



Push

Push Collection

Seven widths in eight weights? Challenge accepted!

With a nod to early American Gothics and European Grotesques and thanks to a clever curvature transformation across XCondensed and XWide, Push assumes a confident presence.



Design

Christine Gertsch

Design Contributions

Andreas Frohloff
Anja Meiners

Mastering, Production

Olli Meier

Marketing

Rocket & Wink Motion Design, Artwork
Christine Gertsch Naming, Artwork
Ivo Gabrowitsch Naming,
Copywriting, Specimen
Ferdinand Ulrich Copywriting,
German Translation
Lucy Beckley English Translation,
Proofreading

Design Period

2021–2024

Release History

Version 1.00, March 19, 2024

Languages

312 European Latin *see page 8*

Glyphs Per Font

945 *see page 9*

56 Styles

8 upright weights in 7 widths
see page 4

Modifications, Extensions

Available on request

Formats

Static .otf, woff2, Variable .otf,
woff2; Additional formats on
request *see page 13*

Variable Fonts

Included in the Family
package at no extra cost; 2
axes: weight, width; Web file
size .woff2 235 KB

Licensing

Trial Free test license, Base Includes
Desktop, Web and Social Media use,
Extended Larger volume, App, Audio-
Visual, or Logo, Additional licenses
on request *see page 13*

Trademarks

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Recommended Use

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Editorial & Publishing
Logo, Branding & CI
Poster & Billboards
Software & Gaming
Sports

Contact

Fontwerk GmbH
Prenzlauer Allee 186
10405 Berlin, Germany
hello@fontwerk.com

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from [fontwerk.com/
fonts/push](https://fontwerk.com/fonts/push)



Japanese Alpine Club 1905

Fédération Internationale

Daniela Ryf

Nævebold

Maratonistas a caminho de Atenas nos Jogos Olímpicos

Pace

Vieira & Célia



High Performance

SQUAD

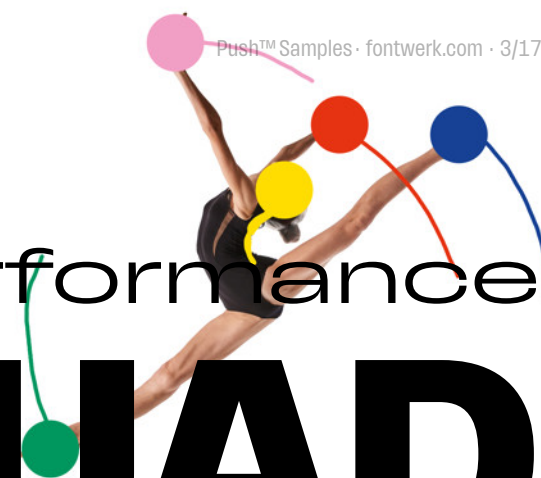
THE CHEMICAL SISTERS B-SIDES 93-04

Martina Hingisová

Wildcard

Stade de l'Huveaune Olympique de Marseille

Royaux



Push

1 Variable + 7 × 8 Single Fonts

XLight	XLight	XLight	XLight	XLight	XLight	XLight
Light	Light	Light	Light	Light	Light	Light
Regular	Regular	Regular	Regular	Regular	Regular	Regular
Medium	Medium	Medium	Medium	Medium	Medium	Medium
SemiBold	SemiBold	SemiBold	SemiBold	SemiBold	SemiBold	SemiBold
Bold	Bold	Bold	Bold	Bold	Bold	Bold
XBold	XBold	XBold	XBold	XBold	XBold	XBold
Black	Black	Black	Black	Black	Black	Black

XXCondensed

Condensed

SemiCondensed

(Normal Width)

SemiWide

Wide

XXWide

Push

XLight	XLight	XLight	XLight	XLight	XLight	XLight
Light	Light	Light	Light	Light	Light	Light
Regular	Regular	Regular	Regular	Regular	Regular	Regular
Medium	Medium	Medium	Medium	Medium	Medium	Medium
SemiBold	SemiBold	SemiBold	SemiBold	SemiBold	SemiBold	SemiBold
Bold	Bold	Bold	Bold	Bold	Bold	Bold
XBold	XBold	XBold	XBold	XBold	XBold	XBold
Black	Black	Black	Black	Black	Black	Black

XCondensed

Condensed

SemiCondensed

(Normal)

SemiWide

Wide

XWide

“Push showcases a blend of the Old and New—a type chameleon for the designer’s toolbox.”

