Fontwerk

Change

Change™

The only constant.

An unconventional typeface with many peculiar details that is open to the new and embodies change.

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Design Period
2008–2022

Release History
Version 1.00; September 22, 2022

Languages
98 Latin, 11 Cyrillic, 1 Greek
→ page 9

Glyphs Per Font
1563 → page 9

22 Styles
11 upright weights and corresponding italics → page 5

Variable Fonts
Included in the Family package at no extra cost. 1 axis: weight; Web file sizes .woff2: 108 KB Upright, 118 KB Italic

Formats
Static .otf, .woff2; Variable .ttf, .woff2; Additional formats on request → page 17

Trademarks
Change™ is a trademark of Fontwerk GmbH

Licensing
Trial Free test license, Base Includes Desktop, Web and Social Media use, Extended Larger volume, App or Audio-Visual, Additional licenses on request
→ page 17

Modifications, Extensions
Available on request

Recommended Use
Advertising & Packaging
Film & TV
Logo, Branding & CI
Poster & Billboards
Sports
Wayfinding & Signage

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Available exclusively from
fontwerk.com/fonts/change

Bold 50 pt, Bold 16 pt, Italic
16 pt, Bold 10 pt, Regular 10 pt

Fontwerk

Cerrado al tráfico

62,453 ACRES

Abolizione del divario di retribuzione tra uomini e donne

SOLAIRE PHOTOVOLTAÏQUE

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Gigaverse

Artificiële intelligentie

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Virtuø & Rælity

ПЕРЕМИРИЕ

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TWINS

*info@transport247.org*

Автономно шофиране

HOA TUYẾT ĐIỂM

Change Hairline · *Change Hairline Italic* · Изменение · Αλλαγή
Change Thin · *Change Thin Italic* · Изменение · Αλλαγή
Change ExtraLight · *Change ExtraLight Italic* · Изменение · Αλλαγή
Change Light · *Change Light Italic* · Изменение · Αλλαγή
Change Regular · *Change Italic* · Изменение · Αλλαγή
Change Medium · *Change Medium Italic* · Изменение · Αλλαγή
Change SemiBold · *Change SemiBold Italic* · Изменение · Αλλαγή
Change Bold · *Change Bold Italic* · Изменение · Αλλαγή
Change ExtraBold · *Change ExtraBold Italic* · Изменение · Αλλαγή
Change Black · *Change Black Italic* · Изменение · Αλλαγή
Change ExtraBlack · *Change ExtraBlack Italic* · Изменение · Αλλαγή

Available in 2 variable (upright and italic) and 22 single fonts.

BER ⟶ CDG

MUC ⟵ LAX

Light All Caps 90 pt, Hairline 90 pt

Italic 50 pt

gk
v
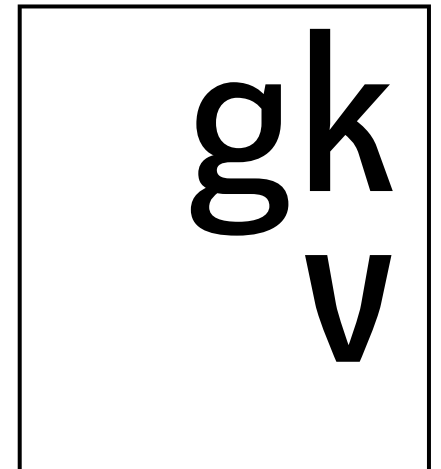
GOLD, KHAN &
VESTERÅLEN

Medium 80 pt, Regular Small Caps 25 pt

Bold Smalll Caps 90 pt, ExtraLight Italic 100 pt

Valeodyn™
AY24®

BRIGHTSIDE
ofthe MOON

20 Mil Léguas Submarinas

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.

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 weitaus größer und schneller war als ein Wal.

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.

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.

Двадцать тысяч лье

1866 ГОД ОЗНАМЕНОВАЛСЯ удивительным происшествием, которое, вероятно, еще многим памятно. Не говоря уже о том, что слухи, ходившие в связи с необъяснимым явлением, о котором идет речь, волновали жителей приморских городов и континентов, они еще сеяли тревогу и среди моряков.

Купцы, судовладельцы, капитаны судов, шкиперы как в Европе, так и в Америке, моряки военного флота всех стран, даже правительства различных государств Старого и Нового Света были озабочены событием, не поддающимся объяснению. Дело в том, что с некоторого времени многие корабли стали

встречать в море какой-то длинный, фосфоресцирующий, веретенообразный предмет, далеко превосходивший кита как размерами, так и быстротой передвижения.

