

Nice

# Nice™

**A refreshing design characterized by clarity, liveliness and legibility.**

Nice is a complex type system with an enormous range of typographic possibilities.

<b>Design</b> Jan Fromm	<b>Mastering, Production</b> Olli Meier	<b>Glyphs Per Font</b> 856 (see pages 10–12)	<b>Formats</b> OTF, WOFF2; Further formats available on request	Editorial & Publishing Festive Occasions Fashion Logo, Branding & CI Poster & Billboards Small Text
	<b>Marketing</b> Jan Fromm (Copywriting) Ivo Gabrowitsch (Naming, Copywriting, Specimen) Anja Knust (Graphic Design, Imagery) Neo Motion Studio (Animations) Lucy Beckley (English Translation)	<b>56 Styles</b> 7 upright weights and corresponding italics in 4 optical sizes (see page 5)	<b>Variable Fonts</b> Included in the Superfamily package at no extra cost. 2 axes: weight, optical size Web file size (WOFF2): 135 KB (Upright), 136 KB Web (Italic)	<b>Contact</b> Fontwerk GmbH Prenzlauer Allee 186 10405 Berlin, Germany hello@fontwerk.com
	<b>Design Period; Initial Release</b> 2013–2022; March 29, 2022	<b>Modifications &amp; Extensions</b> Available on request	<b>Trademarks</b> Nice™ is a trademark of Fontwerk GmbH	Available exclusively from <a href="https://fontwerk.com/fonts/nice">fontwerk.com/fonts/nice</a> .
	<b>Latest Updates</b> Version 1.00; March 29, 2022	<b>Licensing; Pricing</b> 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	<b>Recommended Use</b> Advertising & Packaging Book Text	
	<b>Languages</b> 94 European Latin (see page 9)	<b>Further types of license</b> available on request	Headline Bold 50 pt, Text Bold 16 pt, Text Regular 16 pt, Text Bold 10 pt, Text Regular 10 pt	



*Syringa vulgaris*

**The *Place Garibaldi* also stands out for its architecture and history**

Himmelsscheibe von Nebra

RAYONNANT

***Brazilian Butt Lift***

**Nu couché**

*Srpska književna zadruga*

**Δ Dunării 5800 km<sup>2</sup>**

Aldebaran is cooler than the Sun with a surface temperature of 3,900 K

*Château Léoville-Poyferré*

Brandenburgkonserten BWV 1046–1051

Şehzade Camii

*Bracken and water fern (Azolla filiculoides)*

Manufaktur

**DWELL**

**FAIR TRADE CHOCOLATE**

Die Einzelfrucht – das Nüsschen, oft als „Kern“ bezeichnet – ist meist 3 bis 6 mm lang.

# 56 Styles + VARIABLE FONTS

ExtraLight *Italic*  
Light *Italic*  
Regular *Italic*  
Medium *Italic*  
Bold *Italic*  
ExtraBold *Italic*  
Black *Italic*

Nice Micro

ExtraLight *Italic*  
Light *Italic*  
Regular *Italic*  
Medium *Italic*  
Bold *Italic*  
ExtraBold *Italic*  
Black *Italic*

Nice Text

ExtraLight *Italic*  
Light *Italic*  
Regular *Italic*  
Medium *Italic*  
Bold *Italic*  
ExtraBold *Italic*  
Black *Italic*

Nice Headline

ExtraLight *Italic*  
Light *Italic*  
Regular *Italic*  
Medium *Italic*  
Bold *Italic*  
ExtraBold *Italic*  
Black *Italic*

Nice Poster

Grønland  
+ Ancona

Headline Medium 75 pt, Poster ExtraLight 75 pt

Poster ExtraBold All Caps 88 pt (Spacing +20%), Poster ExtraLight 88 pt

IN/OUTKAST

*Hotel & Spa*  
QUÉNBY  
\* \* \* \*

Text Light Italic 30 pt, Headline Regular Small Caps 75 pt (Spacing +50%), Headline Bold 40 pt

