Tausend

Tausend

Thin
ExtraLight
Light
Regular
Medium
SemiBold
Bold
ExtraBold
Black
Too Black

Tausend Soft

Thin
ExtraLight
Light
Regular
Medium
SemiBold
Bold
ExtraBold
Black
Too Black

Tausend Plakat

Thin
ExtraLight
Light
Regular
Medium
SemiBold
Bold
ExtraBold
Black
Too Black

Tausend Plakat Soft

Thin
ExtraLight
Light
Regular
Medium
SemiBold
Bold
ExtraBold
Black
Too Black

Tausend Stencil

Thin
ExtraLight
Light
Regular
Medium
SemiBold
Bold
ExtraBold
Black

Tausend Shaded

Thin
ExtraLight
Light
Regular
Medium
SemiBold
Bold
ExtraBold
Black

We owe the encouragement that there is something magical in every beginning to Hermann Hesse: He provides the tailwind, even if we don't yet know where the journey will take us. For fans of type, the magic begins even earlier – with the first letter of the alphabet, with the a. From the architecture of the two-story a, type designers create the blueprint for a complete alphabet: contrast, arch, angle, stroke, finial and the counters define the DNA of a typeface. No wonder that a very special 'a' became the seed for the new Tausend Font Collection.

About three years ago, while designing his typeface Tresor, Christoph Koeberlin sketched a very special and particular 'a'. It took a more straightforward and clean design direction and found itself in the tradition of German grotesque typefaces, but retained an anarchistic core: the slight overhang, the gentle top-heaviness, the minimal contrast, the smile and wink in the curves. It was these promising details that Koeberlin later wanted to explore. He ended up doing this together with type designer Gabriel Richter. They had met a few years earlier, while Richter was working as an intern at FontShop International in Berlin. He has since published FF Infra (2019) and other fonts under his own label, nice to type. Based in Fukuoka, Japan, Richter has become an expert in geometric sans serifs and can always be counted on to bring a sense of surprise and delight in this field.

Koeberlin on Richter: "I really appreciate the open collaboration with Gabriel. And his fonts are totally cool and innovative." Richter on Koeberlin: "Christoph is a master of precision work. When it comes to breaking the rules, we are on the same wavelength." Because the two understand each other so well and complement each other, they quickly found a development path for Tausend. First, Gabriel Richter tried out different directions from the a.

"You can only judge a design course if you follow it consistently," is how he describes his role as the driving force behind the project. Very quickly they came to the same realization that the "roundness" would be a distinctive strength of the typeface and that this would make Tausend refreshingly modern.

As the process continued, Koeberlin further modified the stroke width of masters and metrics several times, which Richter then transferred to the character groups, taking into account suggestions for the design of accents and special characters. They were just as meticulous when it came to the language expansion of the typeface by making sure it was in accordance with the new version of DIN 91379 from 2022. DIN 91379 stands for "Characters and defined character sequences in Unicode for the electronic processing of names and data exchange in Europe", which, loosely translated, means: According to this standard, a font covers all official EU languages, as well as the official languages of Iceland, Liechtenstein, Norway and Switzerland plus German minority languages. Tausend conforms to this standard and so is suitable for authorities, organizations and brands that want to communicate accessibly in the "Western world". The importance of the standard is growing and it is currently being developed into the European DIN EN 00224284 standard.

In this context, companies and their design teams often ask themselves: Does the appearance of the typeface also integrate well? Christoph Koeberlin has the right answer when describing the personality of Tausend: "Our new typeface is brutally honest, proud and confident. If that is what brands or products are, they will find the right team player in Tausend. As a reminder: 'In for a penny, in for a pound'. It is not enough to put your own values and demands into the world at some point... they need to be lived continuously. Especially in design."

The fact that the development of Tausend progressed quickly, despite the time difference between Koeberlin's and Richter's desks (Berlin, Germany ↔ Fukuoka, Japan), is amazing. Richter: "I gave Christoph the latest files every day shortly before work and he did the same 12 hours later. So we halved the development time without getting stressed."

Tausend … something to remember!

The name of Christoph Koeberlin and Gabriel Richter's new type family says a lot about its quality. It stands for size and diversity, for abundance and potential: a thousand ideas, a thousand possibilities, a thousand reasons. It makes texts mysterious ("One Thousand and One Nights") and titles a hit: "Thousand Miles". Tausend sets milestones: a thousand glyphs, a thousand languages, a thousand kerning pairs. The font is a multi-talent, a universal genius, a jack of all trades. And Tausend was also the zip code of Berlin, the city where the designers met at a time when neutral grotesques with low stroke contrast were at the height of their popularity.

Originally, because of their reduced form, they were used for occasional printed materials, advertising and signage. With the appearance of the reader-friendly Akzidenz-Grotesk in Berlin in 1898, they were also used as bread-and-butter type, i.e. for bulk typesetting. Half a century later, AG was the inspiration for Helvetica (1957) and countless other imitation typefaces, and is considered the basis for what is still the most popular font genre.

According to the classification standard DIN 16518, such typefaces are assigned to the "sans serif linear antiqua" category. If one wants to categorize it according to the principle of form, it is a "static grotesque". As the demands on typefaces have increased in the digital age and both taste and technology have changed, static grotesques also need to be reinvented. Tausend is leading the way here, because it is not looking back but forward by giving up a small part of its static nature. Thanks to variable font technology, Tausend is not being launched with nine weights from Thin to Black, but with… that's right, 1000, including 100 extra-bold weights marked with the label "Too Black" (a treasure trove for anarchists and avant-gardists). If you want to develop your typographic concept in a classic way, you will find the familiar, static style designations Thin, Light, Regular, Medium and so on in the font menu, ten in total.

Another practical function of Tausend are the optical sizes. They improve the reading quality and impact of different text sizes, from small print and typesetting to title typesetting and poster design. You no longer have to worry about the manual finishing of a text, such as percentage increases or decreases in running width. With Tausend, everything is already coordinated, not only the spacing, but also the letter shapes and their relationship to each other. For example, the counters open up for small font sizes, while the details in the shapes of Tausend Plakat (German: Poster) become more visible for larger sizes, this is most clearly recognizable in the capital W. The optical size is denser and more compact than the basic version, complemented by a lower contrast, smaller apertures, narrower spacing, accents that end with the cap height and ascenders, as well as more unpolished forms.

Parallel to the "classic" Tausend with the optical size of Plakat, there is Tausend Soft, the first large static grotesque family with discreetly rounded corners, which has been developed in the same way. These fonts were originally designed for media and situations in which the edges of the letters are affected, such as on television screens or backlit signs. Sharp fonts then become dull and unpredictable and the appearance of such texts differs from the printed typeface. This is why the corners were ground off from the outset. Today, there are different types of media that require indestructible fonts – smart watches are just one example.

Two other versions of Tausend are aimed at use in larger sizes. The elegant stencil version is reminiscent of the AG Book Stencil, designed by Günter Gerhard Lange in 1985, which is no longer available digitally. Tausend Stencil was also developed as a variable font with two axes, one of which offers 800 weights whose gaps or bars can be widened or narrowed in 40 steps via the second axis.

The fourth sub-family is called Tausend Shaded, a grotesque with nine static weights (and 205 variable weights), whose shadows adapt visually to the weight and can be understood as a further homage to AG, namely to its first appearance under the name "Schattierte Grotesk" in 1895. Tausend Shaded was Gabriel Richter's responsibility: "It was one of the biggest challenges in my professional career," the type designer emphasizes: "The growing shadows really got on my nerves."

But the work was worth it. This fourth style adds an unusual option for striking purposes to the Tausend Collection, which requires just as much skill to use as it does to produce. Best of all, you can try out all the variants for yourself with our free demo fonts, which are identical in scope and function to the normal versions except for the currency symbols. Because we want to encourage you to experiment, you can also order the **full Shaded version free of charge in the Base License** for 1 user, 10,000 web pageviews per month and 10,000 social media followers.

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A closer look at Tausend Shaded

While working on Tausend, Christoph Koeberlin drew Gabriel Richter's attention to Dan Reynold's article on the history of Akzidenz-Grotesk. The design researcher proves that the 1895 "Schattierte Grotesk" typeface by Bauer & Co. Type Foundry was more than just a decorative offshoot. In fact, it can be considered the origin of the form from which Berthold AG – shortly after taking over Bauer – developed Akzidenz-Grotesk. Reynolds: "If you remove the drop shadow from the letters of Schattierte Grotesk, the forms of Akzidenz-Grotesk clearly emerge."

