Case

Collection



Case *Collection*

A matter-of-fact Neo-Grotesque with surprising nuances ▹ a refreshing alternative to the classics.
We've revised it from the ground up and doubled the number of fonts and characters.

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Design Period
2016–2023

Release History
Version 1.00; Oct 12, 2020
Version 1.01; Oct 26, 2020
minor bug fixes
Version 2.00; June 12, 2023
40 new styles; smaller x-height (Text); Cyrillic, Greek, 100+ further Latin languages added (incl. Vietnamese and African); unicase feature; minor bug fixes (not backward compatible with previous versions)

Languages
420 Latin, 68 Cyrillic, 2 Greek
→ pages 12–13

Glyphs Per Font
1600 → pages 14–16

Styles
72 (3 optical sizes, 24 styles each): 12 upright weights and corresponding italics → page 5

Licensing, Pricing
Trial Free Test license
Standard Combined Print, Web, App and eBook license, starting from €50
Extended Larger license volume and additional Broadcasting, starting from €500
Further types of license available on request

Formats Static Fonts
OTF, WOFF2; Further formats available on request

Variable Fonts
Included in the Superfamily package at no extra cost
2 Axes: weight, optical size
Web file sizes (WOFF2): 391 KB (Upright), 440 KB (Italic)

Trademarks
Case™ is a trademark of Fontwerk GmbH

Modifications, Extensions
Available on request

Recommended Use
Advertising & Packaging[123]
Editorial & Publishing[123]
Film & TV[12]
Logo, Branding & CI[12]
Poster & Billboards[1]
Small Text[3]
Software & Gaming[23]
Responsive Design[123]
Case[1], Text[2], Micro[3]

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Available exclusively from fontwerk.com/fonts/case-superfamily

THE NORTHEAST FACES

European Apparel

328neo

Blausonic

Intelligence Nowhere

Bank of Antarctica

Georgio-Atlantic

Хускварна

école normale supérieure

Miles Glacier

MÃ HÓA ĐẦU CUỐI

Κεντρική Τράπεζα

Pensamiento de diseño

3 Optical Sizes × 24 Styles + VARIABLE FONTS

	CASE MICRO	CASE TEXT	CASE
Hairline	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag
Thin	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag
ExtraLight	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag
Light	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag
SemiLight	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag
Regular	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag
Medium	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag
SemiBold	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag
Bold	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag
ExtraBold	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag
Black	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag
ExtraBlack	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag	ralg *ralg* par ραγ RAG Rag

Upright Italic Cyrillic Greek Small Caps Unicase

Upright Italic Cyrillic Greek Small Caps Unicase

Upright Italic Cyrillic Greek Small Caps Unicase

VOTE! 23*9

It's Part of the Democratic Game

ExtraBlack Italic Unicase 70 pt, Italic 27 pt

Thin Unicase 65 pt, Hairline 160 pt

queer | mödels

Medium 45 pt (Tracking –93%)

HansaCargo

macey®

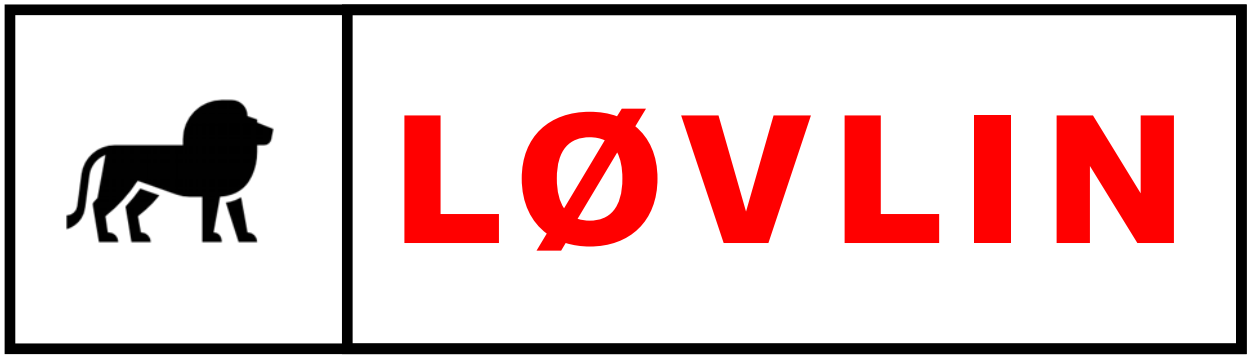
Bold 70 pt

ExtraLight 45 pt, Regular 45 pt

Studio
Belgrad/
Team 13



Hairline Unicase 250 pt, Hairline 250 pt





Case Text Italic Unicase 33 pt

Case Text Medium 23 pt, Light 23 pt, Light Italic 23 pt

Case Text Bold Small Caps 77 pt (Tracking +50%)

Case Text Bold 120 pt (Tracking –100%), Bold 31 pt





Live Broadcasting

AUDIOSICKLE

Frequency in Kilocycles



Case Micro Micro All Caps 50 pt (Tracking +80%), Medium Italic 15 pt

Case Micro ExtraBlack 120 pt (Tracking -50%), Black Italic 120 pt, Regular 15 pt

Case Micro Regular Unicase 13.2 pt, Medium 40 pt

Case Micro Medium 23 pt, Light 23 pt, Light Italic 23 pt

gircos

Certified Public Accountancy and Tax Advisory Practice

Radiation Zone

N82

Big Delta Remix

20 Mil Léguas Submarinas

Case SemiBold 50 pt, Português

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.

Case Medium 20.2 pt, English

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 außerordentlich 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.

Case Text Regular 14 pt, Italic 14 pt, Deutsch

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.

Case Text Regular 12 pt, Español

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. En effet, le 20 juillet 1866, le steamer *Governor-Higginson,* de *Calcutta and Burnach steam navigation Company,* avait rencontré cette masse mouvante à cinq milles dans l'est des côtes de l'Australie. Le capitaine Baker se crut, tout d'abord, en présence d'un écueil inconnu ; il se disposait même à en déterminer la situation exacte, quand deux colonnes d'eau, projetées par l'inexplicable objet, s'élancèrent en sifflant à cent cinquante pieds dans l'air. Donc, à moins que cet écueil ne fût soumis aux expansions intermittentes d'un geyser, le *Governor-Higginson* avait affaire bel et bien à quelque mammifère aquatique, inconnu jusque-là, qui rejetait par ses évents des colonnes d'eau, mélangées d'air et de vapeur. Pareil fait fut également observé le 23 juillet de la même année, dans les mers du Pacifique, par le *Cristobal-Colon,* de *West India and Pacific steam navigation Company.*

Case Micro Regular 5.3 pt, Français

Двадцать тысяч лье

Case SemiBold 50 pt, Русский

1866 ГОД ОЗНАМЕНОВАЛСЯ удивительным происшествием, которое, вероятно, еще многим памятно. Не говоря уже о том, что слухи, ходившие в связи с необъяснимым явлением, о котором идет речь, волновали жителей приморских городов и континентов, они еще сеяли тревогу и среди моряков.