Micro Regular Small Caps 12.5 pt, Poster Black Italic 60 pt



## CHAPTER 1

# A Shifting Reef

On the 20th of July, 1866, the steamer *Governor Higginson*, of the Calcutta and BURNACH STEAM NAVIGATION COMPANY, had met this moving mass five miles off the east coast of Australia. Captain Baker thought at first that he was in the presence of an unknown sand-bank; he even prepared to determine its exact position, when two columns of water, projected by the inexplicable object, shot with a hissing noise a hundred and fifty feet up into the air. Now, unless the sand-bank had been submitted to the intermittent eruption of a geyser, the *Governor Higginson* had to do neither more nor less than with an aquatic mammal, unknown till then, which threw up from its blow-holes columns of water mixed with air and vapor.

Similar facts were observed on the 23d of July in the same year, in the Pacific Ocean, by the *Columbus*, of the WEST INDIA AND PACIFIC STEAM NAVIGATION COMPANY. But this extraordinary cetaceous creature could transport itself from one place to another with surprising velocity; as, in an interval of three days, the *Governor Higginson* and the *Columbus* had observed it at two different points of the chart, separated by a distance of more than seven hundred nautical leagues.

Fin de la première partie. Le capitaine Nemo et moi, 1911

▲ Headline Light Small Caps 25 pt (Spacing +100%),  
Headline Bold 30 pt, Text Regular 11.5 pt, Text Italic 11.5 pt,  
Text Regular Small Caps 11.5 pt, Micro Medium 6 pt

Poster Medium SC 60 pt,  
Poster Black 121 pt,  
Headline Medium 25 pt ▶

# JULES GABRIEL Verne

## Werk † Edition

# 20 Mil Léguas Submarinas

Poster ExtraBold 62 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.**

Text Bold 21 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.

Text Regular 16 pt, Italic 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.

Text Regular 12 pt, Text Italic 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, 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.

Micro Regular 7 pt, Français



# 94 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.

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## ▼ 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

## Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

## Accented Latin Uppercase

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ

Accented Latin Lowercase

áâãäåąăăăćčĉċďđēėëêẽęəğġgĝhîïĩîı̇jȳkĺłŀłńñņňoőôöõøōœþrŕŗśŝşšßţţţüû  
ÿùúũůűŵŵŵỳÿÿýžžž

## Small Caps

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ 0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ ¢ ₧ • ! ? : ; “ ” ( ) { } [ ] ^ \_ \* & @ # % ‰ + - . / = > < ≥ ≤ ± ∓ ∞ ↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ⇄

## Numerals & Currency Symbols

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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 aö

## Punctuation, Mathematical Signs & Symbols

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## Arrows & Shapes

[illegible]

## Ligatures

ffl ffl ff fi fl

### Alternates (Small Arrows)

# Nice Poster

Recommended type size >48 pt

## Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

## Accented Latin Uppercase

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ß

## Accented Latin Lowercase

[illegible]

## Small Caps

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ 0 1 2 3 4 5 6 7 8 9  
 \$ € £ ¥ ¢ ₪ • ! ? ; ‘ ’ “ ” ( ) { } [ ] \ / \* & @ # % ‰ + − × · ÷ ≠ ≈ > ≥ ≤ ± ∼ " ' “ ”  
 ° ∞ ↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ⤴ ⤵

## Numerals & Currency Symbols

[illegible]

## Punctuation, Mathematical Signs & Symbols

[illegible]

## Arrows & Shapes

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕ ● ○ ◆ ◇ ■ □ ▲ ► ▼ ◀ ▶ ▽ ▹ ▸ ◀ ▶ ▹ ▸ ◻ ⊠ √ @ & § © ® ™ ° | † ‡ €

## Ligatures

ffl ffl ff fi fl

### Alternates (Small Arrows)

# Nice Headline

Recommended type size  $\approx 16\text{--}48$  pt

## Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

## Accented Latin Uppercase

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã

Accented Latin Lowercase

áâãäåąăǎæćčĉċďđéëêëèēęğġgĥĥîïîĩîijjklłlłłńňņñŋóôõöőōøœþrṛṣśšşßţţ  
țúûüüùúūũűwẀẁẂẃýÿÿźżž

