Turbine

Turbine™

Technical precision that leaves a lasting impression.

The Neo-Grotesque with wide proportions and tight spacing is perfect for clear announcements.

Design
Felix Braden

Mastering, Production
Andreas Frohloff
Christoph Koeberlin
Rosalie Wagner Variable Fonts

Marketing
Felix Braden Naming, Graphic Design
Ivo Gabrowitsch Copywriting, Imagery, Specimen
Lucy Beckley English Translation
Jana Kühl Imagery

Trademarks
Turbine™ is a trademark of Fontwerk GmbH

Design Period
2013–2020

Release History
Version 1.0; July 20, 2020
Variable Fonts Feb 15, 2022
Version 1.03; Apr 8, 2025
minor changes

Glyphs Per Font
629 → page 7

Languages
97 Latin → page 9

14 Styles
7 upright weights and corresponding italics → page 4

Licensing
Trial Free test license, Base Includes Desktop, Web and Social Media use, Extended Larger volume, App, Audio-Visual, or Logo, Additional licenses on request → page 12

Formats
Static .otf, .woff2; Variable .ttf, .woff2; Additional formats on request → page 12

Variable Fonts
Included in the Family package at no extra cost. 1 axis: weight; Web file sizes .woff2: 46 KB Upright, 46 KB Italic

Modifications, Extensions
Available on request

Recommended Use
Advertising & Packaging
Film & TV
Logo, Branding & CI
Poster & Billboards
Software & Gaming
Sports

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Available exclusively from
fontwerk.com/fonts/turbine

Bold 50 pt, Bold 16 pt, Regular 16 pt, Bold 10 pt, Regular 10 pt

Quastenflosser 1938

SECOND

D'ici là, il coulera de l'eau sous les ponts

Obłał mnie zimny pot

SPEAKER MODE

Betriebsraum

Manual de instruções

Superelliptical Curves

WASSERKRAFT

Courbe de Lamé

Formula·E

Acupunture Needle

Digital Camera 7W

156,000 cubic meters

Turbine Thin · *Thin Italic*

Turbine ExtraLight · *ExtraLight Italic*

Turbine Light · *Light Italic*

Turbine Regular · *Italic*

Turbine Medium · *Medium Italic*

Turbine Bold · *Bold Italic*

Turbine ExtraBold · *ExtraBold Italic*

Available in 2 variable (upright and italic) and 14 single fonts.

Central Airlines

Bold 65 pt, ExtraLight 65 pt

Bold All Caps 100 pt, Bold Italic All Caps 100 pt

3 *UP* DOORS

& PULSAR & LADDIIR &

Regular 40 pt

Light Italic 110 pt, Italic 50 pt

Thin 100 pt, Bold All Caps 18 pt

bombastic STUDIO

G⊗AL

20 Mil Léguas Submarinas

The year 1866 was signalized by a remarkable incident, a mysterious and inexplicable phenomenon, which doubtless no one has yet forgotten. Not to mention rumors which agitated the maritime population, and excited the public mind, even in the interior of continents, seafaring men were particularly excited.

Kaufleute, Reeder, Schiffskapitäne, Skipper und Master in Europa und Amerika, Offiziere der Kriegsmarine aller Länder und schließlich die Regierungen der einflussreichen Staaten beider Kontinente nahmen die Vorfälle au-

ßerordentlich ernst. Seit einiger Zeit schon waren mehrere Schiffe auf hoher See „*einem gigantischen Etwas*" begegnet, einem langen, spindelförmigen Gegenstand, der bisweilen phosphoreszierte und weitaus größer und schneller war als ein Wal.

Los hechos relativos a estas apariciones, consignados en los diferentes libros de a bordo, coincidían con bastante exactitud en lo referente a la estructura del objeto o del ser en cuestión, a la excepcional velocidad de sus movimientos, a la sorprendente potencia de su locomoción y a la particular vitalidad de que parecía dotado. De tratarse de un cetáceo, superaba en volumen a todos cuantos especímenes de este género había clasificado la ciencia hasta entonces. Ni Cuvier, ni Lacepède, ni Dumeril ni Quatrefages hubieran admitido la existencia de tal monstruo, a menos de haberlo visto por sus propios ojos de sabios.

À prendre la moyenne des observations faites à diverses reprises, — en rejetant les évaluations timides qui assignaient à cet objet une longueur de deux cents pieds, et en repoussant les opinions exagérées qui le disaient large d'un mille et long de trois, — on pouvait affirmer, cependant, que cet être phénoménal dépassait de beaucoup toutes les dimensions admises jusqu'à ce jour par les ichthyologistes, — s'il existait toutefois. Or, il existait, le fait en lui-même n'était plus niable, et, avec ce penchant qui pousse au merveilleux la cervelle humaine, on comprendra l'émotion produite dans le monde entier par cette surnaturelle apparition. Quant à la rejeter au rang des fables, il fallait y renoncer.

