McQueen
Collection

McQueen *Collection*

God save the McQueen. Like an outfit from Lady Gaga – showy, spectacular, stage ready (McQueen) or like a pair of modern sneakers – in it for the long run (McQueen Grotesk).

Design
Loris Olivier
Noheul Lee
Katja Schimmel
Olli Meier

Design Contributions
Jan Charvat
Andreas Frohloff

Mastering, Production
Olli Meier
Andreas Frohloff Version 1.0
Christoph Koeberlin Version 1.0
Rosalie Wagner Variable Fonts
Version 1.03

Marketing
Ivo Gabrowitsch Naming,
Copywriting, Specimen
Studio Sowieso Graphic Design,
Imagery
Julian Braun 3D Motion Design
Lucy Beckley English Translation

36 Styles
9 upright weights and corre-
sponding italics per family
→ page 6

Design Period
2016–2023

Release History
Version 1.0: July 20, 2020
Version 1.03: February 15, 2022
Variable Fonts
Version 2.0: December 22, 2023
16 new styles added; corrections
to spacing, kerning, outlines;
merged *Grotesk* and *Display* into
one variable font with 'Optical
Size' axis; small caps removed;
renamed *McQueen Display* to
McQueen

Glyphs Per Font
616 → pages 9 and 12

Languages
294 Latin → page 14

Trademarks
McQueen™ is a trademark of
Fontwerk GmbH

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 18

Formats
Static .otf, .woff2; Variable .ttf,
.woff2; Additional formats on
request → page 18

Variable Fonts
Included in the Collection
package at no extra cost
2 axes: weight, optical size
Web file sizes .woff2: 90 KB
Upright, 101 KB Italic

Modifications, Extensions
Available on request

Recommended Use
Advertising & Packaging
Editorial & Publishing
Logo, Branding & CI
Fashion
Music & Nightlife
Poster & Billboards
Sports

Contact
Fontwerk GmbH
Prenzlauer Allee 186
10405 Berlin
Germany
hello@fontwerk.com

Available exclusively from
fontwerk.com/fonts/
mcqueen-collection

Bold 58 pt, Grotesk XLight Italic 58 pt, Bold 16 pt, Regular 16 pt, Grotesk Regular 16 pt, Grotesk Bold 10 pt, Regular 10 pt, Italic 10 pt

Rulemaking Axons

OSLO ICEBEARS

New Fragrance

Mustang

Rymden3002

98,5% Organic Cotton

Electric Toothbrush

Decoração de interiores

Übermorgen & Gestern

GAMES

Speedstar 3850

Album Fotografico

7 Kylian Mbappé

Hat Sanatları Müzesi

Polyphiloprogenitive

Çıralı Voleybol

Transmogrifier

Kingpins

Qougarʒ

IT/39028 Silandro

Gâteau au fromage

Arnaldur Indriðason

McQueen XLight · *McQueen XLight Italic*
McQueen Grotesk XLight · *McQueen Grotesk XLight Italic* (NEW)
McQueen Light · *McQueen Light Italic*
McQueen Grotesk Light · *McQueen Grotesk Light Italic*
McQueen Regular · *McQueen Italic*
McQueen Grotesk Regular · *McQueen Grotesk Italic*
McQueen Medium · *McQueen Medium Italic*
McQueen Grotesk Medium · *McQueen Grotesk Medium Italic*
McQueen SemiBold · *McQueen SemiBold Italic*
McQueen Grotesk SemiBold · *McQueen Grotesk SemiBold Italic* (NEW)
McQueen Bold · *McQueen Bold Italic*
McQueen Grotesk Bold · *McQueen Grotesk Bold Italic*
McQueen XBold · *McQueen XBold Italic*
McQueen Grotesk XBold · *McQueen Grotesk XBold Italic* (NEW)
McQueen Black · *McQueen Black Italic*
McQueen Grotesk Black · *McQueen Grotesk Black Italic*
McQueen XBlack · *McQueen XBlack Italic*
McQueen Grotesk XBlack · *McQueen Grotesk XBlack Italic* (NEW)

Available in 2 variable fonts and 18 single styles per family (8 new styles each with Version 2.0)

supersonic

snakebite

DREAM, TIRESIAS!