## Small Caps

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ß 0 1 2 3 4 5 6 7 8 9 \$ % & ' ( ) \* + , - . / : ; < = > ? @ [ \ ] ^ \_ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ß 0 1 2 3 4 5 6 7 8 9 \$ % & ' ( ) \* + , - . / : ; < = > ? @ [ \ ] ^ \_ ` { | } ~ ¡ ¢ £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿

## Numerals & Currency Symbols

00123456789 ß¢¤\$€£¥ƒ 00123456789 ß¢¤\$€£¥ƒ 00123456789 ß¢¤\$€£¥ƒ  
00123456789 ß¢¤\$€£¥ƒ <sup>0123456789</sup> / 0123456789 / 0123456789 <sup>0123456789</sup>  
<sup>1/2</sup><sup>1/3</sup><sup>2/3</sup><sup>1/4</sup><sup>3/4</sup><sup>1/5</sup><sup>2/5</sup><sup>3/5</sup><sup>4/5</sup><sup>1/6</sup><sup>5/6</sup><sup>1/7</sup><sup>6/7</sup><sup>1/8</sup><sup>3/8</sup><sup>5/8</sup><sup>7/8</sup><sup>1/9</sup><sup>1/10</sup> αΩ

## Punctuation, Mathematical Signs & Symbols

[illegible]

## Arrows & Shapes

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕ ● ○ ◆ ◇ ◼ ◻ ▲ ► ▼ ◀ △ ▷ ▽ ◁ ▶ ▸ ▹ ▸ ◻ ◼ √ @ & § © ® ™ ° | † ‡ €

## Ligatures

ffl ffl ff fl fl

### Alternates (Small Arrows)

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕

Nice Text

Recommended type size  $\approx 9\text{--}16$  pt

## Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

## Accented Latin Uppercase

Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã

Accented Latin Lowercase

áâãäåąăǎæćčĉcđďēėëèěęəğgġghîıïĩìíîïĵĵķĺľļłńňņñŋóőôöõōøðœþṙṛṣṣṥṭ  
ţţţúûüũūųůűwẀẁýÿÿźżž

## Small Caps

A Á Â Ã Ä Å Æ B C Č Ć Ĉ D Đ Ð E É Ê Ë Ì Í Î Ï J Ĵ K Ł L' LL · L̇ M N Ń Ņ  
Ň Ŋ O Ó Ô Õ Ö Ø Ò P Q R Ř S Š Ś Ş T Ṭ Ṫ U Ú Û Ü Ü̇ V W X Y Ž ž Z z Ż  
0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ ¢ ₣ ₧ 0 1 2 3 4 5 6 7 8 9 \$ € £ ¥ ¢ ₣ ₧ • ! ? ; ‘ ’ “ ” ( ) { } [ ] \ / \* & @ # % ‰ ° + - . × · ÷ = ≠ ~  
> < ≥ ≤ ± ∓ ∼ " ' " ' " ∞ ↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ⇄

## Numerals & Currency Symbols

00123456789 ß¢¤\$€£¥ƒ 00123456789 ß¢¤\$€£¥ƒ 00123456789 ß¢¤\$€£¥ƒ  
00123456789 ß¢¤\$€£¥ƒ 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 a<sub>0</sub>

## Punctuation, Mathematical Signs & Symbols

[illegible]

## Arrows & Shapes

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕ ● ○ ◆ ◇ ◼ ◻ ▲ ► ▼ ◄ △ ▷ ▽ ◃ ◅ ◆ ◇ ◈ ◉ ◊ ○ ◌ ◍ ◎ ● ◐ ◑ ◒ ◓ ◔ ◕ ◖ ◗ ◘ ◙ ◚ ◛ ◜ ◝ ◞ ◟ ◠ ◡ ◢ ◣ ◤ ◥ ◦ ◧ ◨ ◩ ◪ ◫ ◬ ◭ ◮ ◯ ◰ ◱ ◲ ◳ ◴ ◵ ◶ ◷ ◸ ◹ ◺ ◻ ◼ ◽ ◾ ◿ ◊ ○ ◌ ◍ ◎ ● ◐ ◑ ◒ ◓ ◔ ◕ ◖ ◗ ◘ ◙ ◚ ◛ ◜ ◝ ◞ ◟ ◠ ◡ ◢ ◣ ◤ ◥ ◦ ◧ ◨ ◩ ◪ ◫ ◬ ◭ ◮ ◯ ◰ ◱ ◲ ◳ ◴ ◵ ◶ ◷ ◸ ◹ ◺ ◻ ◼ ◽ ◾ ◿

