



سُكُونٌ

Σουκούν Sukoon Сукύν

Sukoon Latin

Sukoon Thin
 Sukoon ExtraLight
 Sukoon Light
 Sukoon Regular
 Sukoon Medium
 Sukoon SemiBold
 Sukoon Bold
 Sukoon ExtraBold
 Sukoon Black
 Sukoon ExtraBlack

Sukoon Cyrillic

Тонкий
 Очень лёгкий
 Лёгкий
 Обычный
 Средний
 Полужирный
 Жирный
 Очень жирный
 Чёрный
 Очень чёрный

Sukoon Greek

Λεπτό
 Πολύ ελαφρύ
 Ελαφρύ
 Κανονικό
 Μεσαίο
 Ημιδιαφανές
 Έντονο
 Πολύ έντονο
 Μαύρο
 Πολύ μαύρο

Sukoon Arabic

رفيع
 خفيف جدًا
 خفيف
 عادي
 متوسط
 شبه غامق
 غامق
 غامق جدًا
 أسود
 أسود جدًا

A a b

А а б

Α α β

ا ب ج

A single letter, drawn during a moment of inner peace. No concept, no goal, just tranquility. The designer and artist Jan Gerner, known as Yanone, describes the state of deep relaxation and mental clarity he experienced in a remote forest cabin as almost sacred. In that moment, he had not created a form, but found it. It wasn't a finished idea or full alphabet – just a feeling that would grow into a special typeface over the next ten years.

THE NAME of this sensation is Sukoon. A word that embodies everything this typeface represents: Silence. Clarity. Tranquility. Inner peace.

The word is understood in Arabic, Persian, Turkish and Urdu; it has also been borrowed into Hindi and other Indian languages. In Southeast Asia, the name refers to the breadfruit tree, which in turn is a symbol of frugality, gratitude, deep connection with nature, and community cohesion.

In Arabic, the diacritical mark 'sukūn' also describes a state of calm: the absence of a vowel and thus a conscious pause in the voice when it briefly stops after a consonant to create a moment of silence in the flow of speech. The symbol for this is a circle, which plays a central role in the artwork accompanying the release in the form of a spherical object.

THE DESIGN: Just as language travels across cultures, this typeface is also influenced by more than one origin. This is hardly surprising given the

culturally rich life story of its designer. The typeface has a character all of its own that communicates across languages through its form, rhythm and restraint. Sukoon is not loud. It asserts itself not through force, but through balance. It takes up space without filling it. It speaks without pushing.

Sukoon can be characterized as a dynamic or humanistic sans serif font. Thanks to its more open and clearly distinguishable letterforms (e.g., double-story 'g') compared to static and geometric sans serif fonts, and its humanistic contrast axis, this style is considered the most legible in the sans serif genre, making it increasingly important in light of growing demands for accessibility.

Nevertheless, Sukoon is not a typical dynamic sans serif typeface. The letters M, g, y and j stand out from the standard set of shapes in this type category. The slightly low-hanging waist and the different ratio of large ascenders to small descen-

ders are also distinctive features. These are elements that Yanone drew from the concept of silence and which are crucial to the calm and clear effect of the design.

However, the secret highlight of the font is its language support. It includes over 400 Latin, Arabic, Cyrillic and Greek languages, with the name itself hinting at a focus on Arabic. After FF DIN Arabic (with Albert-Jan Pool) and FF Amman Sans and Serif, Sukoon is Yanone's third Arabic type design and his most important one personally.

While the classic Naskh proportions in FF DIN Arabic, with their clear and reduced design language, remain within geometric constraints, in Sukoon they were able to be designed completely freely in a humanistic style, thus remaining largely faithful to calligraphy. This calligraphic consistency is particularly striking in the lowercase letter Meem. Other fonts also feature the correct right-hand curve in the upstroke from below the baseline, but they move back above

the baseline to connect with the next letter. This usually results in unnatural stroke movement – Sukoon, on the other hand, resolves this with elegance and visual calm.

Equally unusual for Arabic is the wide range of stroke weights from Thin to ExtraBlack. The bold weights in particular regularly attract astonished interest whenever their designer presents them on social media or in person. Other features such as swashes, curved kashida connections and individually selectable ligatures from traditional Naskh calligraphy gradually reveal their magic the more you engage with the font. They are explained in more detail a few pages later.

