The graphic features a stylized industrial scene. At the top, a large black smokestack rises from a dark base, emitting a thick, black, cloud-like plume. The background is a solid red color with two horizontal white stripes. The title 'THE KRAFTWERK PRESS' is written in a bold, white, sans-serif font within the black plume. Below the smokestack, the text 'German Industrial Fonts from 1920-30' and 'For Graphic Artists & Type Enthusiasts' is displayed in a bold, black, sans-serif font. At the bottom, a large, dark brown gear is partially visible, with the text 'WALDEN FONT CO' and 'WINCHESTER, MASS' written on its teeth in a white, sans-serif font.

**THE
KRAFTWERK
PRESS**

**German Industrial
Fonts from 1920-30**

**For Graphic Artists
& Type Enthusiasts**

WALDEN FONT CO
WINCHESTER, MASS

SINCE 1997

WALDEN FONT CO DIGITAL TYPE FOUNDRY

GET ALL OUR FINE DESIGN KITS:

The New Victorian Printshop

56 authentic text, display, and script fonts, 48 border fonts, and 7 symbol fonts resurrect Victorian typography in all its ornate splendor. Includes well over 1000 clip art images.

American Poster Fonts

62 World War II fonts as seen on period posters.

The Wild West Press

47 bold and grungy Wild West advertising fonts with 300+ clip-art images, border and bullet fonts, including the whimsical "Cattle Brands."

The Civil War Press

14 authentic Civil War Era fonts from recruitment posters and other printed material of the time. Includes 70 clip art images.

The Gutenberg Press

18 historic German Fraktur fonts, including Gutenberg's bible font, and many other classics. Includes 70 clip art images.

The Minuteman Printshop

18 original Revolutionary War era fonts plus 300+ clip-art images. It's all you need for authentic 18th century designs.

Divers Handes

9 handwriting fonts from the Middle Ages, Renaissance and beyond.

Magick

11 bizarre calligraphy fonts, including custom creations by renowned Australian Calligrapher Mark Calderwood.

www.waldenfont.com



Look at German typography of the “Roaring Twenties,” and you’re likely to find a feverish, chaotic striving for “Modernity,” each specimen in its own way. This shouldn’t surprise us: *Beaux Arts* and *Art Nouveau* had all but perished in the trenches of the Great War. What style would replace them was anyone’s guess. Dadaism had produced a few early spasms, hardly noticed by the mainstream. Art Deco was rising in the West, Constructivism in the East, the Bauhaus, so hallowed in later years, was somewhat of a prophet in his own country – and so much type was left over from before the war.

For much of the decade, Germany remained a melting pot of styles, old and new; a petri dish where traditionalism and avant garde clashed and mingled gaily in innumerable experiments.

The typefaces of the Kraftwerk Press cut across this hodgepodge, from the decidedly stark, fat, and dirty, to the refined, and even whimsical. My hope and intention is that these materials lead you to original designs that breathe – but don’t ape – the same exuberant spirit that pervaded the art almost a century ago. Now, go forth and experiment, and make this look your own!

Winchester, February 2017

Oliver Weiss
Proprietor

Some time ago, I obtained an old booklet of type specimens entitled “Neues Schmuckmaterial.” Issued by one “Schriftguss AG, formerly Brüder Butter,” its pages display a variety of borders, cuts, and ornaments I had not seen elsewhere - vintage, yet fresh and timeless. The back cover bears a curious mark: a stumpy, little man in a great-coat and tapered top hat. His arms are raised, his face is cheers - what? He is the *Buttermännchen*, mascot of the Butter Foundry, and one of several such whimsies drawn by type designer Karl Sigrist. We encounter him in various attitudes throughout Butter’s printed legacy, and even on ceramic *Notgeld*-style trade coins. The Butter brothers formed their small Dresden type foundry in 1894. The firm prospered in the 1920s when it employed a staff of eighty, and several of its typefaces, “Ohio” among them, became quite popular. It went public in 1936 as Schriftguss AG, survived the Third Reich ruffled but intact, only to be nationalized by post-war East Germany. Now named VEB Typoart, it joined that nation in its early enthusiasm, gradual decline, and eventual dissolution. By that time, the quirky sense of humor, the wonderful, fresh spirit, and the superb design sense of the earlier Butter work had long since faded like the merry green color of their factory facade. And Butter Man was quite forgotten.

Yet, you may spot him cavorting through these pages - not because I claim him as my own, but because I honor the work of his creators. And, frankly, because I think it’s high time the little guy got back to work.

S T O P

TECHNICALITIES

§ Use of this software is subject to the End User License Agreement found at www.waldenfont.com.

§ The software includes fonts in True Type flavored OpenType format, suitable for all major, modern, operating systems and design applications. Webfonts are also included.

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

§ Several fonts include advanced OpenType features, such as contextual alternates, ligatures, swash letters, and stylistic sets. Not all design applications fully support these features; please check your application's documentation.

§ To insert symbols from the Ornament or Vignette fonts, use any convenient character viewer, or your application's glyph window. I provided character mappings mainly as a reference.

§ If you have any questions, please visit my website, www.waldenfont.com. You can also contact me from there.



