

The 2021  
**Type**  
**Trends**  
Lookbook

THE POST PANDEMIC

THE POST PANDEMIC



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In the early days of March 2020, Typecampus was about to launch and share its research on the typographic trends of the year with the design community, as a useful tool in the design process for visual artists and typelovers.

But the year had something in store that couldn't be foreseen and that has become one of the most critical moments of the contemporary era: the Covid-19 pandemic.

The pandemic has been a catalyst for sudden, profound and unexpected changes: it has

accelerated the development of problems, behavior and cultural models that already existed, but which certainly would not have developed at such a fast pace without the crisis.

In a world that is continuously and deeply changing in such unpredictable ways, is it still possible to discuss and identify trends related to typography and graphic design?

Despite the pandemic, brands actually didn't stop communicating and eventually had to face the more 'humanistic' expectations of their consumers. Companies are now

responding more to filling the gaps in our current lives that have originated due to social distancing, isolation and lockdowns: the gaps between people and gaps between our present and past lives.

In this context, visual communication is playing a big role – and with it, graphic design and typography, too. More than ever we are in fact surrounded by visual content that aims at reaching people in the safety of their homes, conveying new brand propositions and soul comforts in the only way possible: digitally.

Starting from here, Typecampus was able to define the post-pandemic scenario and understand what is waiting for us over the years to come, and how it will intertwine with typography and graphic design.

In this spirit the new 2021 Type Trends Lookbook was developed, collecting insights and concepts to help the design community orient their work in a relevant direction, in these uncertain times. All the trends come with a unique voice, through an updated selection of matching typefaces, picked for you by Zetafonts.

# INTRODUCTION

## WHAT IS TYPECAMPUS?

Typecampus is a project focussing on the culture of typography created to inspire, research, and build a dialogue with designers, advertisers and type lovers.

It is aimed at a wide and diversified audience, with different levels of detail, on the issues.

### > WE BELIEVE IN RESEARCH

One of Typecampus' core activities is the annual type trend analysis and research; the result is this in-depth

dossier on the scenarios, trends and styles that will characterize the coming months. All the trends picked in the Type Trends Lookbook come with a unique voice, through an updated selection of matching typefaces.

### > WE CARE ABOUT FUTURE DESIGNERS!

Typecampus **Academic Resources** is a plan of typographic resources and academic insights for international design schools, available free of charge. It consists of a package of benefits for design students that

include fully licensed font collections and a digital copy of the Type Trends Lookbook. On request, it provides the organization of typographic workshops and lectures on type culture, usage and licensing.

### > WE LOVE TO FEED CURIOUS PROFESSIONALS

Typecampus **Business solutions** consist in a wide range of proposals for companies. From Private Lectures for design & advertising companies to Typographic Workshop (for passionate, for junior designer, for art and creative directors, for

managers and account) to Team building experiences with letters and calligraphy.

### > WE TRUST THE POWER OF TYPE

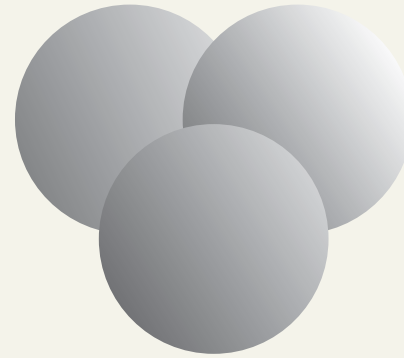
The world of letters is full of interesting anecdotes and opportunities for reflection; Typecampus Events is the division of the project that aspires to create typographic culture initiatives with a touch of sociability, networking and entertainment.

**Let's talk about visual culture.  
Let's celebrate typography!**

# TYPECAMPUS

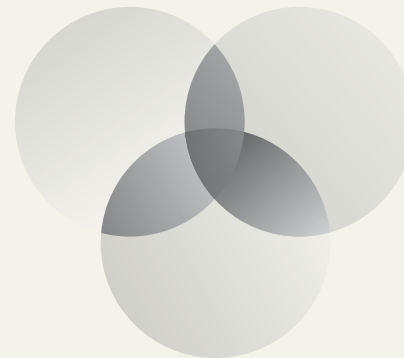
TypeCampus is a project of Ligature Srl, co-founded by Francesco Canovaro, Debora Manetti and Cosimo Lorenzo Pancini.

# PT1 TYPE TRENDS



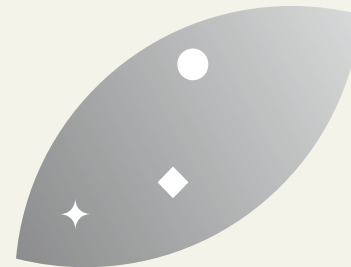
PAG. 08

**SCENARIOS**  
are  
**CONSUMERS'**  
**POSSIBLE**  
**BEHAVIORS**



PAG. 14

**TRENDS**  
arise from  
**SCENARIO**  
**CLASHES**



PAG. 16

**STYLES**  
are  
**VISUAL**  
**EXPRESSIONS**  
**OF A TREND**

---

***As we look ahead to uncertain times, we're committed to creating real and pragmatic solutions for the challenges that lie ahead.***

*Carla Buzasi, WGSN*

The post-pandemic scenarios

# FIGHT OR ESCAPE?

What will the future look like after the pandemic? What new reality awaits us?

After the surreal and unprecedented experience of a Covid-19 influenced life, it's easy to see that the longing for normality and balance is now the main drive behind consumer expectations. However, the post-pandemic scenario will be a distinctly different 'normal' from the one we are all used to: we call this "the new normal", the one we will adjust to.

We find ourselves confronting an amalgamation of uncertainty and open ended questions. But this pandemic, while increasing distances, has emotionally gotten people together, and the world is unitedly searching for answers. When will all of this finish? Will we ever shake hands again? Will we be able to travel freely again? Is remote-working here to stay?

Living in a Covid-19 crisis is comparable to living in an alternate reality or a video game, where you find yourself confronting an unknown enemy.

And while we await this ambiguous future, what should we do?

A. Should we fight against these burdens of uncertainty and the shadow of Covid-19?  
B. Or should we escape the current reality and find solace in a digital world? C. Should we embrace what is, and search for our own truth, in which we can find comfort?

These 3 questions define people's possible behaviors and thematic. These macro-areas are not exclusive alternatives that exist on their own, but the result of social and cultural tensions that coexist and mix together.



### FIGHT

The first scenario finds its origin in the fact that many months were spent in lockdown and isolation, riddled with uncertainty. Due to the shocking circumstances and lack of normality, people found purpose in making their voices heard in favour of bigger ideals, siding with what really matters now.

But the fight also requires a supportive team.

Many brands have understood this emerging need and openly gave voice to contemporary social issues through unexpected campaigns, or by involving people in interactive initiatives.

According to Deloitte's marketing trend report, there was a 79% increase in overall positive awareness amongst brands.

### ESCAPE

The uncertainty around us may however cause some to flee, in search of a safe shelter that is far from reality: a place made of reassuring borders, a place where you are in control, where you can play a phygital (physical+digital) life.

To meet this need, brands recreate hedonistic havens, filling in the digital spaces with dazzling and nostalgic experiences.

According to the forecasting agency WGSN this will remain a part of the new normal, across post-pandemic generations..

### FIND TRUTH

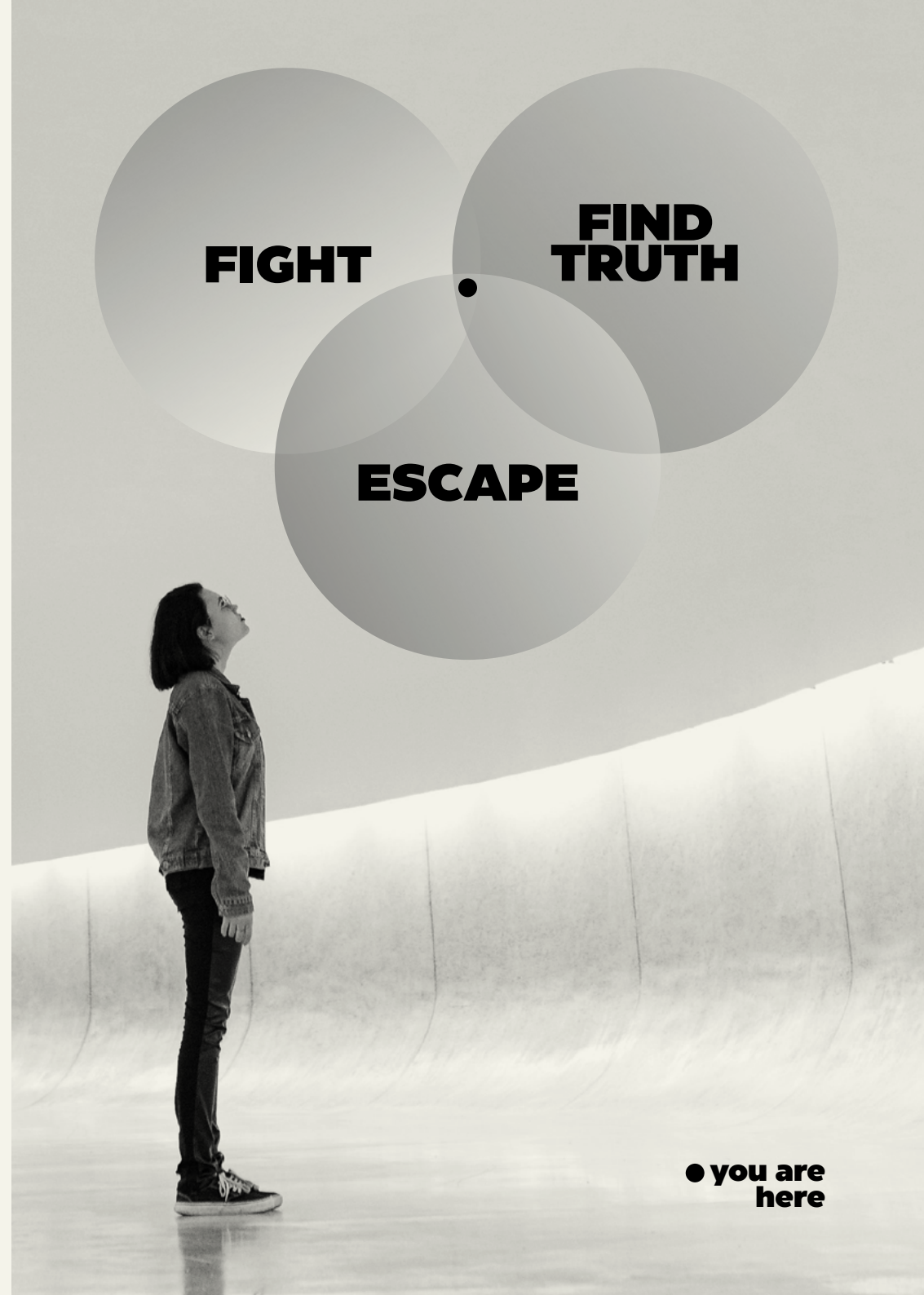
Role-playing game players know that the first thing to do in front of unknown enemies is not to fight or to escape: the right move is to first get all the information about them.

In front of this global crisis, rational people would spend all their energy and time trying to figure out what's going on, what is important, what is the essence that gives life purpose, despite the reality, and why.

In this search for truth, the brands

that will provide explanations and try to foster a connection with the consumers, will elevate themselves to being seen as trustworthy institutions and will fill the most scary gap of uncertainty.

*"Companies that don't have a clear or meaningful purpose will struggle to attract talent and customers."* - Bernard Mar (Forbes Business Trend 2021)





us

PROTEST

COMFORT

WELLNESS

SIMPLE

LIFE

LIGHTNESS

NATURE

NOSTALGIA

PAST

me

ESCAPE

ARTIFICIAL

FREE MINDED

PURE

TRUTH

SOCIAL

COMMITMENT

COMMUNITY

AWARENESS

NEO

BOLD

FIGHT

SELF EXPRESSION

EXPERIMENT

RAVE

PSYCHEDELIA

ACID

DIGITAL

HACKER



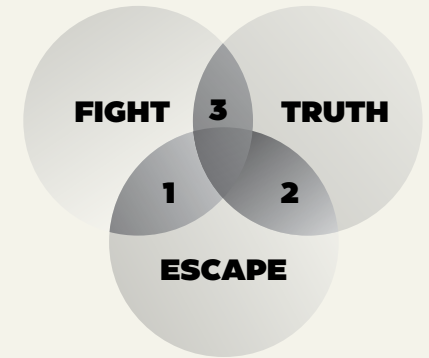
What expects us

# THE POST- PANDEMIC TRENDS

Trends are defined as those directions into which something is changing, developing, or moving toward.

By overlapping the possible consumers' behaviors seen previously, we can define three key topics and also find interesting visual answers according to the contemporary visual field.

Inside each of these three trends you will also find some styles we identified as their visual applications.



## 1. FIGHT TO ESCAPE

### ECSTATIC DIGITAL

PAG. 18

Immersive digital experiences will be hedonistic shelters to forget about all the problems of reality.

## 2. THE TRUE ESCAPE

### ARTIFICIAL NOSTALGIA

PAG. 24

New old memories are created on purpose, to comfort our souls and become new healing visual medicine.


## 3. FIGHT FOR TRUTH

### BOLD PURPOSE

PAG. 30

It is important to acknowledge that now is the time to design for good, for sustainability and for the community.



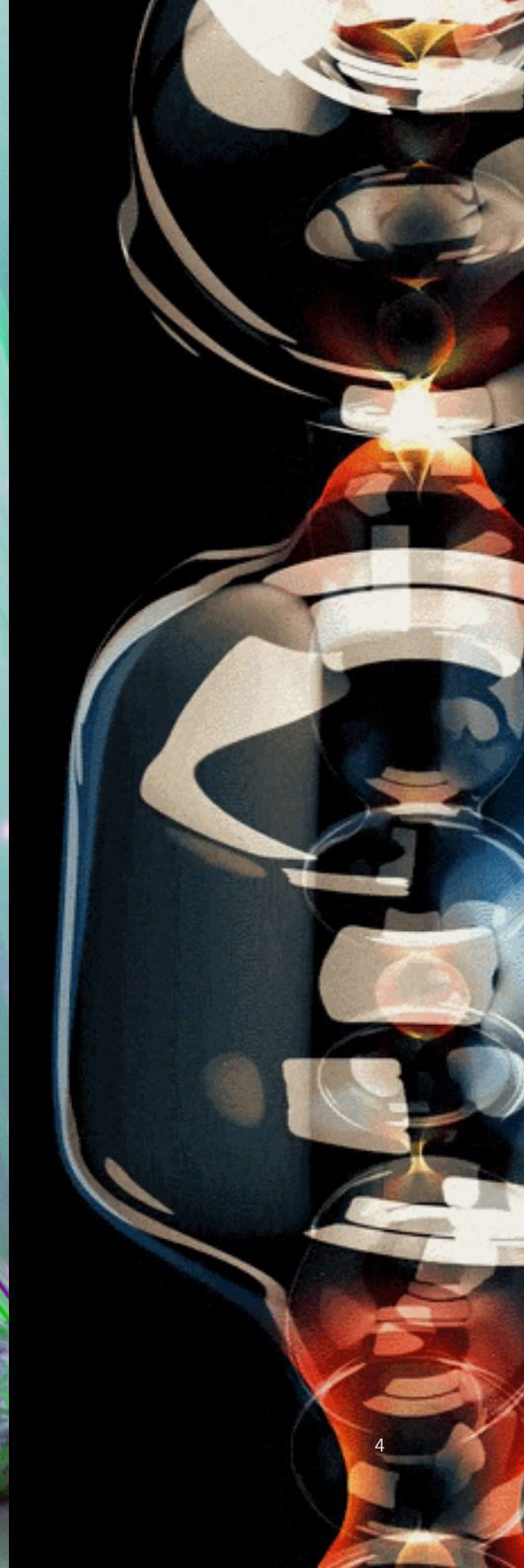


United by a common need to escape from reality, people will flee towards the digital world, a safer place where Covid-19 and all the dangers of life outside cannot enter.