CONCLUSION: Sukoon is typography as sensation. It arose from a moment of silence and aims to send this moment to as many corners of the world as possible. Not as ornamentation, but as expression. Not only as craftsmanship, but also as art. If you look closely, you may sense a little of the clarity, beauty and tranquility from which it was born.



ABOUT JAN ‘YANONE’ GERNER: A neon sign in Dresden was the beginning of it all. Above a former delicatessen, a cursive script stood out in typical 1970s style alongside bold block letters. It was an unusual, contradictory pairing that fascinated the young Jan Gerner, who had just returned to his hometown after nine years in Ethiopia. The contrast between these two voices became the driving force behind his career and the core of his typographic approach.

Today, he is known internationally under the name Yanone: as a type designer, developer of typographic tools, DJ, and critical thinker—all part of his identity as a multidisciplinary artist. His works, which are always emotional and personal at their heart, are characterized by a keen sense of cultural translation, visual dramaturgy and technological change.

His best-known typeface, the free Yanone Kaffeesatz, has become one of the most popular fonts worldwide over the years. His large-format mixed media installation ‘Sun Gate’ was a stimulating highlight at various festivals from Egypt to South Africa. Nine radially arranged light axes pulsate in slow, random rhythms controlled by computer—a hypnotic, spatial experience between technology and ritual.

After studying visual communication at the Bauhaus University in Weimar, he went on to complete a Master’s Degree in Type and Media at the ROYAL ACADEMY OF ART in The Hague. There, he created Antithesis, a typeface that continues

the original impulse: three radically different styles combined into a functional system of maximum contrast. This also resulted in the smallest superfamily in the world, consisting of only one font style per style. The work has received several awards, including a Certificate of Excellence from the International Society of Typographic Designers (ISTD) and a Yellow Pencil from D&AD. An accompanying dance film set new standards in the field of art and type design.

Yanone has contracted for GOOGLE, FONTSHOP, LINOTYPE, BOLD MONDAY and GLYPHSAPP, among others. His skills extend far beyond type design: with font engineering tools such as Space Bar and Speed Punk, he has created tools that are now used in the training and practice of type designers worldwide. His work on Sukoon inspired him to create an entirely new font editor called Counterpunch, currently still work-in-progress.

After several years in Amman, Yanone now lives and works in Berlin again. The journey here—which began in front of a shop window in Dresden—was long and full of contrasts: geographical, creative, biographical. And yet it has consistently led him to where he is today: at the intersection of culture, technology and expression.

📍 Berlin, Germany

🔗 yanone.de

📷 [yanone](#)



سینخا

Tooth height variations

Meem Below Baseline
(Stylistic Set No. 3)

