

Nice

Collection



Nice™ *Collection*

A refreshing design characterized by clarity, liveliness and legibility.

Nice is a complex type system with an enormous range of typographic possibilities.

Design

Jan Fromm

Mastering, Production

Olli Meier

Marketing

Jan Fromm Copywriting
Ivo Gabrowitsch Naming,
Copywriting, Specimen
Anja Knust Graphic Design,
Imagery
Neo Motion Studio Animations
Lucy Beckley Engl. Translation

Design Period

2013–2022

Release History

Version 1.00; March 29, 2022

Awards

2023 Communication Arts
Award of Excellence



Languages

94 European Latin → page 8

Glyphs Per Font

856 → pages 9-12

56 Styles

7 upright weights and corresponding italics in 4 optical sizes → page 4

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 17

Formats

Static .otf, .woff2; Variable .ttf, .woff2; Additional formats on request → page 17

Variable Fonts

Included in the Collection package at no extra cost
2 axes: weight, optical size
Web file sizes .woff2: 135 KB Upright, 136 KB Italic

Modifications, Extensions

Available on request

Trademarks

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Recommended Use

Advertising & Packaging
Book Text
Editorial & Publishing
Festive Occasions
Fashion
Logo, Branding & CI
Poster & Billboards
Small Text

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

Headline Bold 50 pt, Micro XLight Italic 50 pt, Text Bold 16 pt, Text Regular 16 pt, Text Bold 10 pt, Text Regular 10 pt

Château Léoville-Poyferré

Brandenburgkonserterna BWV 1046–1051

Şehzade Camii

Bracken and water fern (Azolla filiculoides)

Manufaktur

DWELL

FAIR TRADE CHOCOLATE

Die Einzelfrucht – das Nüsschen, oft als „Kern“ bezeichnet – ist meist drei bis sechs mm lang, zwischen 2,5 bis 3,5 (2 bis 6) Millimeter breit, stark behaart bis annähernd kahl.

Syringa vulgaris

The Place Garibaldi also stands out for its architecture and history

Himmelscheibe von Nebra

RAYONNANT

Brazilian Butt Lift

Nu couché

Srpska književna zadruga

Δ Dunării 5800 km²

Aldebaran is cooler than the Sun with a surface temperature of 3,900 K

56 Single Styles + 2 VARIABLE FONTS

ExtraLight *Italic*

Light *Italic*

Regular *Italic*

Medium *Italic*

Bold *Italic*

ExtraBold *Italic*

Black *Italic*

Nice Micro

ExtraLight *Italic*

Light *Italic*

Regular *Italic*

Medium *Italic*

Bold *Italic*

ExtraBold *Italic*

Black *Italic*

Nice Text

ExtraLight *Italic*

Light *Italic*

Regular *Italic*

Medium *Italic*

Bold *Italic*

ExtraBold *Italic*

Black *Italic*

Nice Headline

ExtraLight *Italic*

Light *Italic*

Regular *Italic*

Medium *Italic*

Bold *Italic*

ExtraBold *Italic*

Black *Italic*

Nice Poster

**Gronland
+ Ancona**

Headline Medium 75 pt, Poster ExtraLight 75 pt

Poster ExtraBold All Caps 88 pt (Spacing +20%), Poster ExtraLight 88 pt

IN/OUTKAST

Hotel & Spa
QUÉNBY
* * * *

Text Light Italic 30 pt, Headline Regular Small Caps 75 pt (Spacing +50%), Headline Bold 40 pt

Micro Regular Small Caps 12.5 pt, Poster Black Italic 60 pt



CHAPTER 1

A Shifting Reef

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.

Fin de la première partie. Le capitaine Nemo et moi, 1911

• Headline Light Small Caps 25 pt (Spacing +100%),
Headline Bold 30 pt, Text Regular 11.5 pt, Text Italic 11.5 pt,
Text Regular Small Caps 11.5 pt, Micro Medium 6 pt

Poster Medium SC 60 pt,
Poster Black 121 pt,
Headline Medium 25 pt ▶

JULES GABRIEL Verne

Werk † Edition

20 Mil Léguas Submarinas

Poster ExtraBold 62 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.