This sparked curiosity and fascination from Christoph and immediately ignited an idea. "Why not revive the earliest version of Akzidenz-Grotesk with two or three shaded weights?" Tausend already contained the basic form: a contemporary and systematically developed grotesque typeface with a touch of Bauhaus. Therefore, enriching it with a shaded variant shouldn't be that much of a problem.

In the early 1980s, Günter Gerhard Lange, the artistic director of Berthold AG, once again took a close look at the original Akzidenz Grotesk. He developed a new version, which was released in 1984 under the name AG Old Face and, according to the manufacturer, it was more closely based on the early Akzidenz Grotesk. It had only three weights but it didn't contain any italics. Instead, it included a Shaded style, which once again underlines the important role of this style.

Gabriel Richter, who tongue-in-cheek calls himself an "old systematics expert," took on the task of expanding Tausend Shaded. His mission: to create a consistent shadow typeface based on Tausend across multiple stroke weights. It sounds simple, but it wasn't.

The first challenge: As the stroke weight increases, the space for shading shrinks. While there is plenty of space in Light, it becomes very tight in Black. In an initial test, a shadow was applied to the lowercase letter a in Black.

"How deep, how wide, how airy should the shadow be?" Gabriel asked himself and found the answer: The eye decides! Christoph's reaction to the initial draft: "Fancy! But I think we should give it a little more space. And the tricky part will probably be that the line doesn't touch the base outline anywhere!" In fact, it will be even more intense: in critical letters, the outline will skip over its own shadow… after the two designers had done so beforehand.

In several rounds of testing, the designers explored the ideal spacing, curve guidance and parallelism.

It quickly became clear that a static system would not work. The solution: shading that adapts organically – depending on the character, curves, and stroke thickness. Gabriel: "The depth varies, as in the original font: more manual than mathematical."

However, the original idea of "two to three weights" was no longer enough for them. They had long since set their sights on developing a complete subfamily. After several weeks of development, a look inside Tausend Shaded revealed an unparalleled feat of ingenuity:

- Each a, e and s had to be individually edited in all styles
- Accents were slightly shifted upward in the bolder styles instead of being compressed.
- The shadows do not simply run alongside the letters; no, they are deliberately guided, shaped, adjusted, narrowed, and even jump over the contours.
- Many characters, especially those with diacritics, required complex, unique shadow shapes.

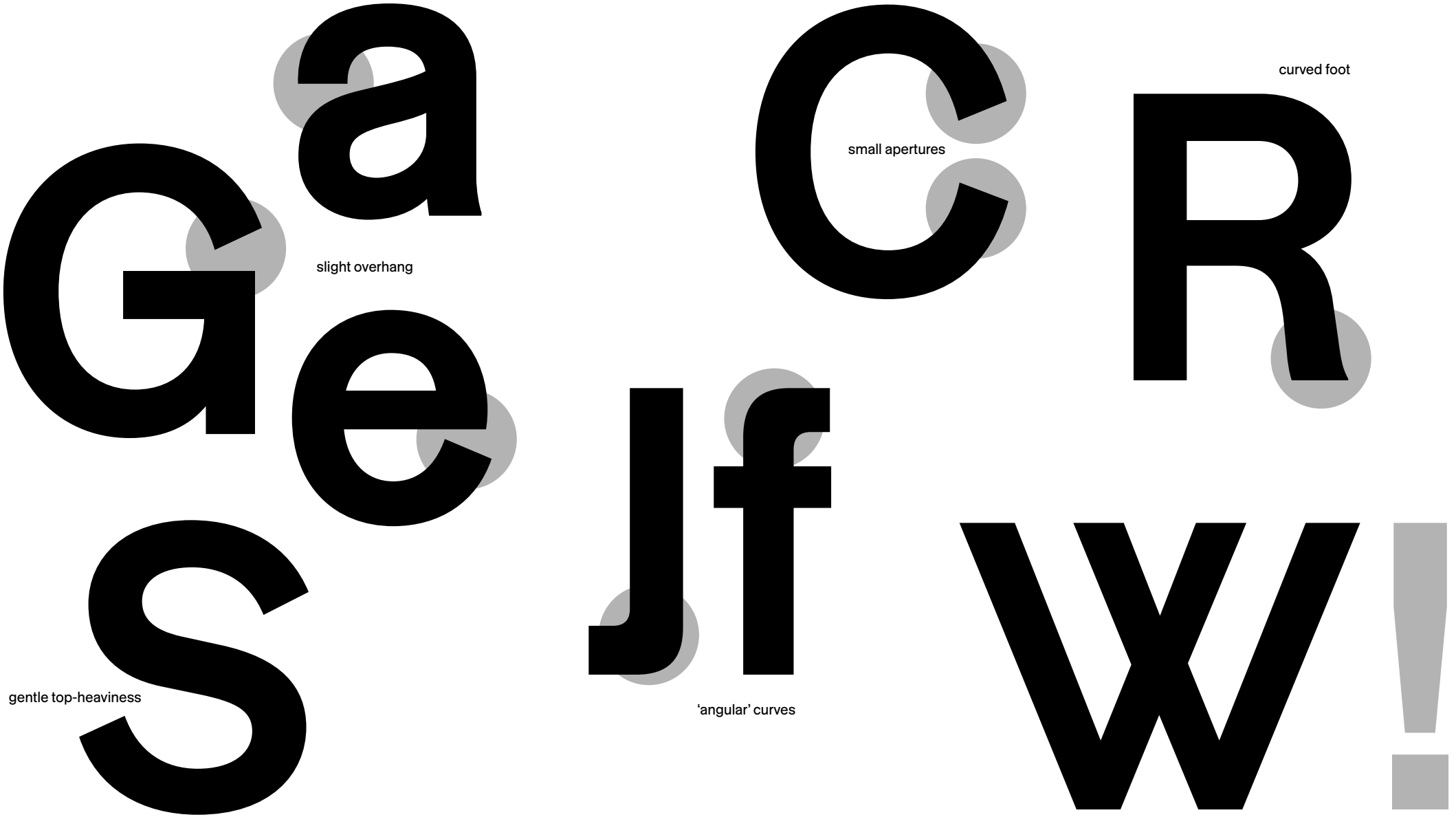
Gabriel is self-deprecating: "How wonderful that conventional components no longer fit together." Just one example: The letter ą in the original Tausend is a combination of a and ˛ … This does not work in Shaded; here, a separate, manually created transition shadow is required.

Tausend Shaded is not a gimmicky typeface. It is a statement for craftsmanship and it rallies against the algorithmic arbitrariness that has characterized many display fonts for decades.

The shadow shape is not the result of a geometric filter, but of individual design decisions – for each character in each stroke weight. All transitions are drawn, not generated. Every curve is conceived, not interpolated.

The "Schattierte Grotesk" from 1895 was a decorative precursor to the later Akzidenz-Grotesk. Tausend Shaded draws upon this idea – not as an imitation, but as a transformation. It carries the spirit of that time, but takes it further. Tausend Shaded proves that shadows do not always stand for darkening, but that they can have the opposite effect. Shaded reveals what holds a font together at its core.

Akzidenz-Grotesk, AG Old Face and Berthold are registered trademarks of Monotype Imaging Inc..



characteristic W (Tausend Plakat)

Tausend* Plakat™
Tausend* (Grotesk)™

Small glyphs and apertures are smaller, the spacing is narrower, forms are more unpolished in Plakat.

100% koŋsēqų@ṅţ.
100% koŋsēqų@ṅţ.

Plakat is denser and more compact than the basic version, complemented by a lower contrast.

Kolibri&Wõlfram
Kolibri&Wõlfram

Accents end with or are below the cap height and ascenders in Plakat. The x-height is relatively large in both versions.

The f- and t-ligatures are non-connecting in Plakat for more compactness.

Stofftaschen-Cutter
Stofftaschen-Cutter

10+7=534,98 €
10+7=534,98 €

The mathematical operators are spaced and kerned in Plakat, while in the basic version they are monospaced.

Various stylistic sets offer many possibilities for individualization.

