



THE ART NOUVEAU  
PRINT SHOP VOL. I:  
GERMAN JUGEND  
STIL CA. 1900-1912

12 AUTHENTIC  
TYPEFACES  
BORDERS &  
VIGNETTES

WALDEN FONT CO.

## INTRODUCTION

**I**n the hundred or so years since its demise, our popular understanding of visual Art Nouveau has shrunk to a few key tropes: vines and flowers. Stern figures in billowing fabrics. Maidens with flowing hair. We know of Klimt and Mucha, and frankly not much besides. We glean Art Nouveau through the narrow lens of its brief revival in the 1960s and 1970s, rather than the original works. Typography fares no better: Ask any designer to name “the” Art Nouveau font. Chances are they’ll pick Arnold Böcklin, that beautiful but overused mainstay. Its tentacular curves obscure scores of other fine typefaces that were in use at the time, many of which deserve our attention. But that variety is lost to us, left behind by successive revolutions in printing technology, each of which carried forward only the current favorites.

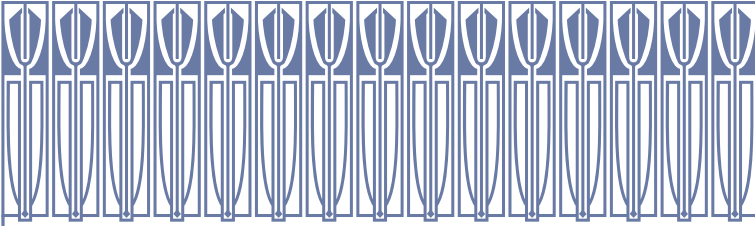
This design kit offers twelve such lost treasures, along with authentic vignettes and decorative material. My reconstructions are thoroughly researched, meticulously drawn, spaced and kerned. I have added support for most European languages, as well as many OpenType features that make the add-ons and variations of the originals accessible in today’s applications. Nothing would please me more than seeing you put these fonts to good use in your next project. I imagine their original designers would agree.

My thanks go to the many people who so generously supported this project with their help and advice. Chief among them are the incredible community at [typografie.info](http://typografie.info), and the wonderful staff at the Letterform Archive. Special thanks to Marcus Bonszkowski and Robert M. Schöne, who both shared rare items from their collections, and to Norbert Pautner for his invaluable contribution to the restoration of Meierschrift.

Winchester, December 2020

Oliver Weiss

## A FEW WORDS ON JUGENDSTIL



Following the example of British, French, and Belgian artists that had rebelled against the stuffy historicism of their national academies of art, a small circle of German artists formed the “Munich Secession” group in 1892. They set out to create everyday art in a modern, forward-looking style, drawing inspiration from non-European art forms, and from nature itself. From 1896, they published their works and ideas in an artist’s weekly titled “Jugend” (Youth), which soon evolved into a widely known and appreciated magazine for “modern living.” Its name soon became synonymous with the German version of Art Nouveau. Early “Jugendstil” (Youth Style) combined the floral motifs of Belgian and French Art Nouveau with the craftsmanship of the British Arts and Crafts movement. Within a few years, it evolved into a much more restrained, linear style, favoring clean lines and understated, geometrical décor in a way that directly foreshadowed Art Deco. Many of the artists responsible for this development continued on , with perhaps the Bauhaus as a logical conclusion.

With this background in mind, I have selected the typefaces in this design kit to provide a representative, though necessarily incomplete, cross-section of Jugendstil type design. I hope it will form a useful addition to your toolkit.

## TECHNICALITIES



Use of this software is subject to the End User License Agreement found at [www.waldenfont.com](http://www.waldenfont.com).

The software includes fonts in OpenType format, suitable for all major, modern operating systems and graphic design applications. Web fonts are also included.

All fonts have been carefully spaced and kerned by hand. Please make sure you enable kerning in your application.

Several fonts contain advanced OpenType features, such as contextual alternates, discretionary ligatures, swash letters, and stylistic sets. These are described in detail in this guide. Please check your design application's documentation to learn how to enable and use OpenType features.

To insert symbols from the border and ornament fonts included in this set, use any convenient character viewer, or your application's glyph browser. I have provided character mappings mainly as a reference.

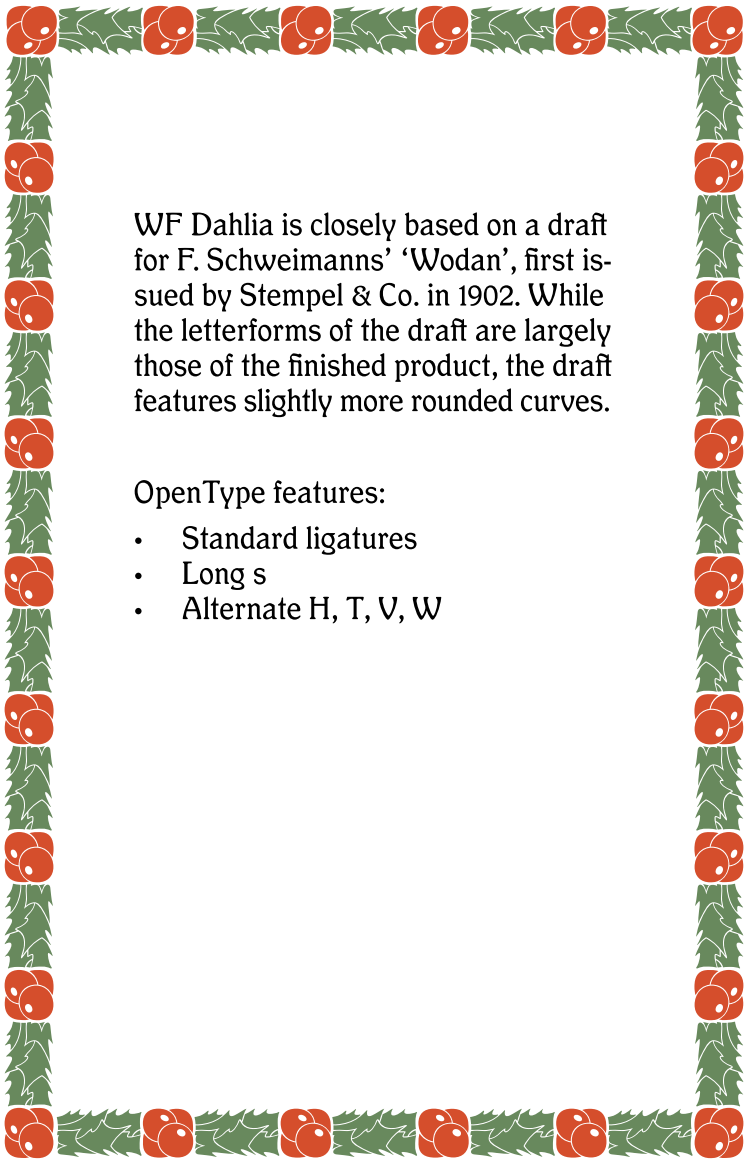
If you have questions, please visit my website, [www.waldenfont.com](http://www.waldenfont.com). You can also contact me through the feedback form on the website, or alternatively by email at [support@waldenfont.com](mailto:support@waldenfont.com).