a e C S

Open letterforms

Diamond-shaped dots for Arabic vs.
basket-shaped for Latin/Cyrillic/Greek

Basic ligatures are always on

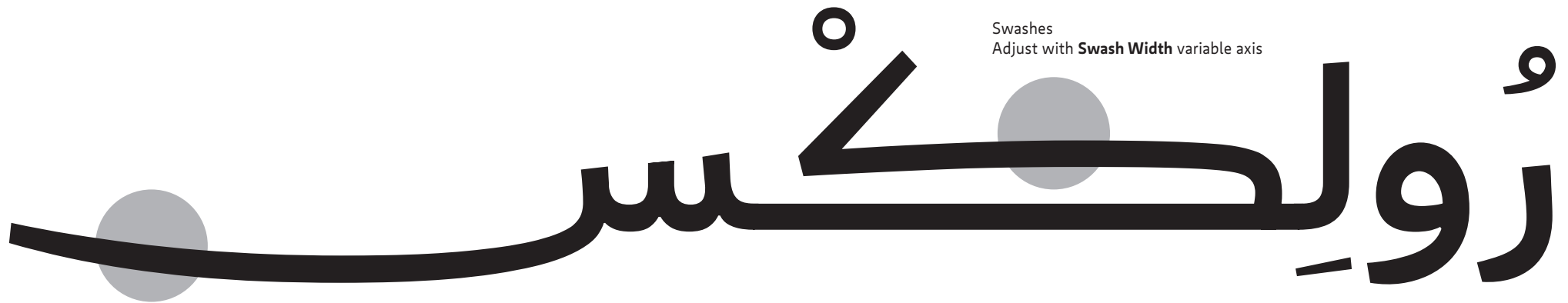
Clearly distinguishable
letterforms

g M

آ

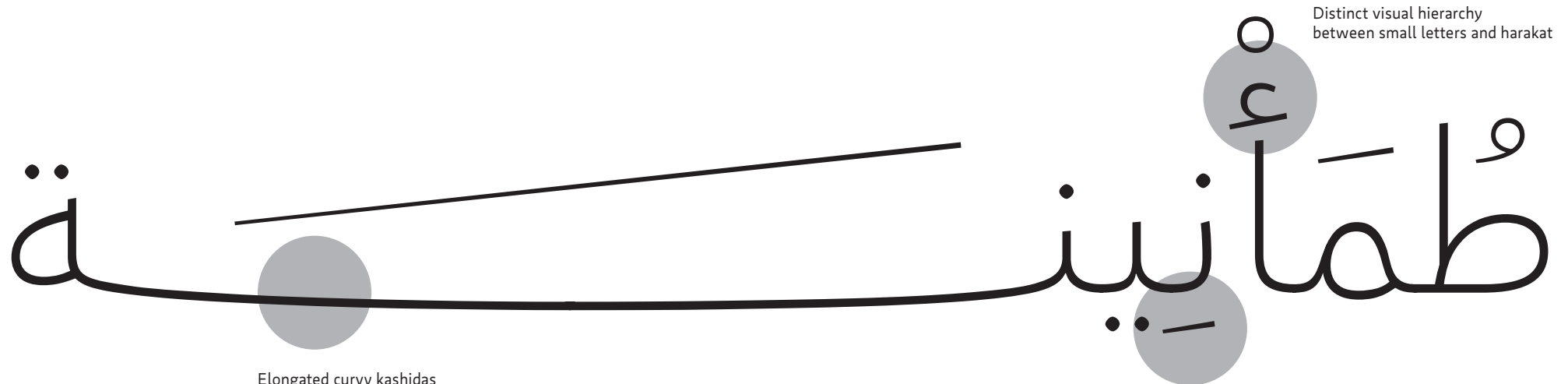
آ

رُؤْيَا سَاسِ



Swashes
Adjust with **Swash Width** variable axis

طَمَانِينَةُ



Distinct visual hierarchy
between small letters and harakat

Five sizes of harakat depending on context

Elongated curvy kashidas
(Stylistic Set No. 5)
See **kashida.fyi** for text transformation
Adjust with **Kashida Width** variable axis

سَكَّةَ وَابِكِ

Ayla's Brainchild

λεπίς Lepidópteros

الجنة بِدُونِ نَاسٍ مَا تَدَاسِرُ

Höchstes Glück auf Erden

25k Spruce Bunny
благоденствие

دَوَامُ الْحَالِ مِنْ الْحَالِ

Ταξινόμηση Classification Классификация

الْحَرْكُ كِه بَرَكُ كِه

عِشْرُونَ أَلْفَ فَرَسَخٍ تَحْتَ الْبَحْرِ

الْبَحْرِيَّةِ الْمَعَاصِرُونَ، بَفَرَضِ وَجُودِهِ فِعْلًا، لَكِنَّ وَجُودَهُ لَمْ يَكُنْ مَحَلَّ انْكَارٍ. فَلَا عَجَبَ، وَالْإِنْسَانُ بِطَبْعِهِ مَيَّالٌ إِلَى الْعَجَائِبِ وَالْغَرَائِبِ: إِذَا كَانَتْ مَوْجَةُ الْإِهْتِمَامِ الَّتِي بَعَثَهَا ذَلِكَ الشَّيْءُ قَدْ عَمَّتْ جَمِيعَ أَنْحَاءِ الْعَالَمِ.

وإذا نحن أخذنا بمتوسط المشاهدات التي تمت في أوقات مختلفة، بعد استبعاد التقديرات المتواضعة التي قدرت طول ذلك الشيء بمائتي قدم، والمزاعم المبالغ فيها القائلة بأن عرضه ميل وطوله ثلاثة أميال. كان لنا أن نؤكد في غير مبالغة أنه يتجاوز في ضخامة جرمه كل ما يعرفه علماء الأحياء البحرية المعاصرون، بفرض وجوده فعلاً، لكن وجوده لم يكن محل إنكار. فلا عجب، والإنسان بطبعه ميال إلى العجائب والغرائب: إذا كانت موجة الاهتمام التي بعثها ذلك الشيء قد عمّت جميع أنحاء العالم.