RingoFire
ActiveWear

Medium 60 pt, Regular 60 pt

Italic 50 pt, Medium Italic 30 pt

XBlack Italic 60 pt, Medium 60 pt, XBold All Caps 15 pt (Tracking +150%)

Bold All Caps 100 pt, Light Italic 135 pt

CHURCH
Of FŌNTS

Minga
Construction®

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 verschiedenen Staaten beider Kontinente nahmen die Vorfälle außeror-

dentlich 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

ÁĂÂÄÀĀĄÅÃÆĆČÇĈĊĎÐĐÉĔĚÊËĖÈĒĘƏĞĜĢĠĦĤIIJÍĬÎÏİÌĪĮĨĴĶĹĽĻĿŁŃŇŅÑŊÓ
ŎÔÖÒŐŌØÕŒÞŔŘŖŚŠŞŜȘẞŦŤŢȚÚŬÛÜÙŰŪŲŮŨẂŴẄẀÝŶŸỲŹŽŻ

Accented Latin Lowercase

áăâäàāąåãæćčçĉċďđðéĕěêëėèēęəğĝģġħĥiíĭîïİìīįĩĵjȷĵķĺľļŀ·łńňņñŋóŏôöòőōøõœþŕ
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Numerals & Currency Symbols

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Punctuation, Mathematical Signs & Symbols

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+ − × ÷ = ≠ > < ≥ ≤ ± ≈ ¬ ~ ^ ∞∫ΩΔ∏∑√μπ∂%‰

Arrows & Shapes

↑↗→↘↓↙←↖↔↕●○◌◆◇◈■□▲▶▼◀△▷▽◁▴▸▾◂☑☒

Č678

nine million
tracksuits

Bold 215 pt

XLight 55 pt, XBlack 55 pt

Medium Italic 44 pt, Black Italic 44 pt, Alternative a and g

Medium 65 pt, presenting original and one alternative version of 'g'

*Roxy **Marketing** Festival*

Bold 50 pt, XLight 50 pt

bm
a

BRICK/MORTAR
ARCHITECTS

Emil
Sinclair's
Eggs

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.

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Fontwerk

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Uppercase

ÁĂÂÄÀĀĄÅÃÆĆČÇĈĊĎĐÐÉĚĔÊËĖÈĒĘƏĞĜĢĠĦĤIIJÍĬÎÏİÌĪĮĨĴĶĹĽĻĿŁŃŇŅÑŊÓŎ
ÔÖÒŐŌØÕŒÞŔŘŖŚŠŞŜȘẞŦŤŢŢÚŬÛÜÙŰŪŲŮŨẂŴẄẀÝŶŸỲŹŽŻ

Accented Latin Lowercase

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Numerals & Currency Symbols

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0123456789 / 0123456789 0123456789 0123456789 ½¹⁄₂²⁄₃¹⁄₃³⁄₄¹⁄₄²⁄₃³⁄₅⁴⁄₅¹⁄₅⁶⁄₆¹⁄₇⁷⁄₈³⁄₈⁵⁄₈¹⁄₈¹⁄₉¹⁄₁₀ ᵃᵒ
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Punctuation, Mathematical Signs & Symbols

⟨⟩.,:;…!¡?¿··*?¿#/\-‐—–‑_(){}[],,„""""''«»‹›‴""'ƒ√ ×@&¶§©®℗™°'"|¦†ℓ‡℮№·‰≅/≙
+ − × ÷ = ≠ > < ≥ ≤ ± ≈ ¬ ~ ^ ∞∫ΩΔ∏∑√μπ∂%‰

