

Feldgrauen
Teuton Hell

WALDBLÖßE
Teuton Fett Bold

123 fleißige Umlauts
Teuton Weiß

NEW COLLECTION
Teuton Normal Bold

Прошлые Журавли ₹ 560
Teuton Normal

TVÁ TŘÍŠŤ
Teuton Fett

ANDAMAN ISLANDS
Teuton Mager

Genuine Small Caps (smcp)

TEUTON IN 2014 COMES WITH MANY UPDATES AND IMPROVEMENTS

Figures (onum, lnum, pnum, tnum, smcp)

0123456789	0123456789	0123456789
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0123456789	0123456789	0123456789
0123456789	0123456789	0123456789

German Double "S"

Meißner → MEIßNER → MEIßNER
Gefäßform → GEFÄßFORM → GEFÄßFORM
Straßer → STRAßER → STRAßER
Beißzahn → BEIßZAHN → BEIßZAHN
Preuße → PREUßE → PREUßE
Waldblöße → WALDBLÖßE → WALDBLÖßE
zerfließe → ZERFLIEßE → ZERFLIEßE

Stylistic Alternates (ss01)

9 E F Y 9 R T 9 E F Y 9 R T
9 E F Y 9 R T 9 E F Y 9 R
9 E F Y 9 R T 9 E F Y 9 R T
9 E F Y 9 R T

Rupee

₹ ₹ ₹ ₹ ₹ ₹ ₹

Arrows & Font Map

←↑↶↷↸↹↺↻	Teuton Fett Bold
←↑↶↷↸↹↺↻	Teuton Normal Bold
←↑↶↷↸↹↺↻	Teuton Fett
←↑↶↷↸↹↺↻	Teuton Normal
←↑↶↷↸↹↺↻	Teuton Mager
←↑↶↷↸↹↺↻	Teuton Hell
←↑↶↷↸↹↺↻	Teuton Weiss

Teuton Normal 10/13 pt. Text Sample

Germany is the cradle of letterpress, German type & Black Letter type faces. In spite of the fact that Black Letter type faces belong to a bygone tradition, their spirit still survives even in quite modern Latin types. Already A. Hitler attempted, in vain, to eradicate the regular, upright and compact abscissas of the strokes made by a flat quill, which the first printers had taken over from their elder brothers – the scribes. He wanted to replace them with the Futura type face designed by the typographer P. Renner (whom he later committed to prison). It turned out to be futile to wish to root out the Black Letter type face from the awareness of a nation, to which O. Bismarck left the message: **“Deutsche Bücher in lateinischen Schriften lese ich nicht”**. German transcriptions of some Roman type faces feature hidden elements of Black Letter calligraphy: for example, a typical

feature of many type faces produced by the Berthold type foundry is the Black Letter top of the lower-case “a” which looks like a residue of the Prussian Pickelhauben – as a matter of fact, however, such form arises as a result of the so-called “writer’s cramp” (Schreibkrampf), when the calligrapher’s hand is too deformed by Kurrent, the handwritten version of the Black Letter. Let us note the embarrassment with which German type foundries treat Renaissance and Baroque type faces, while attaining certain qualities when handling type faces dating from the period of Neo-Classicism to the present day. The reason for this is that Neo-Classicism has one fundamental element in common with the morphology of the Black Letter – a consistently upright axis of shading, which pleases anybody who loves order. Another good example can be also J. E. Walbaum, who,

