



# Romaine

# Romaine™

**A shockingly modern 450 year old.**

Fontwerk's one and only – but highly necessary – revival.

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## Design

Aad van Dommelen  
Robert Granjon

## Design Contributions

Andreas Frohloff

## Mastering, Production

Andreas Frohloff  
Christoph Koeberlin  
Rosalie Wagner (Variable Fonts)

## Marketing

Aad van Dommelen (Naming,  
Copywriting, Imagery, Graphic  
Design)  
Ivo Gabrowitsch (Copywriting,  
Imagery, Specimen)  
Lucy Beckley (English Translation)

## Trademarks

Romaine™ is a trademark of  
Fontwerk GmbH

## Design Period; Release

1570, 2015–2020; July 20, 2020

## Updates

Version 1.002; October 8, 2020  
Variable Fonts February 15, 2022

## Glyphs Per Font

1100 (see pages 8 and 9)

## Languages

97 Latin (see page 13)

## Styles

4: two upright weights and  
corresponding italics (see page 5)

## Licensing

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

## Formats

OTF, WOFF2; Further formats  
available on request

## Variable Fonts

Included in the Family package at no  
extra cost. 1 Axis: weight; File sizes  
upright styles: 215 KB TTF, 84 KB  
WOFF2; File sizes italics: 115 KB TTF,  
279 KB WOFF2

## Modifications & Extensions

Available on request

## Recommended Use

Advertising & Packaging  
Book Text  
Editorial & Publishing  
Logo, Branding & CI  
Small Text

## Contact

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10405 Berlin, Germany  
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Available exclusively from  
[fontwerk.com/fonts/romaine](https://www.fontwerk.com/fonts/romaine).

*BIOPOROS ORGANIC FARM*

*Mine d'antimoine grise tenant argent*

**26.584 Scoville**

*Der Ring der Nibelungen*

**HIPPOCRATES**

**Le Ricette Della Nonna**

*Arnold Pannartz, Konrad Sweynheim*

*2 ft 5 ½ in gauge heritage railway*

The World's 50 Best Restaurants

**LA QUIBERONNAISE**

*Abbaye Saint-Michel de Kergonan*

House of Guards

*Crocologia*

*Influencer Reality*

SIR GYÖRGY STERN

Romaine Regular · SMALL CAPS · PETITE CAPS

*Romaine Italic* · SMALL CAPS · PETITE CAPS

**Romaine Bold** · SMALL CAPS · PETITE CAPS

***Romaine Bold Italic*** · SMALL CAPS · PETITE CAPS

FINEST *f*ASHION  
*London Croydon*

Regular Small Caps + Italic 60 pt + 90% Spacing, Bold Italic 27 pt

Regular All Caps 60 pt + 40% Spacing

ANTWERP  
ART  
WEEKEND 2021



Bold Small Caps 17.5 pt, Bold Italic 55 pt

Regular 35 pt

Michelin  
Guide  
Rouge



# 20 Mil Léguas Submarinas

Bold 56 pt, Português

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

Medium Small Caps 23 pt, Medium 23 pt, English

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

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

Regular 16 pt, Italic 16 pt, Deutsch

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

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

Regular 10 pt, Français







Standard Ligatures #LIGA, Discretionary Ligatures #DLIG  
 ffb ffh ffi ffj ffk fll fft flb flf flk flm fln flp flq flr fls flt flv flw flx fly flz fl as well as Th ct ff included, fr as well as *IJ Th as ct ff ij is ll fl sp st*  
*tt us* in Italics additionally

Pfeffi Pfeffi

Historical Ligatures #HLIG  
*ffi fi fi# fl* included (Italics only)

*Hispana Hispana*

Small Capitals #SMCP

People PEOPLE

Small Capitals From Capitals #C2SC  
 also via Stylistic Set 01

Usage Usage

VARIATION: #SMCP + #C2SC  
 also via #SMCP + Stylistic Set 01

April APRIL

Petite Capitals #PCAP  
 also via Stylistic Set 02

Eclipse ECLIPSE

VARIATION: Petite Capitals With Small Capitals:  
 #SMCP or# SS01 + # PCAP or# SS02

Curry CURRY

Petite Capitals From Capitals #C2PC  
 also via Stylistic Set 03; Petite Capitals instead of Small Capitals via  
 Stylistic Set 04