Arrows & Shapes

↑↗→↘↓↙←↖↔↕●○◌◆◇◊■□▲▶▼◀△▷▽◁▲▶▼◀☑☒

McQueen Grotesk

Stylistic Set 1 #SS01 (McQueen) — a (double-story) a á ă â ä à ā ą å ã ª included

Räume Räume

Stylistic Set 1 #SS01 (McQueen Grotesk) — a (single-story); a á ă â ä à ā ą å ã ª included

Räume Räume

Stylistic Set 2 #SS02 — g (flat ear); g ĝ ǵ ġ g ğ ĝ ǵ ġ included

Design Design

Stylistic Set 3 #SS03 — g (single-story); g ĝ ǵ ġ g ğ ĝ ǵ ġ included

Design Design

Stylistic Set 4 #SS04 — z; ʒ ź ž ʒ included

Spitze Spitʒe

All alternative glyphs are also available via the Access All Alternates #AALT and Stylistic Alternates #SALT features.

Contextual Alternates #CALT; gj qj (j jj included

(jingle) (jingle)

Case-Sensitive Forms #CASE; ⟨⟩:¡¿··¿/\-–—−--(){}[]«»‹›@π0123456789 included

(h-o) (H-O)

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

1690 1690

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

3174 3174

Fractions #FRAC, Numerators #NUMR, Denominators #DNOM

4/852 $\frac{4}{852}$

Ordinals #ORDN; № a o included

No.6a №6ª

Scientific Inferiors #SINF

H20 H_2O

Superscript #SUPS, Subscript #SUBS

m3 M6 $m^3 M_6$

Slashed Zero #ZERO

NO07 NO07

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

Braşov Brașov

294 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

Acheron
Achinese
Acholi
Afar
Afrikaans
Alekano
Aleut
Amahuaca
Amarakaeri
Amis
Anaang
Andaandi, Dongolawi
Anuta
Ao Naga
Aragonese
Arbëreshë Albanian
Arvanitika Albanian
Asháninka
Ashéninka Perené
Asu (Tanzania)
Atayal
Balinese
Bari
Basque
Batak Dairi
Batak Karo
Batak Mandailing
Batak Simalungun
Batak Toba
Bemba (Zambia)
Bena (Tanzania)
Bikol

Bislama
Borana-Arsi-Guji
Oromo
Bosnian
Breton
Buginese
Candoshi-Shapra
Caquinte
Caribbean Hindustani
Cashibo-Cacataibo
Catalan
Cebuano
Central Aymara
Central Kurdish
Chamorro
Chavacano
Chiga
Chiltepec Chinantec
Chokwe
Chuukese
Cimbrian
Cofán
Congo Swahili
Cook Islands Māori
Cornish
Corsican
Creek
Crimean Tatar
Croatian
Czech
Danish
Dehu
Dutch
Eastern Arrernte

Eastern Oromo
Embu
English
Ese Ejja
Faroese
Fijian
Filipino
Finnish
French
Friulian
Gagauz
Galician
Ganda
Garifuna
Ga'anda
German
Gheg Albanian
Gilbertese
Gooniyandi
Gourmanchéma
Guadeloupean Creole
French
Gusii
Haitian
Hani
Hiligaynon
Ho-Chunk
Hopi
Huastec
Hungarian
Icelandic
Iloko
Inari Sami
Indonesian

Irish
Istro Romanian
Italian
Ixcatlán Mazatec
Jamaican Creole
English
Japanese
Javanese
Jola-Fonyi
K'iche'
Kabuverdianu
Kala Lagaw Ya
Kalaallisut
Kalenjin
Kamba (Kenya)
Kaonde
Karelian
Kashubian
Kekchí
Kenzi, Mattokki
Khasi
Kikuyu
Kimbundu
Kinyarwanda
Kituba (DRC)
Kongo
Konzo
Kuanyama
Kven Finnish
Kölsch
Ladin
Ladino
Latgalian
Ligurian