FONTS

WF Fette Krause
WF Karacho
WF Luftpost
WF Neue Block
WF Neue Hochblock
WF Neue Schwere Block
WF Neue Ohio Kraft
WF Neue Ohio Schrift
WF Neue Ohio Kursiv
WF Neue Werbekraft
WF Paletti
WF Vulkan

BORDERS

WF Border Bergland
WF Border Lineal (4 Styles)
WF Border Lorbeer (Layered)
WF Border Rauhreif
WF Border Riesel
WF Border Saftig
WF Border Sandmann (Layered)
WF Border Schnuppe
WF Border Wolkig (Layered)
WF Border Zahnung (3 Styles)

CUTS

WF Kraftwerk Ornamente
WF Kraftwerk Vignetten Fett
WF Kraftwerk Vignetten Licht

FETTE KRAUSE



Fette Krause was inspired by a single line in an advertisement for printing machinery in a 1924 issue of the Hungarian trade magazine "Magyar Grafika." It is an excellent choice where a cap-only, heavy, hand-lettered look is desired. I also included extended ending E, R, and K as contextual alternates.

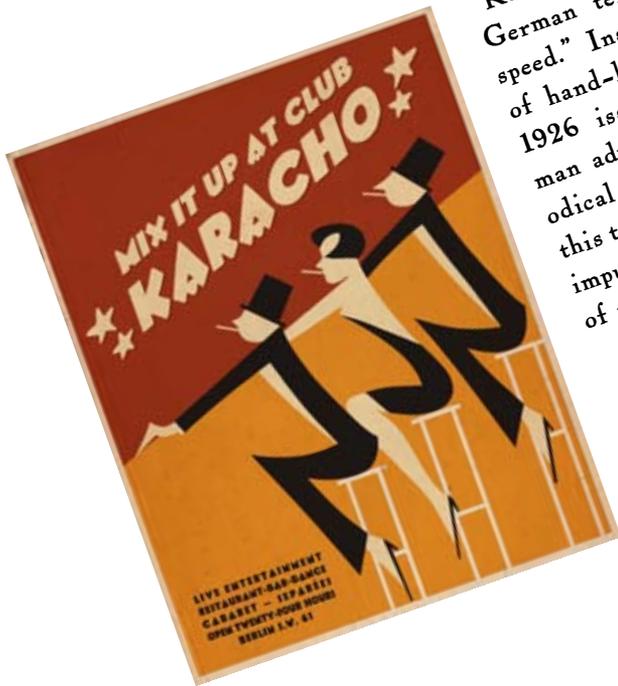


The original advertisement:

ABCDEFGHIJKLMNOPQRSTUVWXYZ

STYLISTIC SETS
Contextual Alternates: Substitutes wider R, K, and E where needed.

KARACHO



“Karacho” is a colloquial German term for “great speed.” Inspired by a bit of hand-lettering from a 1926 issue of the German advertising art periodical “Gebrauchsgrafik,” this typeface expresses the impulsivity and brashness of the Roaring Twenties.

★ 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 ★

Luftpost



*Soll der Rubel
richtig rollen gibt's
dafür nur eine Wahl:
Gut Gebrüllt, Löwe!*

Luftpost ("Air Mail") originates from a set of lettering samples for sign painters. It conveys speed and determination. To give it an additional kick, I have added stylistic sets for broken and continuous single, or double underlines. These are pierced by the descenders for a more hand-lettered look. Additional Ligatures include ft, fb, fh and fk. Long "s" is also available.

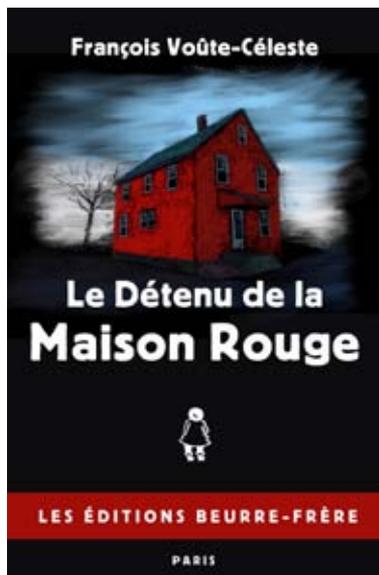
Aa Bb Cc Dd Ee Gg Hh Jj Kk Ll Mm Oo Pp Qq Rr Ss Uu Ww Xx Zz

→ 7 ←

STYLISTIC SETS
Set 1: Single Underline
Set 2: Double Underline
Set 3: Toggles between word
and continuous underline

Neue Block

“Reklameschrift Block” was designed in 1908, and might be considered too early for this collection. However, it was very popular throughout the 1920s, with additional weights and variants being added. This font includes several ligatures and alternates of varying widths to tighten a block of justified text. This comes in handy when designing narrow text ads. It also gave Block its name.



STYLISTIC SETS

Set 1: Narrower S

Set 2: Different Narrow S

Liga: Common, plus ST

Aa Bb Cc Dd Ee Gg Hh Kk Ll Mm Pp Qq Rr Ss Tt Ww Zz

Neue Hochblock

STYLISTIC SETS

Set 1: Narrower S

Set 2: Different Narrow S

Liga: Common, plus ST



One of several Block derivatives, Hochblock (“High Block”) was designed in 1926. Caps and ascenders are stretched. It features the same varying width alternates as Block. As a text face, it looks ragged, but it is very good for headlines.

Aa Bb Cc Dd Ee Gg Hh Jj Kk Ll Mm Oo Pp Rr Ss Tt Uu Ww Xx Yy Zz

Neue Schwere Block

The last Block variant in this set, Schwere (“Heavy”) Block came out in 1920. It offers all the features and advantages of Block in a very heavy weight. Block was available in many other weights, and also in a finely hatched version, “Graublock.” At the time, hatching was the only way to achieve a uniform, grey look with a letterpress. The hatching clogged quickly, and the type needed to be treated with particular care to avoid damaging the fine ridges. Fortunately, with today’s technology, there’s no need to lose sleep over multi-colored text.

SLEEPLESS?

Try Dr. Hootner's
w h o l e s o m e

**VALERIAN
SLEEPING
DRAUGHT**



“It Knocks You Out!”