Visual acid experimentations will be the drugs to fight uncertainty. Bright gradients, fluid materials and ironic designs will be a trip into a surrealistic world, far from everyday problems. In these immersive experiences everything will be allowed, in order to make up for all the things we've lost.

# 1. ECSTATIC DIGITAL









## FLUID FUTURISM

The future is an uncertain reality which awaits us. This feeling is visually translated into the use of fluid chrome elements, heirs to the Metal Heart 90s aesthetic, and to the warpy distortion of texts, often accompanied by dreamy gradients and colour overlays.



## ACID HUMOR

Escaping reality often involves a sarcastic critique achieved through the ironic language of memes, internet tropes and visual references to the light-hearted mobile emoticons and stickers. Irony and sarcasm at the same time disrupt and comfort our souls in this weird and unexpected time.



## VARIABLE IDENTITY

Fluidity is not just a shape, but a way of thinking. Like genders and kinds, combining different weights, widths, and appearances allow to move away from clichés and create new unexpected points of view. Variable fonts & partially low res. font-pairings are new ways to create identities.

## LANGUID SERIF

At the meeting point between classic typography, Art Nouveau and the digital aesthetic of glitch, languid serifs balance classical elegance and apparently wrong marks such as whips, with an approach that recalls post-modern experimentations as the one of Emigre.



GO TO P.52 FOR ZETA FONTS SELECTION

## CRAZY REVIVAL

The shapes of some experimental characters of the 70s (from Motter Ombra to Lobe to the inventions of Novarese and Excofon) inspire playful forms, often endowed with inverse contrasts and a letter fullness, with a taste of deformation that reminds Victor Moscoso's acid letterings.



GO TO P.98 FOR ZETA FONTS SELECTION


## BEZIER ORGANIC

Where everything is allowed, standard shapes can evolve into something different. In this spirit, angular typography rethinks traditional letter shapes, searching for an organic vectorial simplification. But also unconventional counter spaces discuss the hierarchical values of fullness and emptiness.



GO TO P.144 FOR ZETA FONTS SELECTION





The more habitual people would find the phygital dimension of the digital rave far from their comfort zone and beliefs. For these people, the real values are the ones that lay in the world away from home and in the before-covid life, like nature and a healthy body.

Let's bring these values close to them. Let's create an artificial Space and Time of nostalgia. Defined as "the design equivalent of comfort food", nostalgia already existed before the pandemic and was used to create marketing touchpoints with consumers. With Covid-19, there is the need to create new old memories and make them become the new healing medicines for the soul.

## 2. ARTIFICIAL NOSTALGIA





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19



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18



21





## MAGIC CANDY POP

Pop visuals, with a retro look that collects memories from the 60s and 70s, create pure nostalgia, that looks back at optical art with a touch of hedonism and carefree spirit in positive colors.



## LAYERED SCRIPT

Handwriting always puts a warm human element into design. Using and pairing it with bold typefaces creates an interesting contemporary look, also thanks to the use of vectorial outlines that re-interpret shabby chic with a Californian look.

***"Nostalgia is not only about missing something from the past, but trying to recreate our fondest memories in a contemporary language, to keep them closer to us."***

*Arianna Mereu, Creative Foresight Strategist*

## DYNASTY CLUB

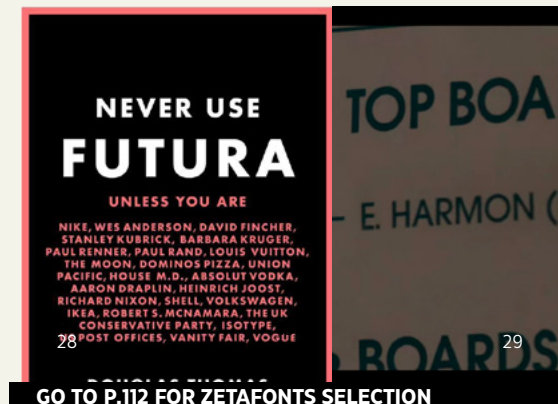
Inspired by the bold mood of the 60s and the calligraphic and flamboyant work of lettering artists like Goudy, Lubalin and Ed Benguiat, these typefaces can masterfully translate the look and feel of vintage designs into modern contexts, bringing us back to The Dukes of Hazzard and Fame, with a touch of Gloria Gaynor and Cher.



GO TO P.66 FOR ZETA FONTS SELECTION

## TIMELESS VINTAGE

Vintage typefaces are not only extreme and excessive. The controlled geometry of old-style typography and its tranquil proportions translated into modern classics, such as Futura, offer us a reassuring vision of the past and a post-modern vision of classicity.




GO TO P.112 FOR ZETA FONTS SELECTION

## POSITIVE SHAPES

Soft and curvaceous positive shapes are replacing the minimal cold ones. The awareness of body positivity originates a new unconventional expressivity for typefaces, connecting to the warm and fluid appearance of 70s lettering, optical distortions and unique curvilinear hippy designs.



GO TO P.162 FOR ZETA FONTS SELECTION

A black and white photograph of Amanda Gorman speaking at a podium. She is shown in profile, facing right, with her mouth open as if speaking. She has her hair styled in a bun and is wearing a light-colored blazer. A large microphone is positioned in front of her. The background is dark and out of focus.

We can no longer limit design to a mere aesthetical tool.

Design has to keep pace with what is happening: it has to take responsibility, empower people and raise awareness, with an intention that is no longer commercial, but is political, social and ethical in nature.

“As designers, we are constantly seeking to create something that will make a difference and it’s not the first time we’ve seen creatives step up to the plate to help create positive social impact.” - Shillington, graphic design trends 2021

Now more than ever, there is an urgent need to use design as an instrument to communicate with a meaningful purpose. We call this design activism. Design activism can visually rely both on minimal and brutal styles.

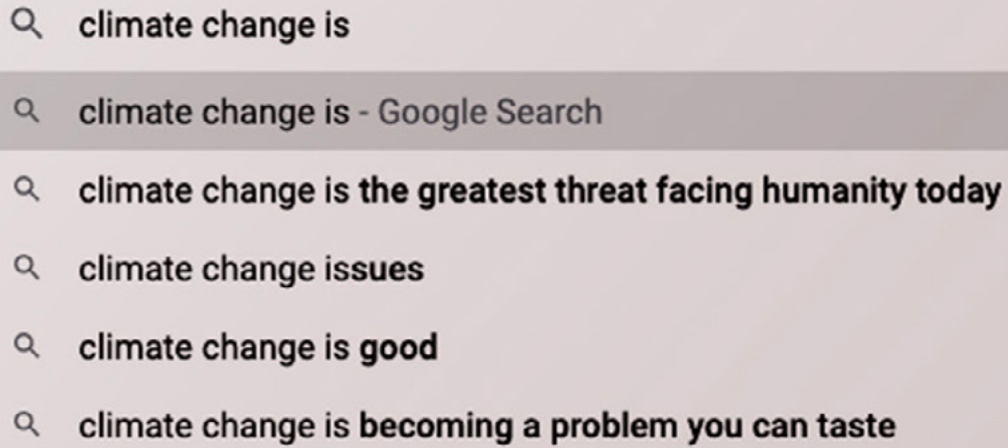
It can use rebellious layouts with big bold typography to convey urgency. Or, it can also use simple yet reassuring visuals, in order to enable straightforward communication.

Whatever the direction, it is important to acknowledge that now is the time to design for good, for sustainability and for the community.

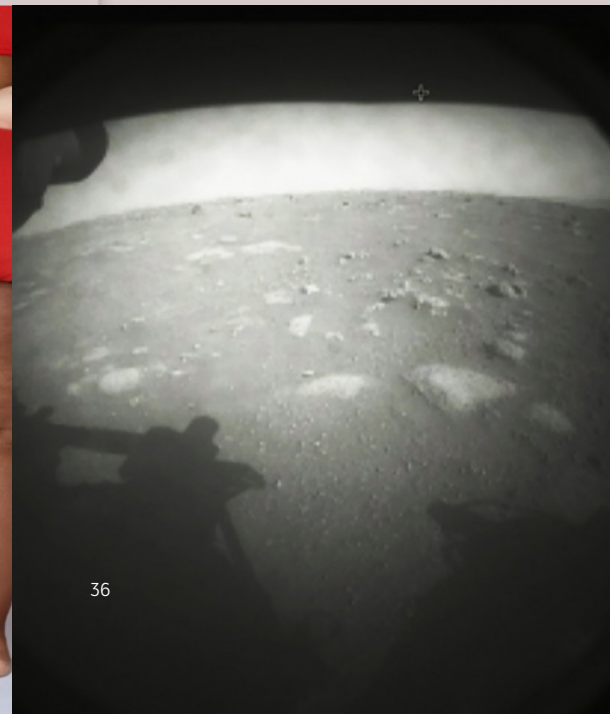
In the picture: Amanda Gorman recites her inaugural poem "The Hill We Climb" during the 59th Presidential Inauguration ceremony in Washington. (DOD Photo by Navy Petty Officer 1st Class Carlos M. Vazquez II)

# 3. BOLD PURPOSE





32







## EVOLVED BRUTALIST

The rise of brutalism goes back to a few years ago, as a reaction in contrast to the ever-dominant minimalism. Now, the style of excessively using elements, that cover the available space almost entirely, has found a 'method to the madness', that provokes the public and creates unexpected visual combinations.



## KINETIC TYPE

Experimentation is anything but still. Kinetic typography is an absolute protagonist of 2021 and offers hypnotic moments for free-thought and entertainment, making reference to the word conceptual art by Laurence Wiener and Barbara Kruger.



## POSTER HERITAGE

Type-designers are bringing back ink traps, changing their purpose from a functional feature for print to a statement. They are used in typographic poster design, mainly in large size, to show that it is the detail that can make all the difference.

## PSEUDO SWISS

Honesty and transparency were the values that fueled modernism and created timeless typefaces like Univers and Helvetica.

Today, to express the same values, brands need neutral typefaces that re-interpret this minimal approach while still being different enough to communicate with their own voice.

## TYPE HERO

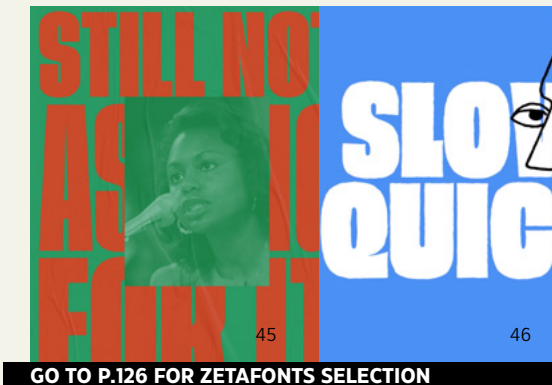
Big thoughts and bold ideas need big and bold typefaces to reach the audience on the crowded tiny screens of today's digital devices. Typefaces become cinematic and fill the design space as the only protagonist of the vision.

## SIMPLE COMFORT

The space of type design at the crossroad between humanist and geometric sans offers us great readability and a versatile reassuring voice. Google Fonts like Roboto and Montserrat pioneered this design space that nowadays is still so useful and liked by brands that will always need new subtle variations.



GO TO P.80 FOR ZETA FONTS SELECTION



GO TO P.126 FOR ZETA FONTS SELECTION



GO TO P.176 FOR ZETA FONTS SELECTION

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# IMAGE CREDITS

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06. @girlboss
07. FOREAL Studio – Acid Crusade
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Truth is

**TRENDSETTERS  
DON'T SETTLE  
FOR TRENDS.**



# THE PRESENT & FUTURE OF TYPE

In recent years, we have been witnessing a real revolution in the typographic design scene. A market that until 20 years ago had few protagonists, with a limited range of typefaces available, has seen a crescendo of general interest, both in terms of supply and demand. Now the offer is so wide, both

in quantity and quality, that for designers the choice is complicated by what has been defined as by “infillism”, with projects that look similar to existing ones, filling voids in the design space.

Here is what some design protagonists around the world think of the past and future of typography.

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## BERTRAM SCHMIDT-FRIDERICHS

Bertram Schmidt-Friderichs, born in 1959, is a publisher, printer and

typographer. Over the last 20 years, he and his wife Karin have built **Verlag Hermann Schmidt** into the leading trade publishing house for typography, graphic design and creative sectors.

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## KARIN FONG

Karin Fong is an Emmy Award-winning director and designer working at the intersection of film, television, and graphic design. A founding member of **Imaginary Forces** based in Los Angeles, her work includes the main titles for numerous television shows and feature films such as: Tom Clancy’s

Jack Ryan, Little Fires Everywhere, Counterpart, Boardwalk Empire, South Park, Charles Angels, Ray, and Charlotte’s Web. She has directed spots for major brands, including LEGO, Lexus, Target, Sony PlayStation, Toyota, and Herman Miller. From video game campaigns to large-scale theatrical installations, Karin’s work spans the spectrum of visual storytelling.

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## JAN WILKER

Jan is the co-founder of **karlsson-wilker**, the New York-based design studio, founded with Icelandic Hjalti

Karlsson. Their work has appeared in more than one major design publication, and they have received less than thousand awards.

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## LUC DEVROYE

The mathematician typographer, born in Belgium, too long ago. Got married to Bea. Fighting against income

inequality, bureaucracy and (internet) mob justice. Fighting for truly universal healthcare, and free education for all. **Will never retire.**

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## AMBER WEAVER

Amber believes that diversity, inclusion and representation are vital across the creative industries. After her successful book, **Femme Type | A Book Cele-**

**brating Women in the Type Industry** in 2019, she has grown as Creative Director, working across her entire media company platform (Type01, Femm Type & Type Department).

## 1 Many of the most successful typefaces of the last years have been revivals. Why we need these alternative takes on historical fonts?

*Bertram:* Type always reflects "Zeitgeist", even the revivals. You can easily compare a Garamond of the late 19th century with one of the late 20th century – and you will see what I mean. So let's do new revivals!

*Karin:* Type appears in an even wider range of screens than ever before, from the tiny mobile screens, to screens of extremely high resolution, to uses within programs and within the environment. Alternative takes can help give more appropriate and legible choices for type, as well as more expressive choices. The use of display type has grown as people are used to seeing postings, art and composite images with typography.