Οι αναφορές που είχαν καταγραφεί στα ημερολόγια διαφόρων πλοίων σχετικα´μ' αυτη´την παρουσία, συμφωνούσαν με αρκετη´ακρίβεια στην εξωτερικη´περιγραφη´του εν λόγω αντικειμένου η´όντος, στην απιθανη ταχύτητα των κινήσεών του, στην εκπληκτικη´μηχανικη´ισχυ´του, στην ιδιότυπη ζωη´με την οποία φαινόταν προικισμένο. Αν ήταν κήτος, ξεπερνούσε σε όγκο ολα τα κήτη που ήταν ως τότε γνωστα´στην επιστήμη. Ούτε ο Κυβιε´ούτε ο Λασεπέντ ούτε ο Ντυμεριλ ούτε ο Κατρφαζ θα παραδεχονταν την υπαρξη ενός τέτοιου τέρατος – εκτός βέβαια αν το εβλεπαν με τα ιδια τους τα σοφα´μάτια.

Πράγματι, στις 20 Ιουλίου 1866 το ατμόπλοιο ΚυΒαρνήτης Χιγκινσον της Ατμοπλοϊκής Εταιρείας Καλκούττας και Μπουρναχ είχε συναντήσει αυτο´τον κινούμενο ογκο πέντε μιλια ανατολικα´απο´τις ακτες της Αυστραλίας. Ο πλοίαρχος Μπείκερ νόμισε στην αρχη´οτι αντίκριζε έναν αγνωστο σκόπελο· ήταν μαλιστα έτοιμος να προσδιορίσει την ακριβη´του θέση, όταν δυο πιδακες νερου´εκτοξεύτηκαν σφυριζοντας απο´το μυστηριωδες αντικείμενο στον αερα, σε υψος εκατόν πενήντα ποδιων.

110 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 African Latin, Arabic, Hebrew, Greek or Cyrillic (e.g. Russian, Bulgarian, Ukrainian). If you need further languages or script systems (e.g. Thai, Devanagari, Chinese, Japanese, Korean), 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
North Ndebele
Northern Sami
Norwegian Bokmål
Norwegian Nynorsk
Nyankole
Oromo
Polish
Portuguese
Quechua
Romanian
Romansh
Rombo
Rundi
Rwa
Samburu

Sango
Sangu
Sanskrit
Sena
Serbian
Shambala
Shona
Slovak
Slovenian
Soga
Somali
Spanish
Swahili
Swedish
Swiss German
Taita
Teso
Turkish
Upper Sorbian
Uzbek
Vietnamese
Volapük
Vunjo

Walser
Welsh

▾ Cyrillic

Azerbaijani
Belarussian
Bosnian
Bulgarian
Chechen
Macedonian
Ossetic
Russian
Serbian
Ukrainian
Uzbek

▾ Greek

Greek

Bold 40 pt, Regular 11 pt,
Bold 11 pt, Regular 11 pt

Latin Uppercase & Lowercase

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Uppercase

ÁĂǍẮẢǺÃẤẦẨẪÃÄAÀÂĀĄÅÃÆĆČÇĈĊĐĎÉĔĚÊẾỀỂỄÈËĖĘÈÊĒĘ̃ĞĜĢĠĦĤÍĨÎÏİỊĬÌÎĪỊĬĴĶĹĽĻĿŁŃÑŅŊÑÓŐΘÔÔŐ Ộ Ô Õ Ô Ö Ọ ÒÒÓŔǪ̌ỞŎÕŐÔ Õ Ø Ǿ ÕŒÞŔŘŖ Ŗ̃ŜŚŠ Ş Ŝ ŞßƏ Ŧ Ţ Ţ Ú Ŭ Û Ù Ü Ų Ù Ù Ú Ý Ù Ù Ǔ Ű Û Ū Ų Ů Ũ Ẃ Ŵ Ŵ Ẁ Ý Ŷ Ÿ Ỳ Ỳ Ỹ Ź Ž Ż