Aa Bb Dd Ee Gg Hh Kk Mm Pp Qq Rr Ss Ww Zz

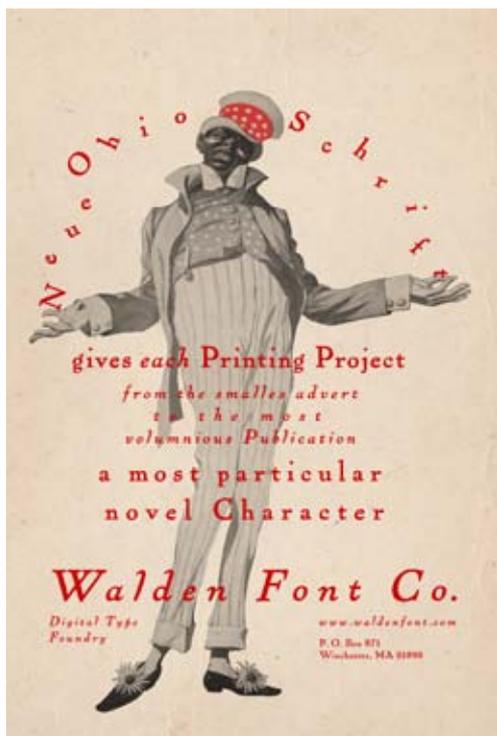
STYLISTIC SETS

Set 1: Narrower S

Set 2: Different Narrow S

Liga: Common, plus ST

Neue Ohio Schrift



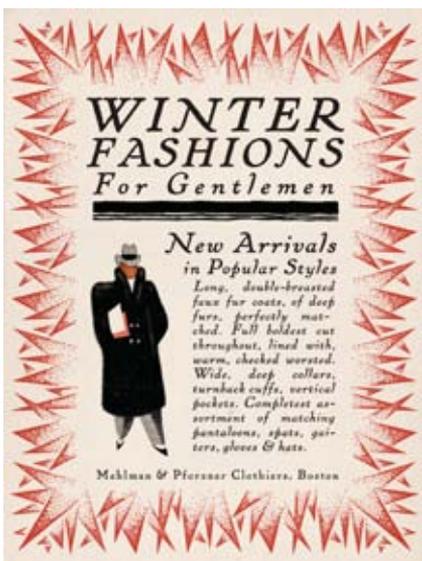
The Brüder Butter foundry in Dresden had a good working relationship with ATF, and thus several American typefaces found their way into the Butter catalog. Among them was Pabst Oldstyle, designed in 1902. Brüder Butter changed the erect peak of Pabst's "A" to a flaccid one, and distributed the result as Ohio Schrift, starting about

1913. Throughout the 1920s, Brüder Butter marketed the Ohio family through a series of leaflets that put the typeface through its paces in innovative ways, as can be seen in this (adapted) version. A handsome text serif that definitely deserved a revival.

Aa Bb Cc Ff Gg Hh Kk Ll Mm Pp Qq Rr Ww Xx Zz



Neue Ohio Kursiv



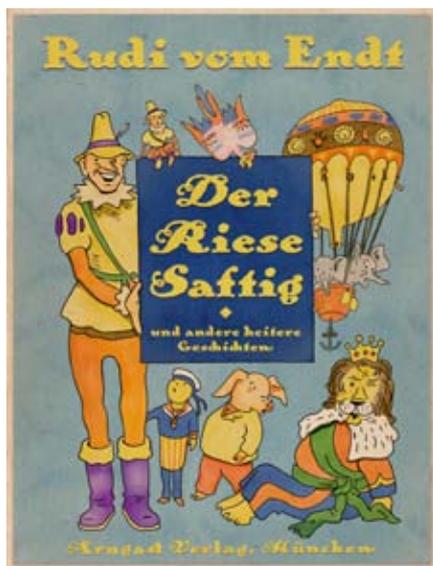
Ohio Kursiv is more than the italic companion of Ohio Schrift. It is a stylish and sophisticated typeface in its own right, one that can very well carry a design itself. Like its Roman sibling, Ohio Kursiv began life in 1902 as part of the Pabst Oldstyle family. Together with Ohio Schrift and Ohio Kraft, it carried much of Brüder Butter's business and can be found in many publications throughout the 1920s.

NOTE: Don't look for Ohio Kursiv as a separate font in your application. It is the italic style of Ohio Schrift!

Aa Bb Cc Ff Gg Hh Kk Ll Mm Pp Qq Rr Ww Xx Zz

Neue Ohio Kraft

In 1922, Brüder Butter added a bold typeface to the Ohio Family. This was not an ATF transplant, but a new design by Eduard Lautenbach. It was available with a set of swash capitals, and several curly-cued, lowercase alternates for h,k,m,n,r, and z (I've added a, d, and u). At the time, Ohio Kraft was marketed as a display face for advertisements. But there is a uniquely whimsical flair about it; I hope it will find its way onto the covers of many children's books, together with some of the matching ornaments and cuts featured in the Kraftwerk Ornamente and Kraftwerk Vignetten Fett symbol fonts. To start, I have reimagined one of my own childhood favorites with Ohio Kraft: "Saftig, the Giant."