*Jan:* Don't know. Revivals were not our favorites.

*Luc:* Why would the type industry be different from the car industry? car makers are pushing the limits with new, better and more technologically advanced cars all the time.

*Amber:* Our design industry is changing at such a fast pace that I think that we need our typefaces to also keep up with us as well. Also revivals are a great way of keeping those older typefaces alive – conserving our culture.

## 2 Color fonts, variable type, brutalist inventions: what is next? What is the space for future innovations in typography?

*Bertram:* Colorful multilayer fonts are not yet best supported by the

design programs such as InDesign, but I am sure that soon will happen. Because color is free of extra costs in digital typographic applications. And what next then? Maybe some new glyphs?

*Karin:* Future innovations will include more type in dimensional space, more interactive/reactive type.

*Jan:* the beautiful thing is that we don't know what's next, but we're searching anyway

*Luc:* The future will go in many directions. One small side-track will be personalized fonts – fonts that are unique to each person, just like our DNA is unique. With the help of AI this can be something that will not cost too many (wo)man-hours. We will also get better software tools for type design that will automate the process and make the human-computer interface much more exciting.

*Amber:* Animated typefaces that tell their own story like an animation.

## 3 Type and graphic design are overwhelmingly influenced by the trends of globalized visual culture. Is it possible to be a designer today without following these trends?

*Bertram:* You can follow trends, but you don't have to. But be sure – even not following the trends is a trend nowadays.

*Karin:* Yes.

*Jan:* Yes, it is.

*Luc:* Yes. None of the great artists in history were trend followers. As soon as there is a "trend", it is already outdated, and old school, and to be avoided.

*Amber:* Yes, you can see a trend and go in the completely opposite direction, the choice is yours.

#### **4 Why do you think *minimal and geometric sans serifs* are so successful today?**

*Bertram:* The anniversary of Futura did something for it; and very small applications such as smart watches simply work better with such fonts.

*Karin:* These fonts are extremely legible on-screen. Serifs and fine thicks and thins are known to be troublesome in some resolutions or used composited against footage.

*Jan:* Weren't they always successful?

*Luc:* Their simplicity! The basic glyphs do not clutter our brains and bring peace to the hippocampus.

*Amber:* Because they can be used in

so many different contexts. They're incredibly versatile, and provide a beautiful job of communicating information without competing with other visual elements.

#### **5 What do you think are the things that make a typeface a *contemporary classic*?**

*Bertram:* A lot of use of the same font – like Brandon for example. If a lot of Designers love a certain typeface, it will become a contemporary classic, no matter how it looks.

*Karin:* Beauty, legibility, functionality and a library of weights.

*Jan:* Just like a Number 1 Hit Single, luck and skill, to varying degrees

*Luc:* I think a typeface should try to achieve one thing, and only one, and do that perfectly. So, the design process should have clearly defined

parameters and boundaries. You can also ask that question about music—it's the holy grail. There must be a sense of harmony, symmetry, proportion and detail-in-execution that a normal designer cannot achieve, no matter how hard (s)he tries.

*Amber:* Hard to say because I'm not a huge fan of the word classic. It insinuates that everything else created that doesn't follow that style isn't worth talking about in the time period. I guess it's not about the design, perhaps it's more about the execution, the timing that it was released, perhaps it provided a service that served a huge community resulting in the mass adoption of it, like Helvetica.

#### **6 The Covid-19 pandemic gave birth to a new global attention to social themes and community issues. How do you think this will impact graphic and type design?**

*Bertram:* More typefaces from beginners, I guess. But I think we can judge this better in 20 years.

*Karin:* People are realizing how powerful graphic design is as a means of protest as well as persuasive communication. Choices are not neutral.

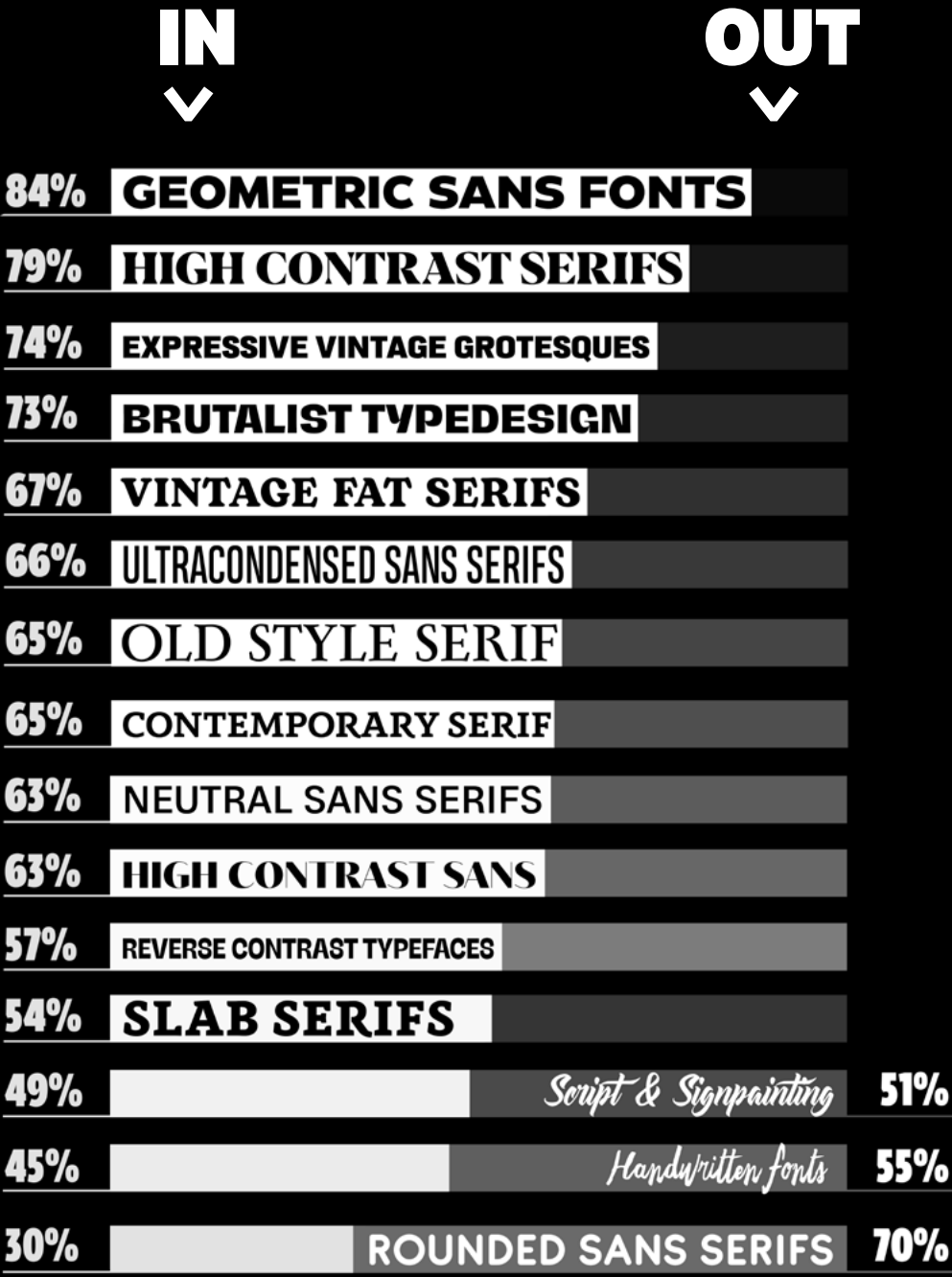
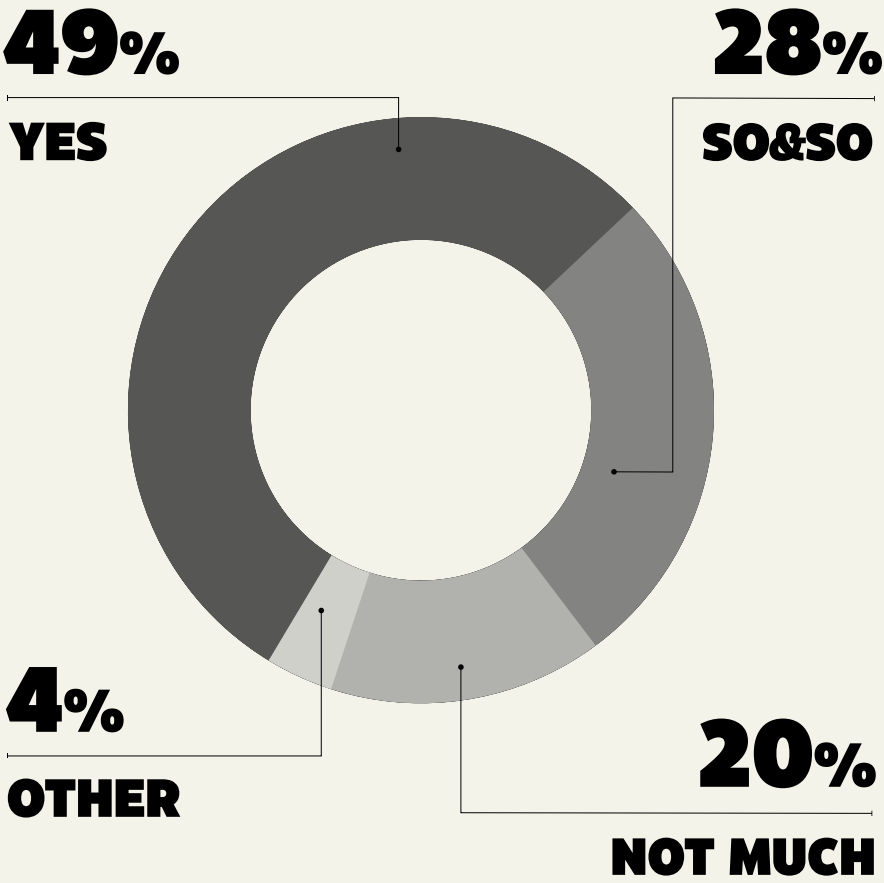
*Jan:* To the detriment of the traditional craft, to the benefit of community and expression

*Luc:* The roaring twenties will come back. People will party like there is no tomorrow, so expect excesses.

*Amber:* In a brilliant way. The last 12 months has shown how the Graphic Design community can help save the world, the planet and our society. We can use our superhero powers in Graphic Design to create positive change as well as creating beautiful things.

# AND YOU? DO YOU BELIEVE IN DESIGN TRENDS?

Zetafonts asked their followers and clients about graphic and typographic trends. Here are the answers.





LIFE IS  
BETTER  
WITH  
MORE  
FONTS

 ZETA FONTS  
FOUNDRY



# PT2 LOOK BOOK

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## ECSTATIC DIGITAL

LANGUID SERIF	52	CRAZY REVIVAL	98	BEZIER ORGANIC	144
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---

# LANG -UID SERIF

#ecstaticdigital ×

#fluid ×

#acid ×

#unreal ×

#escape ×

At the meeting point between classic typography, Art Nouveau and the digital aesthetic of glitch, languid serifs balance classical elegance and

apparently wrong marks such as whips, with an approach that reminds us of post-modern experimentations as the one of Emigre.

# CHAINED MIRROR

## ZETA FONTS PICKS:

**Erotique**

*Escape from reality*

**Arsenica**

*Escape from reality*

**Lovelace**

*Escape from reality*

# Erotique

## DESIGNED IN 2020 BY

Cosimo Lorenzo Pancini  
Andrea Tartarelli  
Maria Chiara Fantini  
Solenn Bordeau

## WEIGHTS

Monoline  
Regular  
Medium  
Bold  
Ornaments

## VARIANTS

Normal (Roman)  
Alternate (Roman)

## SUPPORTED SCRIPTS

Extended Latin

HIGH  
CONTRAST — **n** — FLUID  
COUNTER-  
SPACE

Erotique is an evolution of the original design by Zetafonts for Lovelace, that challenges its romantic curves with the glitchy & fluid aesthetic of transmodern neo-brutalist typography. The seductive "evil serif" look of the Pheimester-like Oldstyle letter shapes is made edgier by the quirky connections and unexpected calligraphic twirls that marry digital distortions to traditional penmanship. Sensuous but sharp, Erotique speaks the language of teasing, and unrequited love, over-the-top and restrained like a show of Japanese Kinbaku, and beautifully heart-breaking like a friendzone valentine.

Designed for display use, this high-contrast serif typeface is ready to take center stage in projects where a subtle elegance and an edgy, aggressive touch are required.

If you are a typeface lover, be warned: Erotique could be your fatal attraction!

# DIVERGENT

BOLD

*under the boreal lights we believe*

MONOLINE

# qui entre

dreamer, but

BOLD

BOLD

SALOME PEARLINE

ALTERNATE  
MONOLINE

# DEPUIS 1862

MEDIUM

suit a personality

REGULAR

# Seaborn

BOLD

# FREE FROM

MEDIUM

*A thousand recommendations*

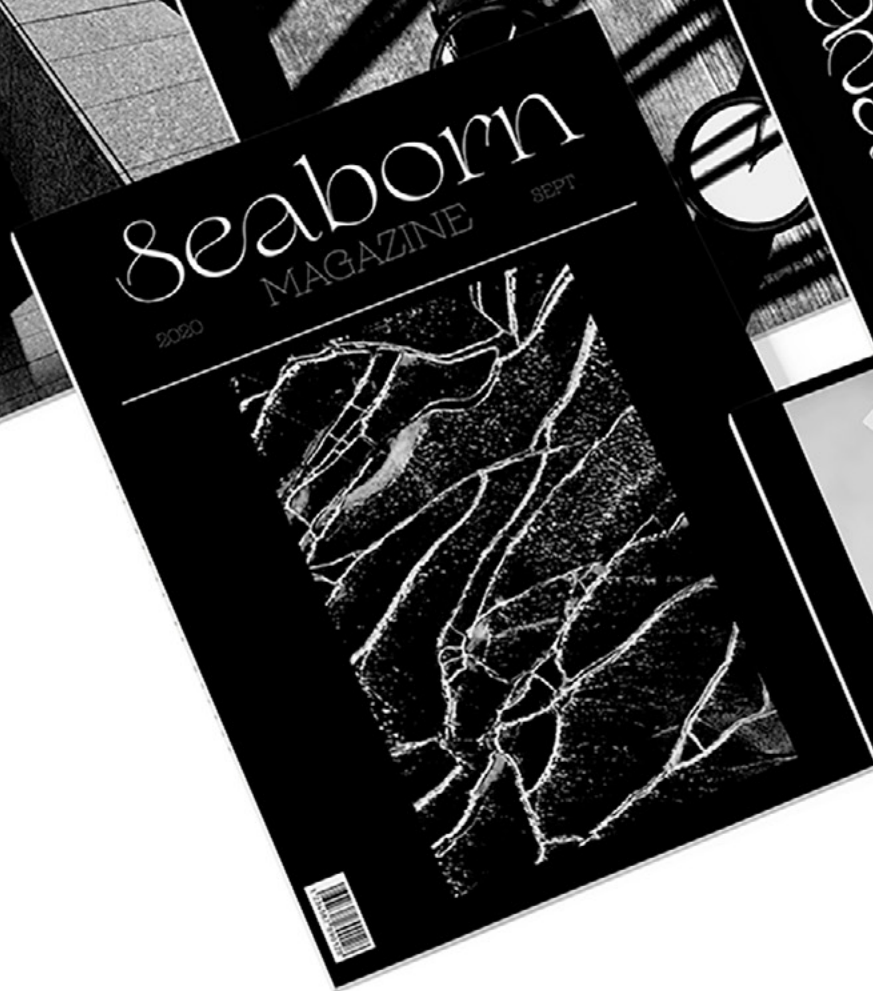
ALTERNATE  
MONOLINE

# HYPNOTIC LOVE

REGULAR

# Parisian

ALTERNATE  
BOLD



# Arsenica

## DESIGNED IN 2021 BY

Francesco Canovaro  
Mario De Libero

## WEIGHTS

Thin  
Light  
Regular  
Medium  
Demibold  
Bold  
Extrabold

## VARIANTS

Display 3Roman 6Italic  
Alternate (Roman)  
Antiqua (Roman + Italic)  
Text (Roman)

## SUPPORTED SCRIPTS

Extended Latin  
Cyrillic



The design of Arsenica takes its inspiration from Italian poster design at the beginning of the last century, a time where typography, lettering and illustration were closely interwoven. Dawning nationalist movements, rather than using the modernist language, pushed on traditional Old Style letterforms often imbued with Art Nouveau and Deco sensibility. Artists like Giorgio Muggiani not only illustrated posters for Cinzano, Pirelli and Rinascente, but also provided logo design for newspapers, like "Il Popolo d'Italia".