Accented Latin Lowercase

áăǎắảǻãấầẩẫãäaàâāąåãæćčçĉċďďéĕěêếềểễèëėęèêēəăğĝģġħĥıíĩîïïịĭìîīịĭĵĵķķĺľļŀłńʼnñŋŋñóθốõốộôỗõ őôōøǿõœþŕřŗ ŗ̃ŝśŝšşŝşßſ ŧ ŧ ţ ţ ú ŭ û ù ü ų ù ù ù ú ů ù ù ǔ ű û ū ų ů ũ ẃ ŵ ŵ ẁ ý ŷ ÿ ỳ ỳ ỹ ź ž ż

Cyrillic Uppercase & Lowercase

АБВГЃЃДЕÈËЖЗИЙЙКЌЛМНОПРСТУЎФХЦЧШЩЏЬЪЫЉЊЅЄЭЇЈ ЋЮЯЂѠ Ҕ Ѥ Ꙗ Ѫ Ѧ Ѩ Ꙁ Ψ Ѳ Ѵ Ѷ Ҕ Җ Ҙ Қ Ҝ Ҡ Ҟ Ң Ҥ Ҫ Ұ Ҳ Ҷ Ҹ Ҽ І Ж Ǎ Ĕ Ә Ö Ө Ӱ Ў Ӳ а б в г ѓ ѓ д е è ë ж з и й й к ќ л м н о п р с т у ў ф х ц ч ш щ џ ь ъ ы љ њ ѕ є э ї ј ћ ю я ђ ѡ Ҕ ѥ ꙗ ѫ ѧ ѩ ꙁ ψ ѳ ѵ ѷ ҕ җ ҙ қ ҝ ҡ ҟ ң ҥ ҫ ұ ҳ ҷ ҹ ҽ і ж ǎ ĕ ә ö ө ӱ ў ӳ

Greek Uppercase & Lowercase

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩΆΈΉΊΌΎΏΪΫαβγδεζηθικλμνξοπρϛστυφχψωιϊϋΰΰύόώάέή

Small Caps

AÁĂǍẮẢǺÃẤẦẨẪÃÄAÀÂĀĄÅÃÆBCĆČÇĈĊDĐĎÐEÉĔĚÊẾỀỂỄÈËĖĘÈÊĒĘƏFGĞĜĢĠHĦĤIÍĨÎÏİỊĬÌÎĪỊĬJĴĶĶLĹĽĻĿŁMNŃÑŅŊ ÑOÓŐỔÕỐỘÔỖÕÖỌỌÒÒÓŔǪ̌ỞŎÕŐÔ Õ Ø Ǿ ÕŒPÞQRŔŘŖ Ŗ̃ŜSŚŠ Ş Ŝ Ş ßTŦ Ţ Ţ UÚŬÛÙÜŲÙÙ Ú Ů Ù Ù Ǔ Ű Û Ū Ų Ů Ũ VWẂŴ Ŵ ẀXYÝ Ŷ Ÿ Ỳ Ỳ Ỹ Z Ź Ž Ż ᴬᴼ АБВГЃЃДЕÈËЖЗИЙЙКЌЛМНОРСТУЎФХЦЧШЩЏЬЪЫЉЊЅЄЭЇЈ ЋЮЯ Ђ Ѡ Ҕ Ѥ Ꙗ Ѫ Ѧ Ѩ Ꙁ Ψ Ѳ Ѵ Ѷ Ҕ Җ Ҙ Қ Ҝ Ҡ Ҟ Ң Ҥ Ҫ Ұ Ҳ Ҷ Ҹ Ҽ І Ж Ǎ Ĕ Ә Ö Ө Ӱ Ў Ӳ В Г Д Ж З И Й Й К Л Т Ф Ц Ш Щ Ь Ъ Ю АВГΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΣΤΥΦΧΨΩΪΪΪΫΎΫΫΌΏΆΈΉ 00123456789 –—(){}[]:;!¡?¿·•‟"''*–«»‹›-?¿-#/\‴_"'⟨⟩·; @&¶§©®℗™°′‵'¦¦ℓ†‡№₿¢℀₋₌¤$⚖€₣₴₤₺₼+−×÷=≠><≤≥±≈¬~^∞ ∫ΔΠΣ√%‰₽₹£₸₮₩¥ƒ

Numerals & Currency Symbols

00123456789 00123456789 00123456789 00123456789 ⁰¹²³⁴⁵⁶⁷⁸⁹/ ₀₁₂₃₄₅₆₇₈₉ / ₀₁₂₃₄₅₆₇₈₉ ⁰¹²³⁴⁵⁶⁷⁸⁹ ½⅓¼¾⅕⅖⅗⅘⅑⅙⅚⅐⅛⅜⅝⅞⅑⅒ ᵃᵒ   ₿¢¤$€₣ƒ₴₤₺₼₥₽₹£₸₮₩¥