Lithuanian
Lombard
Low German
Lower Sorbian
Luba-Lulua
Lule Sami
Luo (Kenya & Tanzania)
Luxembourgish
Macedo-Romanian
Makhuwa
Makhuwa-Meetto
Makonde
Makwe
Malagasy
Malaysian
Maltese
Mandinka
Mandjak
Mankanya
Manx
Maore Comorian
Maori
Mapudungun
Marshallese
Matsés
Mauritian Creole
Meriam Mir
Meru
Minangkabau
Mirandese
Mohawk
Montenegrin
Munsee

Murrinh-Patha
Mwani
Mískito
Naga Pidgin
Ndonga
Neapolitan
Ngazidja Comorian
Niuean
Nobiin
Nomatsiguenga
North Ndebele
Northern Kurdish
Northern Qiandong
Miao
Northern Sami
Northern Uzbek
Norwegian
Nyanja
Nyankole
Occitan
Ojitlán Chinantec
Orma
Oroqen
Palauan
Paluan
Pampanga
Papantla Totonac
Papiamento
Pedi
Picard
Pichis Ashéninka
Piemontese
Pijin
Pintupi-Luritja

Pipil
Pohnpeian
Polish
Portuguese
Potawatomi
Purepecha
Quechua
Romanian
Romansh
Rotokas
Rundi
Rwa
Samburu
Samoan
Sango
Sangu (Tanzania)
Saramaccan
Sardinian
Scots
Scottish Gaelic
Sena
Seri
Seselwa Creole
French
Shambala
Shawnee
Shipibo-Conibo
Shona
Sicilian
Silesian
Slovak
Slovenian
Soga
Somali

Soninke
South Ndebele
Southern Aymara
Southern Qiandong
Miao
Southern Sami
Southern Sotho
Spanish
Sranan Tongo
Standard Estonian
Standard Latvian
Standard Malay
Sundanese
Swahili
Swati
Swedish
Swiss German
Tagalog
Tahitian
Taita
Tedim Chin
Tetum
Tetun Dili
Tiv
Tok Pisin
Tokelau
Tonga (Tonga Islands)
Tonga (Zambia)
Tosk Albanian
Tsonga
Tswana
Tumbuka
Turkish
Turkmen

Tzeltal
Tzotzil
Uab Meto
Ume Sami
Upper Guinea Crioulo
Upper Sorbian
Venetian
Veps
Võro
Walloon
Walser
Wangaaybuwan-Ngiyambaa
Waray (Philippines)
Warlpiri
Wayuu
Welsh
West Central Oromo
Western Abnaki
Western Frisian
Wik-Mungkan
Wiradjuri
Wolof
Xhosa
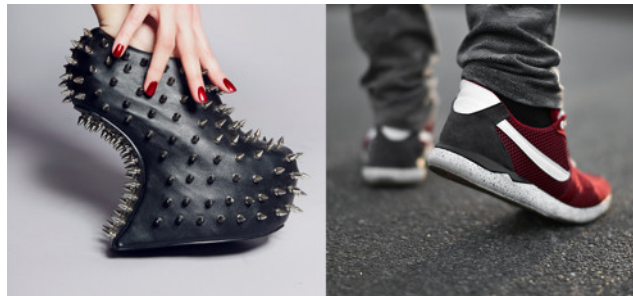Yanesha'
Yao
Yapese
Yindjibarndi
Yucateco
Zapotec
Zulu
Záparo

McQueen is the popular anti-hero with two faces. One is the ambitious eccentric who loudly lives by his own rules, the other is the reserved individualist who questions conventions in a restrained but determined manner.