The final result is a superfamily of 41 weights, with a full set of open type features allowing to explore its vintage-inspired visual inventions thanks to stylistic sets, discretionary ligatures, contextual alternates and positional numbers. Two variable typefaces are included in the full family, allowing you to explore the design space and precisely control not only the weight but also the optical size design variations.

RESTORATION

DISPLAY  
REGULAR  
ANTIQUA  
LIGHT

Gabrielle Ellis

DISPLAY  
MEDIUM

laughing is the best calorie burner

ANTIQUA  
LIGHT

POWER

DISPLAY  
LIGHT

In the Book of Genesis of the Hebrew Bible

TEXT  
LIGHT

*Audrey Hepburn*

ANTIQUA  
DEMIBOLD

The Festival della canzone italiana

ANTIQUA  
MEDIUM

BIEN QUE DICHIO

DISPLAY  
LIGHT

Centro de Arte

ANTIQUA  
REGULAR

Emotions are biological states associated with

TEXT  
LIGHT

Quintino

ANTIQUA  
LIGHT

One that was primarily aimed at fixing and mending objects

TEXT  
REGULAR



*love*



*exclusive*

*power*



# CONTACT CUS

STUDIO 51 /

Elliott Paul/ Zachary Guzman/

Isreal Wolfe/ Rene Daniels/

Matt Nguyen/ Imogene Boone/

Franklin Middleton/

Karyn Thomas/ Alfonzo Shannon/

Karyn Thomas/ George Hanna/

Tamika Rose/ Carlton Medina/

Terrell Pham/ Leta Franklin/

Pete Rosario/ Pam Kane/

Werner Brady/ Bryan Warner/

Leonel Miller/ Lorrie Kaufman/

Rosella Randall/ Martha Walter/

Kelvin Hutchinson/ Brigitte Hill/ Kris-  
tie Riley/ Jc Bauer/

Rosemary Hahn/ Agnes Donovan/

Moises Reynolds/ Chester Higgins/

Shanna Gallagher/ Gale Butler/



*good*

# 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 heavily 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 **BOLD**  
Trigonometric **LIGHT**

*Difference Engine* **BOLD ITALIC**

Girl Power **EXTRALIGHT**

**Hedy Lamarr** **TEXT EXTRABOLD**

Sylicon Lace **LIGHT**

→ *medical calculator* ← **TEXT BOLD ITALIC**

*Remington* **SCRIPT LIGHT**

BLOODYBUSINESS **REGULAR**

*Neural Networks* **EXTRALIGHT ITALIC**

**Analytics** **BOLD**



# THE DAILY NEWS

LONDON, FRIDAY, APRIL 8, 1822

## Charles Babbage completes the Difference Engine

*What is a Difference Engine?*

A difference engine is an automatic mechanical calculator designed to calculate polynomial functions. Its name is derived from the method of divided differences, which interpolate or tabulate functions by

# THE DAILY NEWS

LONDON, FRIDAY, APRIL 8, 1822

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A difference engine is an automatic mechanical calculator designed to tabulate polynomial functions. Its name is derived from the method of divided differences, which interpolate or tabulate functions by

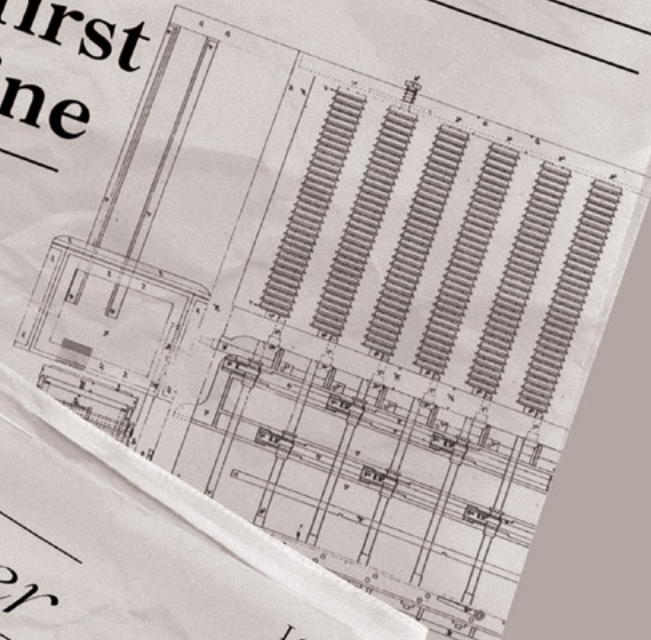
April 23, 1890

## Margaret Hamilton

*Girl Power*

London, UK

She was born in rural Indiana in 1936. Her father was a philosopher and poet, who, along with grandfather, encouraged her love of math and sciences. She studied mathematics with a minor in philosophy, earning her BA from Earlham College in 1956. While at Earlham, her plan to continue on to grad school was delayed as she supported her husband working on his own degree from Harvard. Margaret took a job at MIT, working under Professor Edward Norton Lorenz on a computer program to predict the weather. Margaret cut her teeth on the desk-sized LGP-30 computer in Norton's office.





# DYNASTY CLUB

#artificialnostalgia ×

#memory ×

#comfortzone ×

#vintage ×

#groove ×

Inspired by the bold mood of the 70s, our typefaces Bogart, Garbata and Malik share a peculiar groove in the details, like a nice old cocktail,

inspired by the fascinating stories of Hazzard and Fame, with a touch of Gloria Gaynor and Cher.

## ARTIFICIAL MEMORIES

ZETA FONTS PICKS:

Garbata

Comfort zone

Malik

Comfort zone

Bogart

Comfort zone

# Garbata

## DESIGNED IN 2020 BY

Francesco Canovaro  
Andrea Tartarelli  
Sofia Bandini

## WEIGHTS

Thin  
Extralight  
Light  
Regular  
Medium  
Bold  
Extrabold  
Black

## VARIANTS

Normal (Roman + *Italic*)

## SUPPORTED SCRIPTS

Extended Latin  
Cyrillic



Looking for an approach to sans serif design that ignored the over-exploited grotesque and modernist models. It takes its skeleton from Old Style typefaces like Windsor or Cooper, keeping the quirky sloped shapes of some letters and adding to the historical smooth shapes of a flat brush calligraphic sensibility. The result of these different historical influences is a humble yet distinctive sans serif typeface, with finely-tuned differences between the medium, text-oriented cuts (with wider tracking and more regular design) and the more extreme, display-oriented weights.

This play on subtlety allows Garbata to be surprising in all uses: humble and readable when set in body text, it shows all its elegant, whimsical qualities in logo design and display use. Designed with an Italian sensibility mixing craftsmanship and artistry, Garbata is ready to help you make your designs timeless, elegant and unusual.

LOVE-KNOTS

EXTRALIGHT

poems and rhymes of wooing

LIGHT

HATJOPMOP

MEDIUM

Moorish general in the Venetian army

REGULAR

morning glory

EXTRABOLD

THE BOOK OF KING ARTHUR

REGULAR

REDUCED TICKET

BOLD

1988-1923

EXTRALIGHT  
ITALIC

florian

EXTRALIGHT

MASTERPIECE

EXTRABOLD

*the origin of the city's*

EXTRALIGHT  
ITALIC



# Malik

## DESIGNED IN 2020 BY

Andrea Tartarelli

## WEIGHTS

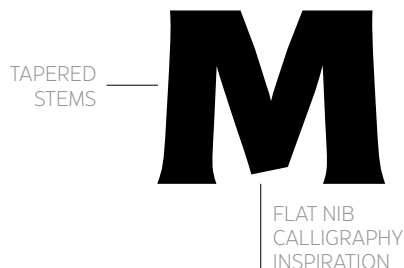
Extralight  
Light  
Book  
Regular  
**Medium**  
**Bold**  
**Heavy**

## VARIANTS

Normal (Roman + Italic)

## SUPPORTED SCRIPTS

Extended Latin  
Cyrillic



Taking its name from the Arabic word for "king", Malik is a flared sans serif typeface family designed in 2020 by Andrea Tartarelli. The designer wanted to find a way to bridge the classical letterforms of Roman Old Style typefaces with the readability of contemporary sans typefaces.

To this blend of classical elegance and modernist expertise, Malik adds the calligraphic influence of modern masters like Frederic Goudy or Ed Benguiat, visible in signature details like the reverse contrast uppercase B, or the calligraphic lowercase k.

Malik also means "owner", and this font surely wants to rule the page. It manages to be extremely readable when used in body text size, but looks surprising and expressive in display use.

**felsőoktatási** EXTRABOLD  
**Love me till I'm dead** BOLD  
*Scarlet Cactus Blooms* REGULAR ITALIC  
**POMPIDOU** MEDIUM  
*Being mature doesn't make you smarter* LIGHT ITALIC  
**urban street** EXTRABOLD  
Poison is cure for living LIGHT  
**NEW STUFF!** HEAVY DISPLAY ITALIC  
*Newton's 1687 Mathematical Principles* BOOK ITALIC  
**The dumbest thing** HEAVY DISPLAY  
*'inside-out' building in architectural history* ITALIC  
epistemology BOOK  
*American Food and Drink* MEDIUM ITALIC



**BUHAI  
EMPORIUM**

◊SPIRIT◊

APPLE &  
CINNAMON

**GLUTEN FREE**

FROM ITALY WITH LOVE

AROMATIC AND NATURAL TEA. ONLY 100% NATURAL PRODUCTS

ESTD.  2020

**BUHAI  
EMPORIUM**


◊SPIRIT◊

APPLE &  
CINNAMON

**GLUTEN FREE**

FROM ITALY WITH LOVE

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ESTD.  2020

**BUHAI  
EMPORIUM**

◊REGENERATING◊

LEMON, MINT &  
TANGERINE

**GLUTEN FREE**

FROM ITALY WITH LOVE

AROMATIC AND NATURAL TEA. ONLY 100% NATURAL PRODUCTS

ESTD.  2020

**BUHAI  
EMPORIUM**


◊REGENERATING◊

LEMON, MINT &  
TANGERINE

**GLUTEN FREE**


FROM ITALY WITH LOVE

AROMATIC AND NATURAL TEA. ONLY 100% NATURAL PRODUCTS

ESTD.  2020

**BUHAI  
EMPORIUM**

AROMATIC AND NATURAL TEA. ONLY 100% NATURAL PRODUCTS

ESTD.  2020

**BUHAI  
EMPORIUM**

# Bogart

## DESIGNED IN 2020 BY

Francesco Canovaro  
Andrea Tartarelli  
Maria Chiara Fantini

## WEIGHTS

Thin  
Extralight  
Light  
Regular  
Medium  
**Semibold**  
**Bold**  
**Extrabold**  
**Black**

## VARIANTS

Normal (Roman + *Italic*)  
Alternate (Roman)

## SUPPORTED SCRIPTS

Extended Latin  
Cyrillic  
Greek

OLD STYLE  
SKELETON

E

MEDIUM  
CONTRAST

Bogart, designed in 2020 by Francesco Canovaro, is a personal homage to the iconic look of low-contrast oldstyle fat faces, like Cooper Black (Oswald Bruce Cooper, 1922) and Goudy Heavy Face (Frederic W. Goudy and Sol Hess, 1925-1932). Originating from the modern Old Style of Bookman, these muddy, goopy shapes found their pop culture iconic status thanks to rub-on transfers and phototypesetting systems in the 1960s and 1970s. Positively bursting with hippie energy and exuberant vitality, they often included an extensive repertoire of swash characters, bridging the space between lettering and typography.

In researching these shapes, Canovaro decided to include also the influence of another idiosyncratic american Old Style typeface, Windsor, quoting its sloping shapes and quirky solutions, and expanding the weight range of Bogart to include a selection of display light weights where the muddy shapes of the heavy weights distill into elegant teardrop terminals.

Bienvenue

MEDIUM

Just what is it that makes today's

LIGHT

**TEN YEARS AT ROOM 105**

EXTRABOLD

*President Lincoln*

THIN  
ITALIC

simple & sweet

MEDIUM

**WANTED!**

BLACK

1/2 cup brown sugar

LIGHT

Invâriab̃le

MEDIUM

**DER ZWECK**

BOLD

100 Best Nonfiction books

ALT  
EXTRALIGHT

The Double Helix  
*one giant leap for mankind*

LIGHT

ITALIC



somebody

need



Carl

Lea

# TYPE HERO

#boldpurpose ×

#fight ×

#truth ×

#together ×

#hope ×

#awareness ×

Big thoughts and bold ideas need big and bold typefaces to reach the audience on the crowded tiny screens of today's digital devices.

Typefaces become cinematic and fill the design space as the only protagonist of the vision.

## NO LONGER LIMIT DESIGN

ZETAFFONTS PICKS:

Heading Now

**FIGHTING FOR TRUTH**

Extenda

**FIGHTING FOR TRUTH**

Blacker

**FIGHTING FOR TRUTH**

Thicker

**FIGHTING FOR TRUTH**



# Heading Now

## DESIGNED IN 2021 BY

Francesco Canovaro  
Cosimo Lorenzo Pancini  
Andrea Tartarelli  
Mario De Libero

## WEIGHTS

Thin  
Light  
Book  
Regular  
**Medium**  
**Bold**  
**Extrabold**  
**Heavy**

## VARIANTS

Width 01-10  
Width 11-18  
Width 21-28  
Width 31-38  
Width 41-48  
Width 51-58  
Width 61-68  
Width 71-78  
Width 81-88  
Width 91-98

## SUPPORTED SCRIPTS

Extended Latin  
Cyrillic  
Greek

h h

CONDENSED WIDTH  
AND TALL X-HEIGHT  
FOR BETTER LEGIBILITY

STRONG  
VERTICAL RHYTHM

Heading Now is the new incarnation of Heading Pro, developing the original typeface family designed by Francesco Canovaro for Zetafonts into a superfamily with 160 variant combinations. Built around 10 different widths, ranging from ultra-compressed to ultra-wide, and eight weights from thin to heavy, Heading Now provides a full spectrum of sans serif type solutions to your design problems.