Üa&Ww„7“ → Üa+Ww„7“
Üa&Ww„7“ → Üa+Ww„7“

Ain't No Šablonski

Kyūshū Basho

Rancho El Conejo

Schautext- & Auszeichnungsschrift

Crucifixion thorn (Tracheophytes)

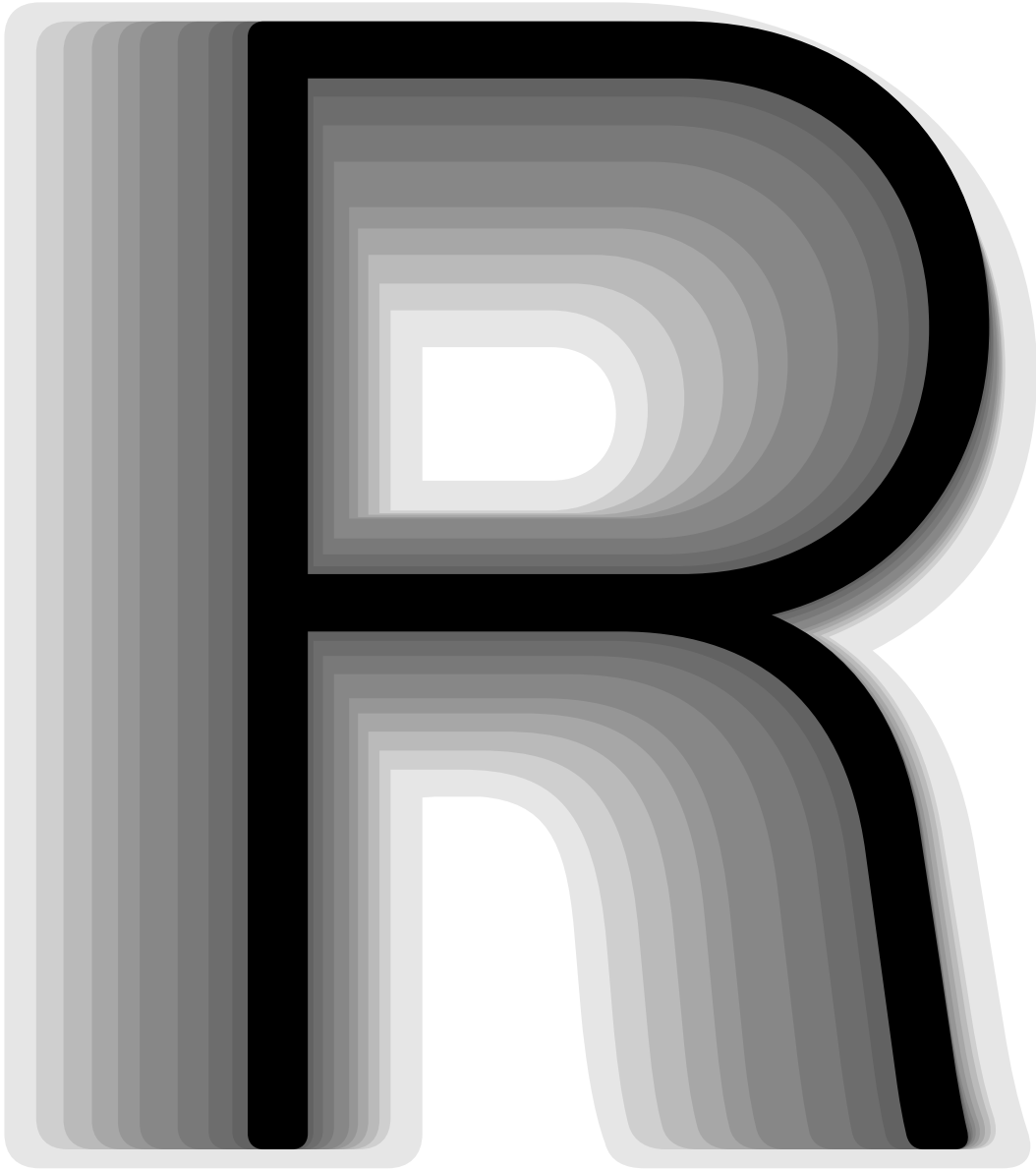
Les Chants Magnétiques

Duisburg

BÖID'S

Wunderwuzzi

Fukuoka



DRAGĂ SERVITOARE

Kreuzberg

Akzidenzdrucksache

Mehringdamm 43, 10961 Berlin, Nemčija

Zdevětadevadesáteroroznásobovávatelnější

Tausend Plakat

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 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.

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.

Text taken from Jules Verne “Twenty Thousand Leagues Under the Sea”. Fonts used: Tausend Plakat Bold 63.5pt (Português), Tausend SemiBold 24pt (English), Regular 15.5pt (German), 13pt (Español), 9.5pt (Français)

Tausend Plakat Soft

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Tausend Stencil

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. Merchants, common sailors, captains of vessels, skippers, both of Europe and America, naval officers of all countries, and the governments of several states on the two continents, were deeply interested in the matter. For some time past, vessels had been met by "an enormous thing," a long object, spindle-shaped, occasionally phosphorescent, and infinitely larger and more rapid in its movements than a whale. The facts relating to this apparition (entered in various log-books) agreed in most respects as to the shape of the object or creature in question, the untiring rapidity of its movements, a surprising power of locomotion, and the peculiar life with which it seemed endowed. If it was a cetacean, it surpassed in size all those hitherto classified in science. Taking into consideration the mean of observations made at divers times—rejecting the timid estimate of those who assigned to this object a length of two hundred feet, equally with the exaggerated opinions which set it down as a mile in width and three in length—we might fairly conclude that this mysterious being surpassed greatly all dimensions admitted by the ichthyologists of the day, if it existed at all. And that it did exist was an undeniable fact; and, with that tendency which disposes the human mind in favor of the marvelous, we can understand the excitement produced in the entire world by this supernatural apparition. As to classing it in the list of fables, the idea was out of the question. On the 20th of July, 1866, the steamer Governor Higginson, of the Calcutta and Burnach Steam Navigation Company, had met this moving mass five miles off the east coast of Australia. Captain Baker thought at first that he was in the presence of an unknown sand-bank; he even prepared to determine its exact position, when two columns of water, projected by the inexplicable object, shot with a hissing noise a hundred and fifty feet up into the air. Now, unless the sand-bank had been submitted to the intermittent eruption of a geyser, the Governor Higginson had to do neither more nor less than with an aquatic mammal, unknown till then, which threw up from its blow-holes columns of water mixed with air and vapor. Similar facts were observed on the 23d of July in the same year, in the Pacific Ocean, by the Columbus, of the West India and Pacific Steam Navigation Company. But this extraordinary cetaceous creature could transport itself from one place to another with surprising velocity; as, in an interval of three days, the Governor Higginson and the Columbus had observed it at two different points of the chart, separated by a distance of more than seven hundred nautical leagues. Fifteen days later, two thousand miles further off, the Helvetia, of the Compagnie-Nationale, and the Shannon, of the Royal Mail Steamship Company, sailing to windward in that portion of the Atlantic lying between the United States and Europe, respectively signaled the monster to each other in 42° 15' N. lat. and 60° 35' W. long. In these simultaneous observations, they thought themselves justified in estimating the minimum length of the mammal at more than three hundred and fifty feet, as the Shannon and Helvetia were of smaller dimensions than it, though they measured three hundred feet over all. Now the largest whales, those which frequent those parts of the sea round the Aleutian, Kulammak, and Umgullich Islands, have never exceeded the length of sixty yards, if they attain that. These reports arriving one after the other, with fresh observations made on board the transatlantic ship Pereira, a collision which occurred between the Etna of the Inman line and the monster, a proces verbal directed by the officers of the French frigate Normandie, a very accurate survey made by the staff of Commodore Fitz-James on board the Lord Clyde greatly influenced public opinion. Light-thinking people jested upon the phenomenon, but grave, practical countries, such as England, America, and Germany, treated the matter more seriously. In every place of great resort the monster was the fashion. They sang of it in the cafés,

Tausend Shaded

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In every place of great resort the monster was the fashion. They sang of it in the cafés, ridiculed it in the papers, and represented it on the stage. All kinds of stories were circulated regarding it. There appeared in the papers caricatures of every gigantic and imaginary creature, from the white whale, the terrible "Moby Dick" of hyperborean regions, to the immense kraken whose tentacles could entangle a ship of five hundred tons, and hurry it into the abyss of the ocean. The legends of ancient times were even resuscitated, and the opinions of Aristotle and Pliny revived, who admitted the existence of these monsters, as well as the Norwegian tales of Bishop Pontoppidan, the accounts of Paul Heggede, and, last of all, the reports of Mr. Harrington (whose good faith no one could suspect), who affirmed that, being on board the Castillan, in 1857, he had seen this enormous serpent which had never until that time frequented any other seas than those of the imagination.

Then burst forth the interminable controversy between the credulous and the incredulous in the societies of savants and scientific journals. "The question of the monster" inflamed all minds. Editors of scientific journals, quarreling with believers in the supernatural, spilled seas of ink during this memorable campaign, some even drawing blood; for, from sea-serpent, they came to direct personalities.