# LIST OF TYPEFACES



WF Maria Theresia	ABCDEFABCDEF
WF Ovid	ABCDEF GHIJK abcdefgh
WF Wittelsbach	ABCDEF G abcdefghijkl
WF Habsburg	ABCDEF abcdefghi
WF Wallenstein	ABCDEF G abcdef
WF Meierschrift	AßCDEF G abcdefghij
WF Liane Semi-Bold	ABCDEF GHIJKLMNO abcdefghijklmnopq
WF Dahlia	ABCDEF GHIJKlm abcdefghijklmn
WF Radium	AßCDEF GHIJKLM abcdefghijklm
WF Fafner	<b>ABCDEF abcdef</b>
WF Rienzi Versalien	ABCDEFGHIJKLM
WF Schelter Antiqua	ABCDEF G abcdefg
WF Border Eos	
WF Border Patriz Huber	
WF Border Flach	
WF Border Edellinien	
WF Border Peacock	
WF Border Seerosen	
WF Border Ver Sacrum	
WF Border Nimbus	
WF Jugendstil Ornaments	

## WF DAHLIA



WF Dahlia is closely based on a draft for F. Schweimanns' 'Wodan', first issued by Stempel & Co. in 1902. While the letterforms of the draft are largely those of the finished product, the draft features slightly more rounded curves.

OpenType features:

- Standard ligatures
- Long s
- Alternate H, T, V, W



**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**  
**abcdedfghijklmnopq**  
**rsßtuuvwx yz \$12345**

**Straßenbahn · Molt · WEATHER**  
**Façaden · GESZICBES · Shillinge**  
**Quer · KÖNIGSJODBER · Myopia**  
**Coöperation · Schellack · Szyzygy**  
**Nie mój cyrk, nie moje małpy**

**Qui Viva Verra**

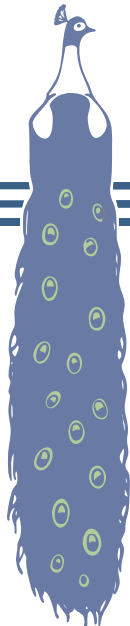
**www.waldenfont.com**

## WF FAFNER

Bold and very modern in appearance, “Fafner” was developed by unknown artisans at the Schelter and Giesecke foundry in Leipzig. It first appeared in their 1905 type specimen catalog in both a solid and a hatched style.

OpenType features:

- Standard ligatures
- Discretionary ligature TT
- Long s
- Alternate T
- Raised diacritics





WF FAFNER

# GÖTTER DER MAYA

IN KÜHNEN KUNSTWERKEN  
AUS TEMPELGRÄBERN UND PRACHTSTRAßEN



## AUSSTELLUNG KUNSTHALLE LEIPZIG 11. BIS 21. NOVEMBER

Das Pantheon der Götter der Maya ist sehr komplex. Was bis heute bekannt ist, lässt noch immer nur eine ausschnittshafte Einsicht in ihre ganze Götterwelt zu. Klar ist jedenfalls, daß die Gottheiten auf das engste mit dem Kalender im Alltag der Maya verbunden sind.

## WF OVID

Ovid was designed by Heinz Keune in 1903 as a more delicate companion for the more angular Wittelsbach and Habsburg typefaces. There is a floral, or perhaps even operatic air about it that makes it an ideal choice for fine printing.

OpenType features:

- Standard ligatures
- Discretionary ligature TT
- Long s
- Alternate Q

WF OVID

# ROSA MULTIFLORA



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

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 @

1 2 3 4 5 6 7 8 9 0

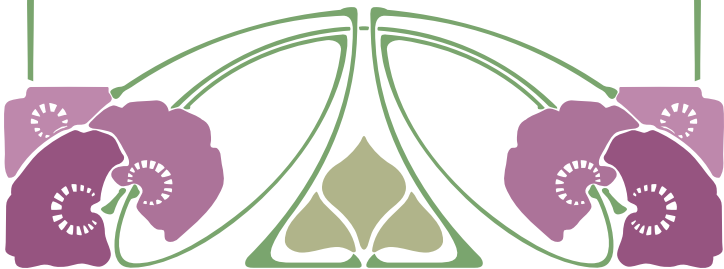
Gardener's Delights • Herbaceous Borders  
Butterfly Bush • Agapanthus • Kaffir Lily  
Baby's Breath • Bachelor's Buttons • Hay  
Balloon Flowers • Alchemilla • Bergamot  
Oil • Hemlock • Deutzia • Kniphofia • Ixia  
Safflower • Alstrømeria • Lizard Orchids  
Nipplewort • Cosmea • Jack-in-the-Pulpit  
Scarlet Pimpernel • Evening Primroses

## WF HABSBURG

Habsburg, drawn by Heinz Keune for Schelter & Giesecke, was issued in 1903 as an expanded complement for Wittelsbach, launched the same year.