SERSE SERSE

Stylistic Set 05 #SS05 — Historical alternates  
 K Ɔ R Ǫ ǫ Ǿ included

King King

Stylistic Set 06 #SS02 — Alternative zero

850 kg 850 kg

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

&&@ @

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

2

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

Contextual Alternates #CALT

fà → fâ; ĵĴ → ĵĴ (Uprights) and *fî* → *fî*, *qy* → *qy* (Italics) included

*fîth* *fîth*

Case-Sensitive Forms #CASE

! ; ? ; · · ; / \ ( ) { } [ ] - - - - - « » ‹ › ( ) @ 0 1 2 3 4 5 6 7 8 9 B C \$ € f F 2 £  
 Ɔ Ɔ P P Ɔ £ T W ¥ % ‰ included

(H-o) (H-O)

Capital Spacing #CPSP

BTSV BTSV

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

1694 1694

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

3170 3170

Fractions #FRAC, Numerators #NUMR and Denominators #DNOM

34/8521      3<sup>4</sup>/8521

Ordinals #ORDN

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

Scientific Inferiors #SINF

CO<sub>2</sub>      CO<sub>2</sub>

Superscript #SUPS, Subscript #SUBS

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

Slashed Zero #ZERO

MO0MO      0

Initial Forms #INIT

ʷ ʷ included (Italics only)

windy      windy

Terminal Forms #FINA

á á ä ä à à ã ã e é ê ê ë ë è è e m n ó ó ñ ñ t t  
(Uprights) and *e é ê ê ë ë è è e m n ó ó ñ ñ* (Italics) included

Queen      Queen

Swashes #SWSH

¶ (Uprights) and *À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã* (Italics) included

Cádiz ¶      Cádiz ¶

Localized Forms #LOCL

L· Ll·l → L·Ll·l (Catalan) ÍJ íj → ÍJ íj (Dutch) Ș Ț ș ț → Ș Ț ș ț (Romanian) included

Brașov      Brașov

Historical Forms #HIST

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

Minga      Minga

# 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, Devanagari and even Chinese, Japanese, Korean (CJK)), we can make custom fonts for you.

## ▼ Latin

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

**Romaine is a carefully interpreted digitization of *Ascendonica* by Robert Granjon from 1570. Despite her old age, she cuts a very good figure. No wonder. The typeface owes its existence to a very current challenge. This is the story of a typeface that is all at once ancient yet still modern and current.**

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AAD VAN DOMMELEN was recently faced with this task when working on the design of a corporate identity for a client. One condition of the brief was to use a Flemish letter from the baroque period. Although Christophe Plantin did not live in the 17th Century, the important book printer and his font of the same name immediately came to mind. However, it was not what the client had in mind. Neither was the proposed alternative DTL VandenKeere.

The only typeface that seemed to fit the bill was designed by Robert Granjon (1513–1590). The problem was that the existing digitization by Linotype deviated too much from the original and showed some inconsistencies. Digitizing the old templates seemed to be the best solution.

Aad van Dommelen's first attempts to do this were based on photos of printed Plantin books. However, not all of the characters were used, and he had doubts about the quality of the type design presented to him. He wanted to get as close as possible to the designer's

original intent. For this he had to get closer to the origin of the typeface and go to *Plantin-Moretus-Museum* in Antwerp, where some original punches and matrices are still kept today.

The Museum gave van Dommelen access to 'smoke proofs' of Granjon's typeface. These test prints, made with the soot from a candle were used by the designer — at that time, designer and punch cutter were one and the same person — to check whether the design had been implemented correctly. Such a smoke proof can represent draft stages of the work as well as the final version. In this case, Aad van Dommelen had of course the final versions, which were in fact the most faithful to the design because they were made by the museum itself. If the digitization is based on the punches, the actual intention of the type designer can be missed. For example, the punches were sometimes deliberately cut thinner in order to get the desired result in print, where the ink application often made the glyphs bolder than intended.

The quality and details of the smoke proofs were exceptional. Especially the *Ascendonica Romaine/Parangonne* (names for the cut font sizes, ± 20 pt) from the Plantin catalog number MA 8. The type size used as a template is decisive for the design, because each size was designed and cut separately. Each digitization is also a separate interpretation by the interpreter. There are now many Garamonds, but no two are the same. There are also two digitizations of Granjon *Ascendonica* available: the previously mentioned Granjon LT and Matthew Carter's ITC Galliard. Carter's version is quite rightly very popular and widespread, but he allowed himself significantly more freedom, especially with the Italic.