For six months war was waged with various fortune in the leading articles of the Geographical Institution of Brazil, the Royal Academy of Science of Berlin, the British Association, the Smithsonian Institution of Washington, in the discussions of the "Indian Archipelago," of the Cosmos of the Abbé Moigno, in the Mittheilungen of Petermann, in the scientific chronicles of the great journals of France and other countries. The cheaper journals replied keenly and with inexhaustible zest. These satirical writers parodied a remark of Linnæus, quoted by the adversaries of the monster, maintaining that "nature did not make fools," and adjured their contemporaries not to give the lie to nature, by admitting the existence of krakens, sea-serpents, "Moby Dicks," and other lucubrations of delirious sailors. At length an article in a well-known satirical journal by a favorite contributor, the chief of the staff, settled the monster, like Hippolytus, giving it the death-blow amid a universal burst of laughter. Wit had conquered science. During the first months of the year 1867, the question seemed buried never to revive, when new facts were brought before the

Text taken from Jules Verne "Twenty Thousand Leagues Under the Sea". Fonts used: Tausend Shaded Bold 63.5pt and Tausend Regular 8.6pt/10.2pt

Tausend

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Uppercase

ÁĂẮẠẶẲÅǺÂẤẬẦẨẪÄǞȦǠĄÀẢĀẢÅǺÃÆǼǢƁḂƁ̱ḄƁ̱ĆČÇĈĊƇĎḌḐĐḎḒḎĐÉĔĚĘḖḜÊẾỆỀỂỄËĖẸÈ
ẺĒÉĘƐẼƎƏȝǮƑǴĞǦĜĢĠḠǤĦḪȞḤĤḦḢḤIJÍĬǏÎÏḮİỊÌỈĪĮɨĨĴḰǨĶḴĶĹĽḶḽĿḺĻŁṀṂŃŇṆṊṄṈƝŊÑƝ
ŊÓŎǑÔỐỘỒỔỖÖȪŌṒỎƠỚỢỜỞỠŐŌǪǬƆØǾÕṌŒṔṖÞŔŘŖṘṞṚŖŚŠŞŜṢṠṤṦẞŦŤŢṰṮṬṪ
ȚÚŬǓÛỤÜǗǛǙỦŪṺŲŮŨɅẂẄŴẄẆẈẘẄẌÝŶŸỲỴỶỸȲŹŽẐŻẔƵ'ÄƠÜẂẂŴẄẆẈ

Accented Latin Lowercase

ẚăâấậầẩẫäǟȧạàảāąåǻãæǽǣḃḅɓḇćčçĉċƈďḍḑđḋḍɗḏðéĕěęḝệêếệềểễëėẹèẻēɇęɛẽəǝʒǯĭfǧğǧĝǵġģ
għḫȟḥĥḧḣḥḩıíĭǐîïḯịìỉīįɨĩĵḱǩķḳƙḵĺľḽḷḻŀḷłṁṃṅn’nňṉṇṋṇṅṉñŋóŏǒôốộồổỗöȫōṓỏơớợờởõőȱǫǭɔ
øǿõȭœṕṗþŕřŗṛṛṝȓśšşŝṣṡṣṩßſtťţṯṭẗṫṱṭúŭǔûüǘǜǚủǖūṻųůũʌẃŵẅẇẉẁẍýŷÿỷẏỳỵỹȳźžẑżẓƶ'ɑ
áăắặằẳẵäǡȧạàảāąåǻãɯẃŵẅẇẉẁᵃᵇᶜᵈᵉᶠᵍʰⁱʲᵏˡᵐⁿᵒᵖᑫʳˢᵗᵘᵛʷˣʸᶻɑɯ

Numerals & Currency Symbols

0012345678 9 0012345678 9 ฿¢₡₵¤$₫€₲₺₥₦₱₹£₩¥
⓪①②③④⑤⑥⑦⑦⑧⑨ ⓿❶❷❸❹❺❻❼❼❽❾
½⅓⅔¼¾⅛⅜⅝⅞⅞ 01234567891 01234567891 01234567891 01234567891 01234567891

Punctuation, Mathematical Signs & Symbols

ǂ|‖¦‥:;…!¡?¿·•*ʔ¿#/\::¡¿·•¿-——————-_———--()❴❵[]⟨⟩()❴❵[]⟨⟩(),„“”‘’'"«»‹›«»‹›@@&+¶§℗©®™℠ºʻʼ"øǂ‡↓ℓℯ
№•⁒≅·≙+−×÷=≠><≥≤±≈~¬^∞∫ΩΔ∏∑√∂µπ%‰%‱

Arrows & Shapes

↑↗→↘↓↙←↖↔↕◌●⬤○◯◇■◻▲△◻☑☒✓✕★☆⯨ ⯭★★

Alternates (Thin Punctuation)

‚‚;*#/\-——---_---——-->()❴❵[]⟨⟩()❴❵[]⟨⟩(),„“”‘’«»‹›'"«»‹›+−×=><|

Ligatures (Non-connecting)

ff fft ft fi fl tf tt ttf

Tausend Soft

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Uppercase

ÁĂẮẠẶẲÅǺÂẤẬẦẨẪÄǞÃĄĄÀẢĀĄÅǺÃÆǼǢƁḂƁḄƁĆČÇĈĊƇĎḌḐĐĎḊƉḒĐÉĔĚĘḖḜÊẾỆỀỂỄËĖẸÈ
ĖĒÉĘƐÊƎƏȜƑƑǴĞĞĜĢĠĞǤĦḪȞḤĤḦḢḤIJÍĬÎĨÏİỊÌĪĮɨĨĴḰǨĶḴĶĹĽḶḸḺĿĻŁṀḾŃŇṊṆṄṈƝṊŊÑŊ
ŊÓǑŎÔỐỘỒỔỖÖȪŌȮǪǾƠỜỞỠŐŌŐǪǑƆØǾÕȮŒṔṖÞŔŘŖṘṞŖŘṠŠŞŜṢṠṤẞŦŤŢṰṮṬṪŢ
ŢÚǓŬÛÜǗǙǛǕŪỤÙỦƯỨỰỪỬỮŰŪŲŮŨɅẂẀŴẄẆẈẄẄẀẂẄẀẂẄẀẂ'ÄƟÜẂẂẀŴẄẂ

Accented Latin Lowercase

ẚăâấậầẩẫäǟãąąàảāąåǻãæǽǣḃḅɓḇćčçĉċƈďḍḑđḋḍɗḏðéĕěȩḝêếệềểễëėẹèẻēęɛẽəɜʒǯḟƒǵğǧĝġģḡ
għḫȟḥĥḧḣḥḩıíĭîïĩɨįīɨɨĳjǰḱǩķĸḳłḷḽḻļḹŀḽḻłṁṃṅn’ňṋṇṅṉɲṇñŋóǒŏôốộồổỗöȫȯȱọȯỏơớợờởõőȭǫǭɔ
øǿõȭœṕṗþŕřŗṛṛṝŗśšşŝṣṡṣṩßſŧťţṱṭẗṫṭúǔŭûüǘǔǜǖǚủűūųůũʌẃŵẅẇẉẁẘẍýŷÿẏỵỳẙỷȳỹźžẑżẓẕ'ɑ
áăắặằẳẵäǟãąąàảāąåǻãɯẃŵẅẇẉẁẘ^{abcdefghijklmnopqrstuvwxyzɑɯ}

Numerals & Currency Symbols

0̸01234567789 0̷01234567789 ฿¢₡¤$₫€₲₺₼₦₱₹£₩¥
⓪①②③④⑤⑥⑦⑦⑧⑨ ⓿❶❷❸❹❺❻❼❼❽❾
½⅓²⁄₃¼¾⅛⅜⅝⅞⅞ ^{01234567789} $_{01234567789}$ $_{01234567789}$ ^{01234567789} $_{01234567789}$

Punctuation,
Mathematical Signs & Symbols

ǂ|‖¦‥:;…!¡?¿·•*⁈¿#/\::¡¿·•¿-——————-_———--(){}[]⟨⟩(){}[]⟨⟩(),„“”‘’'"«»‹›«»‹›@@&+¶§℗©®™℠ºʻʼ"ø†‡↓ℓℯ
№•⁒≅·≙+−×÷=≠>><≥≤±≈~¬^∞∫ΩΔ∏∑√∂µπ%‰%‱

Arrows & Shapes

↑↗→↘↓↙←↖↔↕◌●⬤○○◇■□▲△□☑☒✓✕★☆⯨ ⯈★★

Alternates (Thin Punctuation)