OpenType features:

- Standard ligatures
- Disc. ligatures th tt tz ch ck
- Long s
- Alternate C, H, N, &
- Regular, lowered, and “e” Umlaut forms



WF HABSBURG



The  
Globetrotter  
Bamboo Mother  
Laub und Bündelwerk  
Effect Fawn Hen Hamburg  
Wackerstein, Zäch & Prellers  
MÁ MÁŠLO NA HLAVĚ  
CARBON & NATION  
SÜßÖLGEFÄß  
CHOCOLATE  
123

## WF WITTELSBACH

Wittelsbach is well-suited to display and text pieces at all scales, more so when paired with the broad sibling, Habsburg, or the even more blocky Wallenstein. The type was popular, and still appeared in the 1932 S & G catalog.

OpenType features:

- Standard ligatures
- Disc. ligatures th tt tz ch ck
- Long s
- Alternate C, H, N, &

WF WITTELSBACH

# F. KAFKA METAMORFOSI

**D**estandosi un mattino da sogni inquieti, Gregor Samsa si trovò tramutato, nel suo letto, in un enorme insetto. Se ne stava disteso sulla schiena, dura comuna corazza, e per poco che alzasse la testa poteva vedersi il ventre abbrunito e convesso, solcato da nervature arcuate sul quale si reggeva a stento la coperta, ormai prossima a scivolare completamente a terra. Sotto i suoi occhi annaspavano impotenti le sue molte zampette, di una sottigliezza desolante se raffrontate alla sua corporatura abituale.

«(he cosa mi è accaduto?», si domandò. Non stava affatto sognando. La sua stanza, una normale stanza per esseri umani, anche se un po' troppo piccola, era sempre lì quieta fra le quattro ben note pareti. Al di sopra del tavolo, dove era spiegato alla rinfusa un campionario di tele appena tolte di valigia (Samsa faceva il commesso viaggiatore), stava appesa un'illustrazione che egli aveva ritagliata qualche giorno prima da una rivista illustrata e poi aveva messa in una graziosa cornice dorata.

## WF WALLENSTEIN

Heinz Keune produced Wallenstein as a heavier-weighted companion to Habsburg and Wittelsbach. It was first available in 1904 in both a solid and an outlined cut, which could be combined for a two-tone effect.

OpenType features:

- Standard ligatures
- Long s
- Alternate Y, y, X
- Tailed letters F, J, L, Y, y
- Fraktur-style H





# FRUIT BATS

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

2 3 4 5 a b c d e f g h i 6 7 8 9

j k l m n o p q r s ß t u v w x y z

Luxuriate · Rowing & Ramming

Coffee · S U R S O L G E F A T S · Bean

Rat & Raven · News · Jonquille

Mama · Stand · Fractures · Tea

Caliper · Gorgeous · Handglove

Dagolon · Assemblages · Geon



## WF MARIA THERESIA



Maria-Theresia-Versalien, designed about 1903 for Schelter & Giesecke, is yet another design from the fertile mind of Heinz Keune. Its wispy lines look extremely good in delicate card work. In my version, the lower case contains small caps.

OpenType features:

- Disc. Ligatures TT, TH, CH CK
- Regular and lowered diacritics
- Narrow T
- Tailed E, F
- Tailless L