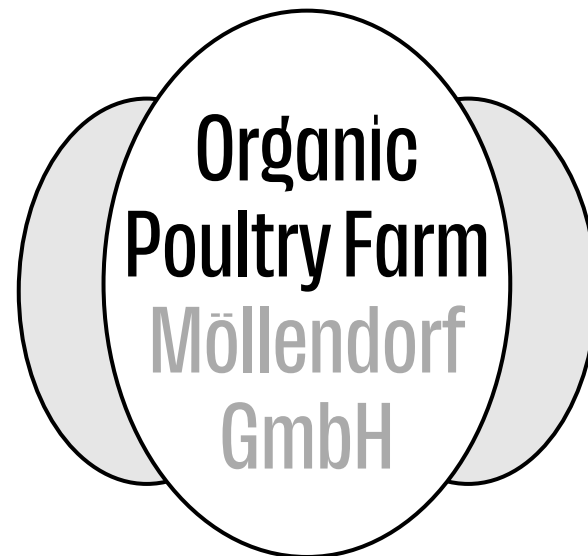
Kim Tidwell — PRINT — Type Tuesday — May 14, 2024

3st +
böse

XWide Black 110 pt, XWide XLight 110 pt (Alternate accents)

Bold and XLight 63 pt (Alternate a and accents)

Condensed Medium 33 pt (Alternate a, g (open loop) and accents)



XCondensed Medium All Caps 24 pt, SemiWide Bold 80 pt (Alternate a and accents)

SemiCondensed Medium 50 pt, XCondensed XLight 30 pt

**Celiprofen®
Plus 190 mg**

Prescription-Only Medication



20 Mil Léguas Submarinas

Bold 51 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.

XCond Bold 23 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.

SemiCondensed Regular 18 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 12.5 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 surnaturelle apparition. Quant à la rejeter au rang des fables, il fallait y renoncer. En effet, le 20 juillet 1866, le steamer Governor-Higginson, de Calcutta and Burnach steam navigation Company, avait rencontré cette masse mouvante à cinq milles dans l'est des côtes de l'Australie.