Case Medium 20.2 pt, Русский

Купцы, судовладельцы, капитаны судов, шкиперы как в Европе, так и в Америке, моряки военного флота всех стран, даже правительства различных государств Старого и Нового Света были озабочены событием, не поддающимся объяснению. Дело в том, что с некоторого времени многие корабли стали встречать в море какой-то *длинный, фосфоресцирующий, веретенообразный предмет,* далеко превосходивший кита как размерами, так и быстротой передвижения.

Case Text Regular 14 pt, Italic 14 pt, Русский

Οι αναφορές που είχαν καταγραφεί στα ημερολόγια διάφορων πλοίων σχετικά μ’ αυτή την παρουσία, συμφωνούσαν με αρκετή ακρίβεια στην εξωτερική περιγραφή του εν λόγω αντικειμένου ή όντος, στην απίθανη ταχύτητα των κινήσεών του, στην εκπληκτική μηχανική ισχύ του, στην ιδιότυπη ζωή με την οποία φαινόταν προικισμένο. Αν ήταν κήτος, ξεπερνούσε σε όγκο όλα τα κήτη που ήταν ως τότε γνωστά στην επιστήμη. Ούτε ο Κυβιέ ούτε ο Λασεπέντ ούτε ο Ντυμερίλ ούτε ο Κατρφάζ θα παραδέχονταν την ύπαρξη ενός τέτοιου τέρατος – εκτός βέβαια αν το έβλεπαν με τα ίδια τους τα σοφά μάτια.

Case Text Regular 12 pt, Ελληνικά

Πράγματι, στις 20 Ιουλίου 1866 το ατμόπλοιο *Κυβερνήτης Χίγκινσον* της Ατμοπλοϊκής Εταιρείας Καλκούττας και Μπουρνάχ είχε συναντήσει αυτό τον κινούμενο όγκο πέντε μίλια ανατολικά από τις ακτές της Αυστραλίας. Ο πλοίαρχος Μπέικερ νόμισε στην αρχή ότι αντίκριζε έναν άγνωστο σκόπελο· ήταν μάλιστα έτοιμος να προσδιορίσει την ακριβή του θέση, όταν δυο πίδακες νερού εκτοξεύτηκαν σφυρίζοντας από το μυστηριώδες αντικείμενο στον αέρα, σε ύψος εκατόν πενήντα ποδιών. Άρα, εκτός αν ο συγκεκριμένος σκόπελος υπόκειντο στις σποραδικές εκρήξεις κάποιου θερμοπίδακα, το *Κυβερνήτης Χίγκινσον* είχε στ’ αλήθεια συναντήσει κάποιο θαλάσσιο θηλαστικό, άγνωστο ως τότε, που εξακόντιζε από τους φυσητήρες του πίδακες νερού αναμεμειγμένου με αέρα και ατμό.

Case Micro Regular 6 pt, Italic 6 pt, Ελληνικά

490 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 Greek, Cyrillic (e.g. Russian, Bulgarian), Arabic or Hebrew. If you need further languages or script systems (anything from Cyrillic and Greek to Hebrew, Arabic, Thai and even Chinese, Japanese, Korean (CJK) and Devanagari), we can make custom fonts for you.

▾ **Latin**

Abron
Abua
Acheron
Achinese
Acholi
Achuar-Shiwiar
Adamawa Fulfulde
Adangme
Afar
Afrikaans
Aguaruna
Ahtna
Akoose
Alekano
Aleut
Amahuaca
Amarakaeri
Amis
Anaang
Andaandi
Angas
Anufo
Anuta
Ao Naga
Apinayé
Arabela
Aragonese
Arbëreshë Albanian
Arvanitika Albanian
Asháninka
Ashéninka Perené
Asu (Tanzania)
Atayal
Awa-Cuaiquer
Awing
Azerbaijani (North, South)
Baatonum
Bafia
Bagirmi Fulfulde
Balante-Ganja
Balinese
Balkan Romani
Bambara
Baoulé
Bari
Basque
Bassari
Batak Dairi
Batak Karo
Batak Mandailing
Batak Simalungun
Batak Toba
Bemba (Zambia)
Bena (Tanzania)
Biali
Bikol
Bini
Bislama
Boko (Benin)
Bomu
Bora
Borana-Arsi-Guji Oromo
Borgu Fulfulde
Bosnian
Breton
Buginese
Bushi
Candoshi-Shapra
Caquinte
Caribbean Hindustani
Cashibo-Cacataibo
Cashinahua
Catalan
Cebuano
Central Aymara
Central Kurdish
Central Nahuatl
Centr.-East. Niger Fulfulde
Cerma
Chachi
Chamorro
Chavacano
Chayahuita
Chiga
Chiltepec Chinantec
Chokwe
Chuukese
Cimbrian
Cofán
Congo Swahili
Cook Islands Māori
Cornish
Corsican
Creek
Crimean Tatar
Croatian
Czech
Danish
Dehu
Dendi (Benin)
Dimli
Dongolawi
Duala
Dutch
Dyan
Dyula
Eastern Arrernte
Eastern Maninkakan
Eastern Oromo
Efik
Embu
English
Ese Ejja
Esperanto
Estonian (Standard)
Fanti
Faroese
Fijian
Filipino
Finnish
French
Friulian
Ga
Ga'anda
Gagauz
Galician
Ganda
Garifuna
German
Gheg Albanian
Gilbertese
Gonja
Gooniyandi
Gourmanchéma
Guadeloup. Creole French
Gusii
Haitian
Hani
Hausa
Hawaiian
Hiligaynon
Ho-Chunk
Hopi
Huastec
Hungarian
Ibibio
Icelandic
Idoma
Igbo
Iloko
Inari Sami
Indonesian
Irish
Istro Romanian
Italian
Ixcatlán Mazatec
Jamaican Creole English
Javanese
Jenaama Bozo
Jola-Fonyi
K'iche'
Kabuverdianu
Kaingang
Kala Lagaw Ya
Kalaallisut
Kalenjin
Kamba (Kenya)
Kaonde
Kaqchikel
Karelian
Kashubian
Kekchí
Kenzi
Khasi
Kikuyu
Kimbundu
Kinyarwanda
Kirmanjki
Kituba (DRC)
Kölsch
Kom (Cameroon)
Kongo
Konzo
Koyra Chiini Songhay
Koyraboro Senni Songhai
Krio
Kuanyama
Kven Finnish
Kwasio
Ladin
Ladino
Latgalian
Latin
Latvian (Standard)
Ligurian
Lingala
Lithuanian
Lombard
Low German
Lower Sorbian
Lozi
Luba-Katanga
Luba-Lulua
Lule Sami
Luo (Kenya & Tanzania)
Luxembourgish
Maasina Fulfulde
Macedo-Romanian
Makhuwa
Makhuwa-Meetto
Makonde
Makwe
Malagasy
Malay (Standard)
Malaysian
Maltese
Mam
Mamara Senoufo
Mandinka
Mandjak
Mankanya
Manx
Maore Comorian
Maori
Mapudungun
Marquesan (North, South)
Marshallese
Matsés
Mattokki
Mauritian Creole
Mende (Sierra Leone)
Ménik
Meriam Mir
Meru
Meta'
Metlatónoc Mixtec
Mezquital Otomi
Mi'kmaq
Minangkabau
Mirandese
Mískito
Moba
Mohawk
Montenegrin
Munsee
Murrinh-Patha