STYLISTIC SETS
Swash: Swash caps & ends
Set 1: Swash caps
Set 2: Swash ends
Liga: Common, plus ch, ck, st

Aa Bb Cc Ff Gg Hh Kk Ll Mm Pp Qq Rr

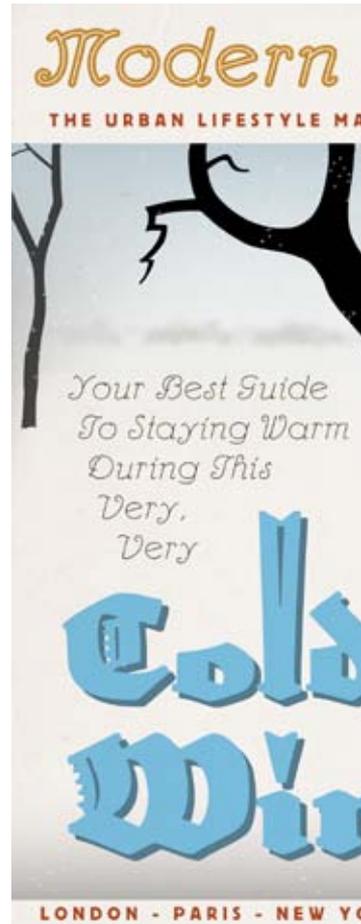
Neue Werbekraft

Fraktur types remain very much on the sidelines today. They played a large part in German typography during the 1920s, though they were controversial even then. Many type foundries tried to foster a peaceful coexistence of Fraktur and Antiqua, partly because this increased the amount of type they sold, but also from a belief that Fraktur was just as valid an expression of letter forms. They tried to hip it up, though, as Arthur Schulze did with his *Werbekraft* from 1926. A streamlined, modernized, loud, Fraktur with limited decorations and attention-grabbing alternates for b, k, h, l, and t that sport enormously elongated ascenders.

STYLISTIC SETS

- Set 1: Long Ascenders
Set 2: German long-s
Liga: Common, plus ch, ck, tz,
and ft

Aa Bb Dd Cc Ff Gg Hh Ii Kk Ll Mm Pp Rr Ss Tt Jj



Paletti



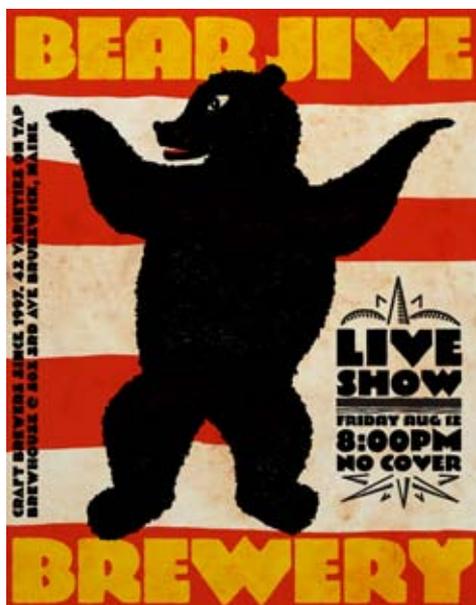
Paletti is loosely based on one of the many monoline typefaces that were - and are again - so very popular, Tango-Kursiv. Ernst Deutsch created it in 1913; it was offered by various foundries over the years and remained popular for society printing and advertising. In my redrawn version, I expanded the character set and refined some of the letter forms to achieve a more uniform coloring. At smaller sizes, Paletti isn't highly legible, but it is just the thing for shorter display pieces and headlines, where it pairs well with bold display faces. Incidentally, the slang phrase "*alles Paletti*" indicates that "everything's all right."



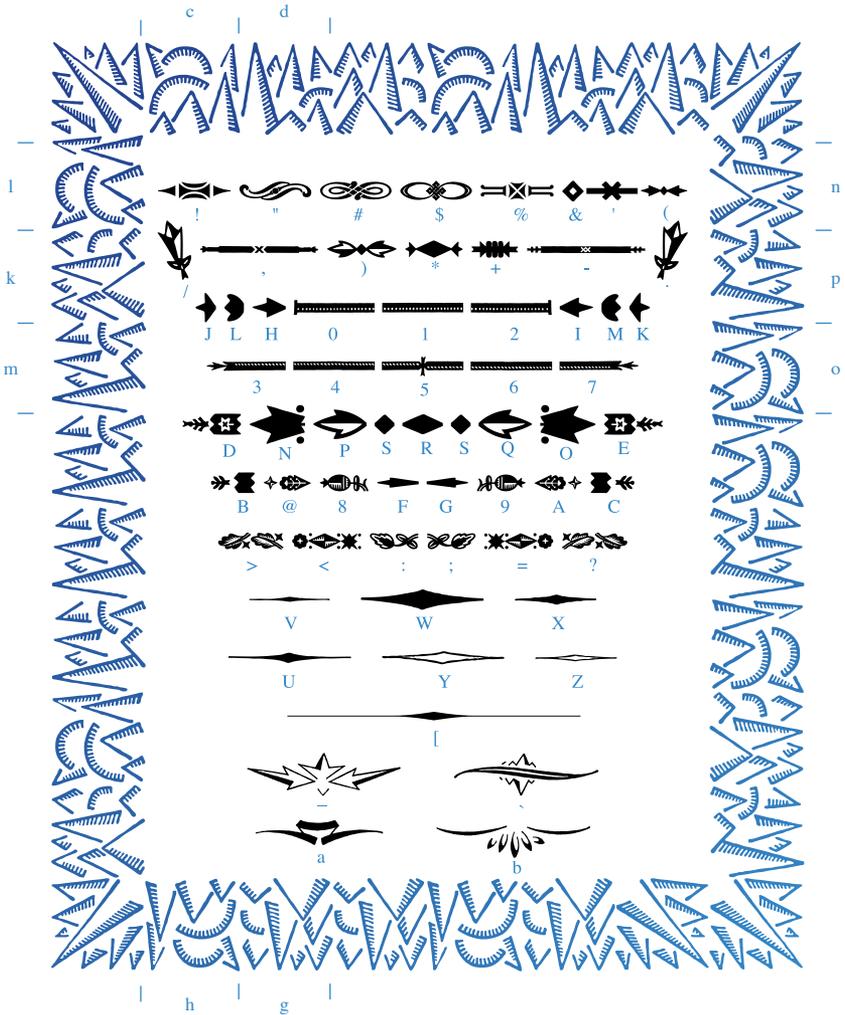
Àá Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

VULKAN

This very loud, all-caps typeface grew from one hand-lettered line in a little advertisement in the April 1926 issue of *Gebruchsgraphik*. I was instantly smitten with the cut-off W. The angular letterforms make it ideal for filling space, while the rough outline preserves the hand-lettered feel. Use Vulkan for that extra bit of oomph in your project.