وفي العشرين من شهر يوليو عام ١٨٦٦، التقت السفينة البخارية «جافر ن هيجنسون» التابعة لشركة كلكتا وبرناك للملاحة البخارية، هذه الكتلة الضخمة المتحركة على بعد خمسة أميال من شاطئ استراليا الشرقي .

وقد ظن ربانها الكابتن بيكر في بادئ الأمر أنه أمام سلسلة من الصخور المائية غير المعروفة، وبينما هو يستعد لتحديد مكانها، إذا وعمودين من الماء ينبثقان من ذلك الشيء الغامض، ويرتفعان في الهواء بصوت كالضحك مسافة مائة وخمسين قدماً، وإذا لم يكن في تلك الصخور فوارة ماء متقطعة الانطلاق، فقد تحمّ على السفينة جافر ن هيجنسون أن تواجه وحشاً مجرياً هائلاً - لم يعرف حتى ذلك الحين - يرسل من منخاريه عمودين من الماء المترج بالبخار والهواء.

ووقع حادث مماثل في الثالث والعشرين من شهر يوليو في العام نفسه للسفينة كولمبوس التابعة لشركة «وست أنديا أندباسيفيك» للملاحة البخارية، في المحيط الهادئ، وإذن فقد وضح أن هذا الوحش البحري العجيب يستطيع الانتقال من مكان إلى آخر بسرعة مذهلة، إذ لم يمض إلا ثلاثة أيام بين المناسبتين، والمسافة الفاصلة بين مكانيهما ترى على سبع مائة فرسخ بحري. وحدث بعد خمسة عشر يوماً، وعلى مسافة ألفي فرسخ من الموضوع الذي شوهد فيه ذلك الشيء لآخر مرة أن كانت السفينتان «هيلين» التابعة لشركة ناسيونال، و«شامون» التابعة لشركة الخطوط البريدية البحرية الملكية مبحرتين في اتجاه الرج في ذلك

فِي عَامِ ١٨٦٦ أَثَارَتْ ظَاهِرَةً طَبِيعِيَّةً غَرِيبَةً غَامِضَةً الْإِهْتِمَامَ بَيْنَ سُكَّانِ الدَّوَلِ الْبَحْرِيَّةِ فِي أَوْرُبَّا وَأَمْرِيكَا. وَلَمْ تَكُنْ هَذِهِ الْأَثَارُ مَقْصُورَةً عَلَى التُّجَّارِ وَالْمَلَّاحِينَ وَرِبَابِنَةَ وَأَصْحَابِ السُّفُنِ وَالضُّبَّاطِ الْبَحْرِيِّينَ فِي جَمِيعِ تِلْكَ الدَّوَلِ فَحَسَبَ، بَلْ أَشْتَدَّ الْإِهْتِمَامُ بِالْأَمْرِ فِي عَدَدٍ كَبِيرٍ مِنَ الْحُكُومَاتِ فِي الْقَارَتَيْنِ.

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20 ТЫСЯЧ ЛЬЕ ПОД ВОДОЙ

1866 год ознаменовался необычайными происшествиями, память о которых, вероятно, и по сей день жива у многих.

Слухи об этих событиях возбудили любопытство среди населения континентов и взбудоражили жителей портовых городов; но особенно встревожили они моряков. Купцы, судовладельцы, капитаны, шкиперы, военные моряки, даже правительства ряда государств Старого и Нового Света – все были чрезвычайно заинтересованы одним феноменом. В тот год несколько кораблей повстречали в море какой-то длинный, веретенообразный предмет;

размерами и быстротой передвижений он значительно превосходил кита; иногда Он излучал яркий свет. Записи в бортовых журналах разных кораблей мало различались при описании внешности этого предмета или существа и единогласно отмечали неслыханную быстроту его передвижения

Предполагали, что это кит. Однако ни одна из известных науке разновидностей китов не достигала таких размеров. Ни Кювье, ни Ласепед, ни Дюмериль, ни Катрфаж не поверили бы в существование такого чудовища, пока не увидели бы его собственными глазами. Некоторые очевидцы определяли его длину в двести английских футов и это было явное преуменьшение; зато другие наделили его длиной в три мили при ширине в одну милю, что представляло бесспорное преувеличение.