WF MARIA THERESIA

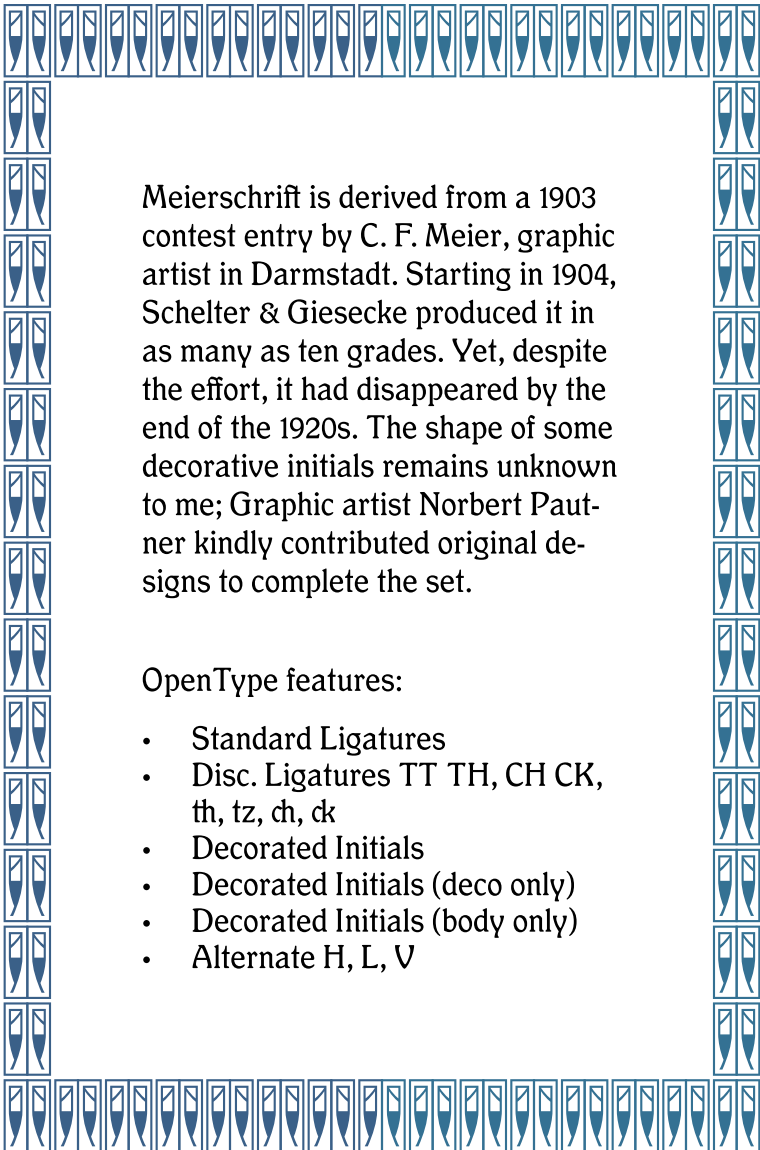


MAÎTRE  
CORBEAU

A B C D E E F F G H  
I J K L L M N O P Q  
R S T T U U V X Y Z  
\$ 1 2 3 4 5 6 7 8 9 0

SÜBÖL CHECK SÜBÖL  
NUTMEG BUTTERMILK TEA  
PEN, CHEATHAM & HOWE  
CHÂLONS-EN-CHAMPAGNE  
MONTLUÇON ŁÓDŹ BERLIN

## WF MEIERSCHRIFT



Meierschrift is derived from a 1903 contest entry by C. F. Meier, graphic artist in Darmstadt. Starting in 1904, Schelter & Giesecke produced it in as many as ten grades. Yet, despite the effort, it had disappeared by the end of the 1920s. The shape of some decorative initials remains unknown to me; Graphic artist Norbert Pautner kindly contributed original designs to complete the set.

### OpenType features:

- Standard Ligatures
- Disc. Ligatures TT TH, CH CK, th, tz, ch, ck
- Decorated Initials
- Decorated Initials (deco only)
- Decorated Initials (body only)
- Alternate H, L, V

WF MEIERSCHRIFT

# **M**eierschrift

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

a b c d e f g h i j k l m n o p q r s t u

@ 1 2 3 4 5 v w x y z 6 7 8 9 &

A B C D E F G H I J K L

M N O P Q R S T U V W X Z

MÜCKEN MACHT BUTTER

CULINARY MOTHERHOOD

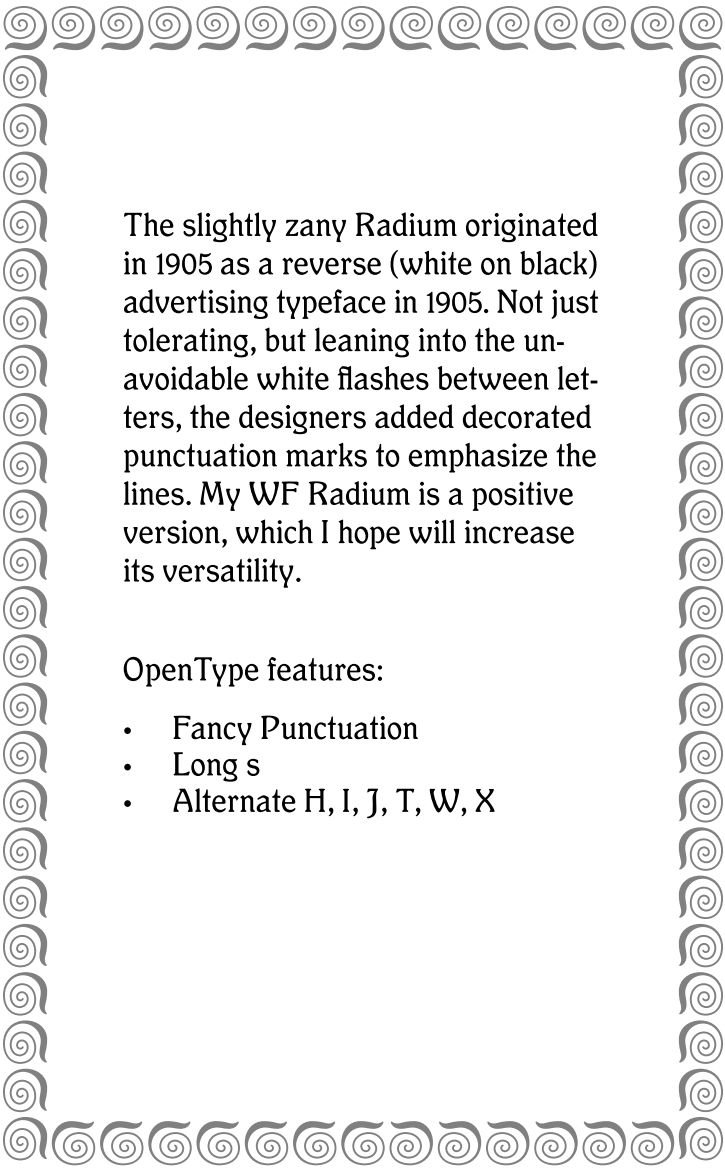
Petulant Shipwrecks Crusty

Muffler Crost Cutter Metzger

Provence-Alpes Côte d'Azur

VERLAGE Swift & Effective

## WF RADIUM

A decorative border consisting of a series of spiral patterns, resembling a stylized 'R' or 'W' shape, framing the text.

The slightly zany Radium originated in 1905 as a reverse (white on black) advertising typeface in 1905. Not just tolerating, but leaning into the unavoidable white flashes between letters, the designers added decorated punctuation marks to emphasize the lines. My WF Radium is a positive version, which I hope will increase its versatility.

