by promoting talented designers from around the world with whom we work under the fairest conditions.

Our **MOTIVATION** is simply the love of good design. Outstanding type is our contribution to that.

## Related Typefaces

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Case  
Case Micro

## Pairing Suggestions

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Rag Rag Ragg

Nikolai  
Franziska Weitgruber

McQueen Display  
Loris Olivier, Noheul  
Lee, Katja Schimmel

Supermarker  
Ulrike Rausch

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