Несмотря на эти противоречия, подводя итоги многочисленным сообщениям, можно было смело заявить, что это существо, если только оно существует в действительности, несравненно больше всех известных зоологам животных. А между тем нельзя было сомневаться в его существовании – этот факт был неоспоримым. Естественно, что при свойственной человечеству склонности увлекаться загадками весь мир был до крайности взволнован этими сообщениями.

20.000 Λεύγες κάτω από

Το 1866 σηματοδεύτηκε από ένα παράδοξο γεγονός, από ένα φαινόμενο ανεξήγητο κι ακατανόητο, που ασφαλώς κανένας δε λησμόνησε. Πέρα από τις φήμες που αναστάτωναν τους πληθυσμούς των λιμανιών κι ερέθιζαν το δημόσιο αίσθημα στις ενδοχώρες των ηπείρων, οι άνθρωποι της θάλασσας είχαν συγκλονιστεί.

Έμποροι, εφοπλιστές, πλοίαρχοι, караβοκύρηδες, εμποροπλοίαρχοι της Ευρώπης και της Αμερικής, αξιωματικοί πολεμικών πλοίων και μαζί με όλους αυτούς οι κυβερνήσεις πολλών κρατών των δυο ηπείρων είχαν θορυβηθεί στο έπακρο από το συμβάν. Πραγματικά, τον τελευταίο καιρό, πολλά

πλοία συνάντησαν στη θάλασσα ένα «τεράστιο πράγμα», ένα μακρύ ατρακτοειδές αντικείμενο, πότε πότε φωσφορίζον, ασύγκριτα μεγαλύτερο και γρηγορότερο από μια φάλαινα.

Οι αναφορές που είχαν καταγραφεί στα ημερολόγια διάφορων πλοίων σχετικά μ' αυτή την παρουσία, συμ φωνούσαν με αρκετή ακρίβεια στην εξωτερική περιγραφή του εν λόγω αντικειμένου ή όντος, στην απίθανη ταχύτητα των κινήσεών του, στην εκπληκτική μηχανική ισχύ του, στην ιδιότυπη ζωή με την οποία φαινόταν προικισμένο. Αν ήταν κήτος, ξεπερνούσε σε όγκο όλα τα κήτη που ήταν ως τότε γνωστά στην επιστήμη. Ούτε ο Κυβιέ ούτε ο Λασεπέντ ούτε ο Ντυμερίλ ούτε ο Κατρφάζ θα παραδέχονταν την ύπαρξη ενός τέτοιου τέρατος – εκτός βέβαια αν το έβλεπαν με τα ίδια τους τα σοφά μάτια.

Λαμβάνοντας κανείς υπόψη μετριοπαθείς παρατηρήσεις που γίνονταν επανειλημμένα – χωρίς να δέχεται τις συγκρατημένες εκτιμήσεις που απέδιδαν στο αντικείμενο μήκος διακοσίων ποδιών, και απορρίπτοντας τους υπερβολικούς ισχυρισμούς που το περιέγραφαν να 'χει πλάτος ένα μίλι και μήκος τρία– θα διαπίστωνε ότι το καταπληκτικό εκείνο ον ξεπερνούσε κατά πολύ όλες τις διαστάσεις που παραδέχονταν έως τότε οι ιχθυολόγοι – αν βέβαια υπήρχε. Υπήρχε, όμως, κανείς δεν αρνιόταν πια το γεγονός αυτό καθαυτό, και, με την έλξη που ασκεί στο ανθρώπινο μυαλό το θαυμαστό, κατανοούμε εύκολα τη συγκίνηση που προκάλεσε σε ολόκληρο τον κόσμο αυτή η υπερφυσική παρουσία. Για να την απορρίψει κανείς θεωρώντας τη μύθο, θα έπρεπε να την εγκαταλείψει. Πράγματι, στις 20 Ιουλίου 1866 το ατμόπλοιο Κυβερνήτης Χίγκινσον της Ατμοπλοϊκής Εταιρείας Καλκούττας και Μπουρνάχ είχε ...

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 außerordentlich ernst. Seit einiger Zeit schon waren mehrere

Schiffe auf hoher See „einem gigantischen Etwas“ begegnet, einem langen, spindelförmigen Gegenstand, der bisweilen phosphoreszierte und weit- aus 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 Dumeril 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, 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.

