



McQueen Grotesk

McQueen Grotesk™

God save the McQueen.

Like a pair of modern sneakers – in it for the long run.

Design

Loris Olivier
Noheul Lee
Katja Schimmel

Mastering, Production

Andreas Frohloff
Christoph Koeberlin

Marketing

Ivo Gabrowitsch (Naming,
Copywriting, Specimen)
Studio Sowieso
(Graphic Design, Imagery)
Lucy Beckley
(English Translation)

Trademarks

McQueen Grotesk™ is a
trademark of Fontwerk GmbH

Design Period; Release

2016–2020; July 20, 2020

Latest Update

Version 1.0; July 20, 2020

Glyphs Per Font

843 (see page 8)

Languages

97 Latin (see page 11)

Styles

10: five upright weights and
corresponding italics
(see page 5)

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

Formats

OTF, WOFF, WOFF2; Further
formats available on request

Variable Fonts

Available on request

Modifications & Extensions

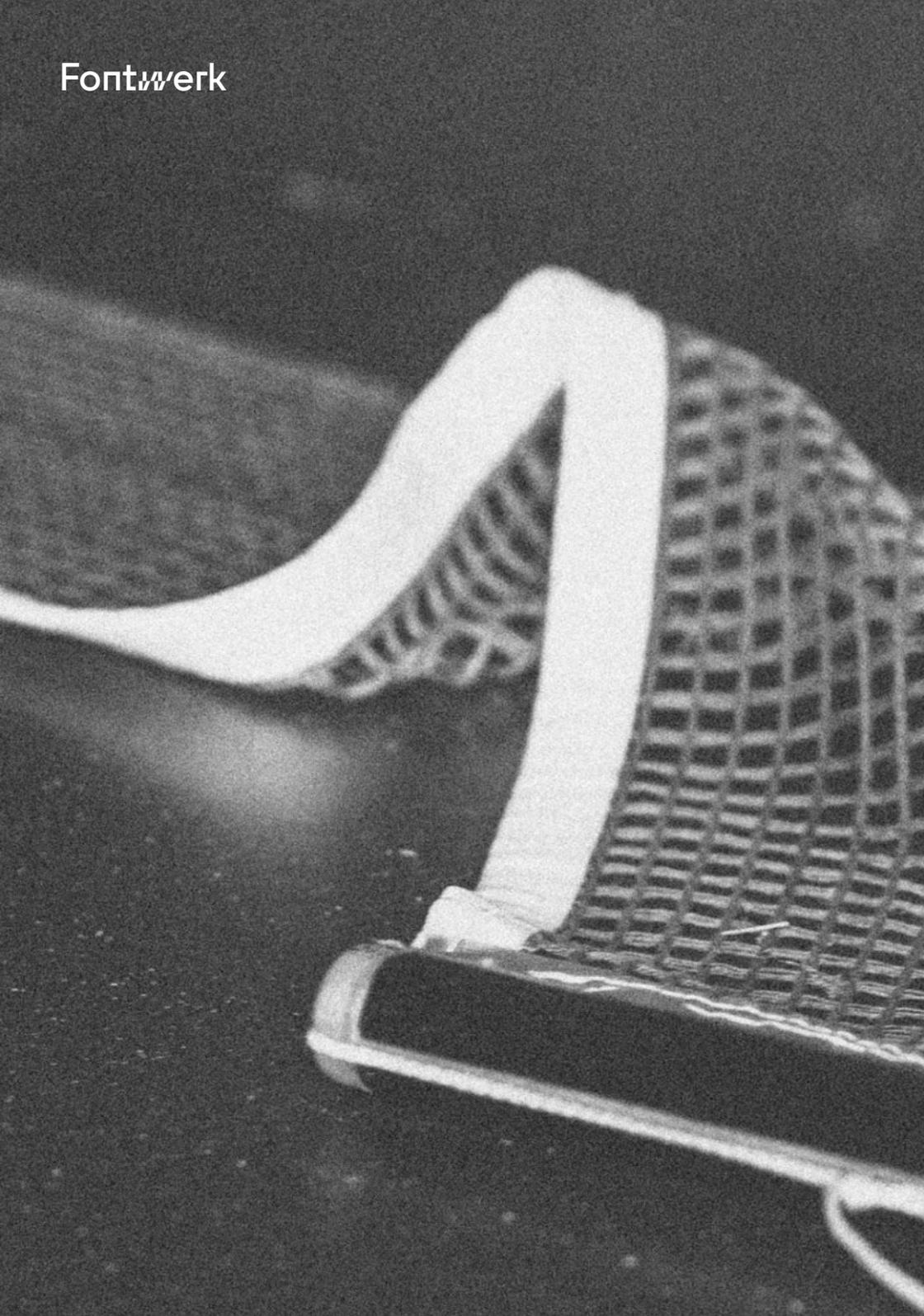
Available on request

Recommended Use

Advertising & Packaging
Editorial & Publishing
Logo, Branding & CI
Music & Nightlife
Poster & Billboards
Sports

Contact

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Available exclusively from
[fontwerk.com/fonts/
mcqueen-grotesk](https://fontwerk.com/fonts/mcqueen-grotesk).