## Ligatures

ffl ffl ff fi fl

### Alternates (Small Arrows)

↑ ↗ → ↘ ↓ ↙ ← ↖ ↔ ↕

# Nice Micro

Recommended type size  $\approx 6\text{--}9$  pt



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Stylistic Set 1 #SS01 — Small arrows

↑ ↗ → ↘ ↓ ↙ ↘ ↗ ↔ ↕ included

G7 → G7 →

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

---

Standard Ligatures #LIGA

ffi ffl ff fi fl included

Pfeffi Pfeffi

---

Small Capitals #SMCP

Space SPACE

---

Small Capitals From Capitals #C2SC

Rome Rome

Variation: #SMCP + #C2SC

Display DISPLAY

---

Contextual Alternates #CALT

: included

1:3 1:3

---

Case-Sensitive Forms #CASE

· ÿ < > « » - - - - - ( ) { } [ ] / \ @ included

(H-o) (H-O)

---

Localized Forms #LOCL

L· Ll·l → L Ll·l (Catalan), i → ı (Turkish) and Ș ș Ș ș → Ș Ș Ș ș (Romanian) included

Braşov Braşov

---

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

64982 64982

---

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

31705 31705

---

Variation: #ONUM + #TNUM

19673 19673

---

Variation: #C2SC + #TNUM

31027 31027

---

Slashed Zero #ZERO

MOO MOØ

---

Fractions #FRAC, Numerators #NUMR, Denominators #DNOM

4/852 <sup>4</sup>/852

---

Ordinals #ORDN

6a 2o 6<sup>a</sup> 2<sup>o</sup>

---

Scientific Inferiors #SINF

H2O H<sub>2</sub>O

---

Superscript #SUPS, Subscript #SUBS

w3 K6 w<sup>3</sup> K<sub>6</sub>

## Nice is a complex type system with an enormous range of typographic possibilities. Thanks to its four optical sizes, it covers a wide range in terms of design and legibility: from texts in very small sizes to large, expressive billboard grabbing titles.

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In contrast to many historically oriented serif fonts, it has a fresh look with a slightly nostalgic flair.

Nice has many faces: open, elegant, expressive, compact, robust, but it never looks boring. It is as lively as possible in order to convey messages in a serious and credible way. Its name speaks for itself – friendly in appearance, charming in expression and pleasant in use.

Drawing from its baroque ancestors, it takes only the most important essences: the expressiveness, the contrast between severity and warmth, the playfulness of the italics, the subtle quiriness. By softening typical decorative elements such as sprawling curves, twisted drops or idiosyncratic serifs and carefully incorporating them into a modern framework, its designer *Jan Fromm* places its historical formal language in a contemporary context. Many peculiarities of the typefaces of that time compete with today's reading habits. Therefore, oversized capitals, as in the case of a *Baskerville*, or the exuberant richness of form of a *Fleischmann Italic* were consciously avoided.

Nice is therefore not a revival. Instead, the attributes of classical baroque typefaces that still

make sense today have been tailored to a refreshingly modern text font. Its availability as a variable font (which is included in the *Superfamily* package) makes its discreet historical borrowings almost completely unrecognizable.

During the design process, which lasted several years, Jan Fromm was continuously guided by three objectives: clarity, liveliness and legibility. The optical sizes allow a high degree of application-specific optimizations. For example, a generous x-height and open forms allow the small optical sizes of Text and Micro to be read quickly and fluently. The fact that the typeface remains lively despite its efficiency is due to its humanistic characteristics and many details: accentuated vertical serifs (e.g. C, E, T), subtly curved horizontal serifs, strong drops, dots and accents, elements with a handwritten character (Q, &, £), inktraps (in small optical sizes) and different slanted angles in the italics.

