



**Change**

# Change™

## The only constant.

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

### Design

Alessio Leonardi

### Design Contributions

Andreas Frohloff  
Imme Leonardi  
Amélie Bonet Cyrillic and  
Greek Consultancy  
Donny Trương Vietnamese  
Consultancy

### Mastering, Production

Olli Meier

### Marketing

Alessio Leonardi Naming,  
Illustrations  
Priska Wollein Naming, Conceptual  
Contribution  
Helmut Ness Naming, Conceptual  
Contribution  
Ivo Gabrowitsch Copywriting,  
Specimen  
Norman Posselt Photography  
Anja Knust Graphic Design  
Jürgen Siebert Copywriting  
Lucy Beckley English Translation

### 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 correspond-  
ing 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

### Contact

Fontwerk GmbH  
Prenzlauer Allee 186  
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[hello@fontwerk.com](mailto:hello@fontwerk.com)

Available exclusively from  
[fontwerk.com/fonts/change](https://fontwerk.com/fonts/change)

***Cerrado al tráfico***

62,453 ACRES

**Abolizione del divario di retribuzione tra uomini e donne**

SOLAIRE PHOTOVOLTAÏQUE

**Renewable Energy**

**Gigaverse**

*Artificielle intelligente*

**Paylaşımli Mobilite**

*Virtuø ð Rælity*

**ΠΕΡΕΜΙΡΙΕ**

Αποτελεσματική μείωση του CO<sub>2</sub>

**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

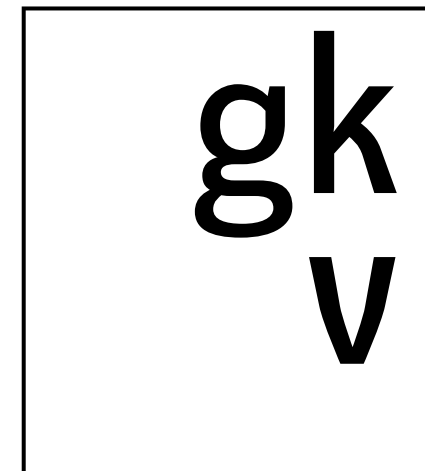
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Available in 2 variable (upright and italic) and 22 single fonts.

BER → CDG  
 ↑ MUC ← LAX

Light All Caps 90 pt, Hairline 90 pt

Italic 50 pt



GOLD, KHAN &  
 VESTERÅLEN

Medium 80 pt, Regular Small Caps 25 pt

Bold Small Caps 90 pt, ExtraLight Italic 100 pt



**BRIGHTSIDE**  
*of the* **MOON**

# 20 Mil Léguas Submarinas

ExtraBold 58 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.**

Bold Small Caps 21.5 pt, Bold 21.5 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 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.

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.

Regular 12 pt, 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.

Regular 9 pt, Français

# Двадцать тысяч лье под водой

ExtraBold 56 pt, Русский

**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.**

Bold Small Caps 21 pt, Bold 21 pt, Русский

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.

Regular 16 pt, Italic 16 pt, Русский

Οι αναφορές που είχαν καταγραφεί στα ημερολόγια διαφόρων πλοίων σχετικά μ' αυτή την παρουσία, συμφωνούσαν με αρκετή ακρίβεια στην εξωτερική περιγραφή του εν λόγω αντικειμένου ή όντος, στην απιθανή ταχύτητα των κινήσεών του, στην εκπληκτική μηχανική ισχύ του, στην ιδιοίτυπη ζωή με την οποία φαινόταν προικισμένο. Αν ήταν κητός, ξεπερνούσε σε όγκο όλα τα κητή που ήταν ως τότε γνωστά στην επιστήμη. Ούτε ο Κυβιέ ούτε ο Λασεπέντ ούτε ο Ντυμεριλ ούτε ο Κατρυαζ θα παραδέχονταν την ύπαρξη ενός τέτοιου τέρατος – εκτός βεβαία αν το εβλεπαν με τα ίδια τους τα σοφά μάτια.

Regular 12 pt, Italic 12 pt, Ελληνικά

Πράγματι, στις 20 Ιουλίου 1866 το ατμόπλοιο Κυβερνήτης Χιγκινσον της Ατμοπλοϊκής Εταιρείας Καλκούττας και Μπουρναχ είχε συναντήσει αυτό τον κινούμενο όγκο πέντε μιλια ανατολικά από τις ακτές της Αυστραλίας. Ο πλοίαρχος Μπίκερ νόμισε στην αρχή ότι αντίκριζε έναν άγνωστο σκόπελο· ήταν μαλιστα έτοιμος να προσδιορίσει την ακριβή του θέση, όταν δυο πίδακες νερού εκτοξεύτηκαν σφυριζοντας από το μυστηριώδες αντικείμενο στον αέρα, σε ύψος εκατονών πενήντα ποδιών.

