Nikolai

Nikolai™ *Collection*

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

Design
Franziska Weitgruber

Mastering, Production
Andreas Frohloff
Christoph Koeberlin
Rosalie Wagner Variable Fonts

Marketing
Franziska Weitgruber Naming
Ivo Gabrowitsch Copywriting,
Imagery, Specimen
Lucy Beckley English Translation
Anja Knust Graphic Design, Imagery

Design Period
2018–2020

Release History
Version 1.0; July 20, 2020
Variable Fonts February 15, 2022

Trademarks
Nikolai™ is a trademark of
Fontwerk GmbH

Glyphs Per Font
959 → page 7

Languages
97 Latin → page 9

24 Styles
4 upright weights in 3 widths
and corresponding italics
→ page 5

Variable Fonts
Included in the Family package
at no extra cost. 2 axes: weight,
width; Web file sizes .woff2: 97 KB
Upright, 102 KB Italic

Licensing
Trial Free test license, Base Incl.
Desktop, Web & Social Media use,
Extended Larger volume, App,
Audio-Visual, or Logo, Additional
licenses on request → page 12

Modifications & Extensions
Available on request

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

Contact
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Available exclusively from
fontwerk.com/fonts/nikolai

SemiBold 50 pt, Condensed Light Italic 50 pt, Bold 16 pt, Regular 16 pt, Bold 11 pt, Regular 11 pt, Condensed Regular 11 pt

Taubtrüber Hain am Musenginst, Krawehl!

Obłok Magellana

Jay's Cheesesteak Burger

AGRICOLA

Miranda Veracruz de la Hoya Cardinal

Burg Querfurt

Never Stop That Feeling

Tokyo Raptors

Into The Reality Distortion Field

MIDAS 29

Complete Studio Albums Collection

Trinkröhrchen

30 July 1511 in Arezzo, Tuscany

LA QUADRATURA DEL CERCHIO

Nikolai Light · *Light Italic* · SMALL CAPS · *ITALIC*
Nikolai Regular · *Italic* · SMALL CAPS · *ITALIC*
Nikolai SemiBold · *SemiBold Italic* · SMALL CAPS · *ITALIC*
Nikolai Bold · *Bold Italic* · SMALL CAPS · *ITALIC*

Nikolai Narrow Light · *Light Italic* · SMALL CAPS · *ITALIC*
Nikolai Narrow Regular · *Italic* · SMALL CAPS · *ITALIC*
Nikolai Narrow SemiBold · *SemiBold Italic* · SMALL CAPS · *ITALIC*
Nikolai Narrow Bold · *Bold Italic* · SMALL CAPS · *ITALIC*

Nikolai Condensed Light · *Light Italic* · SMALL CAPS · *ITALIC*
Nikolai Condensed Regular · *Italic* · SMALL CAPS · *ITALIC*
Nikolai Condensed SemiBold · *SemiBold Italic* · SMALL CAPS · *ITALIC*
Nikolai Condensed Bold · *Bold Italic* · SMALL CAPS · *ITALIC*

Available in 2 variable (upright and italic) and 24 single fonts.

Alexandra

McKing

We are always open for your ideas

OTHELLO

WILLIAM

SHAKESPEARE

Ẅ × K
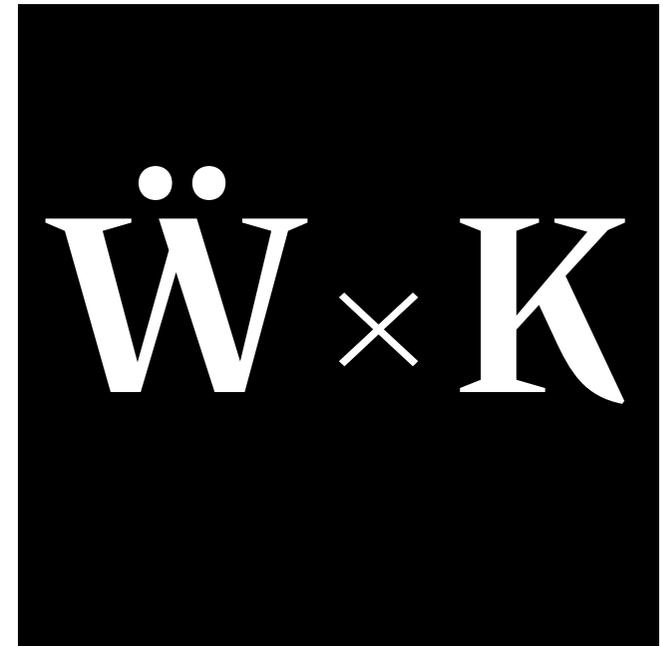
20 Mil Léguas Submarinas

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 einflussreichen Staaten beider Kontinente nahmen die Vorfälle außeror-

dentlich ernst. Seit einiger Zeit schon waren mehrere Schiffe auf hoher See *„einem gigantischen Etwas"* begegnet, einem langen, spindelförmigen Gegenstand, der bisweilen phosphoreszierte und weitaus größer und schneller war als ein Wal.