OpenType features:

- Fancy Punctuation
- Long s
- Alternate H, I, J, T, W, X

WF RADIUM



WF RADIUM



Fin-de-Siecle INSANITY

Father, We Brave Cheddar

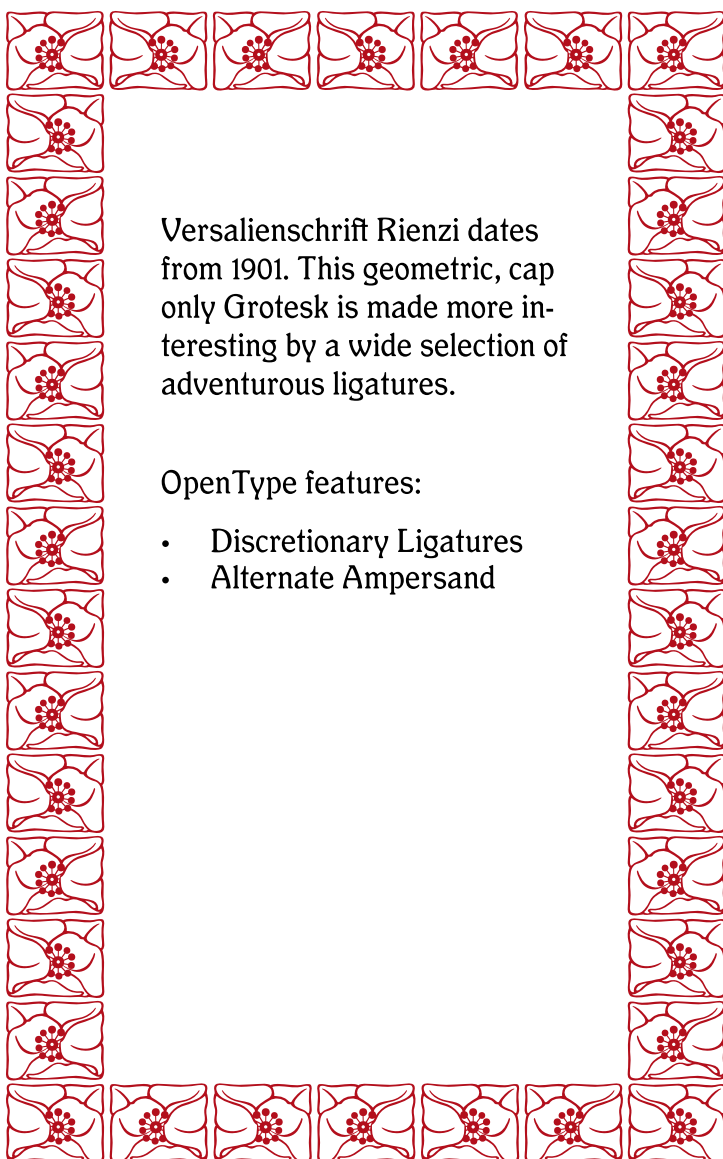
HAMMOCKS TWEEGLE MIX

Ord slår ikke någon ihjäl.

Académie Française

BADENPOWELL

## WF RIENZI VERSALIEN



Versalienschrift Rienzi dates from 1901. This geometric, cap only Grotesk is made more interesting by a wide selection of adventurous ligatures.

OpenType features:

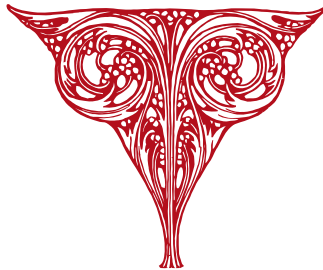
- Discretionary Ligatures
- Alternate Ampersand





# DIE VERWANDLUNG

ALS GREGOR SAMSA EINES MORGENS  
AUS UNRUHIGEN TRÄUMEN ERWACHTE,  
FAND ER SICH IN SEINEM BETT ZU EINEM  
UNGEHEUEREN UNGEZIEFER VERWANDELT.  
ER LAG AUF SEINEM PANZERARTIG HARTEN  
RÜCKEN UND SAH, WENN ER DEN KOPF  
EIN WENIG HOB, SEINEN GEWÖLBTEN,  
BRAUNEN, VON BOGENFÖRMIGEN VER-  
STEIFUNGEN GETEILTEN BAUCH, AUF DESSEN  
HÖHE SICH DIE BETTDECKE, ZUM  
GÄNZLICHEN NIEDERGEITEN  
BEREIT, KAUM NOCH ER-  
HALTEN KONNTE.



ALTEVERENEIGCKEMINIM  
TUUTTFUNTLLAEAEHETHSS

## LIANE SEMI-BOLD

Liane Semi-Bold, dating about 1908, was intended to be a “monumental” typeface for advertising and poster work, a “Plakatschrift,” by Schelter & Giesecke. It has a very distinctive blackletter feel, even without the optional decorative initials. Its narrow forms make excellent use of vertical space.

OpenType features:

- Blackletter capitals
- Alternate H, J, X
- German double-m, double-n

# Art Nouveau

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz 12

ABCDEF GHIJKL MNOPQRS

3456 TUWXY Z 7890

**M**ince **P**ie **K**ills **U**s **S**lowly

À la tête de l'armée! Napoléon Bonaparte

Gewandhaus-Konzerte & Dixieland-Abende

Großkotzige Luftschlösser Schwarzer Kater

Byl v Říme a papeže neviděl. Bóg trójce lubi

**STÄDTISCHE STRABENBAHN**

## WF SCHELTER ANTIQUA

The text of this booklet is set in my rendition of Schelter Antiqua. The original had been issued in 1905 by Schelter & Giesecke. In 1907, it was available in six styles. By 1932, the uncial-style ð had been replaced by a regular d. The typeface also includes some Fraktur-style capitals as alternates.