Wide Regular 8.5 pt, Français

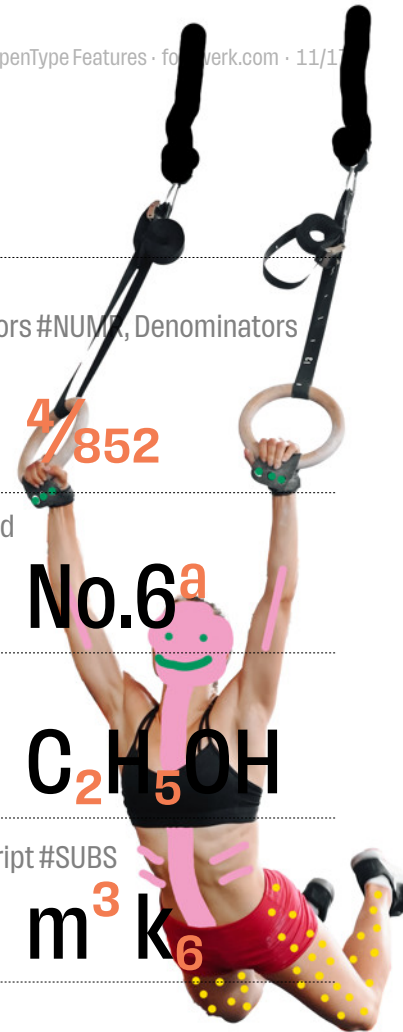
312 Supported Languages

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

Abua	Balkan Romani	Central Nahuatl	Faroese	Inari Sami	Kirmanjki	Mankanya	Nobiin	Pipil	Shuar	Tetum	Warlpiri
Acheron	Bari	Chachi	Fijian	Indonesian	Kituba (DRC)	Manx	Nomatsiguenga	Pite Sami	Sicilian	Tetun Dili	Wayuu
Achinese	Batak Dairi	Chamorro	Filipino	Irish	Kom (Cameroon)	Maore Comorian	North Azerbaijani	Pohnpeian	Silesian	Toba	Welsh
Acholi	Batak Karo	Chavacano	Finnish	Istro Romanian	Kongo	Maori	North Ndebele	Polish	Slovak	Tok Pisin	West Central Oromo
Achuar-Shiwiar	Batak Mandailing	Chayahuira	French	Italian	Konzo	Mapudungun	Northern Kurdish	Portuguese	Slovenian	Tokelau	Western Abnaki
Afar	Batak Simalungun	Chiga	Friulian	Ixcatlán Mazatec	Kven Finnish	Marshallese	Northern Qiangdong Miao	Potawatomi	Soga	Tonga (Tonga Islands)	Western Frisian
Afrikaans	Batak Toba	Chinantec	Gagauz	Jamaican Creole English	Kölsch	Matsés	Northern Sami	Purepecha	Somali	Tonga (Zambia)	Wiradjuri
Aguaruna	Bemba (Zambia)	Chokwe	Galician	Japanese	Ladin	Mauritian Creole	Northern Uzbek	Páez	Soninke	Tosk Albanian	Wolof
Ahtna	Bena (Tanzania)	Chuukese	Ganda	Javanese	Ladino	Meriam Mir	Norwegian	Quechua	South Azerbaijani	Tsakhur	Xhosa
Alekano	Bikol	Cimbrian	Garifuna	Jola-Fonyi	Latgalian	Meru	Nyanja	Romanian	South Ndebele	Tumbuka	Yagua
Aleut	Bini	Cofán	German	K'iche'	Lithuanian	Metlatónoc Mixtec	Nyanzole	Romansh	Southern Aymara	Turkish	Yanesha'
Amahuaca	Bislama	Cook Islands Māori	Gheg Albanian	Kabuverdianu	Lombard	Mi'kmaq	Occitan	Rotokas	Southern Qiangdong Miao	Turkmen	Yao
Amarakaeri	Bora	Cornish	Gilbertese	Kaingang	Low German	Minangkabau	Ojibín Chinantec	Rundi	Southern Sami	Tuvalu	Yoruba
Amis	Borana-Arsi-Guji Oromo	Corsican	Gooniyandi	Kala Lagaw Ya	Lower Sorbian	Mirandese	Orma	Samoan	Southern Sotho	Tzeltal	Yucateco
Anaang	Breton	Creek	Gourmanchéma	Kalaallisut	Lozi	Mohawk	Orogen	Sango	Spanish	Tzotzil	Zapotec
Andaandi, Dongolawi	Buginese	Crimean Tatar	Guadel. Creole French	Kalenjin	Luba-Lulua	Montenegrin	Otuho	Sangu (Tanzania)	Sranan Tongo	Uab Meto	Zulu
Anuta	Candoshi-Shapra	Croatian	Gusli	Kamba (Kenya)	Lule Sami	Munsee	Palauan	Saramaccan	Standard Estonian	Umbundu	Zuni
Arabela	Caquinte	Czech	Haitian	Kaonde	Luo (Kenya & Tanzania)	Murrinh-Patha	Pampanga	Sardinian	Standard Latvian	Ume Sami	Záparo
Aragonese	Caribbean Hindustani	Danish	Hiligaynon	Kaqchikel	Luxembourgish	Murui Huitoto	Papantla Totonac	Scots	Standard Malay	Upper Guinea Crioulo	
Arbëreshë Albanian	Cashibo-Cacataibo	Dehu	Hopi	Karelian	Macedo-Romanian	Muslim Tat	Papiamento	Scottish Gaelic	Sundanese	Upper Sorbian	
Asháninka	Cashinahua	Dimli	Huastec	Kashubian	Makonde	Mwani	Paraguayan Guarani	Sena	Swahili	Venetian	
Ashéninka Perené	Catalan	Dutch	Hungarian	Kekchi	Malagasy	Miskito	Pedi	Seri	Swedish	Veps	
Atayal	Cebuano	Eastern Arrernte	Hän	Kenzi, Mattokki	Malaysian	Naga Pidgin	Picard	Seselwa Creole French	Swiss German	Vlax Romani	
Awa-Guaiquer	Central Aymara	Eastern Oromo	Icelandic	Khasi	Maltese	Ndonga	Pichis Ashéninka	Sharanahua	Tagalog	Vöro	
Balinese	Central Kurdish	Efik	Igbo	Kikuyu	Mam	Neapolitan	Piemontese	Shawnee	Tahitian	Walloon	
		English	Iloko	Kimbundu	Mandinka	Ngazidja Comorian	Pijin	Shipibo-Conibo	Talysh	Walsler	
				Kinyarwanda	Mandjak	Niuean	Pintupi-Luritja	Shona	Tedim Chin	Waray (Philippines)	

Braşov Braşov



PUSH is a comprehensive and immensely versatile system of eight weights at seven widths. Due to a cleverly devised curvature transformation across the family and with a nod to the early American **Gothics** and European **Grotesques**, Push leaves a lasting and self-assured impression.