Los hechos relativos a estas apariciones, consignados en los diferentes libros de a bordo, coincidían con bastante exactitud en lo referente a la estructura del objeto o del ser en cuestión, a la excepcional velocidad de sus movimientos, a la sorprendente potencia de su locomoción y a la particular vitalidad de que parecía dotado. De tratarse de un cetáceo, superaba en volumen a todos cuantos especímenes de este género había clasificado la ciencia hasta entonces. Ni Cuvier, ni Lacepède, ni Duméril 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 …

Fontwerk

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Uppercase

ÁĂÂÄÀĀĄÅÃÆĆČÇĈĊĐĎÐÉĚÊËÉÈĒĘĞĜĢĠĦĤÍĬÎÏİÌĪĮĨĴĶĹĽĻŁĿŃŇŅŊÑÓŎÔÖÒŐŌØÕŒÞŔŘŖSŚ
ŠŞŜȘẞƏŦŤŢȚÚŬÛÜÙŰŪŲŮŨŴŴŴŴÝŶŸỲŹŽŻ

Accented Latin Lowercase

áăâäàāąåãæćčçĉċðďđéěêëéèēęəğĝģġħĥıíĭîïİìīįĩĵ ĵ ķĺľļl·lŀńňņŋ ñóŏôöòőōøõœþŕřŗśšşŝșßtťţțúŭûüùűūųůũŵ
ŵẅẁýŷÿỳźžż

Small Caps

AÁĂÂÄÀĀĄÅÃÆBCĆČÇĈĊDÐĎĐEÉĚÊËÉÈĒĘƏFGĞĜĢĠĦHĦĤÍĬÎÏİÌĪĮĨĴKĶĻLĹĽĻŁĿMNÑŃŇŅŊÑOÓŎÔÖÒŐŌØÕ
ŒPÞQRŔŘŖSŚŠŞŜȘẞTŦŤŢȚUÚŬÛÜÙŰŪŲŮŨVWŴŴẄŴXYÝŶŸỲZŹŽŻ 00123456789 -
–—(){}[]!¡?¿·.,„"""'*‒«»‹›‑ℙ‿‐-#/\""""'〈〉@&'"Ƀ¢%.$€Ł + − × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ¬ ∞%‰£¥ƒ

Numerals & Currency Symbols

00123456789 00123456789 ⊘○123456789 ⊘○123456789 ⁰¹²³⁴⁵⁶⁷⁸⁹/ ₀₁₂₃₄₅₆₇₈₉
½⅓¼¾⅘⅕⅖⅗⅘⅙⅚⅐⅛⅜⅝⅞⅑⅒ ₀₁₂₃₄₅₆₇₈₉ ⁰¹²³⁴⁵⁶⁷⁸⁹ ªº Ƀ¢¤$€ƒŁ£¥

Punctuation, Mathematical Signs & Symbols

.,:;…!¡?¿·˙*℘¿#/\(){}[]-–—‒–‑_„"""'«»‹›""""'〈〉·⅟≅≜ + − × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ¬ ^ ∞∫ΩΔΠΣ√µ∂%‰

Arrows & Shapes

↑↗→↘↓↙←↖↔↕●○◆◇◈■□▲▶▼◀△▷▽◁▸▾◂☑☒√@&¶§©®℗™°'"|¦†ℓ‡℮

Ligatures

ffb ffh ffi ffk ffl Tv Tw Ty fb ff fh fi fj fk fl tt

Alternates (Rounded Dots)

ÄĊËĖĢĠÏĬĶĻŁŅÖŖȘŢÜ ẄŸŻäċëėġ ġ ïijķḷl·ṇ ọṛṣṭüẅ ÿż äċëėġ ġ ïķḷl·ṇọṛṣṭüẅ ÿż.,:;…!¡?¿·˙¿℘,„"""'

Ornaments

‖‖‖ ‖‖ //// //// \\\\ \\\\ ⟫⟫⟫ ⟫⟫⟫ ⟪⟪⟪ ⟪⟪⟪ ⩗⩗ ⩘⩘ ⩖⩖ ⩙⩙

Standard Ligatures #LIGA
ffb ffh ffi ffk ffl Tv Tw Ty fb ff fh fi fj fk fl and tt included

Tycho   Tycho

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

(h-o)   (H–O)

Small Capitals #SMCP

Burger   BURGER

Small Capitals From Capitals #C2SC

Qmax   Qmax

Variation: #SMCP + #C2SC

Likes   LIKES

Stylistic Set 1 #SS01 — Rounded Dots — Ă Ċ Ë Ė Ġ Ġ Ï İ Ķ Ļ Ŀ Ņ Ö Ŗ Ş Ţ Ü
Ŵ Ÿ Ż ȧ ċ ë ė ġ ġ ï ı ̇ j ̦ k ̧ l ̦ l ̇ n ̦ ö ŗ ş ţ ü ẇ ÿ ż ȧ ċ ë ė ġ ġ ï ı ̇ k ̧ l ̦ l ̇ n ̦ ö ŗ ş ţ ü ẇ ÿ ż · . , : ;
… ! ¡ ? ¿ · · : ¡ à · ̇ à ᵖ à , „ " " ' ! ¡ ? ¿ · , „ " " ' and ' included.

