



Nikolaï

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

Glyphs Per Font

959 → [page 7](#)

Languages

97 Latin → [page 9](#)

24 Styles

4 upright weights in 3 widths
and corresponding italics
→ [page 5](#)

Trademarks

Nikolai™ is a trademark of
Fontwerk GmbH

Formats

Static .OTF, .WOFF2; Variable .TTF,
.WOFF2; Additional formats on
request → [page 12](#)

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 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

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

Trínkröhrechen

30 July 1511 in Arezzo, Tuscany

LA QUADRATURA DEL CERCHIO

Níkolai Light · *Light Italic* · SMALL CAPS · *ITALIC*

Níkolai Regular · *Italic* · SMALL CAPS · *ITALIC*

Níkolai SemiBold · *SemiBold Italic* · SMALL CAPS · *ITALIC*

Níkolai Bold · *Bold Italic* · SMALL CAPS · *ITALIC*

Níkolai Narrow Light · *Light Italic* · SMALL CAPS · *ITALIC*

Níkolai Narrow Regular · *Italic* · SMALL CAPS · *ITALIC*

Níkolai Narrow SemiBold · *SemiBold Italic* · SMALL CAPS · *ITALIC*

Níkolai Narrow Bold · *Bold Italic* · SMALL CAPS · *ITALIC*

Níkolai Condensed Light · *Light Italic* · SMALL CAPS · *ITALIC*

Níkolai Condensed Regular · *Italic* · SMALL CAPS · *ITALIC*

Níkolai Condensed SemiBold · *SemiBold Italic* · SMALL CAPS · *ITALIC*

Níkolai Condensed Bold · *Bold Italic* · SMALL CAPS · *ITALIC*

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

Alexandra

McKing

Narrow Light Italic 50 pt, Bold 135 pt

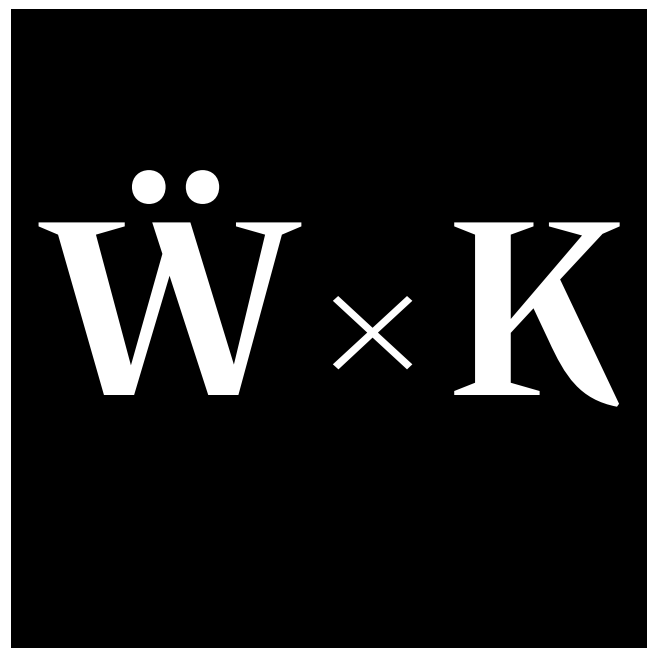
Regular All Caps 65 pt

OTHELLO
WILLIAM
SHAKESPEARE



Regular 23 pt, Bold 23 pt, SemiBold Italic 90 pt

Narrow Bold 100 pt, Light 100 pt



20 Mil Léguas Submarinas

Bold 56 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.

Narrow SemiBold 27pt, 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 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 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.

Regular 12 pt, Español

À prendre la moyenne des observations faites à diverses reprises, — en rejetant les évaluations timides qui assignaient à cet objet une longueur de deux cents pieds, et en repoussant les opinions exagérées qui le disaient large d'un mille et long de trois, — on pouvait affirmer, cependant, que cet être phénoménal dépassait de beaucoup toutes les dimensions admises jusqu'à ce jour par les ichthyologistes, — s'il existait toutefois. Or, il existait, le fait en lui-même n'était plus niable ...

Condensed Regular 8 pt, Français

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

[illegible][illegible][illegible]

00123456789 00123456789 0123456789 0123456789 ⁰¹²³⁴⁵⁶⁷⁸⁹/₀₁₂₃₄₅₆₇₈₉
{1/2}{3/5}_{2/1}_{4/4}_{1/5}_{2/5}_{3/5}_{4/5}_{6/6}_{1/7}_{8/8}_{5/8}_{7/8}_{1/9}_{1/10} 0123456789 ⁰¹²³⁴⁵⁶⁷⁸⁹ a o B c x \$ € f l £ ¥

[illegible]

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

ÄĈĖĜĞİİĶĻĻŅÖŖŠŦŪŴŶŽäċĕĕĝġiĵklł·nörštüwŷžäċĕĕĝġiĵklł·nörštüwŷž.,,:...!|?ċ·⋄⋄?,,,””

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

Case-Sensitive Forms #CASE

: ; ! " # \$ % & ' () * + , - . / : ; { } [] ^ _ ` ~ — — — — — « » ‹ › ‰ and @ included

Small Capitals #SMCP

Small Capitals From Capitals #C2SC

Variation: #SMCP + #C2SC

Stylistic Set 1 #SS01 — Rounded Dots — Ä Ç Ê Ë Ğ Ġ İ Ķ Ĺ Ľ Ń Ö Ŕ Š Ŧ Ü
 W Ÿ Ž ä ç ê ë ğ ģ ī į ķ ļ ľ ņ ö ŕ š ŧ ü w y ž æ ç è é ġ ģ ĩ ĵ ĳ ĺ ł ŏ ŕ ś ť ü ŷ ý ž . , ;
 … ! † ? † · † : † † † † † † † † † “ ” ‘ ’ | † ? † · , ” “ ’ and ’ included.