Through the veins of the McQueen Collection flows the blood of three designers. *Loris Oliver,* who came up with the idea, is a Swiss designer with an enviable talent for creating trends. He knows the 'Swiss Style' all too well but the search for his own appeals to him much more. *Noheul Lee* also lives in Switzerland but hails from Korea and brings with her a quiet yet precise tone to the typeface as befitting with traditional Korean culture. *Katja Schimmel* from Germany completes the trio and adds meticulous font engineering to the typographical mix.

With the extensive update of the McQueen Collection to version 2.0, a fourth designer joins the already diverse group: *Olli Meier,* who has continued the meticulousness and turned the family completely inside out. He revised and harmonized all the characters and added eight new styles to each of the two families.

Representative image: McQueen and McQueen Grotesk

The core McQueen family, originally called "Display", reconciles what are actually incompatible principles of enormous contrast, ink-trap-like ornaments and geometric shapes. Its counterpart, McQueen Grotesk, dispenses with these differences in line thickness and expressive characteristics and therefore appears more stable and restrained. At the same time, however, it retains the playfulness, dynamism and curves of its counterpart. In their own way, both families bear witness to a bold and cheeky character.

Both McQueens clamor for attention but with different game plans. McQueen is like a Lady Gaga outfit – showy and spectacular, fit for the stage. While McQueen Grotesk, is more stealth-like, akin to a pair of fashionable but reliable sneakers – in it for the long run, in other words extensive amounts of text. As in any good family, they like to spend time together, but equally allow each other to live their own lives.

McQueen Bold Italic 23 pt, Bold 23 pt, Grotesk Regular 12.5 pt, Italic 12.5 pt

4 TYPE DESIGNERS

Loris   Olivier

For Loris Olivier, typography is a small splash of color in the palette with which we paint our future. This defining principle has unleashed an enviable talent for trends and experimental type design in the Swiss Designer.

He proves this among others, at lo-ol type, a type studio that he runs with his wife Noheul Lee. So far, under this label he has published very different families, for instance Ortank, Superheat, Kronik and Lemanic. The philosophizing designer still has enough designs for ten libraries up his sleeves.

Before he obtained his TypeMedia Masters in Type Design at the *Royal Academy of Art in The Hague,* he studied Art Direction at the *ÉCAL* in Lausanne. His passion for letter shapes was ignited in 2009 during a calligraphy course with Claude Dieterich in San Francisco. He demonstrates his skills every day as Head of Product Design at *EPFL Blue Brain Project*.

Loris likes to leave his comfort zone of UI/UX, brand, graphic and type design by working on a project with a friend using CNC controls to cut wood.

⊙ Onex, Switzerland
⊕ lo-ol.design ⊙ maru_loris 🐦 teatzing

Noheul   Lee

When Noheul Lee looks at the cover of Joy Division's "Unknown Pleasures" album, she thinks less about their mysterious and enigmatic music, but rather about the design of the cover by Peter Saville that can be described with the same adjectives. As a fan of his work, she shares the fate of many designers who are less touched and inspired by the content of a product but by its shape.

The Korean book, editorial and type designer runs the Swiss *lo-ol Typefoundry* together with her husband, Loris Olivier. It was type design that also brought the two together: both studied TypeMedia at the *Royal Academy of Art in The Hague*. Noheul previously obtained a Master's Degree in Visual Communication Design from the renowned *Kookmin University* and a Bachelor's Degree from *Sangmyung University in Seoul*.

Noheul – pronounced "Noelle" – specializes in multi-scripts font design and is particularly committed to her mother tongue, Korean. Her work has received recognition and acclaim; she won the *6th Bang Il Young Cultural Foundation Fund Competition* for her Hangul design of her previous version of Arvana, which is available on *Future Fonts*. She also received Gold in the *Morisawa Type Design Competition* for the Latin design of her TypeMedia final font project, Areon.