Regular 10 pt, Ελληνικά

# 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, Thai, Greek or Cyrillic (e.g. Russian, Bulgarian, Ukrainian). If you need further languages or script systems (e.g. 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



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 ffi ff fi fl as well asffb fff ffh ffj ffk fft ftt ch ck ct fb fh fj fk ft  
ft ſt ſt included

Hacky Haçky

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

i ÿ • / \ ( ) { } [ ] - - - - - « » ‹ › { } @ 0 1 2 3 4 5 6 7 8 9 included

(h-o) (H-O)

Localized Forms #LOCL; İ → İ (Turk), L·L ·l → L·L H (Catalan)  
and Ș ș ș → Ș Ț ț (Romanian) included

Braşov Braşov

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

Scientific Inferiors #SINF

H2O H<sub>2</sub>O

Superscript #SUPS, Subscript #SUBS

m3 K6 m<sup>3</sup> K<sub>6</sub>

Slashed Zero #ZERO

N007 N007



# Change <sup>is</sup> ONLY the 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.

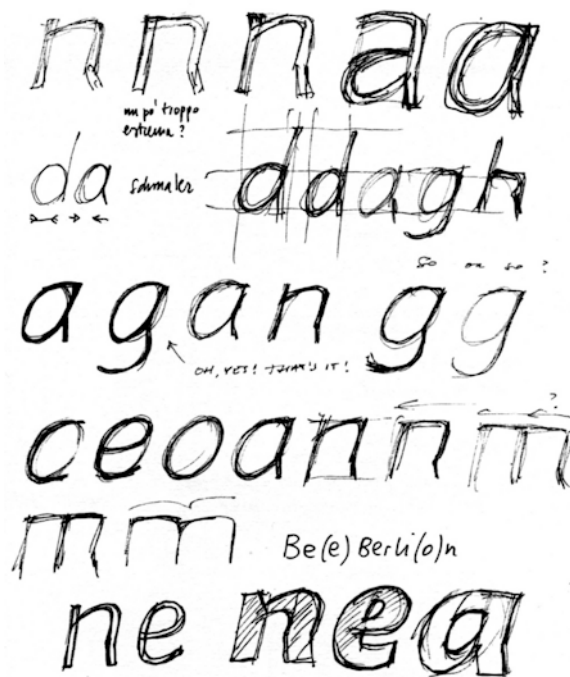
The Berlin campaign got its unmistakable profile from a specially developed typeface. For the design, *Fuenfwerken* engaged the experienced type designer Alessio Leonardi. His first drafts already contained the unmistakable characteristics of the later extended family: the strong horizontal emphasis, 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.”*

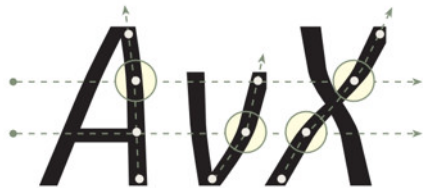
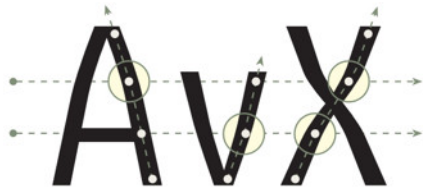
The original draft, Change



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



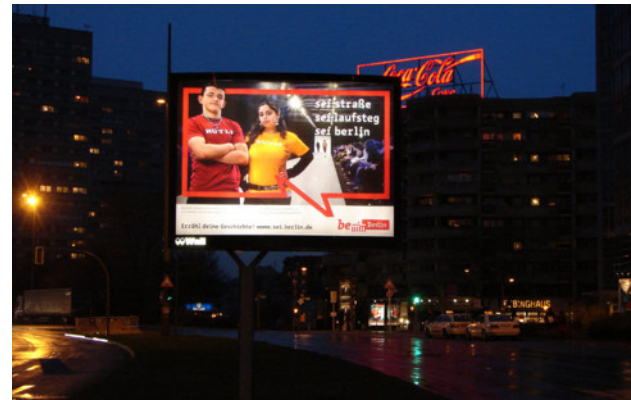


same features as Letter: Regular, Bold, Italic and Bold Italic. In 2010, it was expanded with

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



© EMBASSY Berlin

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.



© Ivo Gabrowitsch

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 HBK Saar, 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 families 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](http://typefaces.de)

🌐 [alessio.de](http://alessio.de)

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

# File Formats, Trial Fonts @ Licensing

**FILE FORMATS** — All our typefaces are provided in static .woff2 (OpenType fonts for the use on the web) and .otf (OpenType fonts with PostScript 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, Logo).

## 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.

## Logo

You can use the typeface as part of the recognizable means of individualization of a (natural or legal) entity, product, or service. The license is determined per logo based on the size of the company, which is based on the number of (permanent and freelance) employees of the licensee.

**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, embedding in hardware) an individual agreement is required and we will be happy to provide a quote for this.

Please check [fontwerk.com/licensing](https://fontwerk.com/licensing) or our [FAQ](#) page for further information.

**Address**

Fontwerk GmbH  
Prenzlauer Allee 186  
10405 Berlin, Germany

**Website**

[fontwerk.com](http://fontwerk.com)

**Email**

[hello@fontwerk.com](mailto: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.

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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

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# 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.

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# Supermarker

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

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# 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*

