

Níkolai

Nikolai™

“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	Trademarks Nikolai™ is a trademark of Fontwerk GmbH	Licensing Trial Free Test license; Standard Combined Print, Web, App and eBook license; starting at €50 Extended Larger license volume and additional Broadcasting; starting at €500 Further types of license available on request	Recommended Use Advertising & Packaging Editorial & Publishing Logo, Branding & CI Fashion Music & Nightlife Poster & Billboards
	Marketing Franziska Weitgruber (Naming) Ivo Gabrowitsch (Copywriting, Imagery, Specimen) Lucy Beckley (English Translation) Anja Knust (Graphic Design, Imagery)	Design Period; Release 2018–2020; July 20, 2020 Latest Update Version 1.0; July 20, 2020 Glyphs Per Font 959 (see page 8) Languages 97 Latin (see page 11) Styles 24: four upright weights in three widths and corresponding italics (see page 5)	Formats OTF, WOFF, WOFF2; Further formats available on request Variable Fonts Available on request Modifications & Extensions Available on request	Contact Fontwerk GmbH Prenzlauer Allee 186 10405 Berlin Germany hello@fontwerk.com Available exclusively from www.fontwerk.com/fonts/nikolai

Calgary Raptors

Into The Reality Distortion Field

MIDAS 29

The Complete Studio Albums Collection

Trínkröhrechen

30 July 1511 in Arezzo, Tuscany

LA QUADRATURA DEL CERCHIO

Taubtrüber Hain am Musenginst, Krawehl!

Obłok Magellana

Jay's Cheesesteak Burger

AGRICOLA

Miranda Veracruz de la Hoya Cardinal

Burg Querfurt

Never Stop That Feeling



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 24 styles.

Alexandra

McKing

Narrow Light Italic 50 pt, Bold 135 pt

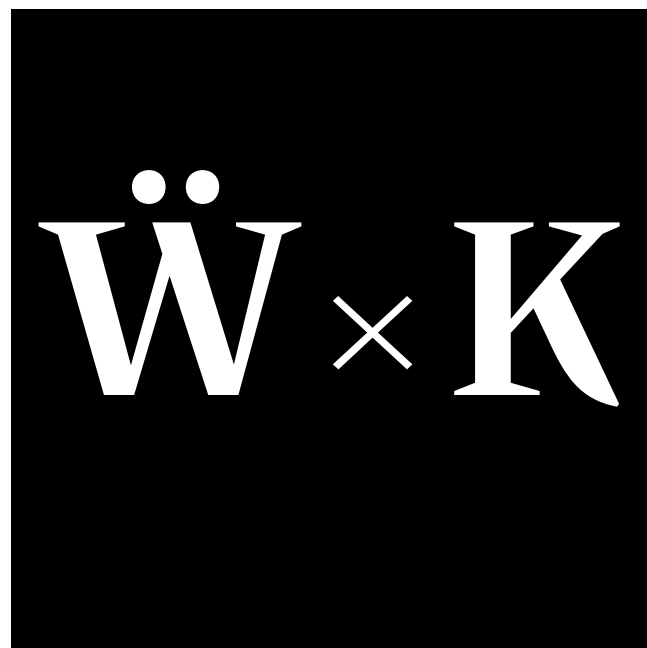
Regular All Caps 65 pt

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 verschiedenen 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.

Regular 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

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Uppercase

[illegible]

Accented Latin Lowercase

åäâãääåæçċćčďđéěēēēēēęąğǧǧǧħîıİïĩİüŷȳłŁłłłńņñňóôöõōøðœþrr̥r̥ss̥ss̥sttttúûüüüüüűw
ŵwŵýÿÿÿzzz

Small Caps

AĂÂÃÄÅĄǺÆBĈČĊĎĐÐĖĚĔĕÊËĒĒƐFGĞĜḠGHĤİİıİİİİİİİİİİJKŁL̇LḶLL̨LMNÑŃŅŦŢOÖÔÕØŐð
 ŒPᑭQRṘRṚSŚŜŞŞTṬṪṲUÚŮŰŪŬŮŰVWẀẂẄẆẌXYỲỴỶỼỾZZŻŽ 00123456789 -
 ——(){}[]!?"'~.,“”‘’*~<>~?ǻ-#/\\'''''<>@&'"%\$€£+-×÷=≡>≤≥±≈~¬∞%‰£¥ƒ

Numerals & Currency Symbols

00123456789 00123456789 0123456789 0123456789 ⁰¹²³⁴⁵⁶⁷⁸⁹ / 0123456789
_{1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/7 1/8 3/8 5/8 7/8 1/9 1/10} 0123456789 ⁰¹²³⁴⁵⁶⁷⁸⁹ a o B c x S e f l F Y

Punctuation, Mathematical Signs & Symbols

.,;,...![]?&*~?&#/\(){}[]-----_,,,“”“»«»<""'"""<>.·%≅≡+−×÷=≠><≥≤±≈∼¬^∞∫ΩΔΠΣ√μδ°‰%

Arrows & Shapes

↑↗→↘↓↙↖↗↕●○◆◇■□▲▼◀▶▷▽◁▶◀▶◻◻√@&¶§©®™°'"|†‡€

Ligatures

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

Alternates (Rounded Dots)

ÄĈĖĢĠİĶĹĻŊÖŖŞŤÜŴŶȚăċēēġġiĵkĵl·nöršťüwŷȥăċēēġġiĵkĵl·nöršťüwŷȥ.,:;...!|?ǝ·ǎŲ,„“”