Polyphiloprogenitive

VIENNA VOLLEYS

Transmogriifier

Jaguar XK

Sync24 Coffee

Chabos Windbreaker

Epoch (Lutrell Remix)

Máquina de vapor 1785

Heizölrückstoßdämpfung

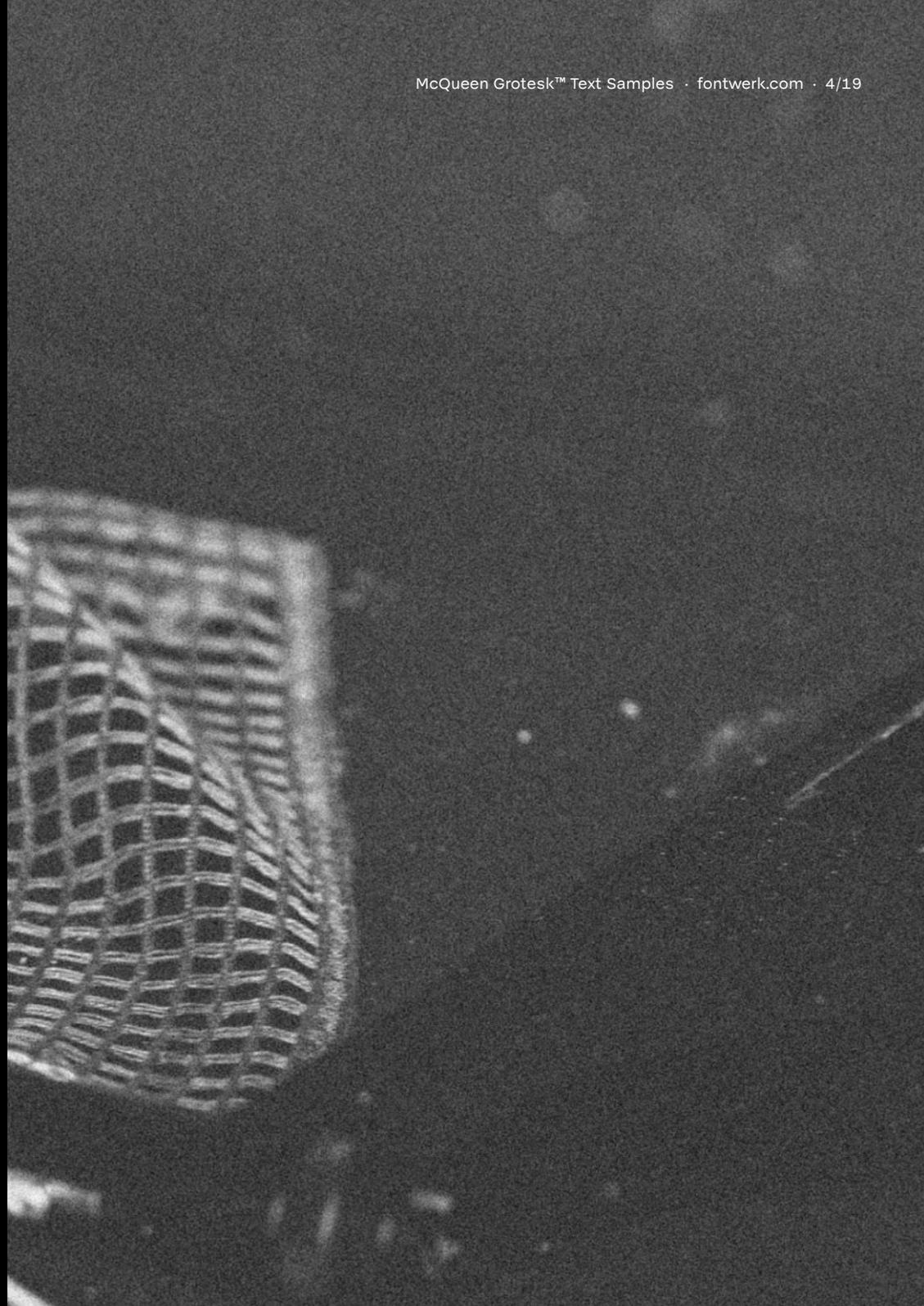
Ambient Kinsky

STARTUP

ARNALDUR INDRIDASON

Gâteau au fromage

Va, pensiero, sull'ali dorate



McQueen Grotesk Light · SMALL CAPS

McQueen Grotesk Light Italic · SMALL CAPS

McQueen Grotesk Regular · SMALL CAPS

McQueen Grotesk Italic · SMALL CAPS

McQueen Grotesk Medium · SMALL CAPS

McQueen Grotesk Medium Italic · SMALL CAPS

McQueen Grotesk Bold · SMALL CAPS

McQueen Grotesk Bold Italic · SMALL CAPS

McQueen Grotesk Black · SMALL CAPS

McQueen Grotesk Black Italic · SMALL CAPS

K27.

Bold 220 pt

Medium Italic 45 pt

Roxy Marketing Festival

Bold 40 pt, Light 40 pt



BRICK + MORTAR
ARCHITECTS

a million
tracksuits

Light 55 pt, Black 55 pt

Medium 65 pt



20 Mil Léguas Submarinas

Bold 54 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.

Medium 22 pt, 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 weit- aus größer und schneller war als ein Wal.

Regular 15 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 11.5 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.

Regular 7.5 pt, Français

Stylistic Set 1 #SS01 — a (single-story), g (flat)

Range Range

Stylistic Set 2 #SS02 — g (single-story)

Design Design

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

Small Capitals #SMCP

Coup COUP

Small Capitals From Capitals #C2SC

Qmax Qmax

Variation: #SMCP + #C2SC

Kirby KIRBY

Case-Sensitive Forms #CASE

i ð ð̈ / \ () { } [] - - - - - « » ‹ › ‹ › @ included

(H-o) (H-O)

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

169 169

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

317 317

Fractions #FRAC, Numerators #NUMR, Denominators #DNOM

40/852 40^o/852

Ordinals #ORDN

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

Scientific Inferiors #SINF