The fine details of the template led to a special feature of *Romaine*. While all other digital Garamonds or Granjons have rounded or cut serifs, *Romaine* has sharp ends. Aad van Dommelen assumed that Granjon only rounded it off due to physical limitations. For the

same reason, he also neglected the curve in the bottom of the serifs. In print, they mostly look protruded instead of hollow. It seemed clear to him that this curve should only serve to prevent unsightly bumps caused by squeezing edges and to produce straight feet.

Van Dommelen was enthusiastic about how accurate the digitization of the smoke proofs was. He could not imagine that Granjon had intended anything other than the resulting form, which was so clear and appealing. He was surprised at how fresh and modern his conscientious interpretation appeared.

Only a few elements of the typeface show their true age. The tail of a modern j bends the other way than that of the cursive Ascendonica and the pelican beak of the italic g is unusual (hence available as an alternative form only). The italic tilde is completely unknown today. Van Dommelen retained elements that are no longer used as alternative characters as a reminder of the old master. It also makes it possible to typeset old texts as they were originally, e.g. with a long s. The modern additions and extra special characters are especially exciting: over 20 ligatures, uppercase and tabular numbers in two sizes, uppercase ß, 14 currency symbols (including Bitcoin), swashes, ornaments (fleuronné) and much more.

Aad van Dommelen drew a separate set of small caps because the small capitals themselves are quite small and the capital letters are rather powerful. These are now available by default, but can also be used as a somewhat smaller uppercase set. The ORIGINAL

SMALL CAPS can be used as PETITE CAPS via OpenType (Small-Caps-Feature + Stylistic Set 1).

Granjon did not draw a Bold style let alone a Bold Italic, because at that time typefaces simply did not have different styles. If a heading or title was needed, different typefaces were combined instead. So the Bold and Bold Italic styles are van Dommelen's own creation, designed in the spirit of their role model.

We owe the primary form of our present script to the works of Arnold Pannartz, Konrad Sweynheim, Nicolas Jenson and Aldus Manutius in Italy in the 15th century. However, it was perfected by 16th-century French typographers such as Simon de Colines, Claude Garamont, Pierre Haultin and Robert Granjon, undoubtedly one of the greatest punch cutters in history. The punches of this time were so good that for centuries no one has dared to challenge or change it.

Granjon may be known for its beautiful, slightly extravagant italic cuts, but the upright form is just as outstanding. It exudes clarity, purity and neutrality. While Garamont shows a somewhat personal style, Granjon strives for the ultimate form. That is what makes his work so timeless and still serves as a model for contemporary typefaces. Romaine proves that its shape is still very modern today. Perhaps more so than with the better-known Garamont, whose designs were again the basis for Granjon.

Romaine has everything that is required of a font today. It is legible, unobtrusive, resilient and is especially suitable for extensive texts. This makes it particu-

larly at home in classic book and editorial design. Its history of origin also proves its suitability for corporate design projects, for logos or high-quality packaging design. It is in no way inferior to more famous Garalde fonts such as Garamond, Sabon, Bembo, Arno, Minion or Times. In fact, Romaine's large range of characters, more neutral appearance and authenticity often makes it a better choice. Pairing options for Romaine include countless serious sans serif, such as Ika or FF Aad.

HERE'S TO THE NEXT 450 YEARS!



## DESIGNER

# Aad van Dommelen

VORMVIJF,PROFORMA AND TOTAL DESIGN: For 30 years, Aad van Dommelen worked as Creative Director for some of the most important agencies in the Graphic Design paradise of the Netherlands.

During this time, he undertook numerous well-known corporate design and branding projects, including KLM, the Dutch Ministries of Foreign Affairs and Defense, Koninklijke BAM and the Protestant Church. Another milestone was the re-design of Total Design itself together with Leon Stolk when it transformed into Total Identity in 2000. In the course of this, Aad began to (seriously) start to work on type design for the first time and developed the agency's much-noticed corporate typeface, Oneliner.