Born as a space-optimizing typeface for headers and titles, Heading Now can be used in its compressed widths to manage space on the printed page and on the screen. In these widths Heading Now excels in titles and subheadings, timetables, infographics and in situations of exuberant and excessive copywriting. On the other side of the width spectrum, you can find extended width variants, ready to be used for titling where style and energy matter more than pixel or paper economy. Heading family is not only made of extreme widths: you can use the medium width range to design body text.

Steve McCurry

26 BOLD

¡REVOLUCIONES!

81 THIN

**HAPPINESS**

48 HEAVY  
ITALIC

**VARIETY OF WIDTHS**

56 BOLD

**POWER**

37  
EXTRABOLD

**GOOD**

95  
MEDIUM

CREATIVE NEED

82 LIGHT

**NEWSPRINT**

85 MEDIUM  
ITALIC

PLEASE  
DON'T STOP  
THE MUSIC

FAR FAR FAR  
FAR FAR FAR  
FAR FAR FAR  
FAR AWAY

HEEDS  
TO EVERYONE

BOLD  
FIGHT  
IS NOW!

SHIFT  
YOUR  
GEAR

FLEX

ESCAPE  
OR FIGHT

WAKE  
UP

BIG

QUOTE IS  
BETTER!

BRUTAL  
BRUTAL  
BRUTAL  
BRUTAL  
BRUTAL  
BRUTAL  
BRUTAL  
BRUTAL

# Extenda

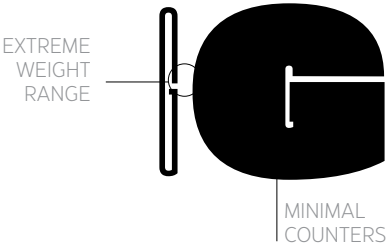
DESIGNED IN 2019 BY  
Francesco Canovaro  
Cosimo Lorenzo Pancini

## WEIGHTS

10 Pica  
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



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 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





MAKE ANY TEXT FILL ANY SPACE

# Snobwear

Magazine headers have never been so easy!

This fake text proudly set in Body Text, another beautiful typeface from Zetafonts that is the perfect match for Extenda!

And now some standard Lorem Ipsum fake text courtesy of online generator: suspendisse potenti. Donec sed rhoncus lorem. Praesent sit amet magna varius, vulputate justo eu, gravida ipsum. Etiam aliquet scelerisque quam, malesuada finibus mauris consectetur quis. Nullam ex leo, rhoncus non pulvinar nec, condimentum non odio. Etiam eu tempor turpis.

Quisque eleifend posuere libero, a elementum sapien rhoncus eget. Duis et egestas urna. Nullam ex leo, rhoncus non pulvinar nec, condimentum non odio. Etiam eu tempor turpis. Mauris pretium felis in gravida pharetra. Proin ac nunc eu tortor vulputate luctus. Suspendisse nec facilisis est, ac porttitor libero. Curabitur nec lobortis tortor. Quisque pretium efficitur tincidunt. Quisque non lectus ac velit lacinia cursus vel vitae nulla. Nam odio diam, efficitur sit amet blandit nec, accumsan non quam. Etiam aliquet scelerisque quam, malesuada finibus mauris consectetur quis.

Etiam quis augue non ligula scelerisque tempor sed a nunc. Ut ac erat et ipsum malesuada elementum non ac est. Duis id nunc sit amet nibh sodales molestie in eu leo. Vivamus nec pellentesque nulla. Aliquam dapibus quam ligula, id hendrerit metus mollis et. Quisque vulputate mauris nibh, ultricies dapibus nisi elementum quis. Ut non tellus in justo auctor commodo. Integer vulputate tristique aliquam. Quisque eleifend posuere libero, a elementum sapien rhoncus eget. blandit nec, accumsan non quam. Etiam aliquet scelerisque quam, malesuada finibus mauris consectetur quis.

Proin ac nunc eu tortor vulputate luctus. Suspendisse nec facilisis est, ac porttitor libero. Curabitur nec lobortis tortor. Quisque pretium efficitur tincidunt. Quisque non lectus ac velit lacinia cursus vel vitae nulla. Nam odio diam, efficitur sit amet blandit nec, accumsan non quam. Etiam quis augue non ligula scelerisque tempor sed a nunc. Ut ac erat et ipsum malesuada elementum non ac est. Duis id nunc sit amet nibh sodales molestie in eu leo. Vivamus nec pellentesque nulla.



# Blacker Pro

## DESIGNED IN 2018 BY

Cosimo Lorenzo Pancini  
Andrea Tartarelli

## WEIGHTS

Light  
Regular  
Medium  
Bold  
Extrabold  
Heavy

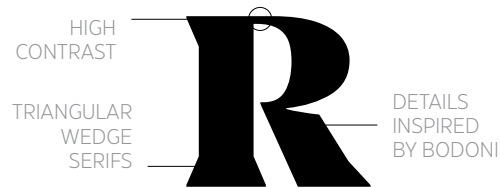
## VARIANTS

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:



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

DISPLAY  
HEAVY

Everyone should be able to design their own life

TEXT  
LIGHT

## Geospatial analytics

DISPLAY  
BOLD

## EARTH'S MAGNETIC NORTH POLE

TEXT  
COND BOLD

## a matter of taste!

TEXT  
HEAVY

## NOW OR NEVER!

DISPLAY  
EXTRABOLD

*Is UK fashion suffering from Brexiety?*

DISPLAY  
HEAVY ITALIC

# LONDON

TITLING  
INLINE  
BLACK

# FASHION WEEK

TITLING  
DIAMOND  
BOLD

are simply visible for the businesses

DISPLAY  
REGULAR

## BLACK HAIR SHAMPOO

DISPLAY  
BOLD

# Self-control

TEXT  
HEAVY

*a glass a day takes the doctor away*

DISPLAY  
COND ITALIC

# KAFKAESQUE

TITLING  
DIAMOND  
MEDIUM

I WISH THERE WAS SOMETHIN' YOU WOULD DO

TITLING  
LIGHT



BLACK  
TOR  
RUM

FROM  
THE  
WILD  
FOOT-  
HILLS

# THICKER

## DESIGNED IN 2019 BY

Francesco Canovaro  
Andrea Tartarelli

## WEIGHTS

Thin  
Extralight  
Light  
Regular  
Medium  
Semibold  
Bold  
Extrabold  
Black  
Extrablack  
Inline  
Destroy

## VARIANTS

Normal (Roman + *Italic*)  
Upright  
Slanted

## SUPPORTED SCRIPTS

Extended Latin  
Cyrillic  
Greek

# CCC

HUMANIST  
SKELETON

VARIANT  
ITALICS

A geometric sans typeface on steroids, it was first designed in the muscular extrablack weight with the aesthetics of high-power dynamic typefaces used in sports communication, and then developed in the lighter weights where the shapes show some vintage-inspired proportions and the slightly squared look that nods to Novarese famous Eurostile, eponymous with retro-futurism.

With these diverse influences the typeface allows for both impressive display use and effective logo design as well as more fine-tuned editorial use in body text - with a natural inclination for effective and powerful advertising. Sports typography usually uses italics to add dynamism and impact, and Thicker complies with this by offering a choice of three alternate italic forms with different slant, made even more customizable by the inclusion of variable font technology that allows fine tuning of the weight range as well as a precise choice of typeface slant.

# HANDICRAFT Suckens Sardonicly NEVER BACK DOWN

EXTRABOLD

SEMIBOLD  
UPRIGHT

EXTRA-  
BLACK

EXTRALIGHT  
SLANTED

*Competing is like saying you never back down.*

# STRONGER

BLACK

# working

THIN

*Muscle is a soft tissue*

EXTRALIGHT  
SLANTED

# embarrassment of riches

BOLD

# PROTEIN 41%

BOLD

# IMPROVE YOUR PERFORMANCE

LIGHT

# PLAYOFF

EXTRA-  
BLACK  
ITALIC

# fat included

SEMIBOLD





# NEVER × BACK DOWN

*Never back down from  
a real challenge  
They give the best lessons in life*



# OMRA -ZY REVI -VAL

#ecstaticdigital ×

#surreal ×

#fight ×

#escape ×

#nonsense ×

The shapes of some experimental characters of the 70s (from Motter Ombra to Lobe to the inventions of Novarese and Excofon) inspire playful

forms, often endowed with inverse contrasts and a letter fullness, with a taste of deformation that reminds of Victor Moscoso's acid letterings.

# CIRCUS PLAYBILL

ZETA FONTS PICKS:

Stadio Now

# Surrealistic world

Embrace

# Surrealistic world

Blackest

# Surrealistic world

# STADIO NOW

## REVIVAL IN 2021 BY

Cosimo Lorenzo Pancini  
Andrea Tartarelli

## WEIGHTS

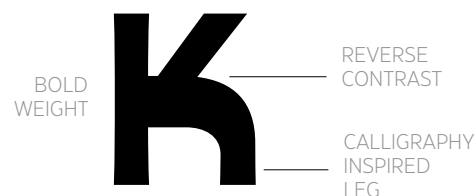
Sottile  
Monoline  
Light  
**Novarese**  
**Poster**  
**Banner**  
**Nero**  
**Weirdo**

## VARIANTS

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

## SUPPORTED SCRIPTS

Extended Latin  
Cyrillic  
Arabic



Stadio Now is the revival of an original design by Aldo Novarese for dry transfer brand R41, published in 1974.

The original typeface, is an extra bold grotesque sans serif that is notable for its reverse contrast, with the horizontal lines being thicker than the vertical.

This style, historically called “Italian”, results in a dramatic effect, in which the letters look slightly odd.

Published in 2020 on the occasion of Novarese's 100th birth anniversary, Stadio Now expands the original design into a multi-weight versatile family, with text and display variants and a variable version to fully explore its reverse contrast design space.

GOETHE'S THEORY TEXT BOLD

*descriptions of phenomena* TEXT ITALIC

mastermind NERO

65,99\$ POSTER

EXACTLY SURE MONOLINEA

The History of Science fiction TEXT BOLD

*100% Arabica* TEXT ITALIC

ВКЛЮЧЕНИЕ DISPLAY BOLD

the early years of silent cinema TEXT

EVENT NERO

PUBBLICATO CON PASSIONE PER TUTTI I TYPELOVERS DI ITALIA

COPPA STADIO APRILE 2021

# COPPA STADIO

Il primo campionato di poster a tema calcistico dedicato a tutti i typelover d'Italia (e non solo)! Un progetto di



Coppa Stadio è stata resa possibile grazie a: Reber R41, AFAB All Fonts Are Bastards, 4Graph - Stampa Facile Stampa Felice. Sono scesi in campo per Coppa Stadio: Allfontsbastards (Lazio), Arnica Design (Valle d'Aosta), Basiq Design (Friuli), Davide Pagliardini (Liguria), Dopolavoro (Campania), Frat Design (Calabria), Happycentro (Veneto), Leftloft (Lombardia), Mister Gatto (Marche), Mooggeene (Sardegna), Muttnik (Toscana), Bob Liuzzo (Sicilia), Francesco Paternoster (Basilicata), Francesca Perpetuini (Abruzzo), Rupert Graphic (Emilia), Giovanni Stillitano (Trentino), Studio 23.56 (Piemonte), Sunday Buro (Puglia), Testimanifesti (Malise), Zup Design (Umbria).

## 100 anni di Aldo Novarese

### La storia di un rivoluzionario esploratore dello spazio tipografico

di Simone Sbarbati

L'anno scorso si è celebrato il centenario dalla nascita di uno dei più grandi disegnatori italiani di caratteri tipografici. Il piemontese Aldo Novarese. Nel corso della sua lunga carriera, che cominciò, appena adolescente, presso l'ormai mitica fonderia Nebiolo di Torino, Novarese progettò più di 100 famiglie di caratteri, le più celebri delle quali sono certamente Microgramma ed Eurostile.

Il centenario, purtroppo, si è svolto assai più in sordina di quanto Novarese avrebbe meritato, ma ha visto anche la nascita di un polo di bel progetto di una dell'architettura progettuale.

nel 1974 per Reber, azienda specializzata in trasferibili con la quale collaborò a lungo.

Fondata nel 1960 a Spresiano, in provincia di Treviso, da Renato Bernardi (il nome dell'azienda è una fusione tra le lettere iniziali di nome e cognome), Reber diventò in brevissimo tempo una delle principali realtà internazionali del settore. A partire dal 1969, mise in catalogo (col suo marchio R41) i caratteri prodotti dalla fonderia Nebiolo. Il rapporto con Novarese continuò anche quando lui si ritirò dalla fonderia e iniziò a lavorare come freelance. Stadio è nato in questo periodo e oggi è al centro di un progetto di recupero e digitalizzazione del proprio archivio digitale. Reber e la fonderia sono nel 2009 entrati a far parte della Zetafonts, sotto la guida di Francesco Carrozzini, con i fratelli e Guido Loren-

designer operanti in Italia nel dopoguerra. Avendo scoperto la serie disegnata da Novarese per Reber, titolare del marchio R41, ci siamo messi in contatto con Caterina Piatti (oggi a capo dell'azienda, ndr), senza un'idea precisa. È stato quando abbiamo posato i nostri occhi sul trasferibile di Stadio che ha preso forma l'operazione, spiega Pancini, che dirige il lavoro di riedizione del font, che sarà ribattezzato, nella sua versione digitale, Stadio Now.

«Stadio è uno dei più curiosi design di Novarese per R41: un grassetto extra bold fortemente riconoscibile per il suo contrasto inverso, con le linee orizzontali più simili delle verticali. Nella scrittura tradizionale dell'alfabeto latino e in particolare nelle stampe, i ganci verticali sono solitamente di contorno. Per questo, le forme delle lettere a contrasto inverso storicamente chiamate "italiane" producono un effetto sospeso, in cui le lettere sembrano essere state scisse in modo diagonale, come se fossero state tagliate.



la Coppa Stadio, invitando uno studio o un designer di ciascuna regione italiana a disegnare un poster dedicato a una squadra di calcio utilizzando le lettere di Novarese.

© frizzifizzi

# A

Aldo Novarese (Pontestura, 12 settembre 1895) è stato uno dei più grandi disegnatori di caratteri tipografici. A lui si deve anche il nome di quel...

ragazzi...