STYLISTIC SET 1 #SS01 TOOTH-HAH LIGATURES

This OpenType feature turns on all ligatures between a tooth letter (ي/ي/etc.) with Hah-shaped letters (ح/ح/ح/etc.)

يَحْيِي
يَحْيِي

STYLISTIC SET 2 #SS02 LAM-MEEM LIGATURES

This feature turns on ligatures between J and م.

الْمَدِينَةَ
الْمَدِينَةَ

STYLISTIC SET 3 #SS03 MEEM BELOW BASELINE

This feature turns on all م connections below the baseline to connecting letters such as ل or ك etc. May be combined with #SS04 (Initial Thin Meem).

سَيِّمًا
سَيِّمًا

STYLISTIC SET 4 #SS04 INITIAL THIN MEEM

This feature turns on all initial thin م. This may look unpleasant in weights thinner than Regular, so apply cautiously. May be combined with #SS03 (Meem Below Baseline).

مُحَمَّدٌ
مُحَمَّدٌ

STYLISTIC SET 3 + 4 #SS03 + #SS04 MEEM BELOW BASELINE + INITIAL THIN MEEM

Some situations may benefit from applying both features.

مُحَمَّدٌ
مُحَمَّدٌ

● Off

● On

STYLISTIC SET 5 #SS05 CURVY KASHIDA

This feature turns straight kashidas into curvy lines. Their width is variable via the “Kashida Width” slider. With this feature off, you get the default kashida behaviour where you type as many of them and anywhere you want and they remain straight. With this feature on, a kashida is only possible after every second letter according to good typographic practice. See kashida.fyi for inserting Kashidas into Arabic text at the correct positions.

خَيَالٍ
خَيَالٍ

SWASH #SWSH

This feature contains the swash variants of ك and several final and isolated glyph forms like ن, سد etc. Their width is variable via the “Swash Width” slider.

كَوْكَبٍ
كَوْكَبٍ

ALWAYS ON

These ligatures and alternates are always on without user interaction and cannot be turned off. This is the behavior you get for Office applications and other environments where you can't control OpenType features.

جَسْرٍ
سَيِّمًا
الْحَمْدُ لِلَّهِ

SMALL CAPITALS #SMCP

This feature turns lowercase characters into Small Capitals. Forms related to Small Capitals, such as Oldstyle Figures, may be included.

Clarity
CLARITY

SMALL CAPITALS FROM CAPITALS #C2SC

This feature turns capital characters into Small Capitals. It is generally used for words which would otherwise be set in all caps, such as acronyms, but which are desired in small capitals to avoid disrupting the flow of text.

UNESCO
UNESCO

VARIATION: #SMCP + #C2SC

This feature turns both lowercase and capital characters into Small Capitals.

Mos Espa
MOS ESPA

DISCRETIONARY LIGATURES #DLIG

This feature replaces a combination of characters with a single glyph which is preferred for typographic purposes. In contrast to the Standard Ligatures feature, it may not be desired in all text settings.
Th ff ft tt included

Thebes
Thebes

CASE-SENSITIVE FORMS #CASE

By default, characters in a text typeface are designed to work with lowercase characters. This feature shifts various punctuation marks up to a position that work better with all-capital sequences or sets of lining figures. `¿ ¡ < ({ [« H @ M » – O • 1 2 3] })` included

(h-o)
(H-O)

HISTORICAL FORMS #HIST

This feature replaces the default (current) forms with their historical alternates. `f` included

Hispania
Hispania

LINING FIGURES #LNUM,
OLDSTYLE FIGURES #ONUM

This feature replaces lining figures (which are the same height as uppercase letters) on either proportional widths (default) or tabular widths with corresponding figures in the oldstyle (lowercase) form.

16984
16984

PROPORTIONAL FIGURES #PNUM,
TABULAR FIGURES #TNUM

This feature replaces either oldstyle or lining figures (default) on proportional widths with corresponding figures on uniform (tabular) widths.

31725
31725

FRACTIONS #FRAC, NUMERATORS #NUMR,
DENOMINATORS #DNOM

The fractions feature replaces figures separated by a slash with diagonal fractions. The numerators/denominators feature replaces selected figures which precede/follow a slash with numerator/denominator figures in order to build additional fractions.