Punctuation & Mathematical Signs

.,:;…!¡?¿·•*?¿#/\(){}[]–-——–—_‚„""''‘«»‹›"""'⟨⟩·;%≡·≙+−×÷=≠><≤≥±≈¬~^∞∫ΩΔ∏Σ∇∂μ%‰

Arrows, Shapes & Symbols

↑↗→↘↓↙←↖↔↕ ●○◆◇◊■□▲▶▼◀△▷▽◁►▸▾◂▴▹▿◃□☑⊠✓@&¶§©®℗™°′‵'¦¦†ℓ‡№℮

Ligatures

ffi ffl ff fi fl ffb fff ffh ffj ffk fft ftt ch ck ct fb fh fj fk ft ft ſz ſt

Stylistic Set 1 #SS01 — Alternative Ampersand
& included

U&ME   U&WE

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

Standard Ligatures #LIGA, Discretionary Ligatures #DLIG,
ffi ffl ff fi fl as well as ffb fff ffh ffj ffk fft ftt ch ck ct fb fh fj fk ft
ft ſc ſt included

Hacky   Hacky

Historical Ligatures #HLIG
ft ft included

Wurft   Wurft

Small Capitals #SMCP

Merkel   MERKEL

Small Capitals From Capitals #C2SC

Tegel TXL   Tegel TXL

Variation: #SMCP + #C2SC

Berghain   BERGHAIN

Contextual Alternates #CALT
: included

28:36   28:36

Case-Sensitive Forms #CASE
¡ ¿ · • / \ ( ) { } [ ] - – — – - - « » ‹ › 〈 〉 @ 0 1 2 3 4 5 6 7 8 9 included

(h-o)   (H-O)

Localized Forms #LOCL; Iı → İi (Turk), L·L l·l → ĿL ŀl (Catalan)
and Ş ţ ş ţ → Ș Ţ ş ţ (Romanian) included

Braşov   Brașov

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

649.82   649.82

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

3170,5   3170,5

Variation: #ONUM + #TNUM

1963   1963

Fractions #FRAC, Numerators #NUMR, Denominators #DNOM

4/852   4/852

Ordinals #ORDN

6a 2o   6^a 2°

Scientific Inferiors #SINF

H20   H$_2$O

Superscript #SUPS, Subscript #SUBS

m3 K6   m^3 K$_6$

Slashed Zero #ZERO

NO07   NO07

Change is the ONLY constant

On 11 March 2008, the Governing Mayor of Berlin presented the brand new city marketing campaign for Berlin. Entitled "Be Berlin", it was intended to publicize the many facets of the capital both nationally and internationally in order to attract more companies and visitors to the city. The driving force of the campaign were three interchanging one-liners, set in the custom designed font Change. Its name says it all: Berlin is changing, and the world should know about it. For 12 years, Change served as the city's brand typeface. Now Change is finally allowed to unfold its potential – optimized and expanded – for the benefit of all brands and projects that are in need of renewal or quite simply a change.

At the start of the image campaign, the Senate invested eleven million euros to establish the motto "Be Berlin" and to improve citizens' identification with their city. From 2009 onwards, "Be Berlin" was drummed up throughout Germany and then in 50 different countries.

As is usual with large-scale marketing campaigns in Germany, this particular initiative was also accompanied by some grumbling and at times a rather negative reaction. The market research institute Forsa suggested that the motto was not accepted by Berliners because they did not understand it. The Governing Mayor Klaus Wowereit was also awarded the "Language Prankster of the Year" for the campaign. Agencies filed complaints, ranging from accusations of plagiarism to charges of nepotism. The *German Taxpayers Federation* also named the campaign as a "waste of taxpayers' money" in its "Black Book 2008".

Yet, "Be Berlin" remained the official slogan of the capital up until 2020. The follow-up campaign "Wir sind ein Berlin" (We are one Berlin) has not caught on in the city, even after two years, which demonstrates that a lot went right with "Be Berlin". It comes as no surprise, as the original initiative was spearheaded by a number of top agencies including EMBASSY, *Fuenfwerken,* WE DO *communication* and a number of others. It was also supported by committed local institutions such as *Berlin Partner, Goethe Institute* and *Berlin Chamber of Industry and Commerce,* and was co-financed by many well-known and well-established companies such as *Bayer, Pfizer,* BMW, *Siemens,* to name a few.