# Embrace

## DESIGNED IN 2020 BY

Cosimo Lorenzo Pancini  
Andrea Tartarelli

## WEIGHTS

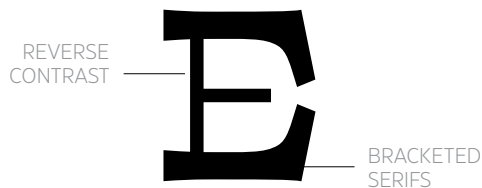
Thin  
Extralight  
Light  
Regular  
Medium  
Bold  
Extrabold  
Heavy

## VARIANTS

Normal (Roman)

## SUPPORTED SCRIPTS

Extended Latin



This ultra-inverted contrast serif typeface with extreme contrast was developed by Cosimo Lorenzo Pancini and Solenn Bordeaux starting from an original drawing by Andrea Tartarelli.

It brings the French clarendon inverse proportions in the heavy weight to the extreme, while in the lighter weights it reduces itself to a monolinear structure.

Only use it in big sizes, as we all need big hugs in postpandemic times.

CHOCOLATE EXTRABOLD

vertical stroke MEDIUM

REPEAT EXTRALIGHT

the better HEAVY

GREAT STUNNING BOLD

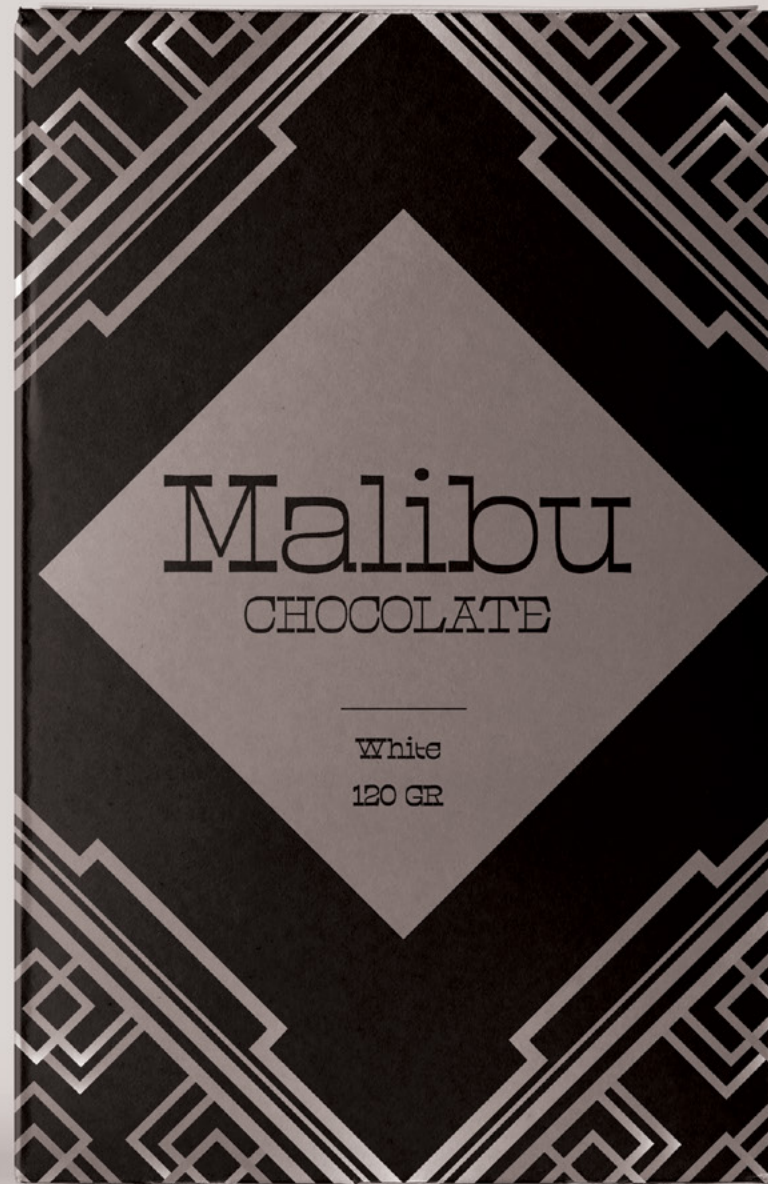
the weirder HEAVY

RAINBOW EXTRALIGHT

Synonym of number MEDIUM

SLEEP MEDIUM





# Blackest

## DESIGNED IN 2018 BY

Francesco Canovaro  
Andrea Tartarelli

## WEIGHTS

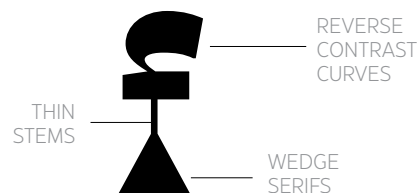
Light  
Regular  
Medium  
Bold  
Extrabold  
Heavy

## VARIANTS

Display  
Text

## SUPPORTED SCRIPTS

Extended Latin  
Cyrillic



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 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 wider use, like the typesetting of longer texts, a text variant in two weights was developed, featuring less contrast and looser spacing, resulting in good readability.

The Vestalis Maxima EXTRABOLD  
nymphidius sabinus REGULAR  
**Matricide** HEAVY  
El xe sta el quinto REGULAR  
DE NOMBREUX CITOYENS TEXT REGULAR  
**Romulus** TEXT BOLD  
the king is born in Rome MEDIUM  
**LLAMARLA DEL EXILIO** HEAVY  
**iconoclasm** HEAVY  
The classical skeleton and sharp edges TEXT REGULAR  
**AIRHEAD** BOLD  
Kochanka Nerona MEDIUM



# TIME LESS VINT AGE

#artificialnostalgia ×

#time ×

#classic ×

#value ×

#nostalgia ×

Vintage typefaces are not only extreme and excessive. The controlled geometry of old-style typography and its tranquil proportions translated into

modern classics, such as Futura, offer us a reassuring vision of the past and a post-modern vision of classicity.

# FLASH BACK

ZETA FONTS PICKS:

Monterchi

## NOSTALGIC TIME

Cocogoose Pro

## NOSTALGIC TIME

Klein

## NOSTALGIC TIME



# 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:



Ro

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 use, signage, logo and wayfinding.

REAL MUSEUMS ARE PLACES WHERE TIME IS TRANSFORMED INTO SPACE

# ROMANIQUE

Renaissance Art

# FASHION

IMPERIAL LUXURY

# EARLY MODERN AGE

# NIC@DEMO

Beauty Perfume

Historical Artefact

# STONE SCULPTURES

Italian MUSEUMS SECURE LEONARDO DA VINCI WORKS

# TIMELESS LOOK

# Renaissance

## Art historian says he has identified the earliest known Michelangelo drawing

AS BIOGRAPHER GIORGIO VASARI ONCE POSITED, THE RENAISSANCE GIANT HOPED "THAT NO ONE MIGHT SEE THE LABOURS ENDURED BY HIM AND HIS METHODS OF TRYING HIS GENIUS, THAT HE MIGHT NOT APPEAR LESS THAN PERFECT"

MICHELANGELO LIKELY WANTED TO DISCOURAGE WOULD-BE COPYCATS FROM STEALING HIS IDEAS

ULLIAMCORPER SUSCIPIIT LOBORTIS NISL UT ALIQUIP EX EA COMMODO CONSEQUAT. DUIS AUTEM VEL EUM IRIURE DOLOR IN HENDRERIT IN VULPUTATE VELIT ESSE MOLESTIE

CONSEQUAT. VEL ILLUM DOLORE EU FEUGIAT NULLA FACILIS AT VERO EROS ET ACCUMSAN ET IUSTO ODIO

Days before his death in 1564, Michelangelo torched the majority of his extant drawings and papers in two separate bonfires. This wasn't the first time the notorious perfectionist had sought to erase all evidence of his preparatory works. According to popular lore, he also burned all of the drawings, or cartoons, left in his Rome home prior to moving to Florence in 1518.

As biographer Giorgio Vasari once posited, the Renaissance giant hoped "that no one might see the labours endured by him and his methods of trying his genius, [so] that he might not appear less than perfect"; at the same time, Michelangelo likely wanted to discourage would-be copycats from stealing his ideas.

It's all the more impressive, then, that a pen drawing believed to be created by the artist on the cusp of adolescence survives to this day. Timothy Lifford, a prominent Italian Renaissance scholar, contends that "The Seated Man," a 1487

to 1490 sketch currently on view at the Museum of Fine Arts in Budapest, was made by a 12- or 13-year-old Michelangelo, who was newly apprenticed in the studio of painter Domenico Ghirlandaio.

The Telegraph's Dalya Alberge reports that Lifford, a leading Michelangelo expert and the former director of the National Galleries of Scotland, learned of the drawing's existence after its owner, an anonymous British collector who acquired it at a 1989 auction, contacted him on the advice of art historian Miles Hapell. As Lifford says to Alberge, he immediately thought the piece—which depicts a toga-clad figure, based on a sculpture of Jupiter from classical antiquity, perched on a throne while holding a scepter—was "very likely" an authentic Michelangelo.

"He uses two different varieties of brown ink," Lifford explains. "He has an idiosyncratic way of drawing, with rounded chairs and a very hard line under the nose, which also appears in a slightly later drawing."

According to Alberge, the sketch's dating stems from comparisons with two other works of Michelangelo juvenilia. These drawings, in the style of early Renaissance artists Giotto and Masaccio, are slightly more advanced and can therefore be dated to a year or so after "The Seated Man."

Although the ink drawing dates to Michelangelo's early years, the level of sophistication evident in its shading means it could plausibly pass for a work by an established artist of the period.

"But there's something about it that just gives the game away," Lifford adds. "It's a fascinating object."

"The Seated Man" is one of the highlights of Triumph of the Body: Michelangelo and Sixteenth-century Italian Draftsmanship. As the Museum of Fine Arts, Budapest's website states, the display features 80 drawings by Michelangelo and his contemporaries, including such luminaries as Leonardo da Vinci, Raphael and Luca Signorelli. Twenty-nine nude figure studies ranging from "rapidly sketched ideas to detailed, highly finished cartoons" form the center of the exhibition.

# COCOGOOSE PRO

DESIGNED IN 2014 BY  
Cosimo Lorenzo Pancini

## WEIGHTS

Thin  
Ultralight  
Light  
Semilight  
Regular  
Darkmode  
Bold

## 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

ROUNDED  
GEOMETRIC  
SANS  
SHAPES — **Gi** — SQUARE  
DOTS  
TALL  
HEIGHT  
FOR  
LOWER-  
CASE  
LETTERS

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 available for each subfamily, as well as a series of decorative versions: Letterpress, Inline and Outline.

CONSTRUCTION

OUTLINED

pineapple pizza

SEMILIGHT

SUNDAY MOOD

ULTRALIGHT

CHEESEBURGER

LETTER-  
PRESS

пожок мороженого

ULTRA-  
LIGHT

~quickly chic~

THIN

Peek-a-boo

REGULAR+  
BLOCK  
SHADOW

WARDROBE

THIN

CLEARANCE

REGULAR

ELEGANCE RULE № 3

COM-  
PRESSED  
BOLD

литература мираж

CONDENSED  
LETTER-  
PRESS

CATWALK KILLER

NARROW  
THIN



**“I DON’T DO  
FASHION,  
I’M FASHION.”**

**COCO CHANEL**

# Klein

## DESIGNED IN 2019 BY

Francesco Canovaro  
Cosimo Lorenzo Pancini  
Andrea Tartarelli

## 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 realist 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

**CO<sub>2</sub> EMISSION**

CONDENSED  
EXTRABOLD

# Ökologisch Fußabdruck

Do you respect  
animals?





PSEU  
DO  
SWI  
SS

#boldpurpose ×

#fight ×

#truth ×

#simple ×

#minimal ×

#honesty ×

Honesty and transparency were the values that fueled modernism and created timeless typefaces like Univers and Helvetica.

Today, to express the same values,

brands need neutral typefaces that re-interpret this minimal approach while still being different enough to communicate with their own voice.

TRUTH IS  
OUT THERE

ZETAFONTS PICKS:

Cairoli

**Simple and Reassuring**

Etrusco Now

**Simple and Reassuring**

Body Grotesque

**Simple and Reassuring**

Boring Sans A

**Simple and Reassuring**

# CAIROLI FAMILY

## DESIGNED IN 2020 BY

Cosimo Lorenzo Pancini  
Mario De Libero

## WEIGHTS

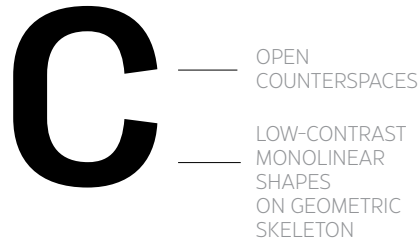
Thin  
Light  
Regular  
**Medium**  
**Bold**  
**Black**  
**Heavy**

## VARIANTS

Now Condensed (Roman + *Italic*)  
Now (Roman + *Italic*)  
Now Extended  
(Roman + *Italic*)  
Classic Condensed (Roman + *Italic*)  
Classic (Roman + *Italic*)  
Classic Extended  
(Roman + *Italic*)

## SUPPORTED SCRIPTS

Extended Latin



In 2020 the Italiatype team directed by Cosimo Lorenzo Pancini and Mario De Libero decided to produce a revival of Cairoli, extending the original weight and width range, developing both a faithful Classic version and a Now variant.

The Cairoli Classic family keeps the original low x-height range, very display-oriented, and normalizes the design while emphasizing the original peculiarities like the hook cuts in curved letters, the high-waisted uppercase R and the squared ovals of the letterforms. Cairoli Now is developed with an higher x-height, more suited for text and digital use, and adds to the original design deeper inktraps and round punctuation, while slightly correcting the curves for a more contemporary look.

**BLINK CONTROL** NOW  
CONDENSED  
BOLD

*Ciclistica Italiana* NOW  
EXTENDED  
ITALIC

MUSICA D'AUTORE C.EXTENDED  
THIN

**Le Nouvelle Grammaire** C.  
CONDENSED  
BOLD

fra le più importanti di tutto il mondo C.EXTENDED  
THIN

TORINO, ITALIA, 1880 C.EXTENDED  
LIGHT

**POLYETHYLEN** C.EXTENDED  
HEAVY

DAVIDE CAMPARI & C. - MILANO C.  
CONDENSED  
LIGHT

ESPRESSO NOW  
EXTENDED  
THIN

**Metalmeccaniche** NOW  
CONDENSED  
MEDIUM

Programmable Logic C.EXTENDED  
LIGHT

(DUST CAPACITY) NOW  
CONDENSED  
THIN

SOCIETÀ ANONIMA

CAPITALE VERSATO 3.000.000

**G. BOLOGNA & C.**

FABBRICA BULLONI

Via Bernina, 35  
Telefono 60.286

MILANO

---

DAVIDE CAMPARI & C. - MILANO

Via Manzoni, 19

**CAMPARI**

BITTER CAMPARI

CORDIAL CAMPARI

L'APERITIVO



# Etrusco Now

## DESIGNED IN 2020 BY

Cosimo Lorenzo Pancini  
Mario De Libero

## WEIGHTS

Thin  
Light  
Regular  
Medium  
Bold  
**Black**  
**Heavy**

## VARIANTS

Compressed (Roman + *Italic*)  
Condensed (Roman + *Italic*)  
Normal (Roman + *Italic*)  
Classic (Roman)

## SUPPORTED SCRIPTS

Extended Latin

LOW  
CONTRAST — **R** — EARLY  
GROTESQUE  
PROPORTIONS

When designing the new incarnation of Nebiolo's Etrusco, the Italian type team directed by Cosimo Lorenzo Pancini and Mario de Libero decided to extend the original weight and width range to keep this "superfamily" approach. The original weights for the typeface were collected in the Etrusco Classic subfamily.