Number of Latin languages according to hyperglot.rosettatype.com (amazing tool, btw!) — Case Regular 40 pt, Case Text Regular 9.5 pt, Bold 8 pt, Regular 8 pt

490 Supported Languages

Murui Huitoto
Muslim Tat
Mwani
Naga Pidgin
Ndebele (North, South)
Ndonga
Neapolitan
Ngazidja Comorian
Nigerian Fulfulde
Niuean
Nobiin
Nomatsiguenga
Noon
Northern Kissi
Northern Kurdish
Northern Qiandong Miao
Northern Sami
Northern Uzbek
Norwegian
Nyamwezi
Nyanja
Nyankole
Nyemba
Nzima
Occitan
Ojitlán Chinantec
Orma
Oroqen
Otuho
Páez
Palauan
Paluan
Pampanga
Papantla Totonac
Papiamento
Paraguayan Guaraní
Pedi
Picard
Pichis Ashéninka
Piemontese
Pijin
Pintupi-Luritja
Pipil
Pite Sami
Pohnpeian
Polish
Portuguese
Potawatomi
Pulaar
Purepecha
Quechua
Romanian
Romansh
Rotokas
Rundi
Rwa
Saafi-Saafi
Samburu
Samoan
Sango
Sangu (Tanzania)
Saramaccan
Sardinian
Scottish Gaelic
Secoya
Sena
Serbian
Seri
Seselwa Creole French
Shambala
Sharanahua
Shawnee
Shilluk
Shipibo-Conibo
Shona
Shuar
Sicilian
Silesian
Siona
Slovak
Slovenian
Soga
Somali
Soninke
Southern Aymara
Southern Bobo Madaré
Southern Dagaare
Southern Sami
Southern Sotho
Spanish
Sranan Tongo
Sundanese
Susu
Swahili
Swati
Swedish
Swiss German
Syenara Senoufo
Tagalog
Tahitian
Taita
Talysh
Tasawaq
Tedim Chin
Tetum
Tetun Dili
Timne
Tiv
Tiéyaxo Bozo
Toba
Tok Pisin
Tokelau
Tonga (Tonga Islands)
Tonga (Zambia)
Tosk Albanian
Totontepec Mixe
Tsakhur
Tsonga
Tswana
Tumbuka
Turkish
Turkmen
Tuvalu
Twi
Tzeltal
Tzotzil
Uab Meto
Umbundu
Ume Sami
Upper Guinea Crioulo
Upper Sorbian
Venetian
Veps
Vietnamese
Vlax Romani
Võro
Waama
Wallisian
Walloon
Walser
Wamey
Wangaaybuwan-Ngiyambaa
Waorani
Waray (Philippines)
Warlpiri
Wasa
Wayuu
Welsh
West Central Oromo
West-Central Limba
Western Abnaki
Western Frisian
Western Niger Fulfulde
Wik-Mungkan
Wiradjuri
Wolof
Xavánte
Xhosa
Yagua
Yanesha'
Yangben
Yanomamö
Yao
Yapese
Yindjibarndi
Yoruba
Yucateco
Záparo
Zapotec
Zarma
Zulu
Zuni

▾ **Cyrillic**

Abaza
Adyghe
Aghul
Akhvakh
Altai
Archi
Avar
Azeri
Balkar
Bashkir
Belarusian
Bosnian
Bulgarian
Buryat
Chechen
Chuvash
Crimean-Tatar
Dargin
Daur
Dungan
Gagauz
Ingush
Judeo-Tat
Kabardian
Kalmyk
Karaim
Karakalpak
Karata
Karelian
Kazakh
Khakas
Kirghyz
Komi-Permyak
Komi-Yazva
Komi-Zyryan
Kumyk
Lak
Lezgian
Macedonian
Mari (Eastern, Western)
Moldovan
Mongolian
Montenegrin
Mordvin (Erzya)
Mordvin (Moksha)
Nanai
Nogai
Ossetic
Russian
Rusyn
Rutul
Serbian
Tabasaran
Tajik (Cyrillic)
Talysh
Tat
Tatar
Tofalar
Tsakhur
Turkmen
Tuvan
Udmurt
Uighur
Ukrainian
Uzbek
Veps

▾ **Greek**

Modern Greek
Pontic Greek

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Upper & Lowercase

ÁĂẮẠẶẲẴÂẤẬẦẨẪÄẠÀẢĀĄÅÃÆḄƁĆČÇĈĊĎĐḌƉĐÉĔẾĚẾẸỀỂỄËĖẸÈẺĒĘƐƎẼƏĞĜĢĠĜĦĤḤĦIÍĬÎÏĨİỊÌỈĪĮĦĴĶKĹĽĻĿŁŁ
ŃŇŅṄŊŇÑŊÓŎŐÔỐỘỒỔỖÖỌÒỎŌƠỞỢỜỠŐŌƆØÕŒṖÞŔŘŖŚŠŞŜȘŞſȿŦŤŢṮŪŬŰÛỨỤÙỦƯỪỰỬỮŨŲŮŨΛẂŴẄẀẄẊ
ÝŶỸỴỲỲỶŸỸŹŽŻẓáăắặằẳẵâấậầẩẫäạàảāąåãæḅƀćčçĉċďđḍɖðéĕếêềểễëẹèẻēęɛəəğĝĝġĝħĥḧḥıíĭîïĩịìỉīįɨĵjĵķĸƙĺľļŀłƚ
ńŉňṇṅŋñŋóŏőôốộồổỗöọòỏơớợờởỡőōɔøõœṗþŕřŗśšşŝșşßŧťţṭúŭűûüụùủưứựừửữűūųůũʌẃŵẅẁẍýŷÿỵỳỷỹȳźžẓ

Cyrillic Uppercase & Lowercase

АБВГЃҐӺДДЕЀЁЖЗИЙЍКЌЛΛМНОПРСТУЎФӾХЧЦШЩЏЬЫЪЉЊЅЄЭІЇЈЋЮЯҒЂӨVЖҖҘҚҠҞҢҤҪҰҮҺӇ
ЖҶĂÄÆЁӘӜЗЇЙЇÖӦӦЭӮЎЧЋIWаббввгґґғдgеѐёжжззиийЍйіїккќлʌмноппрстmуўффхчццшшщџььыъъљњѕ
єэіїјћюіояђьѳvжҗҙқкҟңҥҧçҫţүɣхҷчнhӏlжҷăäæёәӝзӣйїöөӫӱўчыіw

