

Nice

Nice™

A refreshing design characterized by clarity, liveliness and legibility.

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

Design Jan Fromm	Mastering, Production Olli Meier	Glyphs Per Font 856 (see pages 10–12)	Formats OTF, WOFF2; Further formats available on request	Recommended Use Advertising & Packaging Book Text Editorial & Publishing Festive Occasions Fashion Logo, Branding & CI Poster & Billboards Small Text
	Marketing Jan Fromm (Copywriting) Ivo Gabrowitsch (Naming, Copywriting, Specimen) Anja Knust (Graphic Design, Imagery) Neo Motion Studio (Animations) Lucy Beckley (English Translation)	56 Styles 7 upright weights and corresponding italics in 4 optical sizes (see page 5)	Variable Fonts Included in the Superfamily package at no extra cost 2 axes: weight, optical size Web file size (WOFF2): 135 KB (Upright), 136 KB (Italic)	Contact Fontwerk GmbH Prenzlauer Allee 186 10405 Berlin, Germany hello@fontwerk.com
	Design Period; Initial Release 2013–2022; March 29, 2022	Modifications & Extensions Available on request	Trademarks Nice™ is a trademark of Fontwerk GmbH	Available exclusively from fontwerk.com/fonts/nice.
	Latest Updates Version 1.00; March 29, 2022	Licensing; Pricing 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	Awards 2023 Communication Arts Award of Excellence	
	Languages 94 European Latin (see page 9)	Further types of license 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

Himmelscheibe von Nebra

RAYONNANT

Brazilian Butt Lift

Nu couché

Srpska književna zadruga

Δ Dunării 5800 km²

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*

ExtraLight *Italic*

Light *Italic*

Regular *Italic*

Medium *Italic*

Bold *Italic*

ExtraBold *Italic*

Black *Italic*

ExtraLight *Italic*

Light *Italic*

Regular *Italic*

Medium *Italic*

Bold *Italic*

ExtraBold *Italic*

Black *Italic*

ExtraLight *Italic*

Light *Italic*

Regular *Italic*

Medium *Italic*

Bold *Italic*

ExtraBold *Italic*

Black *Italic*

Nice Micro

Nice Text

Nice Headline

Nice Poster

**Gronland
+ 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 all Latin-based European languages such as English, French, Spanish, German, Czech, Polish and Turkish. Some families also support Greek, Cyrillic (e.g. Russian, Bulgarian), Arabic or Hebrew. 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

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

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

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

(h-o) (H-O)

Localized Forms #LOCL

L· Ll·l → L Ll·l (Catalan), i → ı (Turkish) and Ș ț ș ț → Ș Ț ș ț (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 ⁴/852

Ordinals #ORDN

6a 2o 6^a 2^o

Scientific Inferiors #SINF

H2O H₂O

Superscript #SUPS, Subscript #SUBS

w3 K6 w³ K₆

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.

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

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

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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.

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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.

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

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

Pairing Suggestions

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.

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 *Collection*

Please move along! There isn't another Helvetica to see here.
Designed by Erik Spiekermann, Anja Meiners and Ralph du Carrois, Case™ is a modern Neo-Grotesque made for the new Twenties.

Neue DIN

The German type icon reimaged with compactness and elegance, extreme widths and a variable-first approach. 100% Made in Berlin by Hendrik Weber, Andreas Frohloff and Olli Meier.

Change

Designed by Alessio Leonardi, Change™ is an unconventional typeface with many peculiar details that is open to the new and embodies change. According to the Proof&Co. The Weekly 39, 2022, Change is 'A benchmark in humanist type design'.



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