But the figures speak even more clearly for the success of the campaign. From 2008 to 2019, the number of overnight stays in Berlin rose from 17.8 to 34.1 million (+ 92 percent, almost a doubling). The number of taxable businesses rose from 133 thousand to 168 thousand (+ 28 percent) in the same period. The city's gross domestic product rose from 99 billion euros to 157 billion (+ 59 percent). And the city's population grew from 3.43 million to 3.67 million (+ 7 percent) within the twelve years of the launch of the campaign.

Hairline 90 pt, Bold 44 pt, Medium 44 pt, Thin Italic 44 pt, SemiBold 11.5 pt. Regular 11.5 pt, Italic 11.5 pt

Today, Berlin is perceived, both nationally and internationally, as an attractive business location. The city's image attracts talent, entrepreneurs and investors from across the world. In 2019, the capital's startups received 3.69 billion euros in 262 financing rounds. This meant that Berlin was once again able to defend its title as Germany's startup capital, as three out of five euros invested in startups ended up here.

A defining factor in the Be Berlin campaign that contributed to its success, was that the focus was not on the city of Berlin, but on its people and their diverse lifestyles. For this, Embassy developed the speech bubble as a visual frame, with three one-liners in the center. During the launch phase, celebrities such as the star chef Tim Raue and the pupils from the Rütli School wrote the texts for the speech bubbles; later, Berliners contributed their own ideas.

The Berlin campaign got its unmistakable profile from a specially developed typeface. For the design, *Fuenfwerken* engaged the experienced type designer Alessio Leonardi. His first drafts already contained the unmistakable characteristics of the later extended family: the strong horizontal emphasis, curved diagonals in selected letters, broken stems in the italics as well as the contrasting inter-

play of angular and round elements. "What is special about the typeface is its humanity. The family was not stringently planned, it has grown and gone through several stages of development. Despite its clarity and functionality, it appears lively and unconventional. It is not what you expect, but always something different," is how Alessio Leonardi describes the temperament of his typeface.

The name for the Berlin typeface came about almost automatically. "Change" refers both to the transformation of a vital big city and to the visual characteristics of the typeface. Alessio Leonardi: *"The letters are not static, yet they produce a calm text image. Change is unconventional and has many peculiar details, but looks immediately familiar. It is not perfect, just as a living city is never perfect. Change is open to the new, it embodies change and is itself part of change."*

The original draft, Change

Letter, with which the Berlin campaign was launched, has a special significance. With its contrasting interplay of hardness and subtlety, it lends emphasis to texts and headlines. The conically shaped strokes and angled diagonals in the letters A, M, V, W, v and w make it unmistakable. The typewriter look, enriched with slab serifs, carries the three-line core messages of the campaign and becomes a set piece for all Berliners. With three fixed letter widths, it is located between monospaced and proportional typefaces and makes the texts it is set in appear strong and self-confident.

The desire of the Governing Mayor of Berlin to expand the use of Change across all of the city's general communication, led to the development of Change Sans a year later. Change Sans became the second typeface in the family with a somewhat more neutral appearance, but with the

Regular 11.5 pt, Italic 11.5 pt

© EMBASSY Berlin
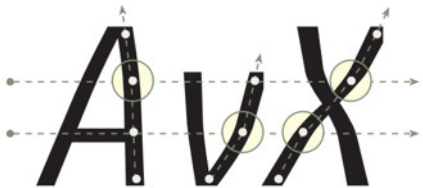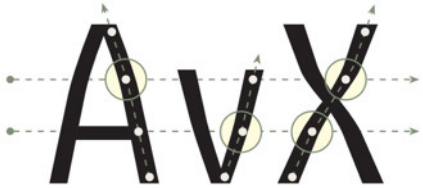
same features as Letter: Regular, Bold, Italic and Bold Italic. In 2010, it was expanded with lighter and bolder weights. As its designer says: *"Change Sans was developed for longer texts, with proportional widths, the basic cut slightly lighter and narrower. This gives texts a pleasant gray value for better reading and increases the contrast between Regular and Bold. The italics are also high-contrast. Some vertical bars are curved. The 11° slant makes them fast and rhythmic."*

Another unusual feature of Change is that the tracking is reduced as the stroke width increases. This means that a bold cut like ExtraBlack takes up less space than a thin cut like Hairline. At the same time, a more harmonious white space of the counters and the spacing is achieved.

