

McQueen

Collection

McQueen

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 corresponding 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 or Audio-Visual,
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](https://fontwerk.com/fonts/mcqueen-collection)

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

Qougar3

IT/39028 Silandro

Gâteau au fromage

Arnaldur Indriðason

McQueen XLight · *McQueen XLight Italic*
NEW 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*
NEW 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*
NEW 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*
NEW 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)



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 **FÖNTS**

RingoFire
ActiveWear

Medium 60 pt, Regular 60 pt

Italic 50 pt, Medium Italic 30 pt



20 Mil Léguas Submarinas

XBold 54 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.

SemiBold 22.5 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 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.

Regular 15 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.

Regular 11.5 pt, Italic 11.5 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 surmatuelle apparition. Quant à la rejeter au rang des fables, il fallait y renoncer.

Regular 8 pt, Français

© 678

Bold 215 pt

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

nine million
tracksuits

XLight 55 pt, XBlack 55 pt

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

Roxy Marketing Festival

Bold 50 pt, XLight 50 pt



BRICK/MORTAR
ARCHITECTS



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XBold 54 pt, Português

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Regular 15 pt, Deutsch

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Regular 8 pt, Français

Stylistic Set 1 #SS01 (McQueen) — a (double-story)
 a á â ã ä å ã ã^a included

Räume Räume

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

Räume Räume

Stylistic Set 2 #SS02 — ĝ (flat ear); ĝ ĝ ĝ ĝ ĝ ĝ ĝ ĝ
 ĝ included

Design Design

Stylistic Set 3 #SS03 — ĝ (single-story); ĝ ĝ ĝ ĝ ĝ ĝ
 ĝ ĝ ĝ included

Design Design

Stylistic Set 4 #SS04 — z; z z z z included

Spitze Spitze

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

Contextual Alternates #CALT; ĝj cĵ (j jĵ included)

(jingle) (jingle)

Case-Sensitive Forms #CASE;
 ⟨⟩:ıç•ı\ / - - - - - () {} [] « » ‹ › @ π 0 1 2 3 4 5
 6 7 8 9 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 4/852

Ordinals #ORDN; № a o included

No.6a №6^a

Scientific Inferiors #SINF

H2O H₂O

Superscript #SUPS, Subscript #SUBS

m3 M6 m³ M₆

Slashed Zero #ZERO

NO07 NO07

Localized Forms #LOCL; L·L I·I → L·L I·I (Catalan) and
 Ș ț ș ț → Ș Ț ș Ț (Romanian) included

Braşov Braşov

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, Greek or Cyrillic (e.g. Russian, Bulgarian, Ukrainian). If you need further languages or script systems (e.g. Thai, Devanagari, Chinese, Japanese, Korean), we can make custom fonts for you.