‚‚;*#/\-——---_---——-->(){}[]⟨⟩(){}[]⟨⟩(),„“”‘’«»‹›'''«»‹›+−×=><|

Ligatures (Non-connecting)

ff fft ft fi fl tf tt ttf

Tausend Plakat

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVẂXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Uppercase

ÁĂẮẠẶÀẰẲĀẴĄẤẦÃẮÆǼǢĖḂƁḄƁĆČÇĈĊƇĎḐḒĐĐḊƊḌĐÉĔĚĘḖḔÊẾỆỀỂỄẼËĖẸÈẺĒẾĘ
ƐẼƎƏȝǮĤƑǴĞĞĜĢĠĢǤĦḪȞḤĤḦḢḬĲĨĨĨĨĨĨĮỈĨĮĦĨĴḰǨĶḴḲĶĹĽĻḶḸḺĻḼŁṀṂŃŇŅṆṄṊŊŊÑŊƝÓŎǑÔỐỘỒ
ỎỐÖŐȮȰǪǾÒỎƠỚỢỜỞÕṐŌṒǪǬƆØǾÕŐŒṔṖÞŔŘŖṘṞṚŖŘŖŚŠŞŜṢṠṤȘƧŦŤŢṰṮṬṪŢŪŬŮÛÜǗŰǙǛŪỤŮŨ
ƯỨỰỪỬỮỮŪỤŮŨɅẂẀŴẄẆẈẄẂẊÝỶŸẎỲỴỸỾŹŽẐŻẔẔ'ÄÖÜẄẂẀŴẄẆ

Accented Latin Lowercase

áăắặằẳẵāãąấầẫæǽǣḃḅɓḇćčçĉċƈďḍḓđðéĕěęḝệêếềểễëėẹèẻēẽḗęɛẽəǝȝǯĭfĵǧğĝĝġģg
għḫȟḥĥḧḣḩıíĭîïĩīįỉịɨìǐĵǰḱǩķḳĸḵĺľḽḷḹḻłṁṃńňṋṇṅṉñŋóŏǒôốộồổỗöőȫȱọỏơớợờởõṓōṑǫǭɔøǿõȭœṕṗ
þŕřŗṛṝṟśšşŝșṣṡßſŧťţṭțẗúŭǔûüǘůűùũṵụủưứựừửữṹūṻųůũʌẃŵẅẁẉẇẘẍýŷÿỹẏỵỳỷỿȳźžẑżẓẕ'rŕřŗṛṝṟŗaáăắặằẳẵāãąấầẫäǟȧạảâǎåǻḁɑ
ȃấậầẩẫäǟȧạảȁāąạảåǻẘẃŵẅẁẉẇẘẍ^{abcdefghijklmnopqrstuvwxyzɑwaoɑ}

Numerals & Currency Symbols

0012345678 9 0012345678 9 ฿¢₡¤$₫€₲Ł₼₦₱₹£₩¥
⓪①②③④⑤⑥⑦⑦⑧⑨ ⓿❶❷❸❹❺❻❼❼❽❾
½⅓⅔¼¾⅛⅜⅝⅞⅞ 01234567891 01234567891 01234567891 01234567891 01234567891

Punctuation,
Mathematical Signs & Symbols

ǂ|‖¦.,:;…!¡?¿·•*⁈¿#/\::i¿·•¿-−—−—--_-−—−—--(){}[]⟨⟩(){}[]⟨⟩,„“”‘’"'«»‹›«»‹›@@&+¶§℗©®™℠ºʻ”ø†‡↓ℓ℮№•⁒≅·≙+−×
÷=≠><≥≤±≈~¬^∞∫ΩΔ∏∑√∂µπ%‰%‱

Arrows & Shapes

↑↗→↘↓↙←↖↔↕◌●⬤○◯◇■□▲△☐☑☒✓✕★☆⯨ ⯬★☆

Alternates (Thin Punctuation)

,,,*#/\-−——−−−_-−——--(){}[]⟨⟩(){}[]⟨⟩,„“‟‟«»‹›'''«»‹›+−×=><

Ligatures (Non-connecting)

ff fft ft fi fl tf tt ttf

Tausend Plakat Soft

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVẂXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Uppercase

ÁĂẮẠÀẲÂẤẬẦẨÃẴÄẞĀĄÀẢÅǺÃÆǼǢĖḂƁḄƂĆČÇĈĊƇĎḐḒĐƊḊƉḌĐÉĔĚĘḜÊẾỆỀỂẼḔËĖẸÈẺĒḖẾ
ƐẼƎƏȝǮĤƑǴĞĞĜĢĠĢǤĦḪȞḤĤḦḢḤḬĲÍĬĨĪĨĮỈÎǏȷĺĬĴḰǨĶḴĶĹĽḶḸḺḼḴḮŁṀṂŃŇŅṊṄṆŊŃŇŅŊÓŎŎÔỐỘỒ
ỎŐÖȪŌȮǪǾÒỎƠỚỢỜỞÕṐȬŐǑǪǬƆØǾÕȮŒṔṖÞŔŘŖṘṞṚṜŖŚŠŞŜṠṢṤſƧŤŢṰṮṬṪŢÚŬǓÛÜǗŰǙÙŪỤŮŨ
ƯỨỰỪỬỮǛŪŲŮŨɅẂẀŴẄẂẄẈẄẌÝŶŸỲỴỲỶỸỾŹŽẐŻẔƵ'ÄÖÜẄẂẀŴẄẆ

Accented Latin Lowercase

áăắạàẳâấậầẩãẵäßāąåǻãæǽǣḃḅɓḇćčçĉċƈďḑḓđðéĕěęḝêếệềểẽḕëėẹèẻēḗɛẽəǝȝǯḟƒǵğǧĝġɠģ
għḫȟḥĥḧḣḩıíĭǐĩīįỉîǐȷɨĭĩĳịìỉíǰĵḱǩķḳĸĺľḽḷḹḻŀłḿṃṁńňṋṇṅṉñŋóŏǒôốộồổõṓȫȯȱọòỏơớợờởõőōǫǭøǿõȭœṕṗ
þŕřŗṛṝṟśšşŝṣṡșßſŧťţṭțẗṯúŭǔûüǘůűùūụủũʌẃŵẅẁẇẉẘẍýŷÿỵỳỷỹźžẑżẓƶ'rŕřŗṛṝṟɾaáăắạàẳâấậầẩãẵäāąåǻãɑáăắạàẳâấậầẩãẵäāąåǻãɑ
âấậầẩãäāąàảāąåǻãɯẃŵẅẁẇẉẘẍ^{abcdefghijklmnopqrstuvwxyzɑwaoɑ}

Numerals & Currency Symbols

0̸01234567789 0̸01234567789 ฿¢₡¤$₫€₲Ł₼₦₱₹£₩¥
⓪①②③④⑤⑥⑦⑦⑧⑨ ⓿❶❷❸❹❺❻❼❼❽❾
½⅓⅔¼¾⅛⅜⅝⅞⅞ 01234567789 01234567789 01234567789 01234567789 01234567789

Punctuation,
Mathematical Signs & Symbols

ǂ|‖¦.,:;…!¡?¿·•*⁈¿#/\::i¿·•¿-−—‒–—--_-−—⁓—--(){}[]⟨⟩(){}[]⟨⟩,„“”‘’"'«»‹›«»‹›@@&+¶§℗©®™℠º′″ø†‡↓ℓ℮№•⁒≅·≙+−×
÷=≠><≥≤±≈~¬^∞∫ΩΔ∏∑√∂µπ%‰%‱

Arrows & Shapes

↑↗→↘↓↙←↖↔↕◌●⬤○◯◇■□▲△☐☑☒✓✕★☆🏂 🏂★☆

Alternates (Thin Punctuation)

.,„*#/\-−—‒–—_-−—⁓--(){}[]⟨⟩(){}[]⟨⟩,„“‟‟«»‹›'''«»‹›+−×=><

Ligatures (Non-connecting)

ff fft ft fi fl tf tt ttf

Tausend Stencil

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Uppercase

ÁĂẮẠẶẲÂẤẬẦẨẴÄẞĀẸÀẢĀĄÅǺÃÆǼǢƁƂƄƀĆČÇĈĊƇĎḌḐĐĊḎƊḒÐÉĔĚĘĖĒÊẾỆỀỂỄẼËĖẸÈ
ẺĒẾĘƐẼƎƏȜǮƑǴĞǦĜĢĠĒǤĦḪĬḤĤḦḢḤĮIJÍĬÎĨÏĬİỊÌỈĪĮɨĨĴḰǨĶĶĸĶĹĽĻḶḽĿĻĨĻŁṀṂŃŇŅṆṄṈƝŊÑŊ
ÓǑŎÔỐỘỒỔỖÖȪŌȮǪǾƠỚỢỜỞỠŐŌŐǪǬƆØǾÕȪŒṔṖÞŔŘŖṘṞṚŖŚŠŞŜṢṠṤẞŦŤŢṰṮṬṪŢ
ÚǓŬÛỤÜǗǛǙỦŪỤŮŨɅẂẀŴẄẆẈẄỲÝỴŸỸỶỴƳỲỸŹŽẐŻẔẒ'ŊÄƠÜẂẂẀŴẄ