Südtirol;   Südtirol;

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

Localized Forms #LOCL
i → ı (Turkish), L·L l·l → ĿL ŀl (Catalan) and Ş Ţ ş ţ → Ș Ț ș ț (Romanian)
included

Brașov   Brașov

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

1690,2   1690,2

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

317.9   317.9

Fractions #FRAC, Numerators #NUMR, Denominators #DNOM

34/185 $^{34}/_{185}$

Ordinals #ORDN

6a 2o   6^{a} 2°

Scientific Inferiors #SINF, Superscript #SUPS, Subscript #SUBS

O2 m3 i6 O_2 m^3 i$_6$

Slashed Zero #ZERO

MO07   MO07

SUPPORTED LANGUAGES

All of Fontwerk's typefaces support all Latin-based European languages such as English, French, Spanish, German, Czech, Polish and Turkish. Some families also support African Latin, Arabic, Hebrew, Thai, Greek or Cyrillic (e.g. Russian, Bulgarian, Ukrainian). If you need further languages or script systems (e.g. Devanagari, Chinese, Japanese, Korean), we can make custom fonts for you.

▾ Latin

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

Bold 40 pt, Regular 10 pt, SemiBold 10 pt

Admittedly at the very beginning of the conception of Nikolai was the attempt to reinterpret an old idea. At the end is something that has rarely been seen before, in terms of character and typographical impact. The best ideas are almost always only the best ideas of their time.

DURING HER TYPEMEDIA MASTER'S DEGREE AT KABK in The Hague, the designer, Franziska Weitgruber was tasked with designing a revival typeface. For her project, she chose link: *Veronese* by Monotype. Veronese is a mechanized version of the *Golden Type* by William Morris from 1925, which in turn was a rough interpretation of Nicolas Jenson's earlier Print types of the 1470s. She was not entirely satisfied with the result, however, and found her interpretation too cool and too rigid.

Driven by her own aspirations and ambition, she later tried to reinterpret another Jenson Model from the Renaissance. She found Nebiolo's Jenson in an almost 90-year-old specimen from the legendary Turiner Foundry. Beguiled by the wild and liveliness of the typeface, she began to digitize the bold weight. Very soon, however, she abandoned her revivalist approach and developed the design and forms in a more emancipated and contemporary direction. In doing so, the typeface began to evolve into a display family full of character. And so Nicolas became Nikolai with the crucial letter 'k' which is so important in its design. The original Renaissance-DNA is now barely recognizable in the design owing to the clear stroke contrast.

The font was initially published on the *Future Fonts* platform. Renowned for showcasing refreshing and rebellious designs at an early stage, the young platform offered Franziska the ideal space to develop Nikolai into a modern extended family. The expansion into different widths, as well as the design of the italics, ornaments and alternative forms, such as round instead of square dots, are due in part to direct user feedback on *Future Fonts*. All these characteristics make the typeface a highly versatile headline, poster and logo font.

Now with its publication on Fontwerk, Nikolai has reached its optimum level of maturity. The angular and pointed shapes are full of character and fully developed. Overall, it exudes a typographic hardness, which when combined with a sans-serif, especially a geometric one, will command your full attention.

When all your best ideas just lay ahead of you, tease them out with a typeface that knows how to do it.

Fontwerk

DESIGNER

Franziska Weitgruber

It is in the middle of two mountain ranges that Franziska Weitgruber designs her typefaces. The letterforms that she designs are just as striking as the South Tyrolean Alps where she lives.

Fascinated by the interaction of analog and digital technologies, she explores the limits of these tools and materials in her work. She works intensively with manual printing techniques and high-quality coatings, such as gold leaf, enamel paint, risography and screen printing.

Franziska Weitgruber received her Bachelor's Degree in Graphic Design with a focus on type from the *New Design University St. Pölten* (typography, calligraphy, hand lettering, typeface design).

Later she also worked there as a lecturer. The TypeMedia Master at the *Royal Academy of Fine Arts in The Hague* manifested her way to type design. Franziska is currently working as a freelance type designer and graphic designer. She is also a regular guest mentor at *Type Clinic Slovenia.*

In addition to Nikolai, she also initially published early versions of her fonts Gig and Roba on the Future Fonts platform. Aside from the world of letters, she loves bicycles and the Rietveld Schröder House in Utrecht.

