KINEKS

Kineks is a contemporary type system balancing structure, versatility, and distinct typographic expression.

Kineks is a contemporary type superfamily designed as a flexible system for modern visual communication across branding, editorial, digital, and display applications. Its three core classifications—Sans, Serif, and Slab—share a consistent typographic structure while maintaining distinct visual characteristics. With 90 styles spanning multiple weights, widths, and italics, Kineks moves easily from compact and functional typography to expressive headlines and identity systems. Rooted in neo-grotesque principles, the family combines clarity, balance, and refined details, making it suitable for brand identities, editorial layouts, packaging, interfaces, advertising, and multilingual communication.

Published	2025
Designed by	Dede Kurniawan
Styles	90 Font
Glyphs	387 Characters
Version	1.000
Classification	Neo Grotesque
Language Support	Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Catalan, Chiga, Colognian, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, German, Gusii, Hungarian, Icelandic, Indonesian, Irish, Italian, Kabuverdianu, Kalaallisut, Kalen jin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Maltese, Manx, Meru, Morisyen, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Quechua, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Upper Sorbian, Uzbek (Latin), Volapük, Vun jo, Walser, and Zulu.

KINEKS LIGHT SANS CONDENSED
KINEKS SANS CONDENSED
KINEKS MEDIUM SANS CONDENSED
KINEKS SEMI BOLD SANS CONDENSED
KINEKS BOLD SANS CONDENSED
KINEKS LIGHT SANS
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KINEKS BOLD SLAB EXPANDED ITALIC

Bright young designers quickly pack six dozen boxes, mixing bold ideas with quiet details while exploring typography, rhythm, contrast, and form. Their work spans 12 projects, 48 pages, and 365 days of practice—always asking, “Can a typeface feel both precise and expressive?” It’s a careful balance of craft, clarity, and character.

Kineks Light Sans Condensed

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Kineks Light Serif Condensed

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Kineks Light Serif

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Kineks Light Sans Expanded

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Czech

Ačkoli klimšova nenapsala knih mnoho, přece zná ji ta naše četbychtivá mládež tuze dobře. Zná ji zejména z knih: Z jara do léta, Kniha báchorek, Paleček a Malenka, Z ráje, Rodinná skřínka a j., a pak z různých časopisů pro mládež, do nichž velice pilně přispívá. Její práce vesměs děti naše rády čítají, poněvadž skutečně vynikají vším, čeho se na dobré četbě žádá. Však Klimšova také pracu je s láskou, pracu je opravdově vážně a nevydá nic na světlo, co by důkladně nepodrobila soudu svému i soudu jiných. A to právě dodává jejím prácem té pravé ceny. Nuže seznammež se se životem této tiché a skromné pracovnice, seznammež se i s jejími pěknými spisy. Klimšova narodila se 7. dne měsíce prosince roku 1851. v Poličce. Otec její byl dosti zámožným a váženým měšťanem, měltě v Poličce dům a byl dlouhá léta členem obecního zastupitelstva, ba i městským radním. Při domě měli Klimšovi zahrádku. Něžná matka Bohumilčina milovala totiž velice květiny a při tom lnula také velikou láskou ku zvířatům. Byla dobra, o vše, ale zvláště o děti své starostliva, při tom pilna, šetrna a skoro až

Danish

Der var en lille havfisk af god familie, navnet husker jeg ikke, det må de lærde sige dig. Den lille fisk havde attenhundrede søskende, alle lige gamle; de kendte ikke deres fader eller moder, de måtte straks skøtte sig selv og svømme om, men det var en stor fornøjelse; vand havde de nok at drikke, hele verdenshavet, føden tænkte de ikke på, den kom nok; hver ville følge sin lyst, hver ville få sin egen historie, ja det tænkte heller ingen af dem på. Solen skinnede ned i vandet, det lyste om dem, det var så klart, det var en verden med de forunderligste skabninger, og nogle så gruelig store, med voldsomme gab, de kunne sluge de attenhundrede søskende, men det tænkte de heller ikke på, for ingen af dem var endnu blevet slugt. De små svømmede sammen, tæt op til hverandre, som sildene og makrellerne svømmer; men som de allerbedst svømmede i vandet og tænkte på ingenting, sank, med forfærdelig lyd, ovenfra, midt ned imellem dem, en lang, tung ting, der slet ikke ville holde op; længere og længere strakte den sig, og hver af småfiskene, som den ramte,

Polish

Od wczoraj jakiś niepokój panu je w uliczce. Stary Mendel dziwi się i częściej niż zwykle nakładakrótką łajkę patrząc w okno. Tych ludzi nie widział on tu jeszcze. Gdzie idą? Po co przystają z robotnikami, śpieszącymi do kopania fundamentów pod nowy dom niciarza Greulicha? Skąd się tu wzięły te obszarpane wyrostki? Dlaczego patrzą tak po sieniach? Skąd mają pieniądze, że idą w pięciu do szynku? Stary Mendel kręci głową, smokcząc mały, silnie wygięty wiśniowy cybuszek. On zna tak dobrze tę uliczkę cichą. Jej fiz jonomię, jej ruch. jej głosy, jej tętno. Wie, kiedy zza którego węgła wy jrzy w dzień pogodny słońce; ile dzieci przebiegnie rankiem, drepcąc do ochronki, do szkoły; ile zwiędłych dziewcząt w ciemnych chustkach, z małymi blaszeczkami w ręku przejdzie po trzy, po cztery, do fabryki cygar na robotę; ile kobiet przystanie z koszami na starym, wytartym chodniku, pokazu jąc sobie zakupione jarzyny, skarżąc się na drogość jaj, mięsa i masła; ilu wyrobników przecłapie środkiem bruku, ciężkim chodem nóg obutych w trepy, niosąc pod pachą węzełki, a w

Turkish

Sadık genç, araladığı kapıyı çekince, yine birden kararan sanduka sükunu içinde, İskender Paşa, galeyansız ibadetine başlardı. Artık dünyaya dair hiçbir ümidi kalmamıştı. İstediği yalnız bir iman selametiydi. Vâkıa korkak bir adam değildi. Ama, muhakkak bir ölümü her gün, her saat, her dakika, hatta her saniye beklemek... Onun cesaretini kırmış, sinirlerini zayıflatmıştı. Düşündükçe, ensesinde soğuk bir satırın sarih temasını duyar gibi oluyordu. Bu sarih temas silinirken karşısına kendi boğuk hayali gelirdi; gözleri patlamış, kavuğu bir tarafa yuvarlanmış, boynu yağlı bir kement ile sıkılmış, ayağından pabuçları çıkmış, ipek kuşağı çözülmüş, karanlık, köpüklü ağzından siyah dili sarkmış bir naaş... İskender Paşa'nın yerde sürünen ölüsü! Titrer, gözlerini oğuşturur, yine salât-ü selamlarını çekmeye başlardı. Yakın akıbetinin bu uzvî hatırası o kadar bariz, o kadar kuvvetliydi ki... Çocukluğunun saf muhayyilesini süsleyen cennet bahçelerini, hûri, gılman alaylarını, Tûba ağacını, Sırat köprüsünü şimdi düşünemiyordu bile... Zihni durmuştu. Sinirleri, beyni pek yorgundu. Yemek

BASIC LATIN

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PUNCTUATION & SYMBOLS

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STANDARD LIGATURES

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Typeface : Kineks

Designer : Dede Kurniawan

Year : 2025

Website : Bykineks.com

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