Text Bold 21 pt, English

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

Text Regular 16 pt, Italic 16 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.

Text Regular 12 pt, Text Italic 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.

Micro Regular 7 pt, Français

94 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

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

Stylistic Set 1 #SS01 — Small arrows

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕ included

G7 → G7 →

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

Standard Ligatures #LIGA

ffi ffl ff fi fl included

Pfeffi Pfeffi

Small Capitals #SMCP

Space SPACE

Small Capitals From Capitals #C2SC

Rome Rome

Variation: #SMCP + #C2SC

Display DISPLAY

Contextual Alternates #CALT

: included

1:3 1:3

Case-Sensitive Forms #CASE

· ÿ < > « » - - - - - () { } [] / \ @ included

(h-o) (H-O)

Localized Forms #LOCL

L·L l·l → LL ll (Catalan), i → ı (Turkish) and Ș ț ș ț → Ș Ț ș ț (Romanian) included

Braşov Braşov

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

64982 64982

Fractions #FRAC, Numerators #NUMR, Denominators #DNOM

4/852 ⁴/852

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

31705 31705

Ordinals #ORDN

6^a 2^o 6^a 2^o

Variation: #ONUM + #TNUM

19673 19673

Scientific Inferiors #SINF

H₂O H₂O

Variation: #C2SC + #TNUM

31027 31027

Superscript #SUPS, Subscript #SUBS

w³ K₆ w³ K₆

Slashed Zero #ZERO

MOO MOØ

Nice is a complex type system with an enormous range of typographic possibilities. Thanks to its four optical sizes, it covers a wide range in terms of design and legibility: from texts in very small sizes to large, expressive billboard grabbing titles.

In contrast to many historically oriented serif fonts, it has a fresh look with a slightly nostalgic flair.

Nice has many faces: open, elegant, expressive, compact, robust, but it never looks boring. It is as lively as possible in order to convey messages in a serious and credible way. Its name speaks for itself – friendly in appearance, charming in expression and pleasant in use.

Drawing from its baroque ancestors, it takes only the most important essences: the expressiveness, the contrast between severity and warmth, the playfulness of the italics, the subtle quirkiness. By softening typical decorative elements such as sprawling curves, twisted drops or idiosyncratic serifs and carefully incorporating them into a modern framework, its designer *Jan Fromm* places its historical formal language in a contemporary context. Many peculiarities of the typefaces of that time compete with today's reading habits. Therefore, oversized capitals, as in the case of a *Baskerville*, or the exuberant richness of form of a *Fleischmann Italic* were consciously avoided.

Nice is therefore not a revival. Instead, the attributes of classical baroque typefaces that still

make sense today have been tailored to a refreshingly modern text font. Its availability as a variable font (which is included in the *Superfamily* package) makes its discreet historical borrowings almost completely unrecognizable.

During the design process, which lasted several years, Jan Fromm was continuously guided by three objectives: clarity, liveliness and legibility. The optical sizes allow a high degree of application-specific optimizations. For example, a generous x-height and open forms allow the small optical sizes of Text and Micro to be read quickly and fluently. The fact that the typeface remains lively despite its efficiency is due to its humanistic characteristics and many details: accentuated vertical serifs (e.g. C, E, T), subtly curved horizontal serifs, strong drops, dots and accents, elements with a handwritten character (Q, &, £), inktraps (in small optical sizes) and different slanted angles in the italics.

In contrast to historically oriented text faces, which usually contain oldstyle numerals, Jan Fromm opted for proportional lining figures, as these work better in the large optical sizes of Headline and Poster. Many readers consider oldstyle fig-

ures to look too playful in such large and short use cases. In light of the superfamily's syndetic variability, this decision has also been transferred to Nice Text and Nice Micro. To make lining figures suitable for this purpose, the numerals were made somewhat narrower. This way, they fit perfectly in continuous texts and convince in responsive environments.

Alongside the different types of numerals, the family members Poster, Headline, Text and Micro and the multiple and varied weights (from ExtraLight to Black), Nice is equipped with a rich typographic repertoire of small caps, arrows and symbols. Whether used in editorial design, fashion, branding or packaging – Nice always cuts a fine figure.