⊙ Latsch, Italy

⊕ franziskaweitgruber.com
ⓘ instagram.com/franziskaweit
🐦 twitter.com/franziskaweit

Light Small Caps 20 pt Tracking +200%, SemiBold 50 pt, Regular 15 pt, Italic 15 pt

File Formats, Trial Fonts & Licensing

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

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

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

Condensed Bold 64 pt, Regular Small Caps 10 pt, Regular 10 pt, Italic 10 pt, Narrow Bold Small Caps 10 pt, SemiBold Italic 9.5 pt, Regular 7 pt, Italic 7 pt

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

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

Audio-Visual	*App*	*Logo*
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.	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.	You can use the typeface as part of the recognizable means of individualization of a (natural or legal) entity, product, or service. The license is determined per logo based on the size of the company, which is based on the number of (permanent and freelance) employees of the Licensee.

ENTERPRISE For larger or unlimited license volumes and all other scenarios that are not covered by one of these licenses (e.g. passing on to third parties, embedding in hardware) an individual agreement is required and we will be happy to provide a quote for this.

Please check fontwerk.com/licensing or our FAQ page for further information.

Fontwerk

Address
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Prenzlauer Allee 186
10405 Berlin, Germany

Website
www.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

Narrow Bold 10 pt, Narrow
Regular 10 pt, Bold 21 pt,
Light 15 pt, SemiBold 15 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 Text

Can a typeface make the world a better place? Well, it can try to. Pangea Text was designed by Christoph Koeberlin and published as part of a superfamily along with Pangea. 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 Typeface Collection is a refreshing alternative to the classics.   .

West

A compelling mix of conciseness and pragmatism. Daniel Perraudin reinterprets the geometric sans serifs concept in a contemporary and original way.
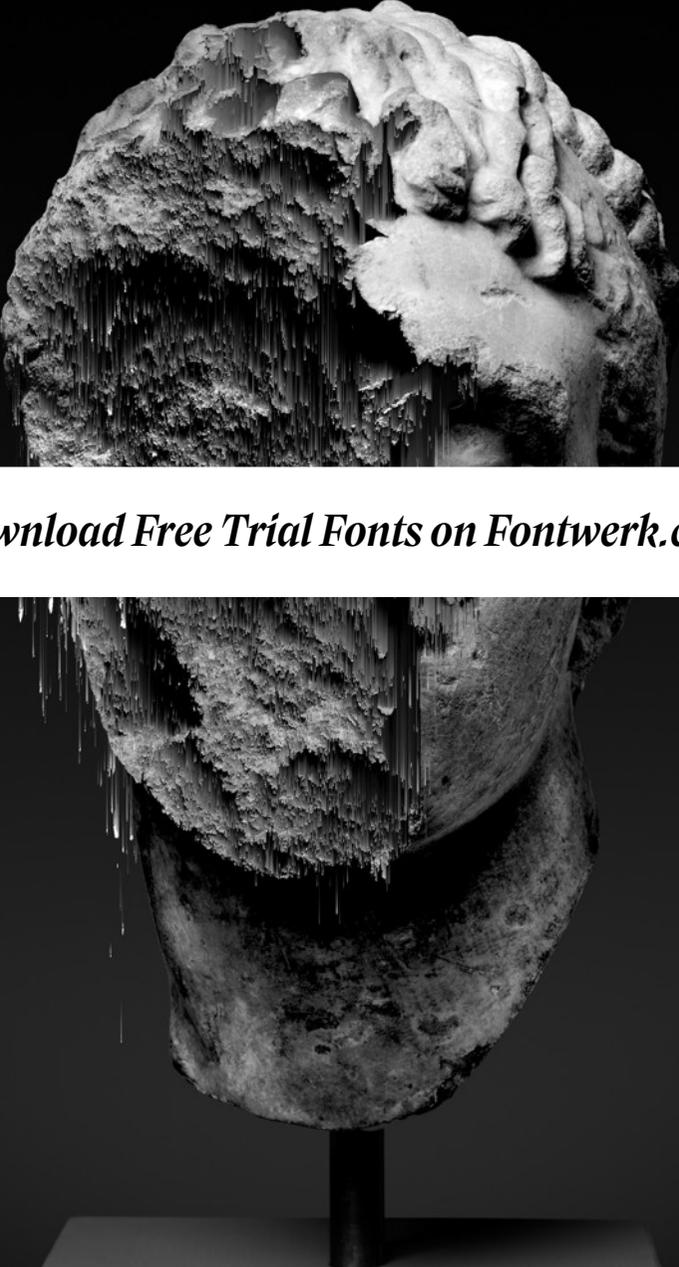
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