Ornaments

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

Tycho Tycho

Case-Sensitive Forms #CASE

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

Small Capitals #SMCP

Burger BURGER

Small Capitals From Capitals #C2SC

Qmax Qmax

Variation: #SMCP + #C2SC

Likes LIKES

Stylistic Set 1 #SS01 — Rounded Dots

Ä Ç È É Ğ Ĭ İ Ñ Œ Œ Œ Ü Ŵ Ŷ Ž ž ä ç è é ğ ģ ĩ ī ķ ļ ł ņ ö ř š ț ü ŵ ŷ ž ž ä
č č ē ē ģ ģ ķ ķ ļ ļ ņ ņ ř ř š š ț ț ü ü ŵ ŵ ŷ ŷ ž ž , ; : … ! ? _ . ‘ ’ ‚ “ ” „
“ ” ‘and’ included.

Südtirol; Südtirol;

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

Localized Forms #LOCL

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

Braşov Braşov

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,

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

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

O₂ m³ I₆

Slashed Zero #ZERO

7380 7380

Supported Languages

All of Fontwerk's typefaces support at least 94 Latin-based European languages such as English, German, French, Spanish, Czech, Polish, and Turkish. Some families also support Greek and Cyrillic (e.g. Russian, Bulgarian). If you need further languages or script systems (anything from Cyrillic and Greek to Hebrew, Arabic, Thai and even Chinese, Japanese, Korean (CJK), and Devanagari), we can make custom fonts for you.

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

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.

THE DESIGNER, FRANZISKA WEITGRUBER, was entrusted with the task of designing a revival of the Monotype typeface, Veronese, during her TypeMedia master's degree at KABK in The Hague. 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. However, she was not entirely satisfied with the result 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 and Licensing

All our typefaces are provided in OTF (OpenType fonts with PostScript outlines; usually used for desktop, apps, ebooks, and hardware) and WOFF as well as WOFF2 (Web Open Font Format; OpenType fonts for the use on the web) formats. Most other formats such as EOT, SVG, or TTF are not necessary anymore today. However, we can generate those files in case they are really needed.

We believe we have one of the simplest licensing models in the industry. If we were sitting in the pub, we could draw it out on a beer mat. It's hard enough to find the right font, so we want to make the licensing as simple as possible. What does this mean? No drop-down-menus, just a LICENSE IN ONE CLICK. You pay just once and that's that as long as you keep within the boundaries of use as stated in the License.

Please check our website www.fontwerk.com/licensing for further information.

SemiBold 40 pt, Regular 10 pt, Narrow Bold Small Caps 14 pt,
SemiBold 8.5 pt, Regular 8.5 pt, SemiBold All Caps 10 pt

TRIAL

1 User for testing purposes only

[CLICK HERE TO DOWNLOAD
FOR FREE NOW!](#)

TRIAL The 'Trial Fonts' contain around ¼ of the actual characters and usually no OpenType features. The license allows free use during the test phase. Both desktop and webfonts are included so that you can design mockups, websites, apps and eBooks etc. and then present to the client 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 need to purchase the Standard version.

STANDARD

Print: 1 User
Web: 100,000 Pageviews/month
App: 1,000 Downloads
eBook: 10,000 Downloads

STANDARD Our most popular license that includes use in Print (desktop) for one user and one project for use on the Web (100,000 pageviews per month), in an App (1,000 downloads) and eBooks (10,000 downloads). If more users, projects, pageviews or downloads are required, either several Standard licenses or an Extended license must be purchased.

EXTENDED

Print: 15 Users
Web: 1,500,000 Pageviews/month
App: 15,000 Downloads
eBook: 150,000 Downloads
Broadcasting: 1,500,000 Viewers

EXTENDED This is comparable to a MUL, a multi-user-license. Extended covers use in Print for 15 users and up to 15 projects with total use on the Web (1.5 million pageviews per month), in Apps (15,000 downloads) and eBooks (150,000 downloads). It is also the right license for use in Broadcasting (1.5 million viewers).

ENTERPRISE For all other situations that are not covered by one of these licenses, an individual agreement is necessary. We strive to deliver them as quickly and easily as possible.

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European time, and will
respond as soon as we can.

Social Media

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LinkedIn: @fontwerk

Narrow Bold 10 pt, Narrow Regular
10 pt, Bold 21 pt, Light 21 pt

We craft modern typefaces and provide innovative font engineering and type design services.

We **believe** that convincing communication is only possible with the most aesthetically pleasing and most technically sound fonts.

Our **vision** is to provide easy access to such fonts through free trial versions, a simple licensing model and one of the fastest ordering processes around.

Our long-lasting designs add **value** above and beyond the actual cost. These fonts can be downloaded directly by discerning agencies,

designers and brands or ordered as a perfectly fitting custom type solution in addition to font engineering services.

We hope to **contribute** to something bigger by promoting talented designers from around the world with whom we work under the fairest conditions.

Our **motivation** is simply the love of good design. Outstanding type is our contribution to that.

Pairing Suggestions

Pangea Text Case

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 and Katja Schimmel as part of a superfamily along with McQueen Display. Like a pair of modern sneakers – in it for the long run.

Case

Please move along! There isn't another Helvetica to see here. Designed by Erik Spiekermann, Anja Meiners and Ralph du Carrois as part of a superfamily along with the optical sizes Case Text and Case Micro, Case is a modern Neo-Grotesque made for the new Twenties.

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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