The design of Push echoes the letterforms of the first one hundred years of sans serifs yet carries its own weight in a very contemporary manner. Its bold condensed, crossbar-less capital 'G' takes inspiration from Thorowgood's 1830 Seven-Line Grotesque, while the lowercase 'a' follows in the same vein as Plak from 1930. A character set that features a looped Anglo-American 'g' in addition to a Grotesk two-storey 'g' and an open-sloped 'Danish g' adds to this mixed background from the Old and the New World.

SemiBold 19 pt, XWide SemiBold 19 pt, Regular 12 pt

Instead of sweeping through the family in a massive interpolation operation, designer Christine Gertsch began to work on the extreme widths of the bold weights in order to remain in full control of the curvature and to avoid too much compromise.

The intentional change in curvature across Push's widths and weights is a key feature of its anatomy. A transformation that is visible throughout the family from subtle, but tense curves in the extra-condensed and extra-light weight at one end to massively confident extra-wide and extra-bold styles

at the other. Almost naturally, Push Regular maintains a level-headed and calm posture between these extremes.

The transitional behaviour of Push creates contrast within the family not just by width and weight, but by shape and counter-shape. This is an intriguing feature that comes in handy in every complex typographic system on any medium. As a visual side effect of these characteristics, a Stylistic Set allows accents and punctuation marks to dance around the main characters in a slightly lighter fashion (see pages 8 and 9 for further information).





DESIGNER

Christine Gertsch

Christine Gertsch is interested in bringing brands to life through interaction. She teaches this, and much more, in her role as a Lecturer and Head of the CAS Type & Brand faculty at the Zurich University of the Arts (ZHdK) in courses on type design, its digital application and creative coding.

Her progressive and systematic approach is also recognized and praised by her clients which include Reka, Jelmoli, Halsfeger, Sympany and Unicef.



As Co-Founder and Organizer of the Typostammtisch Zurich, Christine regularly also brings together typography enthusiasts from across the city.

The self-employed Visual Designer and Type Designer draws on her experience from living and working in five different countries. In addition to her adopted home of Zurich and her hometown of Basel, she has worked in Canada, Denmark, Germany and the Netherlands. During her time on the Type and Media Master's degree at KABK (Royal Academy of

Art), The Hague, her interest in the combination of technical features and design gained particular momentum.

This interest is one of two central themes of her typeface, Push. After various custom font projects and her own font experiments, Christine is now publishing a retail family for the first time. As a hobby cyclist and rower, sporting aspects were also part of the inspiration behind the font's design concept.

📍 Zurich, Switzerland
🌐 christinegertsch.net
📷 [christinegertsch](https://www.instagram.com/christinegertsch)

File Formats , Trial Fonts & Licensing

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 web fonts 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 license volumes and other types of use.

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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.

App

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.

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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

Bold 10 pt, SemiCond Regular 10 pt,
XWide XBold 21.5 pt, Light 20.5 pt,
SemiWide SemiBold 20.5 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.

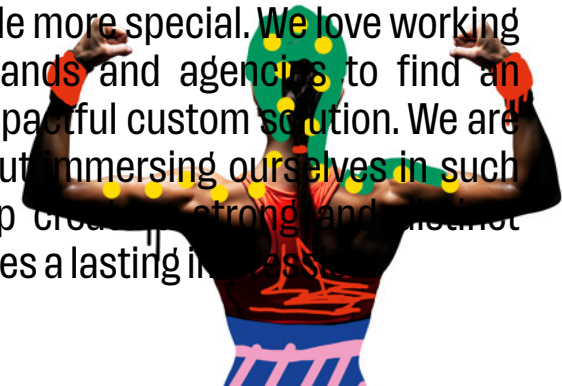
In a digital world, fonts and typography are the most powerful elements in branding. The ever-changing and fast-moving pace of the digital space means that color and imagery have lost their uniqueness. And, individual forms can get completely lost in the confines of the rigid corset of social media. 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

Case Micro

A matter-of-fact Neo-Grotesque with surprising nuances — Case Micro™ is — along with the optical sizes Case and Case Text — a refreshing alternative to the classics. To make it even more versatile for complex branding projects, Erik Spiekermann, Anja Meiners and Ralph du Carrois have revised the Typeface Collection from the ground up and doubled the number of fonts and characters.

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.





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