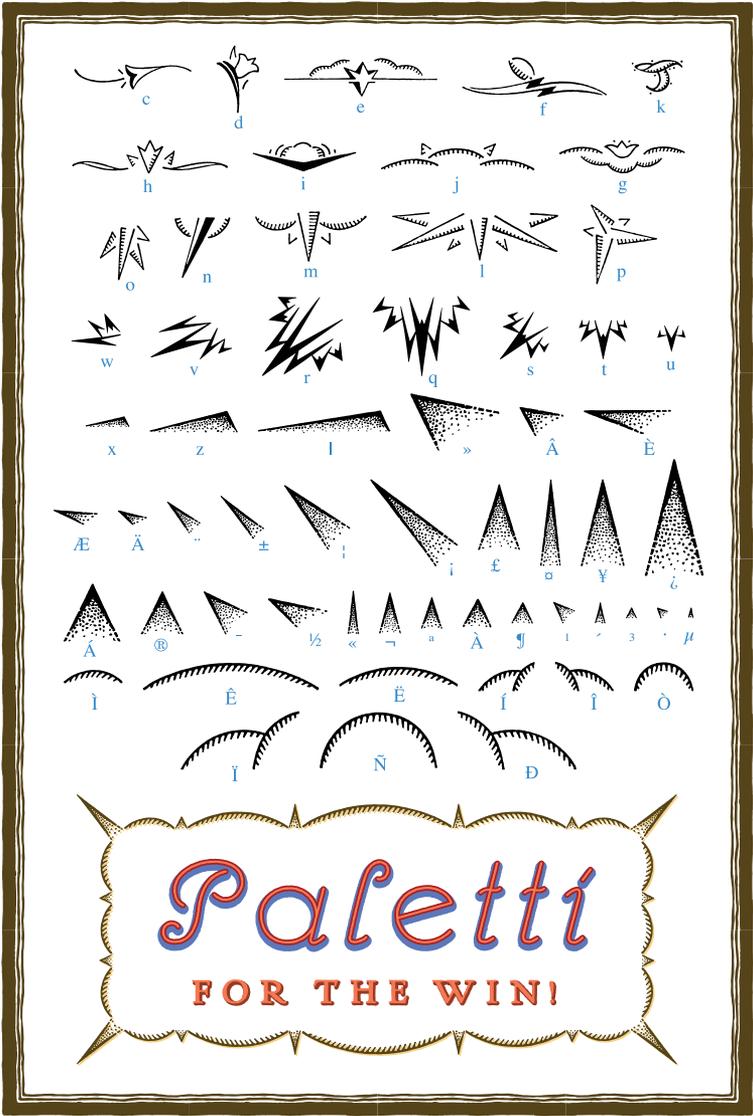
ABCDEFGHIJKLMNOPQRSTUVWXYZ



WF Border Bergland and WF Kraftwerk Ornamente

HOW TO PRODUCE BASIC BORDERS

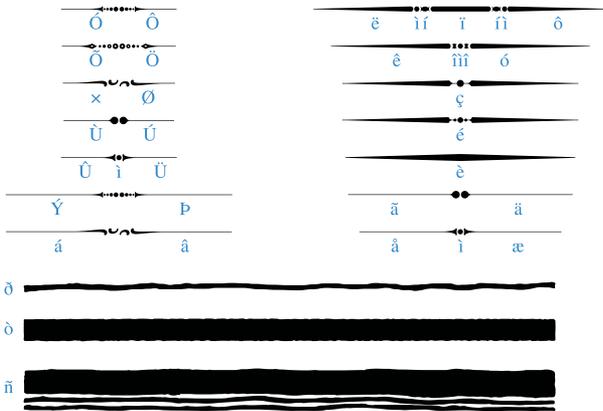
1. Set up a text box of the desired size. Line height must equal point size. 7888889
2. Type out the border in the pattern on the right to fill the text box. 4 6
3. Switch the text box font to any of the border fonts. 4 6
4. Some borders have additional characters or stylistic sets defined. 1222223



Paletti
FOR THE WIN!

BorderLineal Regular and Kraftwerk Ornamente

STYLISTIC SETS
 Type "a" for a single line in each style
 Set 1: Thick
 Set 2: Medium
 Set 3: Thin