Latin

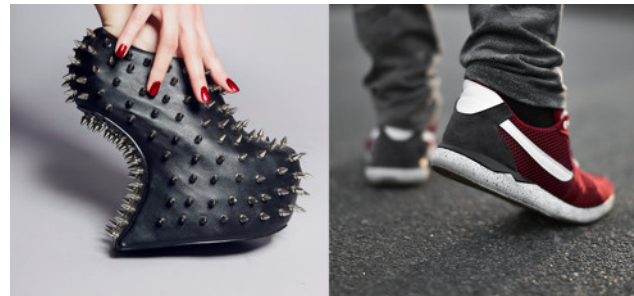
Acheron	Bislama	Eastern Oromo	Irish	Lithuanian	Murrinh-Patha	Pipil	Soninke	Tzeltal
Achinese	Borana-Arsi-Guji	Embu	Istro Romanian	Lombard	Mwani	Pohnpeian	South Ndebele	Tzotzil
Acholi	Oromo	English	Italian	Low German	Mískito	Polish	Southern Aymara	Uab Meto
Afar	Bosnian	Ese Ejja	Ixcatlán Mazatec	Lower Sorbian	Naga Pidgin	Portuguese	Southern Qiangong	Ume Sami
Afrikaans	Breton	Faroese	Jamaican Creole	Luba-Lulua	Ndonga	Potawatomi	Miao	Upper Guinea Crioulo
Alekano	Buginese	Fijian	English	Lule Sami	Neapolitan	Purepecha	Southern Sami	Upper Sorbian
Aleut	Candoshi-Shapra	Filipino	Japanese	Luo (Kenya & Tanzania)	Ngazidja Comorian	Quechua	Southern Sotho	Venetian
Amahuaca	Caquinte	Finnish	Javanese	Luxembourgish	Niuean	Romanian	Spanish	Veps
Amarakaeri	Caribbean Hindustani	French	Jola-Fonyi	Macedo-Romanian	Nobiin	Romansh	Sranan Tongo	Vöro
Amis	Cashibo-Cacataibo	Friulian	K'iche'	Makhuwa	Nomatsiguenga	Rotokas	Standard Estonian	Walloon
Anaang	Catalan	Gagauz	Kabuverdianu	Makhuwa-Meetto	North Ndebele	Rundi	Standard Latvian	Walsler
Andaandi, Dongolawi	Cebuano	Galician	Kala Lagaw Ya	Makonde	Northern Kurdish	Rwa	Standard Malay	Wangaaybuwan-Ngilyambaa
Anuta	Central Aymara	Ganda	Kalaallisut	Makwe	Northern Qiangong	Samburu	Sundanese	Waray (Philippines)
Ao Naga	Central Kurdish	Garifuna	Kalenjin	Malagasy	Miao	Samoan	Swahili	Warlpiri
Aragonese	Chamorro	Ga'anda	Kamba (Kenya)	Malaysian	Northern Sami	Sango	Swati	Wayuu
Arbëreshë Albanian	Chavacano	German	Kaonde	Maltese	Northern Uzbek	Sangu (Tanzania)	Swedish	Welsh
Arvanitika Albanian	Chigã	Gheg Albanian	Karelian	Mandinka	Norwegian	Saramaccan	Swiss German	West Central Oromo
Asháninka	Chiltepec Chinantec	Gilbertese	Kashubian	Mandjak	Nyanja	Sardinian	Tagalog	Western Abnaki
Ashéninka Perené	Chokwe	Gooniyandi	Kekchí	Mankanya	Nyankole	Scots	Tahitian	Western Frisian
Asu (Tanzania)	Chuukese	Gourmanchéma	Kenzi, Mattokki	Manx	Occitan	Scottish Gaelic	Taita	Wik-Mungkan
Atayal	Cimbrian	Guadeloupean Creole	Khasi	Maore Comorian	Ojiltán Chinantec	Sena	Tedim Chin	Wiradjuri
Balinese	Cofán	French	Kikuyu	Maori	Orma	Seri	Tetum	Wolof
Bari	Congo Swahili	Gusii	Kimbundu	Mapudungun	Oroqen	Seselwa Creole	Tetun Dili	Xhosa
Basque	Cook Islands Māori	Haitian	Kinyarwanda	Marshallese	Palauan	French	Tiv	Yanesha'
Batak Dairi	Cornish	Hani	Kituba (DRC)	Matsés	Paluan	Shambala	Tok Pisin	Yao
Batak Karo	Corsican	Hiligaynon	Kongo	Mauritian Creole	Pampangã	Shawnee	Tokelau	Yapese
Batak Mandailing	Creek	Ho-Chunk	Konzo	Meriam Mir	Papantla Totonac	Shipibo-Conibo	Tonga (Tonga Islands)	Yindjibarndi
Batak Simalungun	Crimean Tatar	Hopi	Kuanyama	Meru	Papiamento	Shona	Tonga (Zambia)	Yucateco
Batak Toba	Croatian	Huastec	Kven Finnish	Minangkabau	Pedí	Sicilian	Tosk Albanian	Zapotec
Bemba (Zambia)	Czech	Hungarian	Kölsch	Mirandese	Picard	Silesian	Tsongã	Zulu
Bena (Tanzania)	Danish	Icelandic	Ladin	Mohawk	Pichis Ashéninka	Slovak	Tswana	Záparo
Bikol	Dehu	Iloko	Ladino	Montenegrin	Piemontese	Slovenian	Tumbuka	
	Dutch	Inari Sami	Latgalian	Ligurian	Pijin	Soga	Turkish	
	Eastern Arrernte	Indonesian	Lithuanian		Pintupi-Luritja	Somali	Turkmen	

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.

4 TYPE DESIGNERS

Loris

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*.

Olivier

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

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 multi-disciplinary 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 *TYPO Labs*, 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* TrueType 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.

📍 Melchow/Berlin, Germany
🌐 olli-meier.de 📧 tyyyyyppo

File Formats, Trial Fonts & Licensing

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

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

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

BASE Our Base License covers the most common use cases: Desktop (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.

Web

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

Social Media

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

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

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.

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, use in logos for larger organizations, 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.

Address

Fontwerk GmbH
Prenzlauer Allee 186
10405 Berlin, Germany

Website

fontwerk.com

Email

hello@fontwerk.com
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)

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