Jan Fromm himself recommends using Micro for font sizes from about 6 to 9pt, Text from about 9 to 16 pt, Headline up to about 48 pt and Poster for larger applications. But, of course, that is just a suggestion.

The versatility and expressive nature of Nice will be further expanded with the planned addition of more widths (Condensed and Extended), as well as language extensions such as Cyrillic, Greek and Vietnamese. Corresponding styles such as Sans, Mono and perhaps even Slab, Semi Sans or even Script are also conceivable. After all, these genres also deserve a 'nice' clarity, liveliness and legibility.

DESIGNER

Jan Fromm

The typefaces of the typography legend *Lucas de Groot* are still making a mark after thirty years. But it's not just his designs that leave a lasting impression, through his teaching at the POTSDAM UNIVERSITY OF APPLIED SCIENCES, he has also shaped and influenced many other Designers. One such Designer was Jan Fromm, whose special talent de Groot recognized and who he invited to work alongside him during his studies.

Jan supported LUCASFONTS with extensive custom font projects and the expansion of the type library. He was also heavily involved in the concept and design of the website. Today, the multidisciplinary designer works freelance on his own fonts, logos, graphic and web projects. He considers type to be a fundamental component of visual communication, as it can convey not only information but also emotions.

His work is characterized by functionality and clarity and a considered reduction to all but that which is essential. His keen eye for

detail is evident throughout. Jan is convinced that the harmonious interplay of those details decides on the overall quality.

One of his most interesting jobs is working for 29LETTERS, the foundry of *Pascal Zoghi*. Jan drew and harmonized many of the Latin members and versions of Pascal's *Zarid* Superfamily. Jan's own families *Camingo*, *Komet*, *Capito* and *Rooney* are also worth mentioning, as they demonstrate his wide ranging stylistic and technical ability. Rooney Sans has been used for over ten years by the largest marketplace for digital fonts, MYFONTS.

With the complex type system *Nice*, the coffee-loving cineaste is publishing a typeface outside his own label for the first time. We are delighted to be joining him on this journey, taking care of the production and distribution of the distribution of the 56-part typeface. Having completed this extensive project, we can attest to Jan's exceptionally high quality standards—both in terms of design and technology.



📍 Berlin, Germany

🌐 janfromm.de

📷 [instagram.com/janfromm](https://www.instagram.com/janfromm)

🐦 twitter.com/janfromm

🌐 [behance.net/JANFROMM9c1f](https://www.behance.net/JANFROMM9c1f)

File Formats, Trial Fonts & Licensing

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

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

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

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

Desktop (Print)

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

Web

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

Social Media

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

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

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.

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as we can.

Social Media

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Micro Bold 10 pt, Regular 10 pt,
Text Bold 18 pt, Light 14 pt,
Light Small Caps 14 pt

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

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

IN A DIGITAL WORLD, FONTS AND TYPOGRAPHY ARE THE MOST POWERFUL ELEMENTS IN BRANDING. The ever-changing and fast-moving pace of the digital space means that color and imagery have lost their uniqueness. And, individual forms can get completely lost in the confines of the rigid corset of social media. Typefaces with a strong and distinct character convey brand values in any environment subtly, continuously and effectively.

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

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

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

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

Pairing Suggestions

Pangea

Can a typeface make the world a better place? Well, it can try to. Pangea was designed by Christoph Koeberlin and published as part of a superfamily along with Pangea Text™. 25% of all designer royalties will be donated to preserving the rainforest and to implementing reforestation projects.

McQueen Grotesk

God save the McQueen! Designed by Loris Olivier, Noheul Lee, Katja Schimmel and Olli Meier as part of a superfamily along with McQueen. Like a pair of modern sneakers – in it for the long run.

Case *Collection*

A matter-of-fact Neo-Grotesque with surprising nuances. Designed by Erik Spiekermann, Anja Meiners and Ralph du Carrois, The Case™ Type-face Collection is a refreshing alternative to the classics.

Neue DIN

The German type icon reimaged with compactness and elegance, extreme widths and a variable-first approach. 100% Made in Berlin by Hendrik Weber, Andreas Frohloff and Olli Meier.

Change

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

Download Trial Fonts on [Fontwerk.com](https://fontwerk.com)