Accented Latin Lowercase

ẚăâấậầẩẵäßāẹąàảāąåǻãæǽǣḃḅɓƀćčçĉċƈďḍḑđḋḍɗḓðéĕěęẹếệềểễëėẹèẻēéęɛẽəɘȝǯfƒǵğǧĝġģḡ
għḫȟḥĥḧḣḥıíĭîïĩɨįịìỉīıɨĩĵḱǩķĸкķḵĺľḽḷḻŀḷłṁṃńʼnňņṇṅṋɲŋñŋóǒŏôốộồổỗöȫȯȱọòỏơớợờởỡőōȱǫǭɔ
øǿõȭœṕṗþřřŗṛṛṝŗśšşŝṣṡṣßſtťţṯṭẗŧúǔŭûüǘǔùűūųůũʌẃŵẅẇẉẁẘýŷÿỹẏỵỳỷȳƴźžẑżẓẕ'ɑ
áăắặằẳẵäāąåǻãɯẃŵẅẇẉẁẘ^{abcdefghijklmnopqrstuvwxyzɑɯ}

Numerals & Currency Symbols

0123456789 ₀01234567789 ฿Ç¢Ç¤$₫€Ǥ₺₼₦₱₹£₩¥
⓪①②③④⑤⑥⑦⑦⑧⑨ ⓿❶❷❸❹❺❻❼❼❽❾
½⅓⅔¼¾⅛⅜⅝⅞⅞ 01234567789 01234567789 01234567789 01234567789 01234567789

Punctuation,
Mathematical Signs & Symbols

ǂ|‖¦‥:;…!¡?¿·•*⁈¿#/\::¡¿·•¿-——————-_————--(){}[]⟨⟩(){}[]⟨⟩,„“”‘’'"«»‹›«»‹›@@&+¶§℗©®™℠ºª”†‡ɻℓ℮№≅
·≙+−×÷=≠>≺≥≤±≈~¬^∞∫ΩΔ∏∑√∂µπ%‰%‱

Arrows & Shapes

↑↗→↘↓↙←↖↔↕◌●⬤○◯◇■◻▲△☐☑☒✓✕★☆⯨ ⯆★★

Ligatures (Non-connecting)

ff fft ft fi fl tf tt ttf

Tausend Shaded

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Uppercase

ÁĂẮẠẶÀẰẲÂẤẬẦẨẴÄẄĀĄẠẢÀẢĀĄÅẮÃÆǼÆ̀ḂḄƁḆḂĆČÇĈĊƇĎḌḐĐḊḎḌĐÉĔĚĘḖḔÊẾỆỀỂỄẼËĖẸÈẺĖĒÉĘƐẼƎƏȝȜḞƑǴĞĞĜĢĠĢǤĦḪĔḤĤḦḢḪIJÍĬÎĨĨĮĬÌỈĪĮɨĨĴḰǨĶĶḴĹĽḶĻḽĿĻĹŁṀṂŃŇṆṊṄ
ǸŊŅÑŊÓŎǑÔỐỘỒỔỖÖȪŌỎǪǾƠỜỞỠŐŌỐǪǬƆØǾÕȮŒṔṖÞŔŘŖṘṞŖŘṚŚŠŞŜṢṠṢẞ
ŦŤŢŢṰṪṬŨŬǓÛỨỮỦÙỪỬƯỤỰỲỜỞỮŰŪŲŮŨɅẂŴẄẀẆẈẄẊÝỶŸỲỴỲỶȲỸŹŽẐŻẔẒ'ŊẄẂ
ẘẅẁ

Accented Latin Lowercase

ậầẩẫäḃạąàảāąåắãæǽǣḃḅḃḇćčçĉċƈďḍḑđḋḍḏḓðéĕěȩḝêếệềểễëėẹèẻēéęɛẽəɘȝžḟƒǵğǧĝġģḡg
ħḫȟḥĥḧḥḫıíĭîĩïịìỉīįɨĩĵḱǩķḳĸḵĺľḽḭḷḻłṁṃṅ’nňṋṇṅṋṉŋñŋóŏǒôốộồổỗöȫȯȱọòỏơớợờởỡőȱōǫǭ
ɔσǿõȭœṕṗþřřṛṙṛṝŕśšşŝṣṡṣßſŧťţṯṭṫţúŭǔûüǘůǜűūųùủưứựừửữűūụůũʌẃŵẅẁẉẇẘẍýŷÿỳẏỵỷȳỹźžẑ
żẓẕ'ɑáăắặằẳẵäǟȧąạàảāąåắãɯẃŵẅẁẉẇẘ[abcdefghijklmnopqrstuvwxyzɑ]

Numerals & Currency Symbols

0̸01234567789 ฿Ç¢Ç̈¤$₫€Ǥ₺₼₦₱₹£₩¥

[3/4][1/8][3/8][5/8][7/8][7/8] [01234567789] [01234567789] [01234567789] [01234567789 01234567789]

Punctuation,
Mathematical Signs & Symbols

ǂ|‖.,:;…!¡?¿·•*⁈¿#/\::i¿·•¿-–—————-_-———--(){}[]⟨⟩(){}[]⟨⟩,„“”‘’‟'«»‹›«»‹›@@&+¶§℗©®™℠ºʻʼ″ø¦¦†‡↓
ℓ℮№℅≅·≗+−×÷=≠><≥≤±≈~¬^∞∫ΩΔ∏∑√∂µπ%‰

Arrows & Shapes

↑↗→↘↓↙←↖↔↕◌●⬤○○◊■□▲△☐☑☒✓✕★☆🝯 ⯈★★

Ligatures (Non-connecting)

ﬁ ﬂ

STYLISTIC SET 1 #SS01

This OpenType feature replaces the default forms with these stylistic alternates: Umlauts at uppercase height – Ä Ö Ü included (Available in Tausend, Tausend Plakat, Tausend Soft, Tausend Plakat Soft, Tausend Stencil)

BÜRO
BÜRO

STYLISTIC SET 2 #SS02

This feature replaces the default forms with these stylistic alternates: Alternative uppercase W — Ẁ Ẃ Ŵ Ẅ Ẇ Ẉ Ẇ included (Available in Tausend, Tausend Soft, Tausend Stencil, Tausend Shaded)

Werk 9
Werk 9

STYLISTIC SET 2 #SS02

This feature replaces the default forms with these stylistic alternates: Alternative uppercase Ẁ — W Ẃ Ŵ Ẅ Ẇ Ẉ Ẇ included (Available in Tausend Plakat, Tausend Plakat Soft)

Winner
Winner

STYLISTIC SET 3 #SS03

This feature replaces the default forms with these stylistic alternates: Single-story a — ɑ á ă ắ ặ ằ ẳ ẵ ă â ấ ậ ầ ẩ ẫ ä ǟ ȧ ạ à ả ā ą å ǻ ã ª included

Journal
Journal

STYLISTIC SET 4 #SS04

This feature replaces the default forms with these stylistic alternates: Alternative lowercase w — ẁ ẃ ŵ ẅ ẇ ẉ ẇ ẇ included

Mower
Mower

● Off
● On

STYLISTIC SET 5 #SS05

This feature replaces the default forms with these stylistic alternates: Alternate 7 — 7 7 7 $_7^7$ ⅞ included, ⑦ ❼ additionally included in Tausend, Tausend Plakat, Tausend Soft, Tausend Plakat Soft, Tausend Stencil

7 Seas
7 Seas

STYLISTIC SET 6 #SS06

This feature replaces the default forms with this stylistic alternate: Plus-shaped ampersand — + included

en&Wo
en+Wo

STYLISTIC SET 7 #SS07

This feature replaces the default forms with these stylistic alternates: Thin punctuation . , : ; * # / \ - — – - - _ - – — - - ( ) { } [ ] ⟨ ⟩ ( ) { } [ ] ⟨ ⟩ , „ " " ' ' « » ‹ › " ' « » ‹ › + − × = > < included (Available in Tausend, Tausend Plakat, Tausend Soft, Tausend Plakat Soft)