CO₂ CO₂

Superscript #SUPS, Subscript #SUBS

m³ M₆ m³ M₆

Slashed Zero #ZERO

7380 7380/

Contextual Alternates #CALT

ğj qj (j included)

(jingle) (jingle)

Localized Forms #LOCL

L· LH·I → L· LH (Catalan) and Ș ț ș ț → Ș Ț ș Ț (Romanian) included

Brașov Brașov

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 Devanāgarī), 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	Northern Sami	Soga
Croatian	Irish	North Ndebele	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

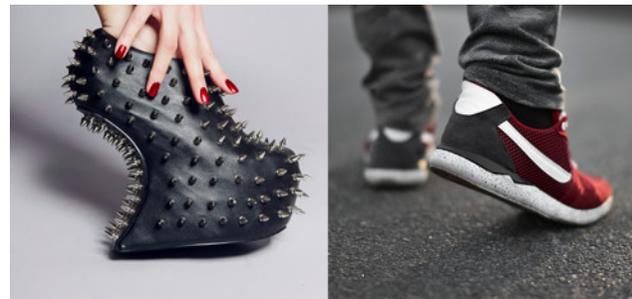
McQueen is the popular anti-hero with two faces. The display self is a contentious eccentric who lives determinedly and only according to his own laws.

The grotesque self is an ambitious individualist who confidently tears down conventions. MCQUEEN IS SWISS TYPOGRAPHY OFF THE BEATEN GRIDS.

Through the veins of the McQueen brothers flows the blood of three designers. Loris Oliver, who came up with the idea for the font, is a Swiss designer with an enviable talent for creating trends. He knows the 'Swiss Style' all too well but the search for his own appeals to him much more. Noheul Lee also lives in Switzerland but hails originally from Korea and brings with her a quiet yet precise tone to the typeface as befitting with traditional Korean culture. Katja Schimmel from Germany completes the trio and adds meticulous font engineering to the typographical mix.

McQueen Display actually reconciles the incompatible principles of enormous contrast

and geometric shapes and results in an unexpected unity. McQueen Grotesk dispenses with its stroke contrast and in doing so, appears much more stable, but still retains the playfulness, dynamism and curves of its



Representative image: McQueen Display and McQueen Grotesk

counterpart. In their own way, both McQueens testify to a strong, brave and cheeky character. The two different faces create tension and positive friction.