Greek Uppercase & Lowercase

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩΆΈΉΊΌΎΏΪΫαβγδεζηθικλμνξοπρςστυφχψωίΐΰϋύϋόώάέή

Small Caps

AÁĂẮẠẶẲẴÂẤẬẦẨẪÄẠÀẢĀĄÅÃÆƁḂƁCĆČÇĈĊDĎĐḌƉĐEÉĔẾĚẾẸỀỂỄËĖẸÈẺĒĘƐƎƏFGĞĜĢĠĜHĦĤḤĦIÍĬÎÏĨİỊÌỈĪĮĦĨJJJ
ĴKĶKLĹĽĻĿŁMNŃŇŅṄŊÑŊOÓŎŐÔỐỘỒỔỖÖỌÒỎŌƠỞỢỜỠŐŌƆØÕŒPṔÞQRŔŘŖSśŠŞŜȘŞſTŦŤŢṮUÚŬŰÛỨỤÙỦƯỪỰỬỮŨŲŮŨVΛWẂŴẄẀẄXẊYÝŶỸỴỲỲỶŸỸZŹŽŻẒ L·
АБВГЃҐӺДДЕЀЁЖЗИЙЍКЌЛΛМНОПРСТУЎФӾХЧЦШЩЏЬЫЪЉЊЅЄЭІЇЈЋЮЯҒЂӨVЖҖҘҚҠҞҢҤҪҰҮҺӇІЖҶĂÄÆЁ
ӘӜЖЗЇЙЇÖӨӦӦЭӮЎЧЋIWВГДЖЗИЙЍКЛПТФЦШЩЬЪЮҖҪБАВГДЕZНΘІΚΛΜΝΞΟΠΡΣΣΤΥΦΧΨΩІЇΥŸŶΟΩΑΕΗ
0O0123456789 ¡¿!?(){}[]&№₿¢₡$€₲₴₼₦₱₹£₸₮¥€

Unicase

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БРУЎФЈҤҔЪҮ¥ҺLӲЎВГДZНΘΛMΞРФХΨН()[]{}/\!¡?¿&’”’‘“”

Numerals & Currency Symbols

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Punctuation, Mathematical Signs & Symbols

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∫ΩΔ∏∑√∂µ%‰₊⁺

Arrows & Shapes

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Ligatures

ffi ffj ffl ff fj ft fi fl

Case

Recommended type size >12 pt

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Upper & Lowercase

ÁĂẮẶẰẲẴÂẤẬẦẨẪÄẠÀẢĀĄÅÃÆḂƁĆČÇĈĊĎĐƊĐÉĔĚÊẾỆỀỂỄËĖẸÈẺĒĘƐƎÊƏĞĜĢĠĪĦĤḤĦĴĺĬĚĹĽĻ
ĿŁŃŇŅṄŊŃÑŊÓŎŐÔỐỘỒỔỖÖỌÒỎƠỚỢỜỞỠŐŌƆØÕŒṖÞŔŘŖŚŠŞŜṢŞſŦŤŢṬÚŬŰÛṶÜỤÙỦƯỨỰỪỬỮŰŪŲŮŨΛẂ
ŴẄẀẄẌÝŶỸỴỲỶỾŽŻẔáăắặằẳẵâấậầẩẫäạàảāąåãæḃƀćčçĉċďđḍđðéĕěêếệềểễëėẹèẻēęɛəəğĝģġīħĥḥıíĭîǐïịìỉī
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ỳẙỷȳỹźžżẓ

Cyrillic Uppercase & Lowercase

АБВГЃҐҒДЂЕЀЁЖЗИЙЍКЌЛΛМНОПРСТУЎФӾХЧЏШЩЏЬЫЪЉЊЅЄЭІЇЈЋЮЯҔЂѲVЖҖӞҚҜҠҢҤҦҪҬҰҺҺ
ҢІЖҷĂÄÆĔƏӘЖӞИЙӦѲӨӪЎЧЋIWаббввгґґғдgеѐёжжӟзииййѝккќлʌмнопprстmуўффхчццшшщџьыъ
ъљњѕєэіїјћюіюяђѣѳvжҗӟҙқҝңҥңҧҫҷүұҳҷҹҺlжҷăäæĕəәӂӟйӧѳөӫӯўчћіw

Greek Uppercase & Lowercase

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩΆΈΉΊΌΎΏΪΫαβγδεζηθικλμνξοπρςστυφχψωίΐΰϊϋόώάέή

Small Caps

AÁĂẮẶẰẲẴÂẤẬẦẨẪÄẠÀẢĀĄÅÃÆBḂƁCĆČÇĈĊDĎĐƊĐEÉĔĚÊẾỆỀỂỄĖẸÈẺĒĘƐÊƏƏFGĞĜĢĠĪHĦĤḤĦIÍĬÎǏÏỊÌỈĪĮĨĲJ
JĴĶKĸLĹĽĻĿŁMNŃŇŅṄŊÑŊOÓŎŐÔỐỘỒỔỖÖỌÒỎƠỚỢỜỞỠŐŌƆØÕŒPṖÞQRŔŘŖSŚŠŞŜṢŞſTŦŤŢṬUÚŬŰÛṶÜỤÙỦ
ƯỨỰỪỬỮŰŪŲŮŨVΛWẂŴẄẀXӾYÝŶỸỴỲỶỾZŹŽŻẔ L·
АБВГЃҐҒДЂЕЀЁЖЗИЙЍКЌЛΛМНОПРСТУЎФӾХЧЏШЩЏЬЫЪЉЊЅЄЭІЇЈЋЮЯҔЂѲVЖҖӞҚҜҠҢҤҦҪҬҰҺҺІЖҷĂÄ
ÆĔƏӘЖӞИЙӦѲӨӪЎЧЋIWВГДЖЗИЙЍКЛПТФЦШЩЬЪЮҘÇБАВГДЕZНΘІΚΛΜΝΞΟΠРΣΣΤΥΦΧΨΩІЇΥŸỲΟΩΑΕΗ
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Unicase

BDĎĐFGĞĜĢĠHĦĤIIÍĬÎǏÏÌỈĪĮĨJJĴKĸLĹĽĻĿŁPÞQRŔŘŖSŦŤŢṬYÝŶỸỲỶỴỾỸ FF FFI FFL FIFL FFI FJ FT 0123456789
БРҮЎФЈҤҔЪУ¥ҺЦЎВГДZНΘΛMΞРФХΨН()[]{}/\!¡?¿&’”’‘“”