42/851

4²/851

ORDINALS #ORDN

This feature replaces default alphabetic characters with the corresponding ordinal forms for use after figures. — abcdeèghilmnoprstu included

6^a 2^o

6^a 2^o

SCIENTIFIC INFERIORS #SINF

This feature replaces figures with inferior figures (they sit lower than the baseline, primarily for chemical or mathematical notation).

H₂O

H₂O

SUPERSCRIPPT #SUPS, SUBSCRIPT #SUBS

The superscript feature replaces figures or letters with superior figures (primarily for footnote indication) or superior letters. The subscript feature replaces default characters with subscript characters.

m³ M⁶

m₃ M₆

SLASHED ZERO #ZERO

This feature replaces the default form of a zero with an alternative form which uses a diagonal slash through or a dot inside the counter for better distinction. This may be necessary in particular environments, such as bank identifier codes for instance or any situation where capitals and lining figures may be arbitrarily mixed.

NO07

NO07

LOCALIZED FORMS #LOCL

This feature replaces certain characters with a different, preferred form depending on the language of the text. L·L l·l → L·L l·l (Catalan), Ș ț ș ț → Ș Ț ș Ț (Romanian, Moldovan), iiii → iiiii (Vietnamese), ДДЖ КЛВгджзиййкклптцщщью → ДЖКЛВгжззййкклптцщщью (Bulgarian), б → ђ (Serbian) and ۴۷ → ۴۷ (Urdu) included

Дрезден

Дрезден

All alternative glyphs (Stylistic Sets) are also available via the Access All Alternates #AALT. The Access All Alternates feature makes all variations of a selected character accessible, e.g. via the Glyph Palette in Adobe InDesign or Affinity Publisher.

About OpenType: OpenType® is a cross-platform font file format developed jointly by Adobe and Microsoft. The main benefit is its ability to support widely expanded character sets and layout features, which provide richer linguistic support and advanced typographic control.

428 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.

