



McQueen Display

McQueen Display™

Swiss Typography off the beaten grid.

Like an outfit from Lady Gaga – showy, spectacular, stage ready.

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 Display™ 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

845 (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
Fashion
Music & Nightlife
Poster & Billboards
Sports

Contact

Fontwerk GmbH
Prenzlauer Allee 186
10405 Berlin, Germany
hello@fontwerk.com
Available exclusively from
[fontwerk.com/fonts/
mcqueen-display](https://fontwerk.com/fonts/mcqueen-display)

Rulemaking Axons

OSLO ICEBEARS

New Fragrance

Mustang

Dawn ASIPV025

100% Organic Cotton

Electric Toothbrush

Decoração de interiores

Heute & Übermorgen

BRAKES

SPEEDSTER 1600

Album Fotográfico

7 Kylian Mbappé

Hat Sanatları Müzesi

McQueen Display Light · SMALL CAPS

McQueen Display Light Italic · SMALL CAPS

McQueen Display Regular · SMALL CAPS

McQueen Display Italic · SMALL CAPS

McQueen Display Medium · SMALL CAPS

McQueen Display Medium Italic · SMALL CAPS

McQueen Display Bold · SMALL CAPS

McQueen Display Bold Italic · SMALL CAPS

McQueen Display Black · SMALL CAPS

McQueen Display Black Italic · SMALL CAPS

SUPERSONIC

snakebite

Light Small Caps 60 pt, Regular 60 pt

Bold All Caps 100 pt, Light Italic 100 pt

CHURCH

of CRASH

ringof/re

activewear

Medium 55 pt, Regular 55 pt

Light Italic 50 pt, Light 30 pt

Minga

Construction®

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 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 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 8 pt, Français

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Uppercase

[illegible]

Accented Latin Lowercase

[illegible]

Small Caps

AĂÄÅĀĄǺȦÆBCĆČÇÊËÐĐŒÉẼẾỀỄÈƐFGĞḠG̃GHÎĨİıİİJjKkLlŁłŁŁllMmNnÑnyñOóÔôÕōØøƆP
þQqRrŘřSśŞşŜšßΘτΤϰυύÜüÚúUūVvWwXxYyÝÿZzŽž

00123456789 —(){}[]!;?¿.,“”‘’*-«»<>--#/\"'\"'\)&%\$€£¤¥¢+ - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ¬ ∞ % ‰

Numerals & Currency Symbols

[illegible]

Punctuation, Mathematical Signs & Symbols

.,,:...!|?¿·•*?#/\(\){}[]-------_,"“”‘’«»<>'''^|^'|<'>•%≅ / ≙ + - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ¬ ^ ∞ ∫ Ω Δ Π Σ √ μ δ % ‰

Arrows & Shapes

[illegible]

Stylistic Set 1 #SS01 — a (double-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

ı ĺ • ı / \ () { } [] - - — - - - « » < > () @ 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 ⁴⁰/852

Ordinals #ORDN

6^a 2^o 6^º 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 → L· LH (Catalan) and Ș ș Ț 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
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-Meetto
Makonde
Malagasy
Maltese
Manx
Meru
Morisyen
Northern Sami
North Ndebele
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

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.

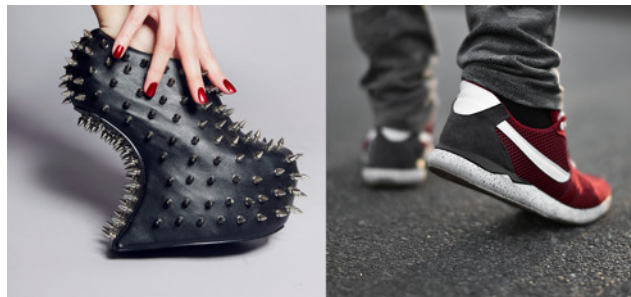
The grotesque self is an ambitious individualist who confidently tears down conventions.

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 unex-

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



Representative image: McQueen Display and McQueen Grotesk

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

🐦 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 *Type-Media* 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.

Katja has a Bachelor from the Weimar Bauhaus University as well as a *TypeMedia Master*



© Michael Paul Romstöck

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.

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.

TRIAL The 'Trial Fonts' contain around ¾ of the actual characters and usually no OpenType features. The license allows free use during the test phase. Both desktop and webfonts are included

Bold 40 pt, Regular 10 pt, Bold 10 pt All Caps, Bold 14 pt Small Caps, Bold 8.5 pt, Regular 8.5 pt, Medium 8.5 pt Small Caps

TRIAL

1 User for testing purposes only

CLICK HERE TO DOWNLOAD
FOR FREE NOW!

STANDARD

Print: 1 User

Web: 100,000 Pageviews/month

App: 1,000 Downloads

eBook: 10,000 Downloads

EXTENDED

Print: 15 Users

Web: 1,500,000 Pageviews/m.

App: 15,000 Downloads

eBook: 150,000 Downloads

Broadcasting: 1,500,000 Viewers

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 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 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.

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, 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 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.

Related Typeface

McQueen Grotesk

Pairing Suggestions

Rag

McQueen Grotesk
Loris Olivier, Noheul
Lee, Katja Schimmel

Rag

Pangea Text
Christoph Koeberlin

Rag

Romaine
Aad van Dommelen



Download Free Trial Fonts on [Fontwerk.com](https://fontwerk.com)