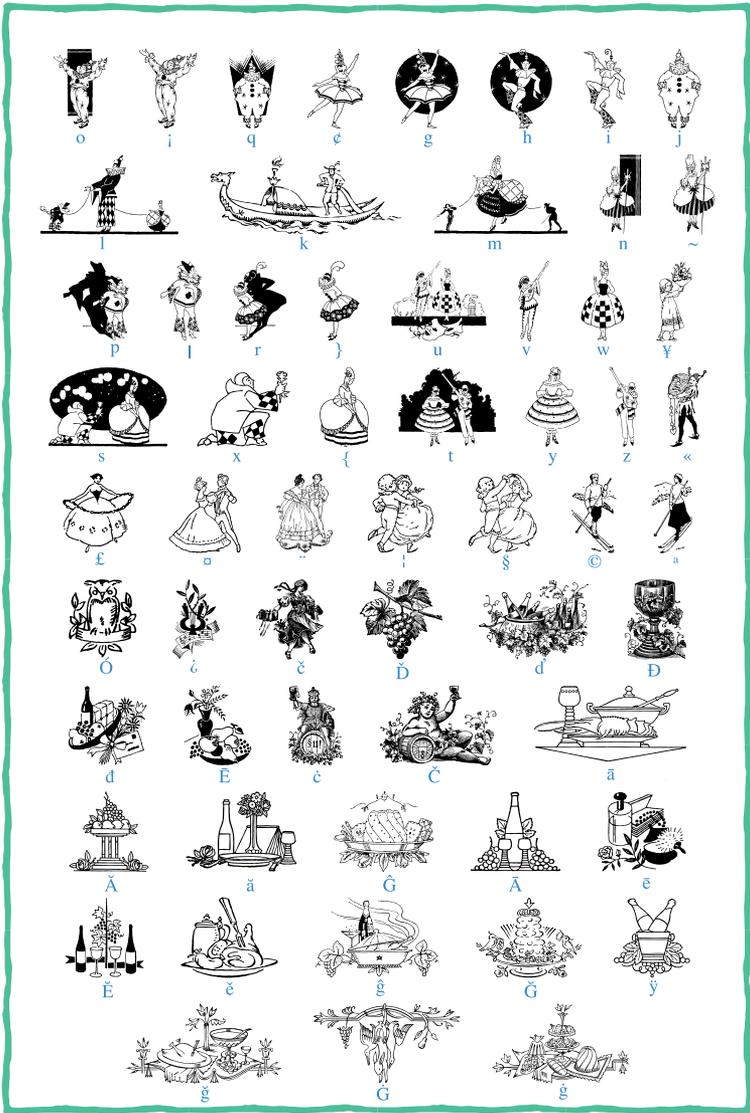


PRINTER'S ORNAMENTS

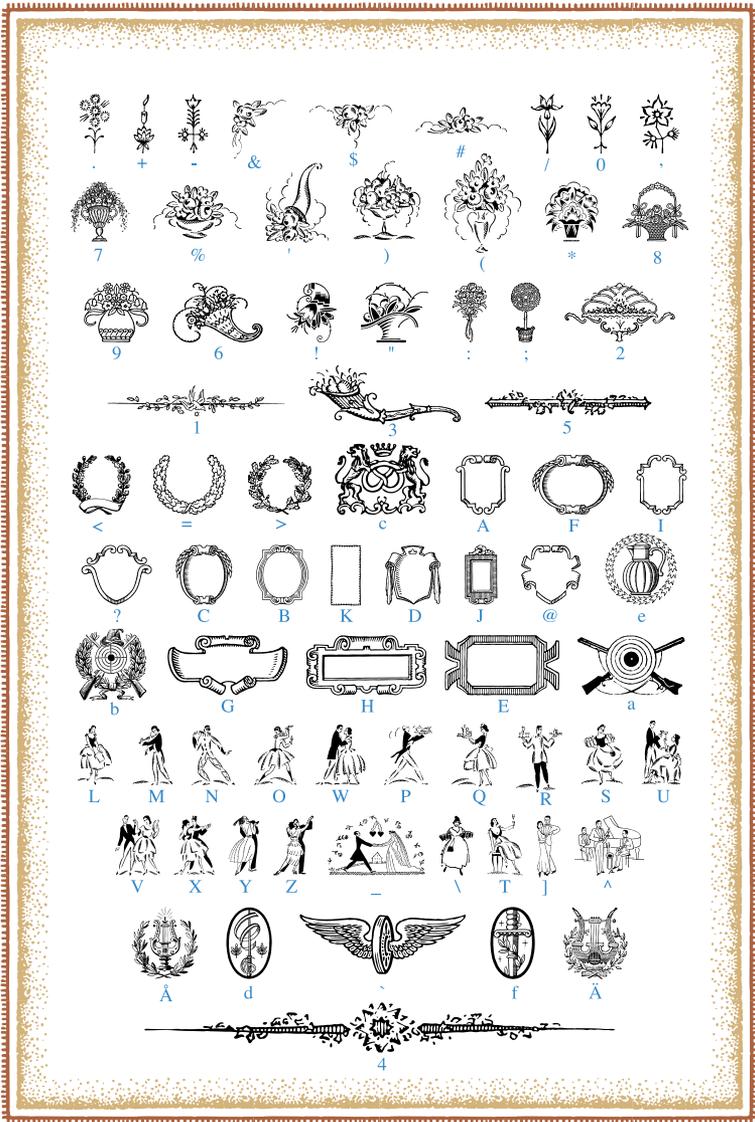
*Combine Ornaments in
Various Shapes and Directions
to Achieve an Infinite Variety of
highly Interesting and Novel
Decorative effects!*

WALDEN FONT CO.
WINCHESTER
(Massachusetts)