In its design, Etrusco Now's new widths allowed the team to include many nods and homages to other vintage classics of Nebiolo. The lighter weights of the normal width were heavily influenced by the modernist look of Recta, while the heavy condensed and compressed widths refer to the black vertical texture of Aldo Novarese's Metropol. This infuses the typeface with a slightly vintage mood, making Etrusco warmly familiar and, at the same time, unexpected to eyes accustomed to the formal and cold look of late modernist grotesques like Helvetica.

# COUNTRY MOUSE

NOW  
CONDENSED  
BLACK

PAPER AND FORMERLY

NOW  
THIN

# HARDER BETTER

NOW  
COMP.  
THIN

Recycling reduces the need for

NOW  
MEDIUM

# COUNTRY MOUSE

NOW  
THIN

Un tren detenido sobre el llano

NOW  
CONDENSED  
THIN

# recycling saves

NOW  
MEDIUM

Und fortan singen Deine Söhne

NOW  
COMP.  
LIGHT

# **Men's Department**

NOW  
HEAVY  
ITALIC

# dreamers

NOW  
COMP.  
HEAVY



label industry

**EFFE  
TRE®**

+44 078 0398 9307

98 Broomfield Place

STOW BARDOLPH

**20  
20**



# Body Grotesque

## DESIGNED IN 2018 BY

Cosimo Lorenzo Pancini  
Andrea Tartarelli

## WEIGHTS

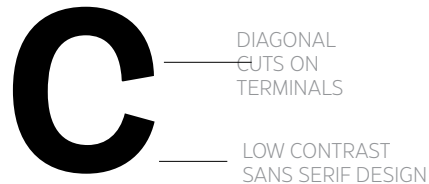
Light  
Regular  
**Bold**  
**Extrabold**

## VARIANTS

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

## SUPPORTED SCRIPTS

Extended Latin  
Cyrillic



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 on the 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*** FIT EXTRABOLD ITALIC

Queer Ruffles Vs Giant Crystals SLIM LIGHT

**COCHISE** BOLD

Benedettino LARGE REGULAR

ПОМНИТЕ, ЧТО ВАШЕ ТЕПЛО - ХРАМ SLIM LIGHT ITALIC

**fragilissimo** FIT BOLD

**Artefact** FIT EXTRABOLD

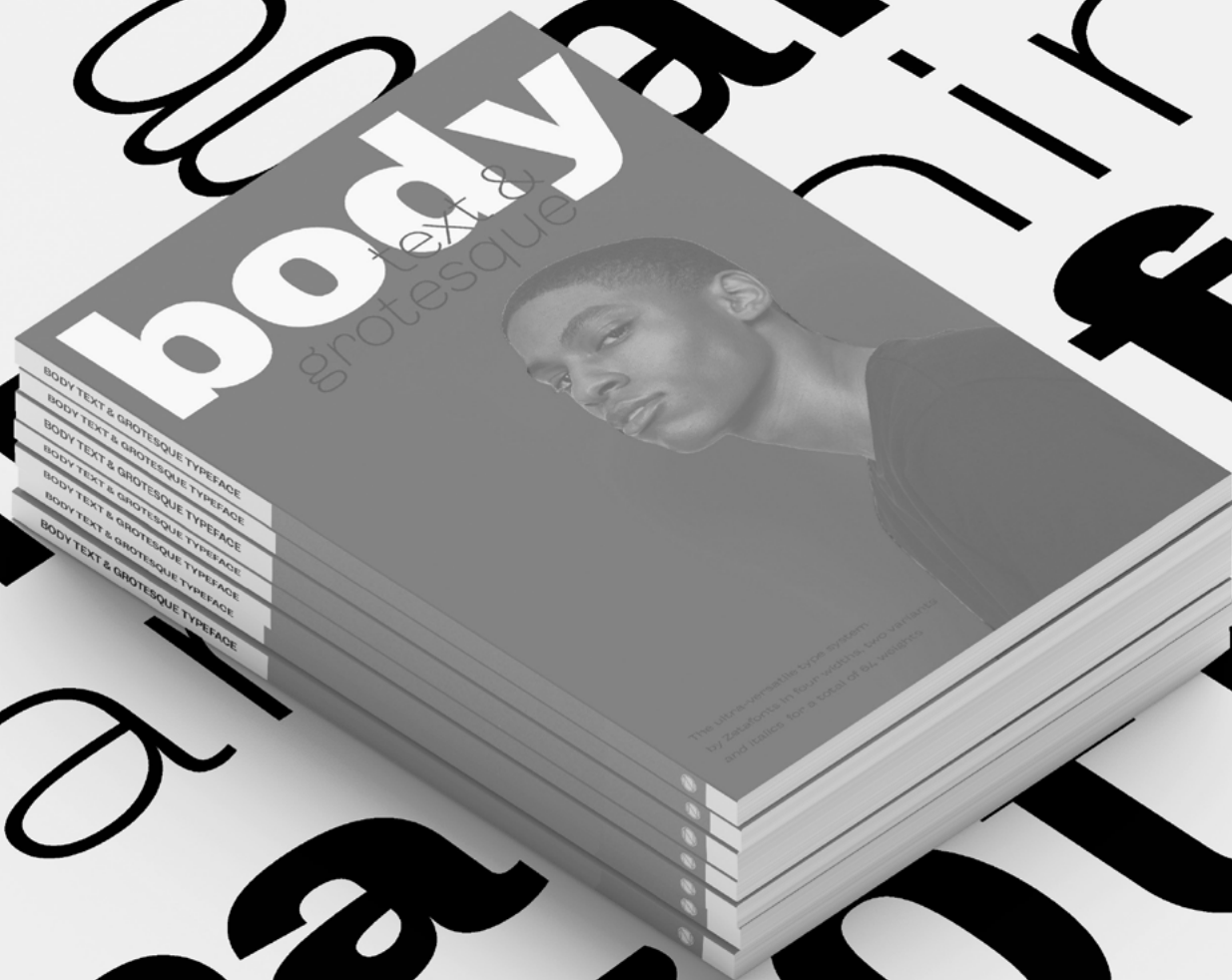
***The great do seek the small*** SLIM EXTRABOLD ITALIC

PERVERSE FIT LIGHT

**VALENTINE** SLIM BOLD

SHOWING A FOREIGN TERRITORY FORTIFIED ITALIC





# Boring Sans A

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

SANS  
SERIF  
SKELETON

R

STANDARD  
PROPORTIONS

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 exuberant weirdness.

**BIGGER**

HEAVY A

DE NOMBREUX CITOYENS

LIGHT A

Geospatial Analytics

REGULAR A

**CALLIGRAPH**

MEDIUM A

ANONYMOUS

LIGHT A

**Holographic Colors**

HEAVY A

Nymphidius

LIGHT A

**EL XE STA EL QUINTO**

HEAVY A

Grossen Kunstschatzen

LIGHT A

**EXCESS OR DIE**

HEAVY A

Abecedarian!

LIGHT A





# BE ZIER ORG ANIC

#ecstaticdigital ×

#norules ×

#experiment ×

#vector ×

#spirit ×

Where everything is allowed, standard shapes can evolve into something different. In this spirit, angular typography rethinks traditional letter shapes, searching for an

organic vectorial simplification. But also unconventional counter-spaces discuss the hierarchical values of fullness and emptiness.

# DIGITAL MARBLE

ZETA FONTS PICKS:

Boring Sans C

Experimental Fox

Stinger

Experimental Fox

Hopscotch

Experimental Fox

Sackrace

Experimental Fox

# Boring Sans C

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

**R** — EXTREME  
INKTRAPS  
  
| BRUTALIST  
DESIGN APPROACH

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.

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All these features are brought to the extreme in the ten weights of the "C" subfamily, each letter a bombastic show of exuberant weirdness.

**BIGGER** HEAVY C  
DE NOMBREUX CITOYENS LIGHT C  
Nymphidius? LIGHT C  
Geospatial Analytics REGULAR C  
**CALLIGRAPH** MEDIUM C  
funny characters REGULAR C  
**Holographic Colors** HEAVY C  
**ANONYMOUS** LIGHT C  
**EL RE STA EL QUINTO** HEAVY C  
Grossen Kunstschatzen LIGHT C  
**ERCESS OR DIE** HEAVY C  
Abecedarian! LIGHT C

ABCD

Brother  
Sister  
Brother  
Sister®

GAME  
OVER

TRINKET®

“Label”

GD

BROM  
ANCE

05  
MAY  
2012

fitch™

Loft42™

EXAGO

CalliGraph



# Stinger

## DESIGNED IN 2020 BY

Cosimo Lorenzo Pancini  
Andrea Tartarelli  
Maria Chiara Fantini

## WEIGHTS

Thin  
Light  
Regular  
**Bold**  
**Heavy**

## VARIANTS

Slim (Roman + *Italic*)  
Normal (Roman + *Italic*)  
Fit (Roman + *Italic*)  
Wide (Roman + *Italic*)

## SUPPORTED SCRIPTS

Extended Latin  
Cyrillic  
Arabic

## AWARDS



SLANTED  
TERMINALS



REVERSE  
CONTRAST

DEEP  
INKTRAPS

In designing Stinger, the Zetafonts design team decided to unite this subversive tradition with the workhorse approach of modernist sans serif typefaces like Univers, developing a super-family with four widths, each in five different weights, from thin to heavy.

In the crowded panorama of contemporary grotesque typefaces, all aiming to stark geometric perfection, Stinger stands out with its bold choices and strong personality. From the calligraphy-inspired terminals in the thin weights to the logo-ready sculptural approach in the heavy weights, each variant manages to look striking without forgetting the readability and flexibility lessons of modern reverse-contrast classics like those designed by Excoffon or Novarese.

Ungifted strings

WIDE THIN

**Loathful judgments**

SLIM HEAVY

Gasthof äußerung

REGULAR

**WRATHFUL PROFIT**

SLIM HEAVY

Lørdags gyðingar

FIT LIGHT

**juxtaposing**

WIDE HEAVY

The Doghole Knights

THIN

**Hedgehogs next 18km**

SLIM BOLD

*«defunct beaufort»*

FIT ITALIC

**Kraftig Lufthavn**

HEAVY  
ITALIC

**DEMONSTRATOR**

LIGHT ITALIC

**Game design**

HEAVY  
ITALIC



# Hopscotch

## DESIGNED IN 2020 BY

Cosimo Lorenzo Pancini  
Andrea Tartarelli

## WEIGHTS

**Regular**

## VARIANTS

**Normal (Roman)**

## SUPPORTED SCRIPTS

Extended Latin



Developed as part of the experimental typeface collection Quarantype, Hopscotch is based on a very straightforward geometric sans skeleton, where the letter counter space is shrunk and shifted to create an asymmetric inner contrast.

The result is a space age modernist typeface, at the same time rigorous and playful.

YOU ARE ON CAMERA! REGULAR

We trust REGULAR

ONE REGULAR

Ain't no sunshine REGULAR

GOING AROUND REGULAR

superb REGULAR

DAY REGULAR





# Sackrace

## DESIGNED IN 2020 BY

Cosimo Lorenzo Pancini  
Andrea Tartarelli

## WEIGHTS

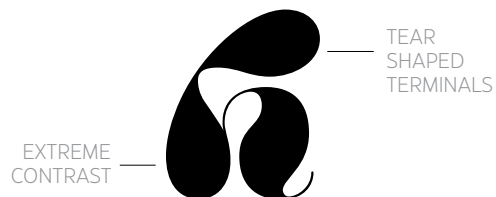
**Regular**

## VARIANTS

**Normal Roman**

## SUPPORTED SCRIPTS

Extended Latin



This typeface is based on pushing the contrast based on stroke width expansion to the maximum, mixing thin lines with curvy, bulbous shapes. Tear-shaped stems bend gracefully and unexpectedly for a soft, organic look. The design is based on a original lettering by Maria Chiara Fantini developed for 36 days of type, evolved in a typeface together with Cosimo Lorenzo Pancini.

DANCE REGULAR

Wonderful REGULAR

SWEET REGULAR

action REGULAR

POWERFUL REGULAR

MODS REGULAR





POSITIVE  
THREE  
SHADES

#artificialnostalgia ×

#optimism ×

#hippy ×

#magic ×

#escape ×

Soft and curvaceous positive shapes  
are replacing the minimal cold ones.  
The awareness on Body positivity  
originates a new unconventional

expressivity for typefaces, connecting  
to the warm and fluid appearance of  
70s lettering, optical distortions and  
unique curvilinear hippy designs.

ROCK YOUR  
BOY

ZETA FONTS PICKS:

Campfire

OPTIMISM

Chillout

OPTIMISM

Sunshine Pro

OPTIMISM

# CAMPFIRE

## DESIGNED IN 2020 BY

Cosimo Lorenzo Pancini  
Andrea Tartarelli

## WEIGHTS

**REGULAR**

## VARIANTS

**NORMAL (ROMAN)**

## SUPPORTED SCRIPTS

Extended Latin



Developed by Andrea Tartarelli starting from his original lettering for the Quarantype project, Campfire is a playful high-contrast display font with curvy shapes and a bubblegum aesthetic. It supports extended latin with a uppercase only character set.

THE CLOCK! REGULAR

PIRE REGULAR

DANCING REGULAR

QUEEN REGULAR

XYLOPHONE REGULAR

COUCH REGULAR

LIVE REGULAR

WAVE!  
WAVE!

WAVE!  
WAVE!

DANCE  
DANCE  
DANCE  
DANCE  
DANCE

MUSIC  
MUSIC  
MUSIC  
MUSIC  
MUSIC  
MUSIC

WAVE!  
WAVE!  
WAVE!  
WAVE!  
WAVE!

DANCE  
DANCE

WAVE!  
WAVE!



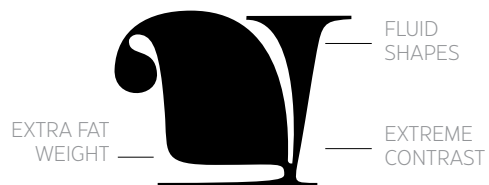
# CHILLOUT

DESIGNED IN 2020 BY  
Cosimo Lorenzo Pancini  
Andrea Tartarelli

WEIGHTS  
**REGULAR**

VARIANTS  
**NORMAL  
(ROMAN)**

SUPPORTED SCRIPTS  
Extended Latin



This typeface, designed by Francesco Canovaro for the Quarantype collection, is a research on monospace letters, with shapes that retain aspects of both upper- and lower-case glyphs. The extrabold weight and high contrast make it suitable only for display use.

WINE  
SLEEP  
REPEAT  
WEEKEND  
100 IDEAS  
HOME  
ZORRO  
YES!