| | | | | | | | | | |
|--|--|--|--|--|--|---|--|---|--|
| <p>↓ Arabic</p> <p>Algerian Arabic Baharna Arabic Balochi Central Kurdish Dari Dogri (individual language) Egyptian Arabic Gulf Arabic Inku Iranian Persian Iraqi Arabic Khetrani Libyan Arabic Moroccan Arabic North Mesopotamian Arabic Northern Hindko Pahari-Potwari Panjabi Qashqa'i Saidi Arabic Sanaani Arabic Saraiki Sindhi Southern Hindko Southern Kurdish Southern Uzbek Standard Arabic Standard Malay Talysh Ta'izzi-Adeni Arabic Tunisian Arabic Uighur Urdu Western Panjabi</p> <p>↓ Cyrillic</p> <p>Abaza Adyghe Aghul Archi Avaric</p> | <p>Belarusian Bezhta Budukh Bulgarian Chamalal Chechen Chinese Buriat Crimean Tatar Dargwa Dido Dungan Erzya Halh Mongolian Ingush Judeo-Tat Kabardian Kalmyk Karachay-Balkar Karata Kazakh Khinalugh Kirghiz Kumyk Lak Lezghian Macedonian Moksha Mongolian Buriat Montenegrin Muslim Tat Nogai North Azerbaijani Ossetian Pontic Greek Russian Russian Buriat Rusyn Rutul Serbian Shughni Tabassaran Tajik Tatar Tsakhur</p> | <p>Tuvinian Udi Ukrainian</p> <p>↓ Greek</p> <p>Modern Greek Pontic Greek</p> <p>↓ Latin</p> <p>Abua Acheron Achinese Acholi Achuar-Shiwiar Afar Afrikaans Aguaruna Ahtna Alekanu Aleut Alonquin Amahuaca Amarakaeri Amis Anaang Andaandi, Dongolawi Anuta Arabela Aragonese Arbëreshë Albanian Asháninka Ashéninka Perené Asturian Atayal Awa-Cuaiquer Balinese Balkan Romani Banjar Bari Basque Batak Dairi Batak Karo</p> | <p>Batak Mandailing Batak Simalungun Batak Toba Bemba (Zambia) Bena (Tanzania) Biali Bikol Bini Bislama Bora Borana-Arsi-Guji Oromo Bosnian Breton Buginese Bushu Candoshi-Shapra Caquinte Caribbean Hindustani Cashibo-Cacataibo Cashinahua Catalan Cebuano Central Aymara Central Kurdish Central Nahuatl Chachi Chamorro Chavacano Chayahuita Chiga Chiltepec Chinantec Chokwe Chuukese Cimbrian Croatian Czech Danish Dehu</p> | <p>Dimli Dutch Eastern Arrernte Eastern Oromo Efik English Faroese Fijian Filipino Finnish French Friulian Gagauz Galician German Gheg Albanian Gilbertese Gooniyandi Gourmanchéma Guadeloupean Creole French Gusii Gwichin Haitian Hän Hani Hassaniyya Hawaiian Hiligaynon Hopi Huastec Hungarian Icelandic Igbo Iloko Inari Sami Indonesian Irish Istro Romanian Italian Ixcatlán Mazatec Jamaican Creole English Japanese</p> | <p>Javanese Jola-Fonyi K'iche' Kabuverdianu Kaingang Kala Lagaw Ya Kalaallisut Kalenjin Kamba (Kenya) Kaonde Kaqchikel Kara-Kalpak Karelian Kashubian Kekchí Kenzi, Mattoki Khasi Kikuyu Kimbundu Kinyarwanda Kirmanjki Kituba (DRC) Kölsch Kom (Cameroon) Kongo Konzo Kven Finnish Ladin Ladino Lakota Latgalian Lithuanian Lombard Low German Lower Sorbian Lozi Luba-Lulua Lule Sami Luo (Kenya and Tanzania) Luxembourgish Macedo-Romanian Madurese Makonde Malagasy</p> | <p>Malaysian Maltese Mam Mandinka Mandjaka Mankanya Manx Maore Comorian Maori Mapudungun Marshallese Matsés Mauritian Creole Meriam Mir Meru Metlatónoc Mixtec Mezquital Otomi Mi'kmaq Minangkabau Mirandese Miskito Mizo Mohawk Montenegrin Munsee Murrinh-Patha Murui Huitoto Muslim Tat Mwani Naga Pidgin Navajo Ndonga Neapolitan Ngazidja Comorian Niuean Nobiin Nomatsiguenga North Azerbaijani North Marquesan North Ndebele Northern Kurdish Northern Qiangdong Miao Northern Sami Northern Uzbek</p> | <p>Norwegian Nyanja Nyankole Occitan Ojiltán Chinantec Old Prussian Omaha-Ponca Orma Oroqen Otuho Páez Palauan Pampanga Papantla Totonac Papiamento Paraguayan Guarani Pedi Picard Pichis Ashéninka Piemontese Pijin Pintupi-Luritja Pipil Pite Sami Pohnpeian Polish Pontic Greek Portuguese Potawatomi Purepecha Quechua Romanian Romansh Rotokas Rundi Samoan Sango Sangu (Tanzania) Saramaccan Sardinian Scots Scottish Gaelic Secoya Sena</p> | <p>Serbian Seri Seselwa Creole French Sharanahua Shawnee Shipibo-Conibo Shona Shuar Sicilian Silesian Siona Skolt Sami Slovak Slovenian Soga Somali Soninke South Azerbaijani South Marquesan South Ndebele Southern Aymara Southern Qiangdong Miao Southern Sami Southern Sotho Spanish Standard Estonian Standard Latvian Standard Malay Sundanese Swahili Swedish Swiss German Tagalog Tahitian Talysh Tedim Chin Tetum Tetun Dili Tlingit Toba Tok Pisin Tokelau Tonga (Tonga Islands) Tonga (Zambia)</p> | <p>Tosk Albanian Tsakhur Tumbuka Turkish Turkmen Tuvalu Tzeltal Tzotzil Uab Meto Umbundu Ume Sami Upper Guinea Crioulo Upper Sorbian Venetian Veps Vietnamese Vlax Romani Võro Wallisian Walloon Walser Waray (Philippines) Warlpiri Wasa Wayuu Welsh West Central Oromo West-Central Limba Western Abnaki Western Frisian Wiradjuri Wolof Xhosa Yagua Yanesha' Yao Yoruba Yucateco Záparo Zapotec Zarma Zulu Zuni</p> |
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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.

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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.

A large, reflective sphere is the central focus of the image, set against a desert landscape at sunset. The sphere perfectly reflects the surrounding environment, including the golden sky, the silhouettes of Joshua trees and saguaros, and the sandy ground. The sun is positioned to the right of the sphere, creating a bright, glowing halo effect. The overall scene is bathed in the warm, golden light of the setting sun.

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