

Walter

Both kindly and commanding, a neighbourly slab serif that sees the best in others, by Teo Tuominen

ABOUT THE TYPEFACE

Teo Tuominen's Walter took its first breath as a revival of an 18th century antiqua, but culminated in an entirely new and good-natured family. Walter is an affable slab serif in nature: both heavy and kind. Known for their familiarity and their dark colour, the terminals of slab serifs put additional weight along the line to maintain an inky presence. Their clunky forms reveal slight immaturity and arouse the reader's sympathy for the subject at hand. Walter connects with others by consciously riding the line between being personal and commanding.

One goal with Walter was to pair the robust nature of a low contrast slab serif with more sophisticated elements, such as the ball terminals. So wherever one looks in Walter, rounded corners rule the day, softening the overall appearance by mimicking ink spread made by old metal type. The easygoing look is tempered by very few inktraps and sharp corners, mostly to the inside of characters and in acute angles.

Whatever Walter is paired with, it has an altruistic outlook in that it sees the best in others. It's the neighbourly type family

— the neighbour you actually want. Walter's almost monolinear weight and high x-height give it a typewriter look in the extralight and light weights, but the whole family was made to work with many other font styles, design work, and information structures. It certainly finds its home in packaging and advertising, its sturdy verticality and narrowness fit the needs of headlines and intro text, and its seven weights are primed for plays and involved text needing many layers of distinction. The black weight is treated like a separate display style with altered ball terminals and serifs to capitalise on the added heft.

Walter's seven roman weights cover the Latin A Extended glyph set to bring its kindly and commanding outlook to your projects. Along with alternate version of the 'R' in the black weight, its OpenType features include both tabular and proportional lining and oldstyle figures, ligatures, and fractions. The complete Walter family, along with our entire catalogue, has been optimised for today's varied screen uses.

STYLES & SCRIPTS

Walter Extralight

Walter Light

Walter Regular

Walter Medium

Walter Bold

Walter Extrabold

Walter Black

typetogether

Å B C D E F Ĝ H I J K L M

N O P Q Ŕ S T U V W X Y Z

Æ ff fi fl fk fb fh fj ffi ffl tt ij

å b c d ē f g ĥ i j k l m n ö p q

r s t ũ v w x ŷ z f g j œ æ ø f ð

{ [(« * & ¶ ‡ , : @ ? ! § - »)] }

€ £ \$ ¥ 1 2 3 4 5 6 7 8 9 %

£ 0 1 2 3 4 5 6 7 8 9 H₂ 1/3 2/3 1^a 2^o

Internationalité

18th Century Antiqua Reinterpreted

Rutàcea

JUEZ ¿Quién mató, villano, al señor Comendador? TODOS ¡Fuenteovejuna!

William Austin Burt

Set your scale: ½ em to 30 ems

REAL NEWS

Onwijs Opzij Parijs Pijpen Prijs Radijs Ravijn Rij, pero sin frijoles

HERNANDEZ & FERNÁNDEZ

‘**Extravaganza Macabre** - A Tale of Villainy & Valour in Victorian London’

‘Hi Walter’ – this is Teo

30 PT (EXTRA LIGHT)

A Journey through Science Fiction

30 PT (LIGHT)

A Journey through Science Fiction

30 PT (REGULAR)

A Journey through Science Fiction

30 PT (MEDIUM)

A Journey through Science Fiction

30 PT (BOLD)

A Journey through Science Fiction

30 PT (EXTRA BOLD)

A Journey through Science Fiction

30 PT (BLACK)

A Journey through Science Fiction

24 PT (EXTRA LIGHT)

Yankee Hotel Foxtrot or Sky Blue Sky?

24 PT (LIGHT)

Yankee Hotel Foxtrot or Sky Blue Sky?

24 PT (REGULAR)

Yankee Hotel Foxtrot or Sky Blue Sky?

24 PT (MEDIUM)

Yankee Hotel Foxtrot or Sky Blue Sky?

24 PT (BOLD)

Yankee Hotel Foxtrot or Sky Blue Sky?

24 PT (EXTRA BOLD)

Yankee Hotel Foxtrot or Sky Blue Sky?

24 PT (BLACK)

Yankee Hotel Foxtrot or Sky Blue Sky?

18/24 PT (EXTRALIGHT)

‘Into the Unknown’ engages with prehistoric romance, dinosaurs collaborating with humans, forgotten sea-monsters awoken by atom bombs, parallel worlds or

18/24 PT (LIGHT)

‘Into the Unknown’ engages with prehistoric romance, dinosaurs collaborating with humans, forgotten sea-monsters awoken by atom bombs, parallel worlds or

18/24 PT (REGULAR)

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18/24 PT (MEDIUM)

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18/24 PT (BOLD)

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18/24 PT (EXTRA BOLD)

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18/24 PT (BLACK)

‘Into the Unknown’ engages with prehistoric romance, dinosaurs collaborating with humans, forgotten sea-monsters awoken by atom bombs, parallel worlds or

10/13 PT (LIGHT)

How to set a screenplay: 1) Character names appear in capitals indented to around the middle of the page, but not centered. A character is designated by either their first or last name, but a role designation may be used instead with personal titles abbreviated. The designated character name should remain consistent throughout the entire script.