As a Berlin-based foundry, we wanted to work with Alessio Leonardi to comprehensively revise and expand this special artifact of regional type culture and to finally make it available to designers worldwide. In the rather rigid official design environment, the potential of Change has never been truly reached. Now it can show the world what it can do.

The focus of our optimization was initially on the Change (Sans) family, for which we expanded the number of weights from five to eleven, coordinated them better and pushed the limits of the shapes with new extremes in favor of greater flexibility: Hairline, Thin, Extra-Light, Light, Regular, Medium, SemiBold, Bold, ExtraBold, Black and ExtraBlack. In order to control the letters precisely, we rebuilt the entire family on the basis of three masters with modern tools and taking into account increased demands. With the Variable Fonts, which are now available for the first time, all nuances of additional stroke widths between the extremes of Hairline and ExtraBlack can be set.

As part of its rebirth, the character set of Change has also been enlarged. This also applies to the glyphs for non-Latin languages, which were checked and tested by Amélie Bonet (Cyrillic and Greek) and Donny Trương (Vietnamese). Finally, small caps across all weights extend the typographic variety. We plan to give Change Letter the same treatment at a later date, enriching the family with a completely new monospace variant as well as pictogram fonts. The latter are already in use sporadically on our website fontwerk.com as well as on the next page of this specimen.

We are exceptionally excited to see how this Berlin plant will bloom in other parts of the world.

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Regular 11.5 pt, Italic 11.5 pt

DESIGNER

Alessio Leonardi

Even though he has spent three decades in his "new" home in Berlin, Alessio Leonardi has retained that extra special Florentine gene that exudes a wit rarely experienced in this country. A coffee with the young-at-heart professional always promises to lead to a stimulating discussion covering everything from professional to personal topics.

A glance at his CV proves that the Communication Designer and Type Designer knows what he is talking about. After studying at ISIA in Urbino, he was drawn to Erik Spiekermann at *MetaDesign Berlin* before running his own design offices *(Leonardi. Wollein, Lion&Bee)* and finally, after being employed as a Visiting Professor for Corporate and Information Design at Burg Giebichenstein and for Typography at HBKsaar, in 2010 he was appointed as Professor of Visual Communication at HAWK Hildesheim. Throughout his career, he has been (co-)responsible for numerous large corporate design projects, including WDR, Springer Verlag, Schering, Linotype or CECIL.

Alessio Leonardi designed his first analog typeface families in 1989. In 1992, he created his first digital famlies for *FontShop International* and *Lino-type*. With Alexander Branczyk, Heike Nehl, Sybille Schlaich and Thomas Nagel, he founded one of the first digital type publishers called *Face2Face*. He then went on to set up *Fontology* with Fabrizio Schiavi. Some of his typefaces were designed exclusively for the legendary techno magazine *Frontpage*.

In the new millennium, he started his own label *BuyMyFonts*. This is also where the Corporate typeface for Berlin, the BMF Change, which is now published by Fontwerk in revised form for the rest of the world. Other work highlights include the complex type system for *Schering AG* (now *Bayer*), the Bröhan typeface for *Bröhan Art Advisors Inc.* and BDFoundation for the *Bröhan Design Foundation,* as well as FF Letterine, FF Matto, FF Handwriter and FF Graffio for *FontFont* and BMF Elettriche, which, in his own words, is "the largest type family in the world … until now".

Besides speaking at (always a highlight!) and moderating conferences (e.g. TYPO Berlin), Alessio Leonardi also writes for design magazines and has published numerous books including: *"From the Cow to the Typewriter: the (true) History of Writing", "A Line of Type. 120 years typographic history"* (with

Jan Middendorp for the Mergenthaler Edition), *"Mr. Typo and the lost letters"* (also with Jan Middendorp) and *"How passion ruins our lives."* and the typo graphic novel *"Mr.Typo and the treasure of design"*. This concludes his bio for now, before we have to publish it as a book ....

◎ Berlin, Germany

⊕ typefaces.de
⊕ alessio.de
▣ instagram.com/alessioleonardi

File Formats, Trial Fonts & Licensing

FILE FORMATS — All our typefaces are provided in static .woff2 (Open-Type fonts for the use on the web) and .otf (OpenType fonts with Post-Script outlines; used for everything else) formats as well as variable fonts. Just purchase the most complete package and the variable fonts are included. For web applications, they are supplied in .woff2, for all others in .ttf format (OpenType fonts with TrueType outlines).