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Uppercase

ÁĂÂÄÀĀĄÅÁÃÆǼĆČÇĈĊĐĎÐÉĚÊËĖÈĒĘĞĜĢĠĦĤIJÍÎÏİÌĪĮĨĴĶĹĽĻĿŁŃŇŅŊÑÓŎÔÖÒŐŌØǾÕŒ
ÞŔŘŖŚŠŞŜȘẞƏŦŤŢȚÚŬÛÜÙŰŪŲŮŨẂŴẄẀÝŶŸỲŹŽŻ

Accented Latin Lowercase

áăâäàāąåǻãæǽćčçĉċðďđéěêëėèēęəğĝģġħĥıíîïịìīįĩĵĵķĺľ|ŀłń'nňņŋñóŏôöòőōøǿõœþŕřŗśšşŝșßſťţ
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Numerals & Currency Symbols

0 0123456789 0 0123456789 0 0123456789 0 0123456789
0123456789/ 0123456789 / 0123456789 0123456789 ½⅓⅔¼¾⅕⅖⅗⅘⅙⅚⅐⅛⅜⅝⅞⅑⅒ ªº
₿¢¤$€ƒ₺₥₹£¥ ¢$€ƒ₺₹£¥¢$€ƒ₺₹£¥¢$€ƒ₺₹£¥

Punctuation, Mathematical Signs & Symbols

.,·:;…!¡?¿·▪*℗¿#/\(){}[]-–—―--_,„""''«»‹›""'‹› · ⁄≅≙≙+−×÷=≠><≥≤±≈~¬∧∅∞∫ΩΔ∏∑√∂µ
%‰%‰%‰%‰

Arrows & Shapes

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕ ●○◆◇◊ ■□▲▶▼◀△▷▽◁▸▾◂ ☑☒✓@&¶§©®℗™°′″¦†ℓ‡℮ §§§

Ligatures

fi fl

Case-Sensitive Forms #CASE
¡¿·•/\(){}[]-–—–--«»‹›⟨⟩ @ included

(h-o)   (H-O)

Lining Figures (default) #LNUM, Oldstyle Figures #ONUM

1694   1694

Proportional Figures (default) #PNUM, Tabular Figures #TNUM

3170   3170

Fractions #FRAC, Numerators #NUMR, Denominators #DNOM

4/852   ⁴⁄₈₅₂

Ordinals #ORDN

6a 2o 6ª 2º

Scientific Inferiors #SINF

CO2 CO_2

Superscript #SUPS, Subscript #SUBS

m3 M6 m^3 M_6

Slashed Zero #ZERO

MO0   MO∅

Standard Ligatures #LIGA
fi fl included

fluid   fluid

Localized Forms #LOCL
L·L l·l → L·L ŀl (Catalan) and Ş ţ ş ţ → Ș Ț ș ț (Romanian) included

Braşov   Brașov

Supported Languages

All of Fontwerk's typefaces support all Latin-based European languages such as English, French, Spanish, German, Czech, Polish and Turkish. Some families also support African Latin, Arabic, Hebrew, Thai, Greek or Cyrillic (e.g. Russian, Bulgarian, Ukrainian). If you need further languages or script systems (e.g. Devanagari, Chinese, Japanese, Korean), we can make custom fonts for you.

▼ **Latin**

|			
Afrikaans	Friulian	Machame	Sango
Albanian	Galician	Makhuwa-Meetto	Sangu
Asu	Ganda	Makonde	Sena
Basque	German	Malagasy	Serbian
Bemba	Gusii	Maltese	Shambala
Bena	Hungarian	Manx	Shona
Breton	Icelandic	Meru	Slovak
Catalan	Inari Sami	Morisyen	Slovenian
Cornish	Indonesian	Northern Sami	Soga
Croatian	Irish	North Ndebele	Somali
Czech	Italian	Norwegian Bokmål	Spanish
Danish	Jola-Fonyi	Norwegian Nynorsk	Swahili
Dutch	Kabuverdianu	Nyankole	Swedish
Embu	Kalenjin	Oromo	Swiss German
English	Kamba	Polish	Taita
Esperanto	Kikuyu	Portuguese	Teso
Estonian	Kinyarwanda	Quechua	Turkish
Faroese	Latvian	Romanian	Upper Sorbian
Filipino	Lithuanian	Romansh	Uzbek
Finnish	Lower Sorbian	Rombo	Volapük
French	Luo	Rundi	Vunjo
	Luxembourgish	Rwa	Walser
	Luyia	Samburu	Welsh

All of Felix Braden's typefaces have a name that is related to water. Turbine follows the aquatic theme but draws upon the more technical and mechanical aspects associated with water.