2) Dialogue appears directly under the character name in upper and lower case text 3) If scene action interrupts a character's speech on the same page... Then you must begin a new character cue when continuing the dialogue. Para-

10/13 PT (REGULAR)

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10/13 PT (BOLD)

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12/15 PT (LIGHT)

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12/15 PT (REGULAR)

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11/14 PT (LIGHT)

To nejalterantivnější, nejexperimentálnější a možná i nejdůležitější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti. Koncept divadla pro celou rodinu se o něco podobného pokoušeli

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Si les Français n'ont pas eu la gloire d'inventer l'imprimerie et de l'avoir pratiquée les premiers, ils ont eu celle de s'être distingués les premiers dans cet art & de l'avoir porté jusqu'au point de sa dernière perfection. Cet éloge est de Chevillier, bibliothécaire de la Sorbonne. Dès l'origine, l'orfèvre Nicolas Jenson

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Gregors Blick richtete sich dann zum Fenster, und das trübe Wetter – man hörte Regentropfen auf das Fensterblech aufschlagen – machte ihn ganz melancholisch. „Wie wäre es, wenn ich noch ein wenig weiterschliefe und alle Narrheiten vergäße,“ dachte er, aber das war gänzlich undurchführbar, denn er

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ALL CAPS	¿para texto? 1708 a-b [ende] H@I	¿PARA TEXTO? 1708 A-B [ENDE] H@I
LIGATURES	ff fi fl fk fb fh fj ffi ffl tt	ff fi fl fk fb fh fj ffi ffl tt
PROPORTIONAL OLD STYLE	0123456789£\$¢€¥	0123456789£\$¢€¥
PROPORTIONAL LINING	0123456789£\$¢€¥	0123456789£\$¢€¥
TABULAR OLD STYLE	0123456789£\$¢€¥	0123456789£\$¢€¥
TABULAR LINING FIGURES	0123456789£\$¢€¥	0123456789£\$¢€¥
NUMERATOR / DENOMINATOR	0123456789/0123456789	0123456789 / 0123456789
FRACTIONS	1/4 1/2 3/4 1/3 2/3 1/8 3/8 5/8 7/8	¼ ½ ¾ ⅓ ⅔ ⅛ ⅜ ⅝ ⅞
ARBITRARY FRACTIONS	0123456789/0123456789	0123456789 / 0123456789
SUPERIOR / INFERIOR	H ₂ O B ₈ y ³⁵ N ₇	H ₂ O B ₈ y ³⁵ N ₇
ORDINALS	2a 1o	2 ^a 1 ^o
TURKISH/AZERI/CRIMEAN TATAR	findik, FINDIK	findik, FİNDİK
ROMANIAN/MOLDOVIAN	Muțumesc, MULȚUMESC Timiș, TIMIȘ	Muțumesc, MULȚUMESC Timiș, TIMIȘ
CATALONIAN	novel·la, CAL·LIGRAFIA	novel·la, CAL·LIGRAFIA
CONTEXTUAL ALTERNATES	g̣j	g̣j
STYLISTIC SET 01 (BLACK ONLY)	R	R

UPPERCASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z À Á Â Ã Ä Å Æ Ç
Ĉ Ċ Ď Ę Ě Ę
Ë Ê Ë Ę
Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

LOWERCASE

a b c d e f g h i j k l m n o p q r s t u v w x y z à á â ã ä å æ ç è é ê ë
ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

ALTERNATES

R

LIGATURES

fk fi fl fk fb fh fj ffi ffl tt

PUNCTUATION

& . , ; : ... _ - - - ! ; ? , “ ” ‘ ’ , “ » « < > / \ • • () [] { } * † ‡ @ #

SUPERSCRIPTS

H^{0 1 2 3 4 5 6 7 8 9}

SUBSCRIPTS

H_{0 1 2 3 4 5 6 7 8 9}

FIGURES & CURRENCY (DEFAULT)

0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ € ¤

FIGURES & C. (PROPORTIONAL OLD STYLE)

0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ € f % ‰

FIGURES & CURRENCY (TABULAR OLD STYLE)

0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ € f

FIGURES & C. (PROPORTIONAL LINING)

0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ €

FIGURES & CURRENCY (TABULAR LINING)

0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ € f % ‰

NUMERATOR & DENOMINATOR

H^{0 1 2 3 4 5 6 7 8 9} / _{0 1 2 3 4 5 6 7 8 9}

ARBITRARY & PRECOMPOSED FRACTIONS

¼ ½ ¾ ⅓ ⅔ ⅛ ⅝ ⅞ ²⁄₅₆₇

SYMBOLS

¶ © ® § ™ ◊ ^ °

MATH SYMBOLS

≈ ~ ÷ × = ≠ < > ≥ ≤ ∞ ∫ + - ± | - / | Δ Π Ω Σ ∂ √ μ π

ACCENTS

H ˆ ˜ ˘ ˙ ˚ ˇ ˛ ˜

ORDINALS

H^{a o}

CASE SENSITIVE

- / @ \

SUPPORTED LANGUAGES INCLUDE (LATIN):

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Bosnian, Catalan, Chiga, Congo Swahili, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Luo, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morisyen, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Sena, Serbian (Latin), Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Vunjo, Welsh, Zulu ...

EXTENDED TYPOGRAPHIC FEATURES:

Basic ligatures, 4 sets of figures (lining, tabular lining, old-style, tabular old-style), arbitrary fractions, superiors & inferiors, ordinals, class kerning, case sensitive characters, contextual alternates, localised forms ...

THE DESIGNER

Teo Tuominen (1983) is an independent type designer and letterer living and working in Helsinki, Finland. He draws type and lettering for a variety of briefs ranging from custom and retail type to logos and more illustrative assignments. He also works as a freelance teacher of typography and type design.

Teo has an MA degree in type design from Type and Media, which is held at the Royal Academy of Art, The Hague, The Netherlands. Prior to that he studied graphic design at the Lahti Institute of Design in Finland.

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LICENSING

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Walter, Type Design:

Teo Tuominen

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