Three years later, he worked on the corporate design of Hyundai Card. This left such an impression on the South Korean design scene that many other projects and briefs followed from there, often also for exclusive typefaces. Aad's corporate fonts are now omnipresent in South Korea. They have graced and adorned the likes of the internet company Daum,

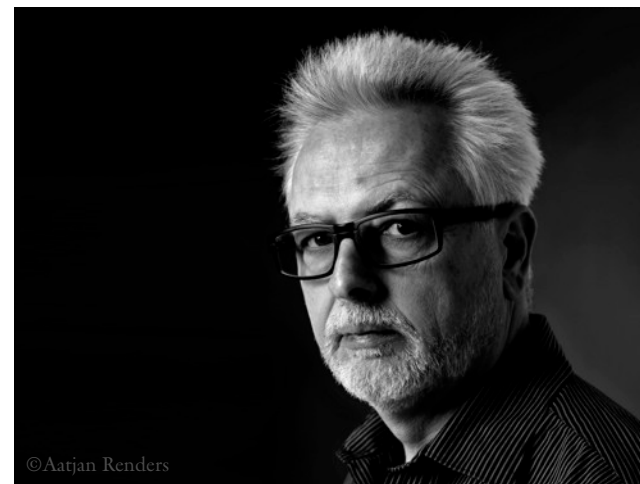
LG Electronics, Heungkuk Insurance (together with Christoph Dunst), SK Telecom (together with André Mol), Total Impact and JTBC Television. He also created custom fonts for MRO Industries, Stern Groep, Vigilius Mountain Resort, Friesland Campina, Gaffel and Lotte Duty Free (awarded the "Red Dot Award, Best of the Best").

Romaine is Aad's second retail font that he has published. In 2012, he brought FF Aad into the world via the FontFont library. Incidentally, at the time he wasn't so keen on the idea of naming the font after himself. His modest manner initially stood in the way of the proposal. But Fontwerk founder Ivo Gabrowitsch – who was Marketing Director for FontFont back then – finally convinced him with the argument that there was only one other font that could ever appear before the FF Aad in the font menu or other alphabetically sorted overviews: Letraset's Aachen.

Aad's design skills, like that of many other Fontwerk designers, were influenced by the *Royal Academy of Fine Arts in The Hague*. There he studied

📍 Exloo, The Netherlands

🌐 [www.witvorm.nl](http://www.witvorm.nl) 📷 [instagram.com/aadvan](https://www.instagram.com/aadvan)



Graphic and Typographic design with Gerrit Noordzij, among others.

A riddle that we have not yet been able to solve is where the Dutchman finds sufficient space for his passion of collecting old Macintosh computers and pop-up books. But he will undoubtedly have mastered that too with his extraordinary calm and meticulous nature.

Regular Small Caps 20 pt, Bold 50 pt, Regular 11 pt



# File Formats and Licensing

All our typefaces will be 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, SVG, WOFF 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 our website [www.fontwerk.com/licensing](http://www.fontwerk.com/licensing) for further information.

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

## TRIAL

1 User for testing purposes only

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

## STANDARD

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

## EXTENDED

**Print:** 15 Users  
**Web:** 1,500,000 Pageviews/month  
**App:** 15,000 Downloads  
**eBook:** 150,000 Downloads  
**Broadcasting:** 1,500,000 Viewers

**TRIAL** The 'Trial Fonts' contain around ¾ of the actual characters and usually no OpenType features. The license allows free use during the test phase. Both desktop and webfonts 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 for use on the Web (100,000 pageviews per month), in an App (1,000 downloads) and eBooks (10,000 downloads). If more users, 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 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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**Website**

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

**Email**

hello@fontwerk.com  
We work on Central  
European time, and  
will respond as soon  
as we can.

**Social Media**

Instagram, Twitter,  
LinkedIn: @fontwerk

Bold 10 pt, Regular 10 pt,  
Italic 28 pt, Regular 21 pt,  
Bold Petite Caps 21 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.

## Pairing Suggestions

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# Ika

Timelessness of the highest order. Designed by Jörg Hemker as part of a superfamily along with Ika Compact, it is one of the most legible typefaces of our label.

# Turbine

Technical precision that leaves a lasting impression. Designed by Felix Braden, the Neo-Grotesque with wide proportions and tight spacing is perfect for clear announcements.

# West

A compelling mix of conciseness and pragmatism. Daniel Perraudin reinterprets the geometric sans serifs concept in a contemporary and original way.

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