### OpenType features:

- Standard Ligatures
- Disc. Ligatures ch ck tt th ft
- Fraktur Style E, M, N
- Uncial Style d



## LE BOULEDOGUE

Le bouledogue français est une race canine de la famille des molosses qui apparut d'abord en Orient avec le molosse de Sumer, et dont les principales caractéristiques sont un crâne brachycéphale, un corps trapu et court près du sol, des babines pendantes et une imposante musculature. Il descend du bulldog anglais, dont il tire certaines particularités, comme le museau aplati et la mâchoire puissante. Le poil est assez court, la robe parfois bringée. Il a de longues oreilles pointées vers le haut et rondes.

ABCDEF GHIJKLMM

NNOPQRSTU VWXYZ

abcd defghijklmnopqrst

uvwxyz 1234567890

# WF JUGENDSTIL ORNAMENTS



# WF JUGENDSTIL ORNAMENTS



N



O



P



Q



U



I

I

I



A

A

A

A



J



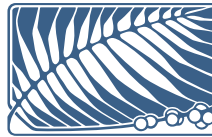
H



K



A



C



I



M



Y



Z



b



c



Ç



É



È



Ä



Å



Æ



X



W



d



e



f



g



h



i

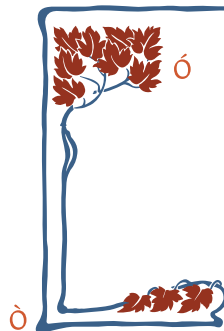


j



Æ

Ê



Ó

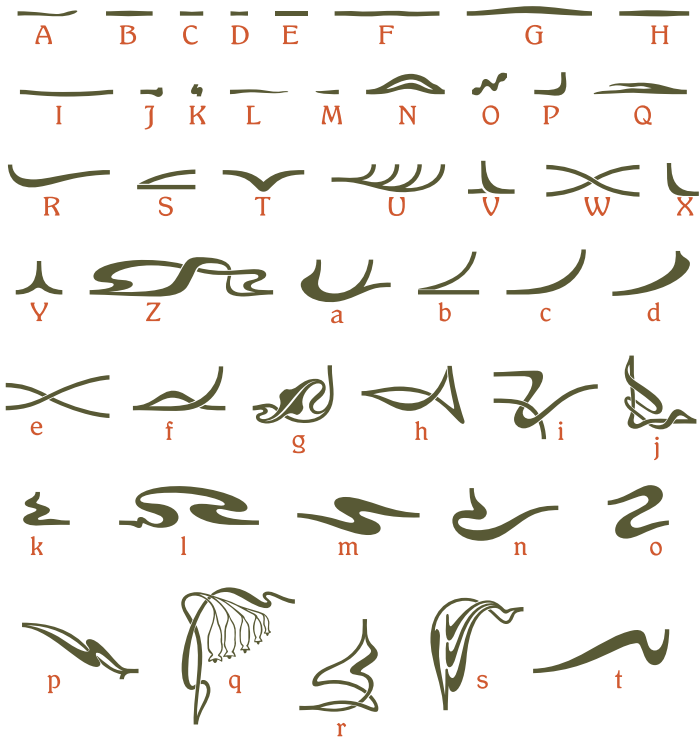
Ò



F

G

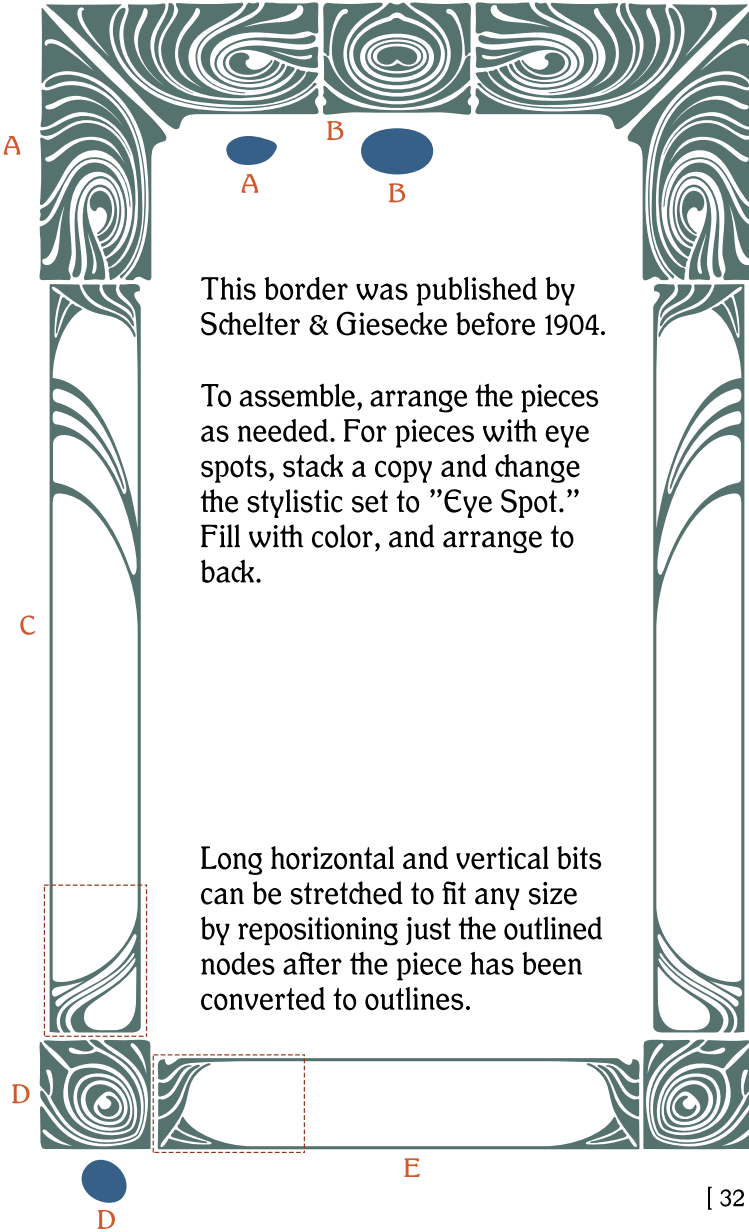
WF BORDER EDELLINIEN



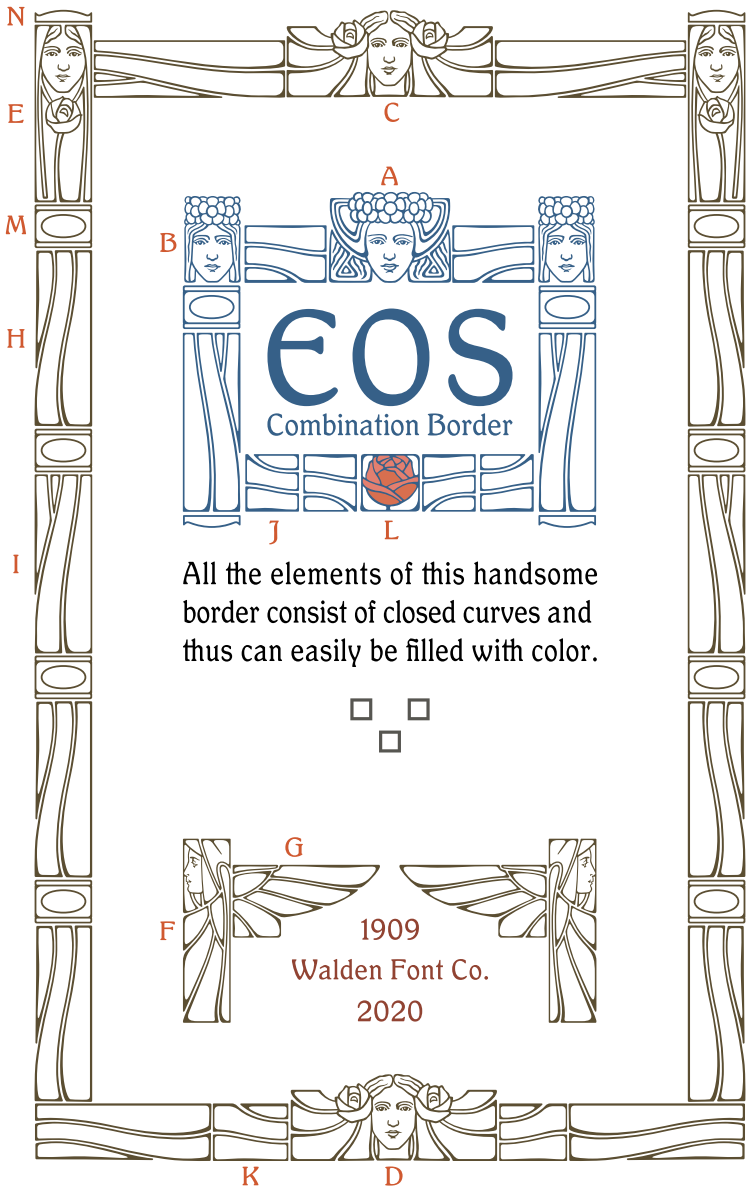
Easily assembled on a 4 x 6 grid



# WF BORDER PEACOCK

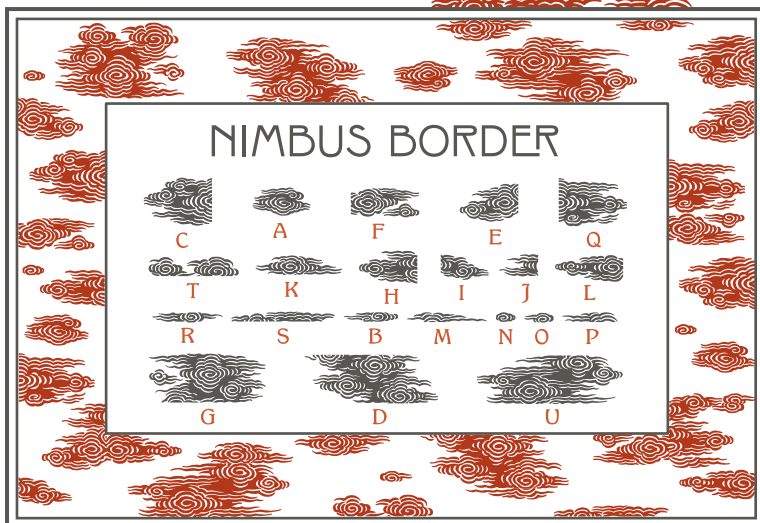


# WF BORDER EOS



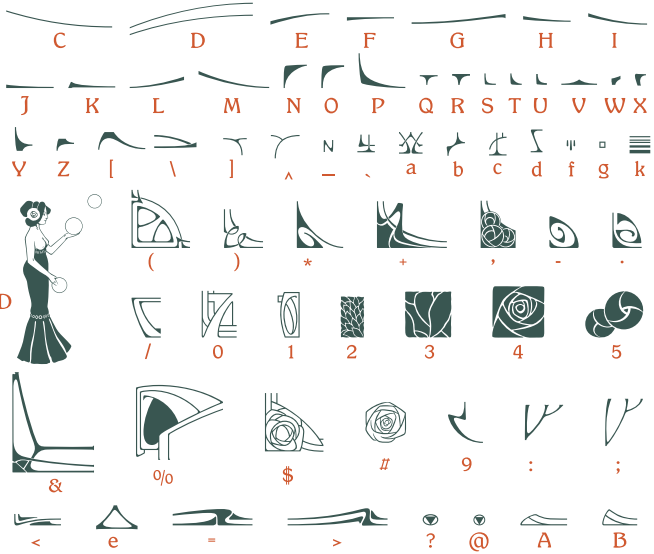
All the elements of this handsome border consist of closed curves and thus can easily be filled with color.