Both McQueens clamour for attention but with different game plans. Display is like a *Lady Gaga* outfit – showy and spectacular, fit for the stage. McQueen Grotesk, on the other hand, is more stealth and fashioned in the style of a fashionable *Puma* sneaker – in it for the long run, in other words extensive amounts of text. As in any good family, they like to spend time together, but equally allow each other to live their own lives.

DESIGNER

Loris Olivier

For Loris Olivier, typography is a small splash of color in the palette with which we paint our future. This defining principle has unleashed an enviable talent for trends and experimental type design in the Swiss Designer. He proves this at *Future Fonts*, among others, where he is active as lo-ol typefoundry with his wife Noheul Lee. So far, he has published three families under this label: Gloubi (2018), Civilitate (2018) and Brienz (2019). The philosophizing designer still has enough designs for ten libraries up his sleeves.

Before he obtained his *TypeMedia Masters in Type Design* at the Royal Academy of Art in The Hague, he studied *Art Direction* at the ÉCAL in Lausanne. His passion for letter shapes was ignited in 2009 during a calligraphy course with Claude Dieterich in San Francisco. Loris likes to leave his comfort

zone of UI/UX, brand, graphic and type design by working on a project with a friend using CNC controls to cut wood.



📍 Grand-Lancy, Switzerland

🌐 lo-ol.design

📷 [instagram.com/maru_loris](https://www.instagram.com/maru_loris)

🐦 twitter.com/teatzing

DESIGNER

Noheul Lee

When Noheul Lee looks at the cover of Joy Division’s “Unknown Pleasures” album, she thinks less about their mysterious and enigmatic music, but rather about the design of the cover by Peter Saville that can be described with the same adjectives.

As a fan of his work, she shares the fate of many designers who are less touched and inspired by the content of a product but by its shape.

The Korean book, editorial and type designer runs the Swiss *lo-ol Typefoundry* together with her husband, Loris Olivier. It was type design that also brought the two together: both studied *TypeMedia* at the Royal Academy of Art, in The Hague. Noheul previously obtained a Master’s Degree in *Visual Communication Design* from the renowned Kookmin University and a Bachelor’s Degree from Sangmyung University in Seoul.

Noheul – pronounced “Noelle” – specializes in multi-scripts font design and is particularly committed to her mother tongue, Korean.



Her work has received recognition and acclaim; she won the *6th Bang Il Young Cultural Foundation Fund Competition* for her Hangul design of her previous version of Arvana,

which is available on Future Fonts. She also received Gold in the *Morisawa Type Design Competition* for the Latin design of her TypeMedia final font project, Areon.

📍 Seoul, South Korea

🌐 wemeeteverything.com

📷 [instagram.com/noheul_and_type](https://www.instagram.com/noheul_and_type)

🐦 twitter.com/lne818

DESIGNER

Katja Schimmel

“Hope is for losers.” Katja Schimmel interpreted the advice of her teacher Peter Verheul very clearly: she does not hope, she just gets on and does it. She designs typefaces, develops tools and scripts, creates animations, practices lettering and calligraphy, and last but by no means least, Katja produces and masters fonts. She developed her font engineering skills intensively during her time with the specialists from *Alphabet Type* and more recently through working with *Grilli Type*.

One of her rather unusual talents is creating 3D installations. She once built a wooden construction at a festival, which was stimulated by a pulse sensor and reacted with light to the rhythm of the heartbeat of the visitors. In this and many other ways, she continually keeps herself open to new creative worlds in a multidisciplinary manner.



© Michael Paul Romstöck

Katja has a Bachelor from the Weimar Bauhaus University as well as a *TypeMedia Master in Type Design* from the Royal Academy of Art in The Hague. Before working with Loris Olivier and Noheul Lee on McQueen, she published her KABK graduation on the *Future Fonts* platform (Tweak Text and Tweak Display).

📍 Essen, Germany

🌐 katjaschimmel.de

📷 [instagram.com/katja.schimmel](https://www.instagram.com/katja.schimmel)

🐦 twitter.com/katja_schimmel

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.

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App: 1,000 Downloads

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eBook: 150,000 Downloads

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We work on Central
European time, and
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as we can.

Social Media

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Bold 10 pt, Regular 10 pt,
Bold Italic 20 pt, Light 20 pt,
Medium 20 pt Small Caps

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

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.

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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.

Related Typeface

McQueen Display

Pairing Suggestions

Rag

McQueen Display
Loris Olivier, Noheul
Lee, Katja Schimmel

Rag

Nikolai
Franziska Weitgruber

Rag

Romaine
Aad van Dommelen



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