In contrast to historically oriented text faces, which usually contain oldstyle numerals, Jan Fromm opted for proportional lining figures, as these work better in the large optical sizes of Headline and Poster. Many readers consider oldstyle fig-

ures to look too playful in such large and short use cases. In light of the superfamily's syndetic variability, this decision has also been transferred to Nice Text and Nice Micro. To make lining figures suitable for this purpose, the numerals were made somewhat narrower. This way, they fit perfectly in continuous texts and convince in responsive environments.

Alongside the different types of numerals, the family members Poster, Headline, Text and Micro and the multiple and varied weights (from Extra-Light to Black), Nice is equipped with a rich typographic repertoire of small caps, arrows and symbols. Whether used in editorial design, fashion, branding or packaging – Nice always cuts a fine figure.

The designer himself recommends using Micro for font sizes from about 6 to 9pt, Text from about 9 to 16pt, Headline up to about 48pt and Poster for larger applications. But, of course, that is just a suggestion ...

The versatility and expressive nature of Nice will be further expanded with the planned addition of more widths (Condensed and Extended), as well as language extensions such as Cyrillic, Greek and Vietnamese. Corresponding styles such as Sans, Mono and perhaps even Slab, Semi Sans or even Script are also conceivable. After all, these genres also deserve a 'nice' clarity, liveliness and legibility.

## DESIGNER

# Jan Fromm

The typefaces of the typography legend *Lucas de Groot* are still making a mark after thirty years. But it's not just his designs that leave a lasting impression, through his teaching at the POTSDAM UNIVERSITY OF APPLIED SCIENCES, he has also shaped and influenced many other Designers. One such Designer was Jan Fromm, whose special talent de Groot recognized and who he invited to work alongside him during his studies.

Jan supported LUCASFONTS with extensive custom font projects and the expansion of the type library. He was also heavily involved in the concept and design of the website. Today, the multidisciplinary designer works freelance on his own fonts, logos, graphic and web projects. He considers type to be a fundamental component of visual communication, as it can convey not only information but also emotions.

His work is characterized by functionality and clarity and a considered reduction to all but that which is essential. His keen eye for

detail is evident throughout. Jan is convinced that the harmonious interplay of those details decides on the overall quality.

One of his most interesting jobs is working for 29LETTERS, the foundry of *Pascal Zoghbi*. Jan drew and harmonized many of the Latin members and versions of Pascal's *Zarid* Super-family. Jan's own families *Camingo*, *Komet*, *Capito* and *Rooney* are also worth mentioning, as they demonstrate his wide ranging stylistic and technical ability. Rooney Sans has been used for over ten years by the largest marketplace for digital fonts, MYFONTS.

With the complex type system *Nice*, the coffee-loving cineaste is publishing a typeface outside his own label for the first time. We are delighted to be joining him on this journey, taking care of the production and distribution of the distribution of the 56-part typeface. Having completed this extensive project, we can attest to Jan's exceptionally high quality standards—both in terms of design and technology.



📍 Berlin, Germany

🌐 janfromm.de

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Be behance.net/JANFROMM9c1f

# 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 woff2 (Web Open Font Format; OpenType fonts for the use on the web) formats. Most other formats such as EOT, SVG, WOFF 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 [fontwerk.com/licensing](https://fontwerk.com/licensing) for further information.

**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

## TRIAL

**1 User** for testing purposes only

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## 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/month  
**App:** 15,000 Downloads  
**eBook:** 150,000 Downloads  
**Broadcasting:** 1,500,000 Viewers

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** 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.



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

**Social Media**

Instagram, Twitter,  
LinkedIn: @fontwerk

Text Bold 10 pt, Text Regular  
10 pt, Headline Bold 27 pt,  
Text Light 18 pt, Text Bold  
Small Caps 18 pt

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

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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

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# Pangea

Can a typeface make the world a better place? Well, it can try to.

Pangea was designed by Christoph Koeberlin and published as part of a superfamily along with Pangea Text. 25% of all designer royalties will be donated to preserving the rainforest and to implementing reforestation projects.

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# 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.

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# 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.



Download Trial Fonts on [Fontwerk.com](http://Fontwerk.com)