⊙ Onex, Switzerland/Seoul, South Korea
⊙ noheul_and_type 🐦 lne818

Katja   Schimmel

"Hope is for losers." Katja Schimmel interpreted the advice of her teacher Peter Verheul very clearly: she does not hope, she just gets on and does it. She designs typefaces, develops tools and scripts, creates animations, practices lettering and calligraphy, and last but by no means least, Katja produces and masters fonts. She developed her font engineering skills intensively during her time with the specialists from *Alphabet Type* and more recently through working with *Grilli Type*.

One of her rather unusual talents is creating 3D installations. She once built a wooden construction at a festival, which was stimulated by a pulse sensor and reacted with light to the rhythm of the heartbeat of the visitors. In this and many other ways, she continually keeps herself open to new creative worlds in a multidisciplinary manner.

Katja has a Bachelor from the Weimar Bauhaus University as well as a TypeMedia Master in Type Design from the *Royal Academy of Art in The Hague*. Before working with Loris Olivier and Noheul Lee on McQueen, she published her *KABK* graduation on the *Future Fonts* platform (Tweak Text and Tweak Display).

⊙ Essen, Germany
⊙ katja.schimmel

Olli   Meier

Olli Meier joined the *Fontwerk* family in 2022. As our Font Engineer, he is responsible for ensuring the high technical quality of our fonts. He began his career as a Communications Designer for agencies such as *MetaDesign* and *Stan Hema*. He also taught the basics of typography at the *University of Applied Sciences Dresden* before he was drawn to *Monotype's* production team. There he found his calling in font technology, most recently as a Senior Software Engineer, and was responsible for internal font tools, among many other things.

His projects for the market leader included: Helvetica Now, Neue Frutiger World (working on Quality Engineering). He worked with Bernd Volmer on the corporate design of *TYPOLabs,* which used a variable font as a logo for the first time and was awarded a *Red Dot*. He also created his own family Vary and the interactive font specimen website FontSpecimen.com, which was an *Awwwards*-nominee. As a committed member of the *Unicode* consortium, Olli is involved in the development of one of the most important tools in our industry and has worked closely with Dave Opstad, *Apple's* True-Type and Unicode Pioneer. Working in cooperation with *Glyphs,* he also ensures the quality of the app and supports the development of new features.

In addition to font technology work, he also designed Neue DIN together with Hendrik Weber and Andreas Frohloff and he also revised and expanded the McQueen Collection from the ground up.

His reputation as a DIY king also proves that he can also do things by hand. He lives on a farm in Barnim and is passionate about growing vegetables, working with wood and jumping on his randonneur bike to cycle to the North Cape.

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File Formats, Trial Fonts & Licensing

FILE FORMATS — All our typefaces are provided in static .woff2 (Open-Type fonts for the use on the web) and .otf (OpenType fonts with Post-Script 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 (1user), 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.

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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.

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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.

Fontwerk

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

Social Media
Instagram, Twitter,
LinkedIn: @fontwerk

Grotesk Bold 10 pt, Grotesk
Regular 10 pt, McQueen Bold
Italic 20 pt, Grotesk Light 14.5 pt,
Grotesk Medium Italic 14.5 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

Nikolai

"The ancients stole all our great ideas from us.", Mark Twain complained. "Nonsense!" we respond. — Designed by Franziska Weitgruber. Perhaps our most striking typeface to date.

Nice *Collection*

Clarity × Liveliness × Legibility — Jan Fromm's Nice™ is a complex type system with an enormous range of typographic possibilities. The refreshing serif superfamily shines with four perfectly harmonized optical sizes. → 2023 Communication Arts Award of Excellences.

Supermarker

This typeface has a mission: to sell! — Designed by Ulrike Rausch to be a typographic influencer for retail. To fulfil this mission, Supermarker™ relies on authenticity and a few intelligent tricks.

West

A compelling mix of conciseness and pragmatism. — Daniel Perraudin reinterprets the geometric sans serifs concept in a contemporary and original way. → Joseph Binder Award 2022 (Bronze)

Download Free Trial Fonts on Fontwerk.com