REGULAR  
REGULAR  
REGULAR  
REGULAR  
REGULAR  
REGULAR  
REGULAR  
REGULAR



# Sunshine Pro

## DESIGNED IN 2020 BY

Francesco Canovaro  
Cosimo Lorenzo Pancini  
Solenn Bordeaux

## WEIGHTS

Light  
Regular  
**Bold**  
**Heavy**

## VARIANTS

Normal (Roman)

## SUPPORTED SCRIPTS

Extended Latin



Sunshine Pro was designed by Cosimo Lorenzo Pancini and Solenn Bordeaux expanding the original Sunshine design by Francesco Canovaro, part of the Quarantype collection by Zetafonts, designed as a typeface for good vibes against Covid-19.

Sunshine Pro is an experimental Clarendon-style font with contrast that varies along the weight axis: contrast is reversed in light weight, minimized in the regular weight and spikes up in the bold and heavy weights. A variable version allows you to explore the full design space and select your preferred variant.

Like all the fonts from Quarantype, Sunshine Pro is completely free for personal and commercial use, thanks to the supporters of our Instagram like-funding.

Sonnenschein REGULAR  
→ Solskin REGULAR  
SLUNEČNÍ SVIT BOLD  
päike sepaiste HEAVY  
NAPFÉNY BOLD  
LE SOLEIL BOLD  
when she's gone BOLD  
SE COUCHE REGULAR  
bras d'Orion HEAVY  
À L'OUEST HEAVY





**SUNSHINE**

Upper and Lower Case  
Latin Alphabet

**52x4**

Zetafonts

Zetafonts

**52x4**

Zetafonts

**SUNSHINE**

Upper and Lower Case  
Latin Alphabet

**SUNSHINE**

**SUNSHINE**

Upper and Lower Case  
Latin Alphabet

SIM  
PLE  
COM  
FORT

#boldpurpose ×

#fight ×

#truth ×

#simple ×

#design ×

#geometry ×

The space of type design at the cross-road between humanist and geometric sans offers us great readability and a versatile reassuring voice.

Google Fonts like Roboto and Montserrat pioneered this design space that nowadays is still so useful and liked by brands that we always need new subtle variations.

RELIABLE  
VOICE

ZETAFONTS PICKS:

Eastman

Design for good

Coco Sharp

Design for good

Domotika Pro

Design for good

# Eastman Superfamily

## DESIGNED IN 2020 BY

Francesco Canovaro  
Andrea Tartarelli

## WEIGHTS

Thin  
Extralight  
Light  
Regular Offset  
Regular  
Medium  
Demibold  
Bold  
Extrabold  
Black  
Heavy

## VARIANTS

Compressed (Roman + *Italic* + Alt + *Italic*)  
Condensed (Roman + *Italic* + Alt + *Italic*)  
Grotesque (Roman + *Italic* + Alt + *Italic*)  
Normal (Roman + *Italic* + Alt + *Italic*)

## SUPPORTED SCRIPTS

Extended Latin  
Cyrillic  
Greek

HUMANIST  
SANS  
SKELETON



LOW  
CONTRAST

Designed in 2020 for Zetafonts by Francesco Canovaro and Andrea Tartarelli with help from Solenn Bordeau and Cosimo Lorenzo Pancini, the original Eastman typeface family was conceived as a geometric sans workhorse family developed for maximum versatility both in display and text use. The original wide weight range has been complemented with three more additional widths, to give you maximum control over the appearance of text on your page. While Eastman Compressed and Eastman Condensed behave as space-saving condensed families, Eastman Grotesque adapts the family design style to humanist proportions.

Eastman was developed as a highly reliable tool for design problem solving. The most impressive feature of all Eastman fonts remains the huge choice of alternate characters and stylistic sets that allows you to fine-tune your editorial and branding design by choosing unique, logo-ready variant letter shapes.

# Creativity

ROMAN  
EXTRABOLD

*Max Brooks, american writer*

GROTESQUE  
ITALIC

# VOORSTELLEN

CONDENSED  
REGULAR

# Make it simple

ROMAN  
BLACK

*things that go up must eventually*

CONDENSED  
LIGHT ITALIC

# Herzog & de Meuron

GROTESQUE  
BOLD

# 8,6 MILLIONEN

COMPRESSED  
BLACK

enjoy crisp & powerful sounds

CONDENSED  
REGULAR

# EXposition

ROMAN ALT  
BOLD

*Mikhailovich Dostoevsky*

ROMAN  
MEDIUM  
ITALIC

# What's New?

ROMAN  
HEAVY

# Οι πολεμιστές

CONDENSED  
LIGHT



Brand



galerie  
d'art

Olivia Quantum  
39 475 823 00



**0.3  
manual  
box.**

Art card for beginning



**0.2  
man  
box.**

Art card for be



**0.1  
manual  
box.**

Art card for beginning



**Discover.**

manual box 0.1

# COCO SHARP

## DESIGNED IN 2021 BY

Cosimo Lorenzo Pancini  
Francesco Canovaro  
Andrea Tartarelli

## WEIGHTS

Extralight  
Light  
Regular  
**Bold**  
**Extrabold**  
**Heavy**

## VARIANTS

Normal (Roman + *Italic*)

## SUPPORTED SCRIPTS

Extended Latin  
Cyrillic  
Greek

dddd

VARIABLE  
X-HEIGHT

GEOMETRIC  
CONSTRUCTION

Coco Sharp is the newest evolution of the Coco typographic project, developed since 2013. Influenced by vernacular grotesques sign-painting and modernist ideals, and inspired by the classy aesthetic of fashion icon Coco Chanel, Coco is drawn on a classic geometric sans skeleton but applies humanist proportions and visual corrections to key letters with the aim to create a warmer, subtly vintage texture on the page and on the screen.

Coco Sharp drops the rounded corners of previous incarnations (Coco Gothic and Cocogoose). This gives the typeface a sharper definition for text usage along with its existing display and logo capabilities.

The other peculiarity of Coco Sharp lies in the wide choice of x-heights given to the user, both by providing a variable version and five graded sub-families, that allow designers to finely control text readability and space usage.

Fashion brands S BOLD

When photographer Thomas J. S LIGHT

**One kiss is all it takes** S HEAVY

*OPEN BOUTIQUE* L EXTRALIGHT ITALIC

**SMART** S BOLD

Look that outfit! R EXTRALIGHT

**UNFORTUNATELY** XS BOLD

*Porter has been touted* S EXTRABOLD

**having to speak** R LIGHT ITALIC

They are magpies XL LIGHT

**Positive** R HEAVY

foodie

Special Edition / Winter Season is coming

Inside the showroom

Lorraine 06  
Lutz, Perth  
OPEN BOUTIQUE

OPEN BOUTIQUE /

The show  
is about to start.  
Make yourself  
comfortable!

OPEN BOUTIQUE

11:0

OPEN BOUTIQUE /

The show  
is about to start.  
Make yourself  
comfortable!

OPEN BOUTIQUE

Rueben  
Stein ▶▶

Nº  
36

INCLUSIVE

lo  
v  
n



# Domotika Pro

## DESIGNED IN 2018 BY

Cosimo Lorenzo Pancini  
Andrea Tartarelli

## WEIGHTS

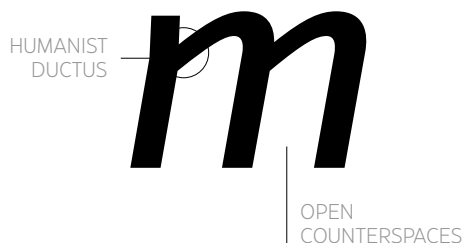
Thin  
Extralight  
Light  
Regular  
Medium  
Bold  
Heavy  
Black

## VARIANTS

Normal (Roman + *Italic*)

## SUPPORTED SCRIPTS

Extended Latin  
Cyrillic  
Greek



Following the motto of Mies Van Der Roe and Gustave Flaubert ("God is in the details"), Domotika takes inspiration from architectural practice, with pragmatic attention to functionality that doesn't forget aesthetics. Its design juxtaposes the open humanist letterforms to slight calligraphic curve endings that unite perfect readability with expressive design.

In 2021 Andrea Tartarelli, who originally designed Domotika italics, completely reworked the original type family adding over five hundred glyphs to the original set and extending the language coverage to include over two hundred languages using Latin, Cyrillic and Greek alphabets. Also the OpenType features were expanded, including positional numbers, small caps, ligatures, contextual alternates and stylistic sets, as well as tabular, lining and Old Style numerals.

**SAY HI TO ARCHISTARS** HEAVY ITALIC  
*Innovationen* THIN ITALIC  
**übergröße** BLACK ITALIC  
**Rolling Skates** MEDIUM ITALIC  
*Hazelnut Hue* THIN ITALIC  
**Forschung & Wissenschaft** BLACK  
SMART THERMOSTAT EXTRALIGHT  
*Meltdown* EXTRALIGHT ITALIC  
*Peter Eisenman* ITALIC  
**Heбoкpе6** HEAVY  
*Building Automation* MEDIUM ITALIC



---

# DISCOVER THE FULL TYPE FAMILIES

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## EXCLUSIVE ZETA FONTS PROMOCODE

Click on the **following links to download for free** the trial versions of our fonts and **buy them with a special discount** using our exclusive promocode:

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[Lovelace ↗](#)

[Stadio Now ↗](#)

[Embrace ↗](#)

[Blackest ↗](#)

[Boring  
Sans ↗](#)

[Stinger ↗](#)

[Hopscotch ↗](#)

[Sackrace ↗](#)

[Garbata ↗](#)

[Malik ↗](#)

[Bogart ↗](#)

[Monterchi ↗](#)

[Cocogoose  
Pro ↗](#)

[Klein ↗](#)

[Campfire ↗](#)

[Chillout ↗](#)

[Sunshine  
Pro ↗](#)

[Heading  
Now ↗](#)

[Extenda ↗](#)

[Blacker ↗](#)

[Thicker ↗](#)

[Cairolì ↗](#)

[Etrusco  
Now ↗](#)

[Body  
Grotesque ↗](#)

[Eastman ↗](#)

[CocoSharp ↗](#)

[Domotika  
Pro ↗](#)





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**ZETA** FONTS

**Zetafonts** is an independent 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's 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 font catalogue is available with a wide range of commercial licenses at the 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](http://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.

**120+**

*type families created*

**2.191+**

*fonts released*

**25 million**

*digital downloads*

**10.000+**

*clients, including*

*Google, Apple, The Coca Cola Company, Universal Pictures, Disney, NBCUniversal, AirBnB, At&T Usa, Target Australia, Marchesi Antinori, Johnson & Johnson, Netflix, Nickelodeon Pictures, Sky, Mattel, Emmenthaler Switzerland, Decathlon, Warner Bros., Ferrero, Nestlé, Victoria's Secret, ViacomCBS, Pentagram*



ROUDY  
BREEDING  
QUICK  
BROWN  
FOXES  
SINCE  
2001

# CUSTOM TYPE

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.

For information on our Custom Type and Bespoke Solutions:

✉ [info@zetafonts.com](mailto:info@zetafonts.com)

**digitalic generation**

DIGITALINO

**CROMORAMA**

COCOCROMO

IED FIRENZE COURSES

IED FIRENZE  
SYMBOLS

Design Renaissance

IED FIRENZE  
REGULAR

**StartupItalia**

AMAZING  
GROTESK

NUUN PROJECTS & INVESTMENTS

NUUN  
SANS

**CHE FUTURO! DIGITAL MAG**

CHE FUTURO!  
WIDE

*atnt arsenale conference & project*

ARSENALE  
WHITE

CHIANTI BREW FIGHTERS

**LA BRUCIATA**

BEATRIX  
ANTIQUA

*zerocalcare for lucca comics*

ZEROCALCARE  
SCRIPT

*Made with kair*

KAIR  
SANS

*Comunicazione per l'ambiente*

UNICOOP  
ADVERTISING  
HANDER



UNICOOP  
ROUNDED



# ZETA FONTS

Proudly **breeding** quick

**BROWN FOXES** FOR

*any*  
*type*  OF  
CHALLENGE!

This page typeset in: Erotique Bold, Stinger (Regular, Bold, Light, Bold Italic), Stinger Slim Light.  
Right page typeset in: Stinger (Bold, Regular),

Erotique Regular, Erotique Sans Regular, Coco Sharp (Light, Regular, Bold), Stadio Now (Novarese, Text Regular), Heading Pro (Compressed, Normal, Double,

Treble, Wide, Ultrawide) Bold, Quarantype Bikeride Regular, Sunshine Pro, Malik (Bold, Regular).

## Stinger

our  
picks!

In the crowded panorama of contemporary grotesque typefaces, Stinger stands out with its bold choices and strong personality. It includes also an arabic set. **Stinger won 2021 Communication Arts Award.**

## Erotique

The seductive “evil serif” makes this font **sensuous but sharp**. Erotique speaks the language of unrequited love, beautifully heartbreaking like a friendzone valentine.

## Coco Sharp

With **5 variable x-heights**, Coco Sharp is a solid workhorse family with limitless possibilities, covering over 200 languages worldwide.

## Stadio Now

Stadio Now expands **the original design by Aldo Novarese** into a multi-weight versatile family, with text and display variants and a variable version to fully explore its **reverse contrast** design space.

## Nice to meet you!

HEY!

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FONTS  
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FOR  
GOOD

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& SCHOOLS

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A LITTLE  
BIT OF SUN  
IN A FREE  
VARIABLE  
FONT

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# C<sup>2</sup>A

## Creative Communication Award

The Creative Communication Award (C2A) is open to submissions to its third edition, inviting professional and student creatives from all around the world to submit their most innovative and compelling designs.

C2A is on a mission to promote creativity and reward designers and creative thinkers for all the hard work and skill they put into their projects. Their stories — whether told through graphics or through words, whether still or moving, digital or analogue — matter, they are important, and they deserve to be honored, shared and celebrated.

A stellar international jury will evaluate entries based not only on the highest of current design standards and trends, but also seek out truly extraordinary designers who are producing coveted, exceptional creations.

# The Early Bird deadline is May 30, 2021. (10% off)

LEARN MORE ON [C2AWARD.COM](https://c2award.com)



ALWAYS DESIGNING FOR PEOPLE  
by Havas New York  
Winner in Typefaces / Typography

NEO2  
by Eva Yarza + Marta Yarza  
Winner in Consumer Magazines / Other Print

WELL DONE  
by Kirchschläger Grafikbüro  
Best of Best in Other Print

# A FRESH FONT A DAY\*: TYPODARIUM 2022\*\*

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#typeonemag

Do you read only the oroscope that is  
written in Futura?

Do you believe that the tower of Pisa  
is built in *Italic*?

Do you love Helvetica more than your  
soul mate?

If you recognize yourself in these  
Typo-Dramas or if you feel **bold**  
enough to discover the ABC of the  
typoholic's life,

Type Thursday is your place.

You can find where and how we meet,  
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**Type  
Thursday  
Firenze**

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# The 2021 **Type Trends** Lookbook

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**Corporate headquarters**

Ligature Srl

Via Ghibellina 100

50122 Firenze (Italy)

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