("Çelu")
(⌜⌜Çelu⌟⌟)

CONTEXTUAL ALTERNATES #CALT

This feature replaces predefined character combinations in meaningful contexts with special characters. → ← ↔ ß included (also integrated as various Localized Forms #LOCL)

Gate A ->
Gate A →

STANDARD LIGATURES #LIGA

This feature replaces a combination of characters with a single glyph which is preferred for typographic purposes: In Tausend, the ligatures are non-connecting for more compactness. ff fft ft fi fl tf tt ttf included (Available in Tausend Plakat, Tausend Plakat Soft)

Verpufft
Verpufft

CASE-SENSITIVE FORMS #CASE

By default, characters in a text typeface are designed to work with lowercase characters. This feature shifts various punctuation marks up to a position that work better with all-capital sequences or sets of lining figures. : ¡ ¿ · • ¿ - – — — - - ( ) { } [ ] ⟨ ⟩ « » ‹ › @ included

(h-o)
(H-O)

PROPORTIONAL LINING FIGURES #PNUM, TABULAR LINING FIGURES #TNUM

This feature replaces figures on proportional widths (default) with corresponding figures on uniform (tabular) widths. (Available in Tausend, Tausend Plakat, Tausend Soft, Tausend Plakat Soft, Tausend Stencil)

3174
3174

FRACTIONS #FRAC, NUMERATORS #NUMR, DENOMINATORS #DNOM

The fractions feature replaces figures separated by a slash with diagonal fractions. The numerators/denominators feature replaces selected figures which precede/follow a slash with numerator/denominator figures in order to build additional fractions.

4/85
4/85

ORDINALS #ORDN

This feature replaces default alphabetic characters with the corresponding ordinal forms for use after figures. 0 1 2 3 4 5 6 7 8 9 abcdefghijklmnopqrstuwvxyz included

26th
26th

SCIENTIFIC INFERIORS #SINF

This feature replaces figures with inferior figures (they sit lower than the baseline, primarily for chemical or mathematical notation).

R2D3
R_2D_3

SUPERSCRIPT #SUPS, SUBSCRIPT #SUBS

The superscript feature replaces figures or letters with superior figures (primarily for footnote indication) or superior letters. The subscript feature replaces default characters with subscript characters.

xn K6
x^n K_6

SLASHED ZERO #ZERO

This feature replaces the default form of a zero with an alternative form which uses a diagonal slash through or a dot inside the counter for better distinction. This may be neccesary in particular environments, such as bank identifier codes for instance or any situation where capitals and lining figures may be arbitrarily mixed.

NO07
NO0̸7

LOCALIZED FORMS #LOCL

This feature replaces certain characters with a different, preferred form depending on the language of the text. L·L l·l→Ŀ Ŀ l·l (Catalan), Ş ţ ş ţ→Ș Ț ș ț (Romanian), Ŋ→ŋ (Sámi) included

Braşov
Braș̦ov

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

The Access All Alternates feature makes all variations of a selected character accessible, e.g. via the Glyph Palette in Adobe InDesign or Affinity Publisher.

The Stylistic Alternates feature replaces the default forms with stylistic alternates.

About OpenType: OpenType® is a cross-platform font file format developed jointly by Adobe and Microsoft. The main benefit is its ability to support widely expanded character sets and layout features, which provide richer linguistic support and advanced typographic control.

400 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, Greek, Cyrillic, Arabic, Hebrew, Georgian, Thai or Devanagari. If you need further languages or alphabets (e.g. Chinese, Japanese, Korean), 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
Alonquin
Amahuaca
Amarakaeri
Amis
Anaang
Andaandi, Dongolawi
Angas
Anufo
Anuta
Arabela
Aragonese
Arbëreshë Albanian
Ashäninka
Asháninka Perené
Asturian
Atayal
Awa-Cuaiquer
Awing
Baatonum
Bafia
Bagirmi Fulfulde
Balante-Ganja
Balinese
Balkan Romani
Bambara
Banjar
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
Central-Eastern Niger Fulfulde
Cerma
Chachi
Chamorro
Chavacano
Chayahuita
Chiga
Chiltepec
Chinantec
Chokwe
Chuukese
Cimbrian
Cofán
Cook Islands Māori
Cornish
Corsican
Creek
Crimean Tatar
Croatian
Czech
Danish
Dehu
Dimli
Duala
Dutch
Dyan
Dyula
Eastern Arrernte
Eastern Maninkakan
Eastern Oromo
Efik
English
Ewondo
Fanti
Faroese
Fijian
Filipino
Finnish
French
Friulian
Ga
Gagauz
Galician
Ganda
Garifuna
German
Gheg Albanian
Gilbertese
Gonja
Gooniyandi
Gourmanchéma
Guadeloupean Creole French
Gusii
Gwich'in
Haitian
Hani
Hausa
Hawaiian
Hiligaynon
Hopi
Huastec
Hungarian
Hänlbibio
Icelandic
Idomalgbolloko
Inari Sami
Indonesian
Irish
Istro Romanian
Italian
Ixcatlán Mazatec
Jamaican Creole English
Japanese
Javanese
Jenaama Bozo
Jola-Fonyi
K'iche'
Kabuverdianu
Kaingang
Kako
Kala Lagaw Ya
Kalaallisut
Kalenjin
Kamba (Kenya)
Kaonde
Kaqchikel
Kara-Kalpak
Karelian
Kashubian
Kekchí
Kenzi, Mattokki
Khasi
Khoekhoe
Kikuyu
Kimbundu
Kinyarwanda
Kirmanjki
Kituba (DRC)
Kom (Cameroon)
Kongo
Konzo
Koyraboro Senni Songhai
Krio
Kven Finnish
Kölsch
Ladin
Ladino
Lakota
Latgalian
Lingala
Lithuanian
Lombard
Low German
Lower Sorbian
Lozi
Luba-Lulua
Lule Sami
Luo (Kenya and Tanzania)
Luxembourgish
Maasina Fulfulde
Macedo-Romanian
Madurese
Makonde
Malagasy
Malaysian
Maltese
Mam
Mamara Senoufo
Mandinka
Mandjak
Mankanya
Manx
Maore Comorian
Maori
Mapudungun
Marshallese
Matsés
Mauritian Creole
Mende (Sierra Leone)
Meriam Mir
Meru
Metlatónoc Mixtec
Mezquital Otomi
Mi'kmaq
Minangkabau
Mirandese
Mizo
Mohawk
Montenegrin
Munsee
Murrinh-Patha
Murui Huitoto
Muslim Tat
Mwani
Ménik
Mískito
Naga Pidgin
Navajo
Ndonga
Neapolitan
Ngazidja Comorian
Nigerian Fulfulde
Niuean
Nobiin
Nomatsiguenga
Noon
North Azerbaijani
North Marquesan
North Ndebele
Northern Kissi
Northern Kurdish
Northern Qiandong Miao
Northern Sami
Northern Uzbek
Norwegian
Nyamwezi
Nyanja
Nyankole
Nyemba
Nzima
Occitan
Ojitlán Chinantec
Old Prussian
Omaha-Ponca
Orma
Oroqen
Otuho
Palauan
Pampanga
Papantla Totonac
Papiamento
Paraguayan Guaraní
Pedi
Picard
Pichis Ashéninka
Piemontese
Pijin
Pintupi-Luritja
Pipil
Pite Sami
Pohnpeian
Polish
Portuguese
Potawatomi
Pulaar
Purepecha
Páez
Quechua
Romanian
Romansh
Rotokas
Rundi
Saafi-Saafi
Samoan
Sango
Sangu (Tanzania)
Saramaccan
Sardinian
Scots
Scottish Gaelic
Secoya
Sena
Seri
Seselwa Creole French
Sharanahua
Shawnee
Shilluk
Shipibo-Conibo
Shona
Shuar
Sicilian
Silesian
Siona
Skolt Sami
Slovak
Slovenian
Soga
Somali
Soninke
South Azerbaijani
South Marquesan
South Ndebele
Southern Aymara
Southern Bobo Madaré
Southern Dagaare
Southern Qiandong Miao
Southern Sami
Southern Samo
Southern Sotho
Spanish
Sranan Tongo
Standard Estonian
Standard Latvian
Standard Malay
Sundanese
Susu
Swahili
Swedish
Swiss German
Syenara Senoufo
Tagalog
Tahitian
Talysh
Tedim Chin
Tetum
Tetun Dili
Tikar
Timne
Tiéyaxo Bozo
Tlingit
Toba
Tojolabal
Tok Pisin
Tokelau
Tonga (Tonga Islands)
Tonga (Zambia)
Tosk Albanian
Tsakhur
Tumbuka
Turkish
Turkmen
Tuvalu
Twi
Tzeltal
Tzotzil
Uab Meto
Umbundu
Ume Sami
Upper Guinea Crioulo
Upper Sorbian
Venda
Venetian
Veps
Vietnamese
Vlax Romani
Võro
Wallisian
Walloon
Walser
Wamey
Waray (Philippines)
Warlpiri
Wasa
Wayuu
Welsh
West Central Oromo
West-Central Limba
Western Abnaki
Western Frisian
Western Niger Fulfulde
Wiradjuri
Wolof
Xhosa
Yagua
Yanesha'
Yao
Yoruba
Yucateco
Zapotec
Zarma
Zulu
Zuni
Záparo

Languages according to hyperglot.rosettatype.com (amazing tool, btw!)