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

$\dot{\text{i}} \rightarrow \text{i}$ (Turkish), $\text{L} \cdot \text{L} \text{ l} \cdot \text{l} \rightarrow \text{L} \text{L} \text{ l} \cdot \text{l}$ (Catalan) and $\text{Ș} \text{T} \text{ș} \text{ț} \rightarrow \text{Ș} \text{T} \text{ș} \text{ț}$ (Romanian) included

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

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

Fractions #FRAC, Numerators #NUMR, Denominators #DNOM

Ordinals #ORDN

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

~~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, 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

Afrikaans
Albanian
Asu
Basque
Bemba
Bena
Breton
Catalan
Cornish
Croatian
Czech
Danish
Dutch
Embu
English
Esperanto
Estonian
Faroese
Filipino
Finnish
French

Friulian
Galician
Ganda
German
Gusii
Hungarian
Icelandic
Inari Sami
Indonesian
Irish
Italian
Jola-Fonyi
Kabuverdianu
Kalenjin
Kamba
Kikuyu
Kinyarwanda
Latvian
Lithuanian
Lower Sorbian
Luo
Luxembourgish
Luyia

Machame
Makhuwa-Metto
Makonde
Malagasy
Maltese
Manx
Meru
Morisyen
North Ndebele
Northern Sami
Norwegian Bokmål
Norwegian Nynorsk
Nyankole
Oromo
Polish
Portuguese
Quechua
Romanian
Romansh
Rombo
Rundi
Rwa
Samburu

Sango
Sangu
Sena
Serbian
Shambala
Shona
Slovak
Slovenian
Soga
Somali
Spanish
Swahili
Swedish
Swiss German
Taita
Teso
Turkish
Upper Sorbian
Uzbek
Volapük
Vunjo
Walser
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.

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](https://www.instagram.com/franziskaweit)

🐦 twitter.com/franziskaweit

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.

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)

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 (*App*, *Logo*).

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.

Logo

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. 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](https://www.fontwerk.com/licensing) or our [FAQ](#) page for further information.

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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.

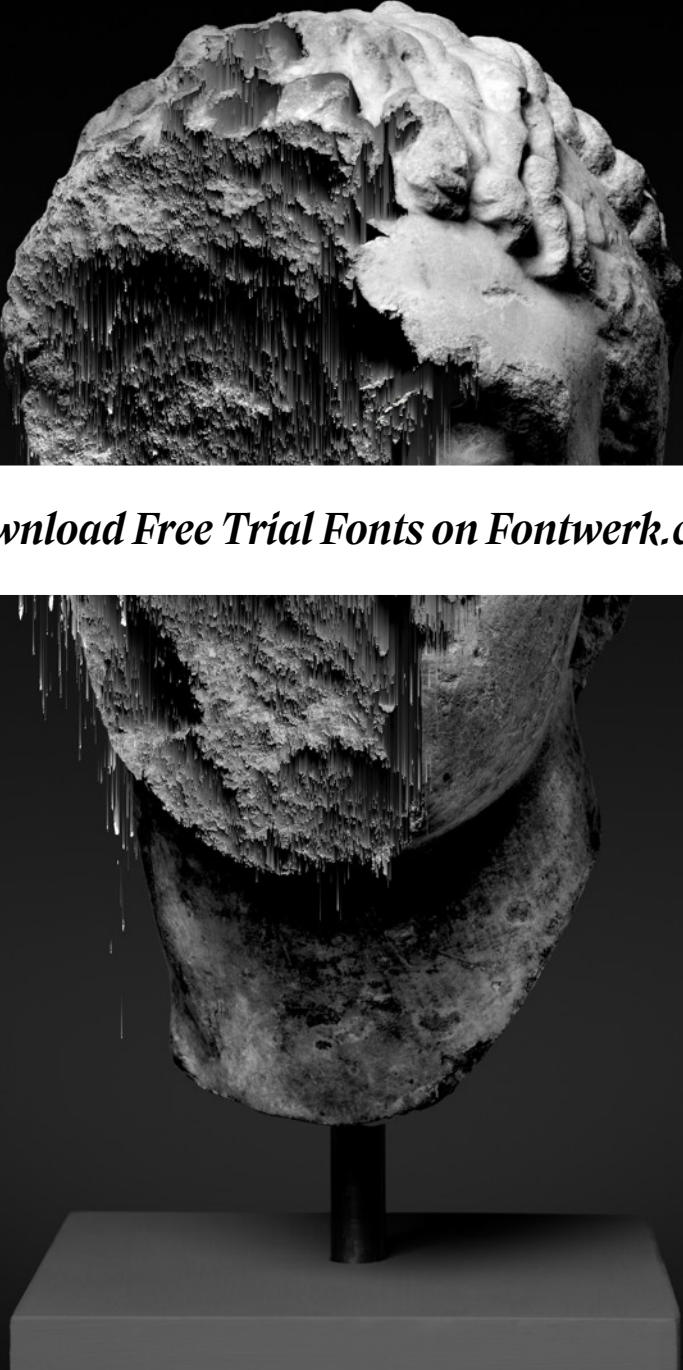
Case

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.



Download Free Trial Fonts on Fontwerk.com