In naming this typeface, the designer from Cologne emphasizes its technical prowess and properties. The superelliptical curves (a mixture of ellipse and rectangle, also known as Lamé curve), the wide proportions, the minimal contrast and the tight spacing result in a cool appearance that is highly recognizable. It makes Turbine the perfect fit for corporate design projects and advertising campaigns, especially for clients working in engineering, technological or pharmaceutical industries.

The fine geometric feature has often been applied in architecture, urban planning, product and interior design and its application exudes a friendly, approachable appearance. And here, in Turbine it comes into play. This type of design became particularly popular in the 60s and 70s, and this look and feel spills over into Turbine, giving it a little bit of a retro feel. However, less 'retro' in the nostalgic sense and more in the

futuristic and confidence-inspiring sense, because its suitability for the here and now is without question.

The very open forms of this Neo-Grotesque achieve a significantly higher legibility and elegance compared to older typefaces of this type. Turbine's preferred partners are slab serifs, especially Clarendon-like ones such as Bookman, Sentinel or Pulpo. But also narrow-running sans-serifs like Ika Compact are a suitable counterpart to our technical-looking Turbine.
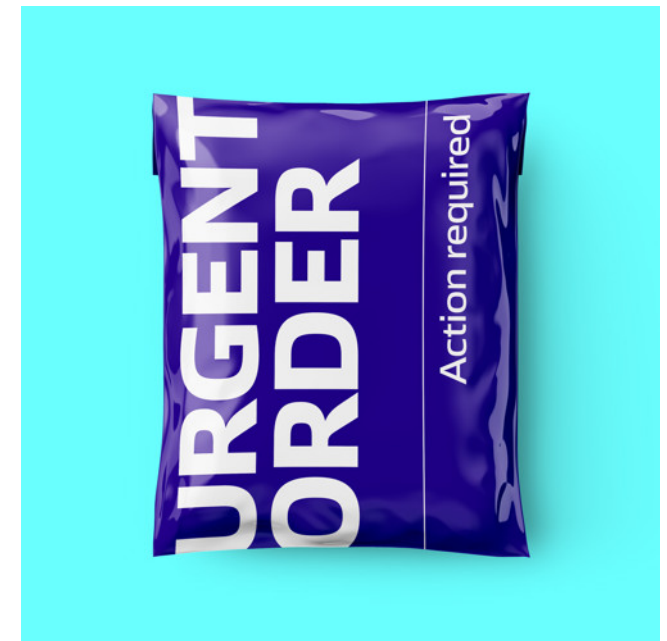
Fictitious use-case designed by Felix Braden

Bold 20 pt, Regular 11 pt

DESIGNER
Felix Braden

The Greek philosopher Thales pronounced: *"The principle of all things is water; everything is made of water, and everything returns to water."* Cologne-based designer Felix Braden also appreciates and recognizes the beauty and importance of the wettest element. His own foundry Floodfonts and almost all of his fonts have a reference to water. His veritable typographic aquarium includes fonts with names such as: Pulpo, Kontiki, Capri, Tuna, FF Scuba, Bikini or Moby. His latest typeface Turbine also fittingly means the rotating turbomachine of a hydropower plant.

In terms of design, Felix's typefaces have also been very well received. His typeface FF Scuba was recognized in the Communication Arts Typography Annual in 2013 and his typeface Kontiki was nominated for the German Design Award in 2019.

Felix Braden works full-time as an Art Director at MWK Cologne and was responsible, among other things, for the corporate design of Malteser International and the logo design of the Romano Germanic Museum. Previously, he co-founded Glashaus Design and worked with Jens Gehlhaar at Gaga Design. Felix studied Communication Design at Trier University with Prof. Andreas Hogan.

In his free time, rather than pushing pens he sometimes likes to push balls, because he is a passionate boules player. When the weather is not so good, he emulates his role model Rian Hughes and draws illustrations. If he wants a little more excitement, he loves to go to indie and alternative rock concerts.

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⌖ Cologne, Germany

⊕ floodfonts.com
◙ instagram.com/floodfonts
🐦 twitter.com/floodfonts

File Formats, Trial Fonts & Licensing

FILE FORMATS — All our typefaces are provided in static .woff2 (OpenType fonts for the use on the web) and .otf (OpenType fonts with PostScript outlines; used for everything else) formats as well as variable fonts. Just purchase the most complete package and the variable fonts are included. For web applications, they are supplied in .woff2, for all others in .ttf format (OpenType fonts with TrueType outlines).