WF BORDER SEEROSEN & NIMBUS

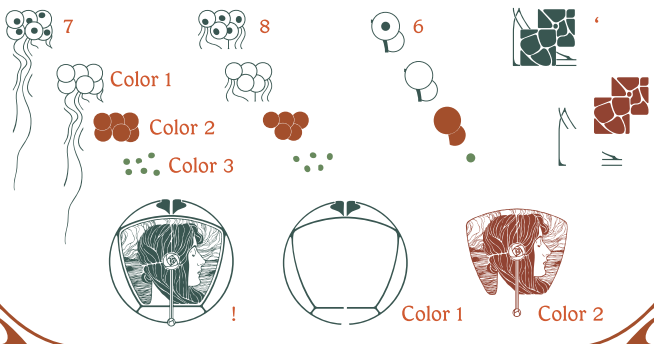


# WF BORDER VER SACRUM

The Vienna Secession group called their magazine "Ver Sacrum," Latin for "Sacred Spring." Heinz Keune created the eponymous border for Schelter & Giesecke before 1901.



Assemble multi-tone elements by stacking one copy per color. Change the stylistic set for each layer. Fill and arrange.

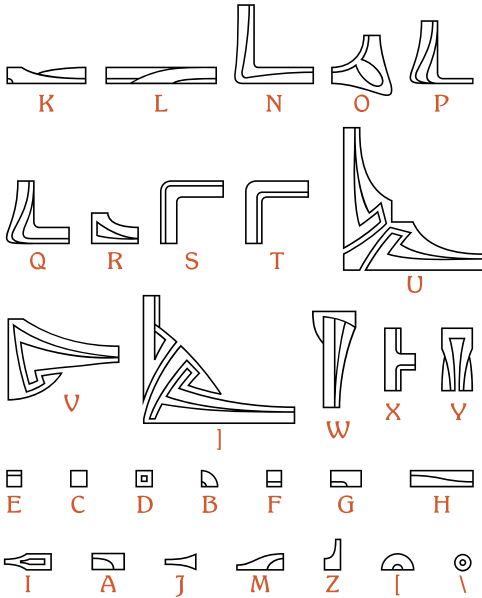


# WF BORDER FLACH

1901-2020

The Walden Font Co.

This handsome, geometric border was featured in the 1915 specimen book of the Bauersche Gießerei, though it almost certainly predates it. My version includes stylistic sets for open elements, as shown around this page, and closed ones, as shown below.



WF BORDER PATRIZ HUBER

1878-1902

PATRIZ HUBER

Designer, goldsmith, furniture maker

9



A



B



C



S



R



G



Q



U



T



F



W



X



E



D



V



Y



Z



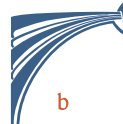
.



a



l



b



c



e



f



g

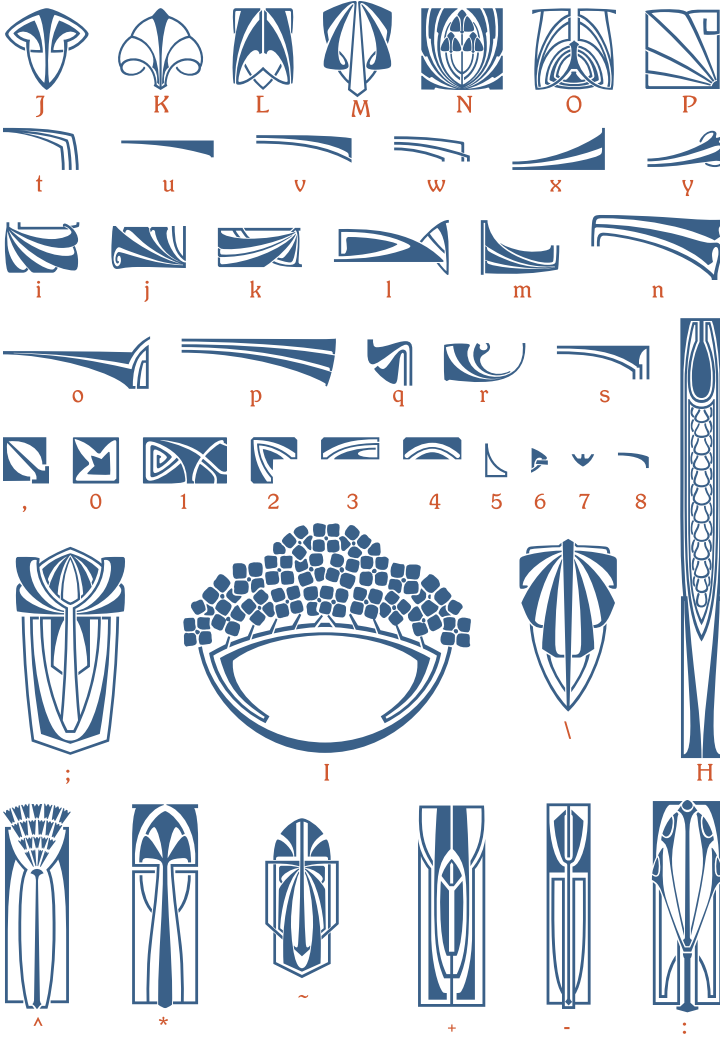


h



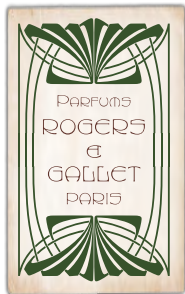
d

# WF BORDER PATRIZ HUBER



This glyph furnishes lines of the correct width and distance to connect the elements.

WF BORDER PATRIZ HUBER














since  
1995

# WALDEN FONT CO.

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-  **Divers Handes**  
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-  **Magick**  
11 bizarre calligraphy fonts, including custom creations by renowned Australian calligrapher Mark Calderwood.

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Don't drink and drive. Be kind. Wear a mask.