DESIGNER

Christoph Koeberlin

A Berliner by choice, Christoph Koeberlin, is one of the most sought-after font engineers in Europe. Foundries such as FontFont, Swiss Typefaces, TypeBy, Miles Newlyn, Type-Mates and Grilli Type and brands such as Ebay, TikTok, ZDF, Volkswagen, the German government, Deutsche Bank, DFB, Porsche, MAN, Twitter, Decathlon, Pinterest, Figma, Telekom and Lufthansa put their trust in him. What's more, the Fontwerk engineering team would be unimaginable without his instrumental help in the early days. The list would be even more star-studded if it weren't for numerous non-disclosure agreements.

Yet it is not just his technical know-how that Christoph is renowned for. His creative work is proof of his keen instinct for what makes a stand-out and highly sought-after corporate typeface. In addition to FF Mark, which he designed in partnership with Hannes von Döhren and the FontFont Type Department back in 2013, Christoph is also the designer behind Fabrikat (released by HVD Fonts 2016) and Pangea (published by Fontwerk 2020). All three of these typefaces became bestsellers within a very short space of time. He was also significantly involved in major custom font projects for Mercedes-Benz, Liebherr, Hyundai, Lonely Planet and SFMOMA. This makes him one of the best typeface designers of our time. Yet Christoph remains modest and down-to-earth in an almost Keanu Reeves-esque manner with philanthropic ideas and actions such as the permanent donation of part of his Pangea royalties to help conserve the rainforest. With his latest work, Tausend, together with Gabriel Richter he is writing the next chapter. It too has what it takes to be the next big thing.

At this point, any other CV would already be impressive and full to the brim, yet Christoph has another trick up his sleeve, his passion project sportsfonts.com. Under this umbrella, he designs retail and exclusive fonts for sports clubs and brands such as FSV Mainz 05, FC St. Pauli, Werder Bremen, Schalke 04 and (his) 1. FC Kaiserslautern. Their fans are just as enthusiastic about it as the specialist audience, as documented by awards such as the ADC 2025 Grand Prix Design Award (!), the iF Design Award and German Brand Award.

Christoph Koeberlin is a multi-talented, exceptional designer who can fill many positions – always at a world-class level.

Berlin, Germany

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christoph.koe.berlin

Fukuoka, Japan

instagram.com/nicetotype
nicetotype.jp

"We'll take on any case." Given his broad creative spectrum, the motto of Germany's very popular youth book and radio play series, Die Drei ??? (The Three Investigators), could well be Gabriel Richter's own motto. Proof of his typographic versatility can be found in a variety of projects: from his debut work FF Infra (distributed by Monotype) to his retail fonts (e.g. Massimo Grafia (with Andreas Uebele), Neue Television (with Klaus Richter) and Takeoff) published by his own label 'nice to type' to a multitude of custom jobs. Gabriel Richter also drew the exclusive Rocky Beach Grotesque for the publisher of Die Drei ??? and the ground-breaking typeface for the multi-award-winning orientation system for the creative agency, serviceplan (both on behalf of the büro uebele). All of Gabriel's type designs are united by a special, non-conformist, eye-catching twist that interests even those not normally excited by type.

Gabriel's initial spark for type design came during his studies at the Düsseldorf University of Applied Sciences at a workshop led by Jakob Runge and Max Kostopoulos. An internship at FontShop International, which lasted several months, helped forge his typographic path and enabled him to establish contacts that led to a close collaboration with Christoph Koeberlin. Gabriel supported Christoph in the expansion of Pangea and they have recently worked together on Tausend (both released by Fontwerk). A further internship at the legendary Stuttgart-based agency, büro uebele gave him the opportunity to combine graphic and type design and perhaps explains the dynamic graphic energy that his typefaces exude.

Gabriel not only heeds the advice of his former FontShop mentor Andreas Frohloff, "If you think the comma is long enough, then make it longer," in his stylistically diverse designs. He now also passes it on to the students at Düsseldorf University of Applied Sciences, where he has taught type design since 2016. Inspired by his former lecturer, Daniel Fels, Gabriel conveys the connection between clear structures, an understanding of form and openness to all styles. This is also where his design career began as part of his communication design studies.

Having now settled down in Japan, the Black metal music fan no longer rules out any genre. He also pursues this stylistic openness in his choice and design of fonts, and thereby helps expand the creative spectrum of our own label.

DESIGNER

Gabriel Richter

© Photos: Lars Wiedemann, Sumire Richter

DESIGN

Christoph Koeberlin
Gabriel Richter

DESIGN CONTRIBUTIONS

Andreas Frohloff

MASTERING, PRODUCTION

Gabriel Richter
Christoph Koeberlin

MARKETING

Christoph Koeberlin Naming, Videos, Campaign, Gabriel Richter Campaign, Videos, Ivo Gabrowitsch Campaign, Specimen, Copywriting, Jana Heinz Artwork, Sandra Winkelmann Motion Graphics, Jürgen Siebert Copywriting, Lucy Beckley English Translation, Sebastian Carewe Proofreading

DESIGN PERIOD

2022–2025

RELEASE HISTORY

Version 1.00: June 16, 2025

GLYPHS PER FONT

1000+ → pages 16–21

LANGUAGES

400 Latin → page 25

58 STYLES

10 upright weights for Tausend, Tausend Plakat, Soft, Plakat Soft each and 9 upright weights for Tausend Stencil and Shaded → page 2

FILE FORMATS

Static .otf, .woff2; Variable .ttf, .woff2; Additional formats on request

VARIABLE FONTS

Included in the Collection package at no extra cost — 4 fonts: Tausend ('Normal' and Plakat), Soft ('Normal' Soft and Plakat Soft) with 2 axes each: weight, optical size; Stencil with 2 axes: weight, stencil; Shaded with 1 axis: weight

Web file sizes .woff2: 349KB Tausend, 416KB Soft, 206KB Shaded, 173KB Stencil

TRIAL FONTS

Our free Trial Fonts contain all actual characters and features, except for currency symbols.

The Trial License allows unlimited and free use during the test phase. Both desktop and webfonts are included, so that you can design mockups, websites, 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).
Extended You can add additional users/license volumes and other types of use (App, Logo). Enterprise For larger or unlimited license volumes and all other scenarios that are not covered by one of these licenses (e.g. broadcasting, 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.

MODIFICATIONS, EXTENSIONS

Available on request

TRADEMARKS

Tausend™ is a trademark of Fontwerk GmbH

AWARDS

TDC72 Type High Award Bronze (Judges' Choice) → Type Design → Text + Display Typefaces
2026 ADC Awards Merit Honor → Typography/Lettering
ADC Award 2026 Shortlist (Art Directors Club Germany) → Design → Craft For Design → Graphic Design → Typographie & Type Design
Hiiibrand Design Awards 2025 Merit Award → Professional/Typography/Type Design/Latin Type Design
Design Made in Germany – Designpreis für Design aus Deutschland 2026 Silber

RECOMMENDED USE

Advertising & Packaging
Editorial & Publishing
Film & TV
Logo, Branding & CI
Fashion
Music & Nightlife
Poster & Billboards
Responsive Designs

PAIRING SUGGESTIONS

Nice Collection
Supermarker
Change
Neue DIN
Sukoon

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hello@fontwerk.com

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

SOCIAL MEDIA

Instagram, LinkedIn: @fontwerk

TRY OR BUY

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

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.

❶ 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.

❷ 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.

❸ 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.

❹ 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.

❺ 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.

WHAT FONTWERK STANDS FOR

SIMPLE AND SAFE LICENSES

AMBITIOUS CUSTOM FONTS

Download Trial Fonts

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