TRIAL — The *Trial Fonts* contain all actual characters and features, except for currency symbols. The license allows unlimited and free use during the test phase. Both desktop and webfonts are included, so that you can design mockups, websites and apps etc. and then present them to the client (or to yourself) without having to commit to the purchase. Only when it is clear that the font fits and the actual projects go live or are produced, will you have to purchase the full version. This can then be licensed directly in the name of the client.

LICENSING — We strive to offer the simplest and fairest font license model in the industry. You pay once within the agreed license framework and the license is valid perpetually.

BASE Our Base License covers the most common use cases: Desktop (1 user), Web (10,000 pageviews per month) and Social Media (10,000 followers).

Desktop (Print)

You can install the fonts on all your devices for use in programs such as Adobe Creative Suite, Figma or MS Office and use them to create digital and print documents/publications or projects to be printed. Each person will need one license.

$+$

Web

You can host the fonts on web servers to use them via CSS in websites, dynamic web ads, or email marketing. The number of pageviews applies monthly to the maximum total pageviews of all your web projects.

$+$

Social Media

You can publish images or text posts on your social media channels. Your largest channel determines the number of followers to license. If you want to post videos that show the fonts, an additional Audio-Visual License will be required.

EXTENDED You can add additional users/license volumes and other types of use (Audio-Visual, App, Logo).

Audio-Visual

You can use the fonts in streaming, cinema, TV and similar audio-visual productions/formats and/or video posts on social media channels such as YouTube, Instagram or TikTok. For social media it is based on the number of views, for all other productions it is based on the number of expected viewers.

App

You can embed the fonts in mobile or native apps for different platforms or operating systems. The license is based on the sum of all expected downloads or installations of all relevant app projects.

Logo

You can use the typeface as part of the recognizable means of individualization of a (natural or legal) entity, product, or service. The license is determined per logo based on the size of the company, which is based on the number of (permanent and freelance) employees of the Licensee.

ENTERPRISE For larger or unlimited license volumes and all other scenarios that are not covered by one of these licenses (e.g. passing on to third parties, embedding in hardware) an individual agreement is required and we will be happy to provide a quote for this.

Please check fontwerk.com/licensing or our FAQ page for further information.

Bold 40 pt, Regular All Caps 10 pt, Regular 10 pt, Bold All Caps 10 pt, Medium 9.5 pt, Regular 6.5 pt

Fontwerk

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Email
hello@fontwerk.com
We work on Central
European time, and
will respond as soon
as we can.

Social Media
Instagram, Twitter,
LinkedIn: @fontwerk

Bold 10 pt, Regular 10 pt,
Medium Italic 20 pt, Light 14 pt,
Light Italic 14 pt

We are a Berlin-based font boutique that crafts innovative typefaces full of character. We focus on the highest creative and technical standards — for strong brands, convincing products and inspiring designs.

Founder Ivo Gabrowitsch heads up an international network of experienced design and technology experts. Working together, we approach any typeface project professionally and reliably, whilst always ensuring we are agile and open to experimentation.

In a digital world, fonts and typography are the most powerful elements in branding. The ever-changing and fast-moving pace of the digital space means that color and imagery have lost their uniqueness. And, individual forms can get completely lost in the confines of the rigid corset of social media. Typefaces with a strong and distinct character convey brand values in any environment subtly, continuously and effectively.

There are two variants of typefaces: retail fonts that are ready-to-use and can be downloaded immediately and custom fonts that are designed on request. There is now a huge variety of retail fonts and they remain the first choice for most projects.

Yet tracking down these high-quality retail fonts and seeing through the thicket of licenses remains a challenge.

This is where we step in with our award-winning library. We already make the promise with our own name: which contains "craftsmanship", "work of art" and Werk as a commitment to providing the precision of German engineering. We offer licenses that are simple, fair and future-proof. Once licensed, our retail fonts are no different from an exclusive custom solution — except for the lower price.

Sometimes, a project or brand may require something a little more special. We love working closely with brands and agencies to find an efficient and impactful custom solution. We are passionate about immersing ourselves in such projects to help create a strong and distinct design that leaves a lasting impression.

Pairing Suggestions

Romaine

A shockingly modern 450 year old. Designed by Aad van Dommelen based on a typeface by Robert Granjon. Our one and only — but highly necessary — revival.

Ika Compact

For the strongest statements in the smallest space. Designed by Jörg Hemker as part of a superfamily along with Ika™. The ideal symbiosis of American grotesque and classic European sans.

Change

The only constant — Designed by Alessio Leonardi, Change™ is an unconventional typeface with many peculiar details that is open to the new and embodies change. According to the Proof&Co. The Weekly 39, 2022, Change is 'A benchmark in humanist type design'.

Sukoon

To be released in 2026

Download Free Trial Fonts on Fontwerk.com