



ONE
TWO
THREE
FOUR
FIVE
SIX
SEVEN

Designed by Henrik Kubel, 2012–15
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www.a2-type.co.uk

Please contact us if you require an Eastern European character set, Cyrillic or if you would like another weight, alternative characters or even a modification of our original design to suit your needs. info@a2-type.co.uk

New Grotesk Square FOUR

Uppercase + accented characters

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ÀÁÂÃÄÅÆÇÐÈÉÊËÌÍÎÏÑÓÔÕÖØŒÞÚÛÜÝŽ

Lowercase + accented characters

abcdefghijklmnopqrstuvwxyz
àáâãäåæçðèéêëìíîïñóôõöøœþûüýž

Punctuation

{[&]}//\@*+!\$%&'()*+,-./:;<=>?@ABCD EFGHIJKLMNOPQRSTUVWXYZ

Figures, Fractions etc.

1234567890/1234567890¹/₂¹/₄³/₄%‰◀▶⊙☉♥✱●◀▶

Currency, Ligatures and Alternative glyphs (Stylistic Sets)

€¥\$ç fi fj fl ft
GMR llg

60

Hamburgefonstivd 123456789

36

Hamburgefonstivd 1234567890

24

Hamburgefonstivd 1234567890

160

Aa

10/12

This denomination, derived from the aesthetic movement of the 19th century, can be confused with the transitional/realist category of the Vox-ATypI classification, where it is used to describe mid-18th century typefaces positioned between the old style designs of William Caslon and the newer, modern styles of Giambattista Bodoni and Firmin Didot, with realist intended in the acceptance of royal, regal. Nonetheless some scholars, noting similarities (the vertical axis, the uniform character) and in order to mirror the three-pronged division of serifs (old, transitional, modern), use the appellatives transitional/realist (or anonymous, given the plain appearance) to categorize together grotesque and neo-grotesque typefaces as opposed to humanist and geometric.

6/8

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