Border Lineal Styles 1, 3, and Kraftwerk Ornamente



Border Lineal Style 2 and Kraftwerk Vignetten Licht

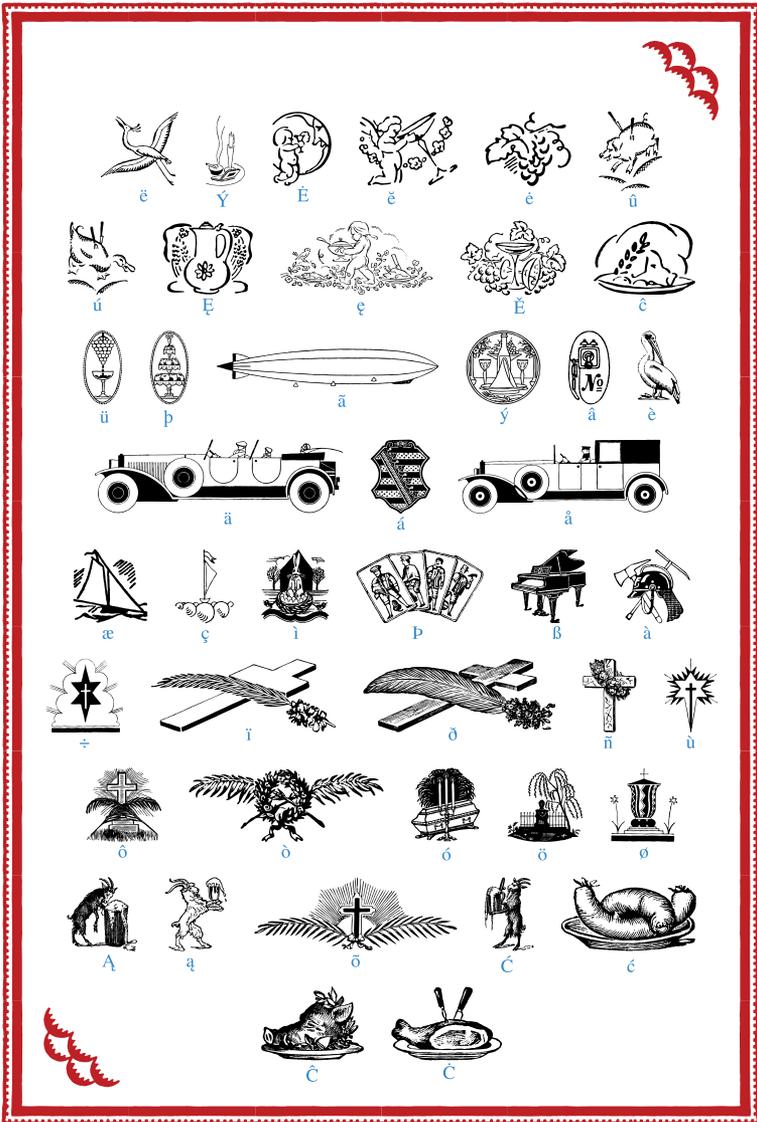


Border Sandmann and Kraftwerk Vignetten Licht





Border Schnuppe and Kraftwerk Vignetten Licht



Border Zahnung and Kraftwerk Vignetten Licht

STYLISTIC SETS

- Set 1: Monoline, small teeth
- Set 2: Monoline, large teeth
- Set 3: Standard with ornate corners.