Numerals & Currency Symbols

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½⅓⅔¼¾⅕⅖⅗⅘⅙⅚⅐⅛⅜⅝⅞⅑⅒½ ^{ao} ฿₵¢₡¤$₫€₲₴₥₦₱₹£₸₮¥

Punctuation, Mathematical Signs & Symbols

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Arrows & Shapes

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Ligatures

ffi ffj ffl ff fj ft fi fl

Case Text

Recommended type size 7–16 pt

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Upper & Lowercase

ÁĂẮẶẰẲẴÂẤẬẦẨẪÄẠÀẢĀĄÅÃÆḂƁĆČÇĈĊĎĐƉƊÐÉĔĚÊẾỆỀỂỄËĖẸÈẺĒĘƐƎẼƏĞĜĢĠĪĦĤḦḤƗÍĬÎÏĮỊÌỈĪĮɨĨĴĶƘĹĽĻĿŁŃŇŅŊÑŉŋÓŎǑÔỐỘỒỔỖÖỌÒỎŌƠỜỢỞỠŐƆØÕŒṔÞŔŘŖŚŠŞŜȘṢẞŦŤŢȚÚŬǓÛṶÜỤÙỦŪŲŮŨɅẂŴẄẀẄÝŶỴỲỶỸŸŽŻẒáăắặằẳẵâấậầẩẫäạàảāąåãæḃɓćčçĉċďđɖƌðéĕěêếệềểễëėẹèẻēęɛəǝğĝģġīħĥḫıíĭîïįịìỉīɨĩĵȷķƙĸĺľļŀłńʼnňņṅŋñŋóŏǒôốộồổỗöọòỏōơờợởỡőɔøõœṕþŕřŗśšşŝșṣßŧťţțúŭǔûüụùủưűṷūųůũʌẃŵẅẁẍýŷÿỵỳỷỹȳỹźžżẓ

Cyrillic Uppercase & Lowercase

АБВГЃҐҒДЂЕЀЁЖЗИЙЍКЌЛЉМНЊОПРСТУЎФХЧЏШЩЦЬЫЪЉЊЅЄЭІЇЈЋЮЯҒЂѲѴЖҖҘҚҜҠҢҤҐҔҪҲҸ
ЧҺҊІЖҷĂÄÆĔƏӘЖЗЙЇӦѲӦӘӮӰЎЧЫЏаб6ввгѓґғдgеѐёжжззиийїйùккќллмноппрстmуўффхчццшш
щщцььыъъљњѕєэіїјћююяђђѳvжҗҙқҝҡңҥҕҫүɣҳҷчһhҊlжҷăäæĕəәжҙӣїӧѳӧәӯӱӳчыiw

Greek Uppercase & Lowercase

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩΆΈΉΊΌΎΏΪΫαβγδεζηθικλμνξοπρςστυφχψωίϊΐύϋΰόώάέή

Small Caps

AÁĂẮẶẰẲẴÂẤẬẦẨẪÄẠÀẢĀĄÅÃÆBḂƁCĆČÇĈĊDĎĐƉƊÐEÉĔĚÊẾỆỀỂỄËĖẸÈẺĒĘƐƎƏFGĞĜĢĠĪHĦĤḦḤIÍĬÎÏĮỊÌỈĪĨĴJĴKĶƘLĹĽĻĿŁMNŃŇŅŊÑŉOÓŎǑÔỐỘỒỔỖÖỌÒỎŌƠỜỢỞỠŐƆØÕŒPṔÞQRŔŘŖSŚŠŞŜȘṢẞTŦŤŢȚ
UÚŬǓÛṶÜỤÙỦƯỨỰỪỬỮŰŪŲŮŨVɅWẂŴẄẀXẌYÝŶỴỲỶỸŸZŹŽŻẒ L·
АБВГЃҐҒДЂЕЀЁЖЗИЙЍКЌЛЉМНЊОПРСТУЎФХЧЏШЩЦЬЫЪЉЊЅЄЭІЇЈЋЮЯҒЂѲVЖҖҚҜҠҢҤҐҔҪҲҸЧҺҊ
IЖҷĂÄÆĔƏӘЖЗӦѲӦӘӮӰЎЧЫIWВГДЖЗИЙЍКЛПТФЦШЩЬЪЮҖÇБАВГДЕZНΘIКΛМNΞОПРΣΣТУФХΨΩІЇЎŸ
ŸOΩAEH 0O123456789 ¡¿!?(){}[]&№฿¢₡$€₲₴₥₦₱₹£₸₮¥€

Unicase

BDĎĐFGĞĜĢĠHĦĤIIÍĬÎÏĨĮĪJJĴKĶLĹĽĻĿŁPÞQRŔŘŖSTŦŤŢȚÝŶŸỲỶỸ FF FFI FFL FIFL FFI FJ FT 0123456789
БРҮЎФЈҤҔЂѲҮ¥ҺĿӲӮВГДZНΘΛМΞРФХΨН()[]{}/\!¡?¿&’”’‘“”

Numerals & Currency Symbols

001123456789 00123456789 0O1123456789 0O0123456789 ^{01123456789}/$_{01123456789}$ / $_{01123456789}$ ^{01123456789} ½⅓⅔¼¾⅕⅖⅗⅘⅙⅚⅐⅛⅜⅝⅞⅑⅒½ ª° ฿¢ç₡¤$₫€₲₴₥₦₱₹£₸₮¥

Punctuation, Mathematical Signs & Symbols

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∫ΩΔ∏∑√∂µ%‰₊⁺

Arrows & Shapes

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Case Micro

Recommended type size 4–7 pt

Stylistic Set 1 #SS01 — Alternative one
1 1 ½ included

A321 A321

Stylistic Set 2 #SS02 — Uni***case*** (just for the pun!)
B D Ď Đ F G Ğ Ĝ Ģ Ġ H Ħ Ĥ I I Í Ĭ Î Ï Ì IJ Ī Į Ĩ J J Ĵ K Ķ L Ĺ Ľ Ļ Ŀ Ł P Þ Q R Ŕ Ř Ŗ ß T Ŧ Ť Ţ Ț Y Ý Ŷ Ÿ Ỳ Ŷ Ỵ Ỷ Ỹ FF FFI FFL FI FL FFI FJ FT 0 1 2 3 4 5 6 7 8 9 Б Р Ƴ Ў Ф Ј Ћ Ђ Ь Ү ¥ Ꮒ Ꮮ Ỹ Ỷ В Г Δ Z H Θ Λ M Ξ P Φ X Ψ H ( ) [ ] { } / \ ! ¡ ? ¿ & ’ ” ’ ‘ “ ” included

Gaifer GAIFER

Stylistic Set 3 #SS03 — Gender Star * optimized
(German: Gendersternchen)