TRIAL — The *Trial Fonts* contain all actual characters and features, except for currency symbols. The license allows unlimited and free use during the test phase. Both desktop and webfonts are included, so that you can design mockups, websites and apps etc. and then present them to the client (or to yourself) 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 have to purchase the full version. This can then be licensed directly in the name of the client.

LICENSING — We strive to offer the simplest and fairest font license model in the industry. You pay once within the agreed license framework and the license is valid perpetually.

BASE Our Base License covers the most common use cases: Desktop (1 user), Web (10,000 pageviews per month) and Social Media (10,000 followers).

Desktop (Print)

You can install the fonts on all your devices for use in programs such as Adobe Creative Suite, Figma or MSOffice and use them to create digital and print documents/publications or projects to be printed. Each person will need one license.

Web

You can host the fonts on web servers to use them via CSS in websites, dynamic web ads, or email marketing. The number of pageviews applies monthly to the maximum total pageviews of all your web projects.

Social Media

You can publish images or text posts on your social media channels. Your largest channel determines the number of followers to license. If you want to post videos that show the fonts, an additional Audio-Visual License will be required.

EXTENDED You can add additional users/license volumes and other types of use (Audio-Visual, App).

Audio-Visual

You can use the fonts in streaming, cinema, TV and similar audio-visual productions/formats and/or video posts on social media channels such as *YouTube, Instagram* or *TikTok*. For social media it is based on the number of views, for all other productions it is based on the number of expected viewers.

App

You can embed the fonts in mobile or native apps for different platforms or operating systems. The license is based on the sum of all expected downloads or installations of all relevant app projects.

ENTERPRISE For larger or unlimited license volumes and all other scenarios that are not covered by one of these licenses (e.g. passing on to third parties, use in logos for larger organizations, embedding in hardware) an individual agreement is required and we will be happy to provide a quote for this.

Please check fontwerk.com/licensing or our FAQ page for further information.

Bold Italic 40 pt, Regular 10 pt, Italic 10 pt, SemiBold Small Caps 10 pt, Regular 6.5 pt, Italic 6.5 pt

Fontwerk

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,
SemiBold 20 pt, Light 14.5 pt,
Medium Italic 14.5 pt

We are a Berlin-based font boutique that crafts innovative typefaces full of character. We focus on the highest creative and technical standards – for strong brands, convincing products and inspiring designs.

Founder Ivo Gabrowitsch heads up an international network of experienced design and technology experts. Working together, we approach any typeface project professionally and reliably, whilst always ensuring we are agile and open to experimentation. *In a digital world, fonts and typography are the most powerful elements in branding.* The ever-changing and fast-moving pace of the digital space means that color and imagery have lost their uniqueness. And, individual forms can get completely lost in the confines of the rigid corset of social media. Typefaces with a strong and distinct character convey brand values in any environment subtly, continuously and effectively.

There are two variants of typefaces: retail fonts that are ready-to-use and can be downloaded immediately and custom fonts that are designed on request. There is now a huge variety of retail fonts and they remain the first choice for most projects. Yet tracking down these high-quality retail fonts and seeing through the thicket of licenses remains a challenge.

This is where we step in with our award-winning library. We already make the promise with our own name: which contains "craftsmanship", "work of art" and Werk as a commitment to providing the precision of German engineering. We offer licenses that are simple, fair and future-proof. Once licensed, our retail fonts are no different from an exclusive custom solution – except for the lower price.

Sometimes, a project or brand may require something a little more special. We love working closely with brands and agencies to find an efficient and impactful custom solution. We are passionate about immersing ourselves in such projects to help create a strong and distinct design that leaves a lasting impression.

Pairing Suggestions

Nice *Collection*

Clarity × Liveliness × Legibility. JAN FROMM'S Nice is a complex type system with an enormous range of typographic possibilities. The refreshing serif superfamily shines with four perfectly harmonized optical sizes. 2023 Communication Arts Award of Excellences.

Supermarker

Designed by ULRIKE RAUSCh to be a typographic influencer for retail, Supermarker's mission is to Sell!

Turbine

Technical precision that leaves a lasting impression. Designed by FELIX BRADEN, the Neo-Grotesque with wide proportions and tight spacing is perfect for clear announcements.

Download Free Trial Fonts on Fontwerk.com