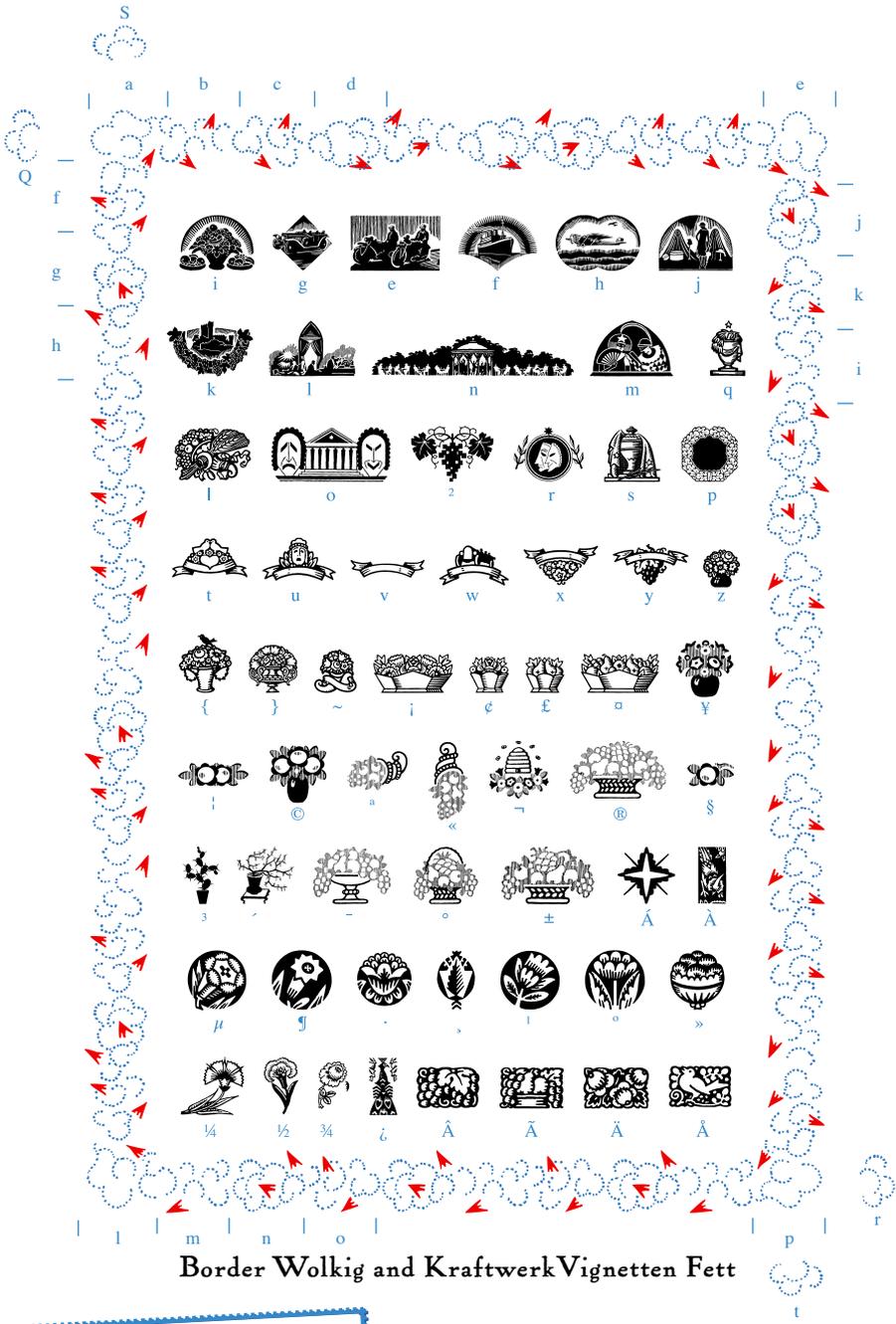


Border Lorbeer and Kraftwerk Vignetten Fett

CREATING A LAYERED BORDER

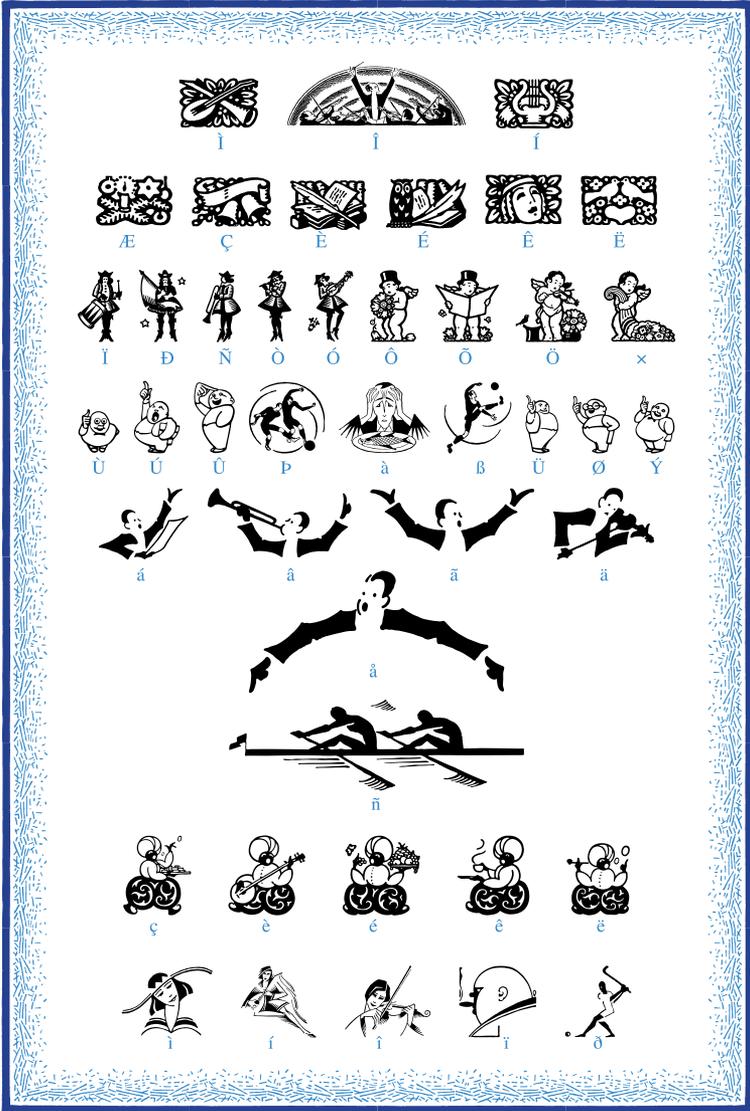
This is a multi-character, three-tier, layered border. To use:

1. Create a border using characters a-p in sequence. (add spaces)
2. Make two copies of this border. You now have three borders.
3. Change each border to stylistic set 1, 2, and 3, respectively.
Adjust the text color of each layer as desired.
4. Center the three text boxes vertically and horizontally.

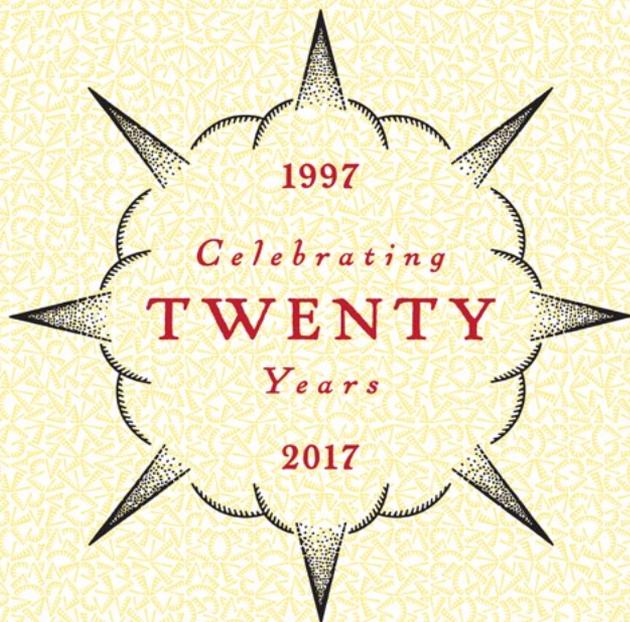


Border Wolkig and Kraftwerk Vignetten Fett

LAYERED BORDER
 Same process as Border Lorbeer,
 but with only two layers.



Border Rauhreif and Kraftwerk Vignetten Fett



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