Designer*innen
Designer*innen

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

Contextual Alternates #CALT
: FJ FJ PJ PJ ÞJ ÞJ included

FJH FJH

Standard (#LIGA; not available in Case Micro)
ffi ffj ffl ff fj ft fi fl included

kräftig kräftig

Small Capitals #SMCP

Glory GLORY

Small Capitals From Capitals #C2SC

Dublin Dublin

Variation: #SMCP + #C2SC

Signal SIGNAL

Case-Sensitive Forms #CASE (not named after Case™)
¿ ¡ ⟨ ({ [« H @ M » — O • 1 2 3 4 5 6 7 8 9] }) ⟩ included

(H-o) (H-O)

Lining (default) #LNUM, Oldstyle Figures #ONUM

64981 64981

Proportional (default) #PNUM, Tabular Figures #TNUM

3205 3205

Variation #ONUM + #TNUM

1967 1967

Fractions #FRAC, Numerators #NUMR, Denominators #DNOM

4/852 4⁄852

Ordinals #ORDN — № a o included

No. 2a № 2ª

Scientific Inferiors #SINF

H2O H_2O

Superscript #SUPS, Subscript #SUBS

k3 M6 k^3 M_6

Slashed Zero #ZERO

DE00 DE00

Localized Forms #LOCL
L·L l·l → Ŀ Ŀ ŀ (Catalan), Ş Ţ ş ţ → Ș Ț ș ț (Romanian), Д Л Ф в г д ж з и й ѝ к л п т ф ц ш щ ь ъ ю → Д Л Ф в ґ ѓ ж з и й ѝ к л п т ф ц ш щ ь ъ ю (Bulgarian), б → б (Serbian Upright), *б г д п т → б ī ѓ ū ѡ́* (Serbian Italic) and Ӂ Ҫ ӂ ҫ → Ӂ Ҫ ӂ ҫ (Chuvash) included

София Софuя

Custom type designers know this scenario well: their clients want something ‘new’, ‘unique’ and ‘independent’. The demand for an exclusive typeface that helps brands stand out from the competition is enormous. However, when it actually comes down to it, in reality they just want their own version of a Neo-Grotesque in the style of Helvetica® or Akzidenz Grotesk®.

ERIK SPIEKERMANN, ANJA MEINERS and RALPH DU CARROIS are all too familiar with client briefings of this kind and have regularly found themselves working on a variation of the omnipresent Neo-Grotesque. However, each time, they aspired to replace the classics with significantly better concepts – with timeless yet forward-looking alternatives that help the simple underlying design to gain more character with surprising, sometimes experimental nuances.

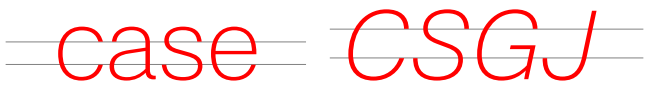
Neutrality with recognition value

Case is the essence of these corporate font projects. Erik Spiekermann, Anja Meiners and Ralph du Carrois left out everything that they felt was unnecessary in the world’s most popular typeface genre but made sure to keep the best bits. Building on this magical concentrate, they added new ideas and conceptual solutions for a modern sans serif.

The result is the missing element in an otherwise strained and bloated font category: A typeface whose matter-of-fact personality looks familiar and creates trust, but at the same time provides fresh inspiration with individual features making it perfect for strong brand building. Case is less neutral than its peers and stands out from them with greater recognition.

Emphasis on horizontals

The most striking feature of Case is already reflected in its name. Derived from the systematic feature of terminating characters, such as c, a, s, e and their relatives, including capital letters, small caps and unicase characters, each at its own height.



The terminals of letters such as c, a, s and e – hence the name – all have the same horizontal endings.

This design decision emphasizes the horizontal, almost compulsively forcing harmony and allowing for extremely tight setting and experimental applications. As the weight increases, this feature becomes more dominant, right up to ExtraBlack, which uncompromisingly takes it to the

Case Bold 16.3 pt, Case Text Regular 11 pt, Italic 11 pt, SemiBold 12.5 pt

extreme. This deliberately reverses the harmony into the opposite and allows logos, wordmarks and headlines to be designed more concisely.



ExtraBlack uncompromisingly takes the design feature to the extreme.

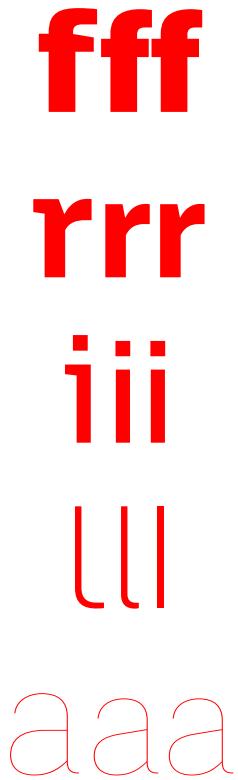
Since the name of a typeface should already introduce its character and almost all fonts (co)designed by Erik Spiekermann get by with four letters anyway, the naming almost came naturally.

Legibility for greater accessibility

Another strength of Case is its remarkable legibility. This is mainly due to its three optical sizes: the core family which is great for most applications, especially larger use, Case Text which works well for more extensive content and Case Micro which is intended for small text. Depending on the application, it can still guarantee good legibility at a font size of 4pt; in some cases, Micro even works below this.

The secret of optical sizes lies in the possibility of making individual characters more legible, and that the desired visual impression of a font can be maintained across all font sizes. The effect in a headline is then identical to that of a footnote. Digital environments especially benefit from this adaptability as the font sizes and styles can be displayed differently (responsively) when viewed on small smartphones or large displays.

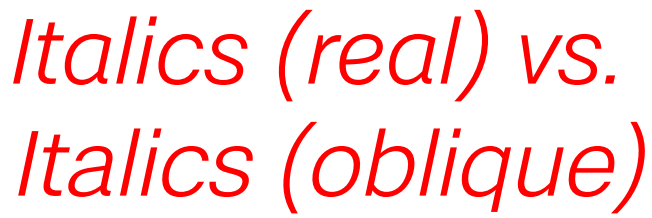
In the case of Case (sorry for that), the differences between the three family members lie in their spacing. In comparison to the two versions for text applications, the main family's spacing is narrow, whereas Text is wider and Micro has the widest. For better legibility, both Case Text and Case Micro have an l with a 'foot' and slightly more open shapes than their bigger sister. The Micro has a higher x-height, more distinguishable character forms (r, i, j), wider glyphs (f, t) as well as significant contrast at the joints of the stems and bows. Strikingly, these concise forms have been the reason for using Micro large on posters or banners. Here, the flexibility of the type system is emphasized in an unexpected place.



From left to right: Case Micro, Case Text, Case (Normal)

Real italics represent brand values

The real italics are a truly unique feature. In the genre of Neo-Grotesques, they are a rare occurrence in such a concise form. Many type designers are usually satisfied with obliques, which are merely slanted italics that have not been specially designed. Yet with real italics many common brand values can be conveyed through this almost organic design, e.g. *optimistic, human, lively, transparent, friendly, distinctive, creative, harmonious* or *elegant.*



Case's real Italics (top) compared with slanted italics (bottom)

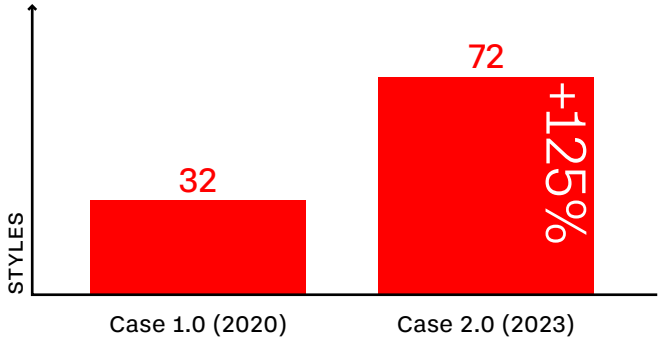
Case Text Regular 11 pt, Italic 11 pt, SemiBold 12.5 pt

The angle of inclination also supports trust in the brand, as it corresponds to that of the well-known classics *Helvetica®, Univers®* or *Akzidenz Grotesk®* (12°).

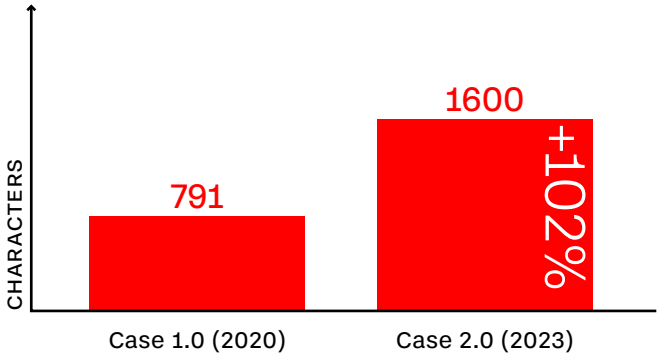
The variable fonts, which oscillate between weights and three optical sizes, also deserve attention. One upright and one italic variable font are included in the Superfamily package, at no extra cost.

Case 2.0: Doubling of design options and completion of European Language Support

With this lavish update in late Spring 2023, the number of individual styles has more than doubled, from 32 to 72. Customer feedback prompted us to harmonize both Text and Micro to cover the scope of the core family and align the x-height of Case Text to that of the normal Case.



The harmonization also includes more finely graduated intermediate weights (new ones include: SemiLight, SemiBold, ExtraBold), a newly drawn ExtraBlack extreme as well as some subtle adjustments to existing weights. The range from the thinnest possible Hairline (2 units!) to the uncompromising boldness releases new creative forces, not least with the help of the all-encompassing variable fonts.



In addition, the number of characters has also doubled. Behind this enormous increase is the extended language support which now includes support for Cyrillic, Greek and Vietnamese, the support of Latin languages of Africa and the new unicase feature. ALTHOUGH THE IDEA OF COMBINING UPPERCASE AND LOWERCASE LETTERFORMS WITH THE SAME LETTER HEIGHT AND NO ASCENDERS OR DESCENDERS WAS INITIALLY CONCEIVED AS A FUN PLAY ON WORDS (UNI*case*), THE DESIGN AND ENGINEERING TEAM QUICKLY EXCELLED IN DESIGNING, AND LATER THE MARKETING TEAM, WHEN APPLYING THIS TYPOGRAPHIC FEATURE TO THE CONCEPT. To keep the extended family manageable, this design option was integrated as an OpenType feature (Stylistic Set 2).

The plethora of far-reaching revisions and extensions result in a new, exceptionally versatile and completely revamped version of the typeface that can confidently keep up with the ever-growing demands of complex branding projects. If that wasn't enough – due to the clear, neutral design, Case offers the perfect foundation for individual adaptations and custom designs.

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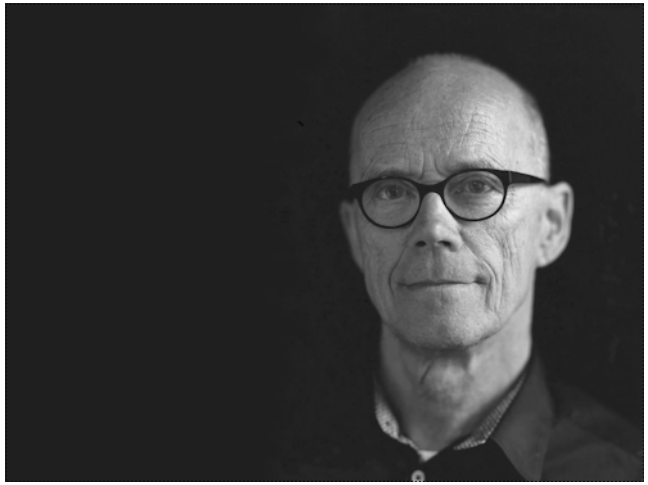
DESIGNER

Erik Spiekermann

What else can one write about the man whose Wikipedia entry has been translated into 13 different languages?

The man, whose shelves are decorated with multiple awards for his life's work from the most renowned associations and a beautifully framed honorary doctorate certificate. The man, whose reference books and biography *'Hello, I Am Erik'* became international bestsellers. The man, who has designed more successful typefaces than most foundries have to offer. The man, who is an entertaining guest in audio, film and TV productions (e.g. the legendary BBC video). He is at home in three time zones and owns more bicycles in each place than a large sporty family. He is the man who was heavily involved building two of the most relevant creative agencies, a legendary letterpress workshop, and the most important independent font distributor and the largest library of contemporary typefaces.

So, there is not much left to write about this man. Apart from the fact that *Fontwerk* would probably not exist without the latter two achievements, our roots lie in the ideals and friendships of the first 25 years of *FontShop.* The fact that Erik sees his future as a type designer for our label after his enormously successful time at *ITC* and *FontFont* is highly appreciated but at the same time a hugely motivating obligation for us.



© Dennis Letbetter

Berlin, Germany

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instagram.com/espiekermann
twitter.com/espiekermann

DESIGNER

Anja Meiners

Surrounded by the crystal-clear, ice-age lakes at the gates of Berlin, Anja Meiners finds inspiration for distinct and contemporary typefaces.

She lives in the tranquil surroundings of Brandenburg with four generations of her not-quite-so tranquil family but the business of the city is always within reach.

Together with Ralph du Carrois, Anja founded *bBox Type* where they developed exclusive custom fonts for international brands such as *ZDF, Cewe* and *Autodesk*. They are also responsible for the popular *Fira Sans* for *Mozilla* in cooperation with Erik Spiekermann and team and the multiscript extension *FiraGO* for the geodata provider *here*. In 2022, Anja left bBox to pursue new challenges.

As well as a flair for typefaces, the communication designer has a talent for organizing events, such as the monthly Typostammtisch Berlin, for which she also loves to write for. Another big and important topic for Anja is the process of how kids learn to read and write.



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Groß Köris, Germany

anjameiners.com
instagram.com/meinersanjameiners
twitter.com/AnjaMeiners

designer

Ralph du Carrois

The graphic design studio, Carrois, was founded by Ralph and Jennifer du Carrois and it soon developed into a type design studio following an extensive corporate type project that they did for Suzuki.

Ralph made a name for himself with international clients such as *de Gruyter, zdf, Cisco, Bosch, TERN, Autodesk* and *Monotype* by extending and designing typefaces. One of his most extensive projects was *Fira Sans* for *Mozilla Corporation,* which he developed together with Erik Spiekermann, Anja Meiners and team as well as the extended *FiraGo* design for the geo provider here.

With his foundry *bBox Type,* Ralph serves customers and clients of various sizes from different business areas. bBox has realized projects for *ZDF, Cewe, here, de Gruyter, Mozilla, Neue Nationalgalerie Berlin, Autodesk, Erik Spiekermann, Cisco, Bosch, the City of Rome, SWR* and many more.

Born in Allgäu, Germany, Ralph originally studied as a Product Designer and today he still devotes his spare time to both his actual field of study and to art. When he left the hustle and bustle of Berlin, new spaces and perspectives opened up for him and his family in his new home of Potsdam. Today, he lives and works there in a wooden house, which he designed himself.

Case Light 20 pt Unicase, Regular 50 pt, Medium 12 pt, Regular 12 pt, Italic 12 pt



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Potsdam, Germany

carrois.com
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File Formats and Licensing

All our typefaces are provided in OTF (OpenType fonts with PostScript outlines; usually used for desktop, apps, ebooks, and hardware) and WOFF2 (Web Open Font Format; OpenType fonts for the use on the web) formats. Most other formats such as EOT, SVG, WOFF or TTF are not necessary anymore today. However, we can generate those files in case they are really needed.

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Case Regular 40 pt, Case Text Regular 9.5 pt, Bold Small Caps 9.5 pt, Bold UniCase 14 pt, SemiBold 8.5 pt, Regular 8.5 pt, Medium 8.5 pt All Caps

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

Social Media
Instagram, Twitter,
LinkedIn: @fontwerk

Case Text Bold 9 pt, Regular 9 pt, Case Medium 19 pt, Light 19 pt, Regular UniCase 19 pt

We craft modern typefaces and provide innovative font engineering and type design services.

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Our **VISION** is to provide easy access to such fonts through free trial versions, a simple licensing model and one of the fastest ordering processes around.

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Our **MOTIVATION** is simply the love of good design. Outstanding type is our contribution to that.

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.

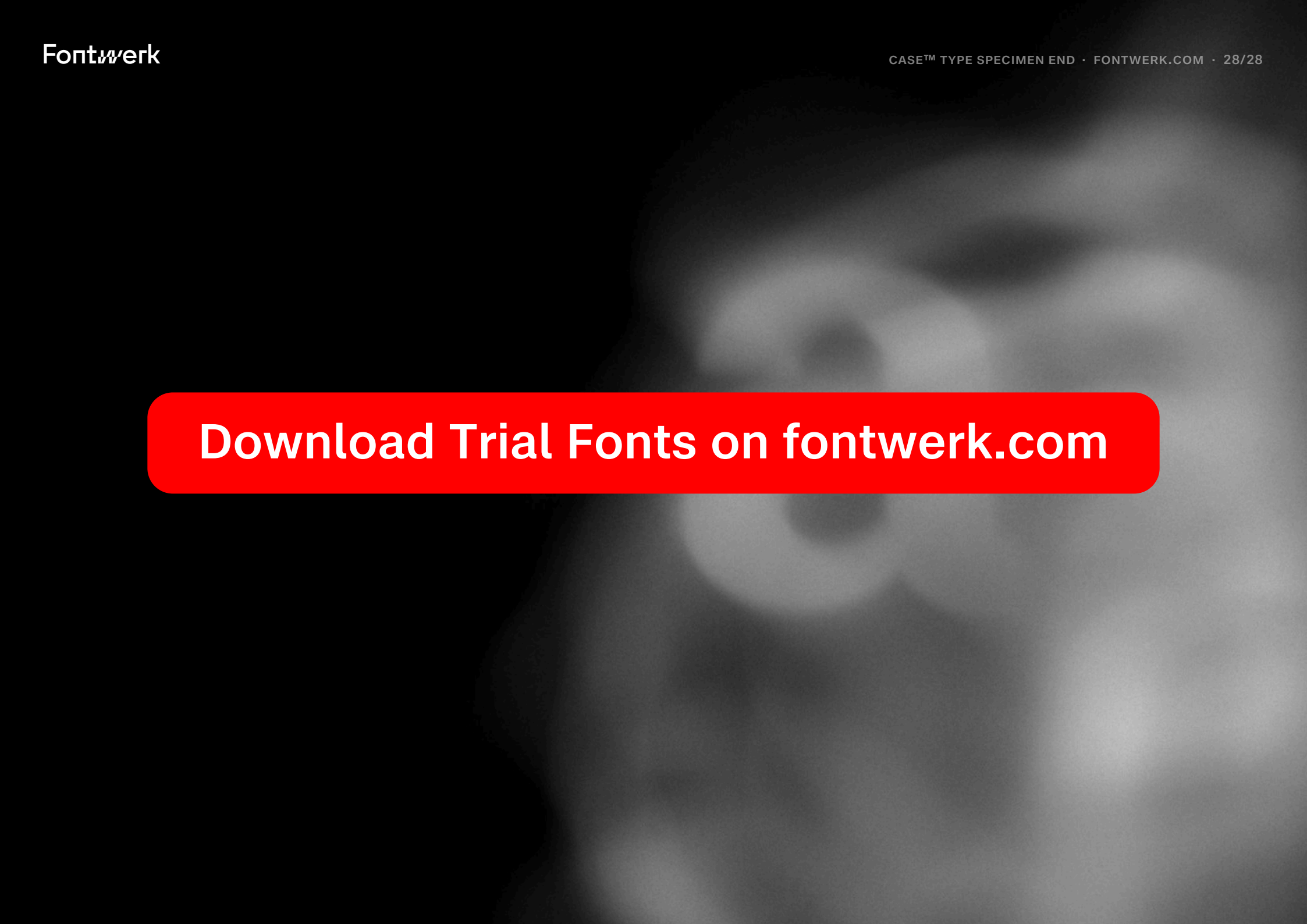
Supermarker

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.

McQueen

Swiss Typography off the beaten grid. — Designed by LORIS OLIVIER, NOHEUL LEE, KATJA SCHIMMEL and OLLI MEIER as part of a superfamily along with McQueen Grotesk™. McQueen™ is like an outfit from Lady Gaga – showy, spectacular, stage ready.

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