

Neue DIN



Hilibrand
Awards



XXCondensed	XCondensed	Condensed	SemiCondensed	'Normal' Width	SemiWide	Wide	XWide	XXWide
Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Retalic Thin <i>Italic</i>	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa
Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Retalic XLight <i>Italic</i>	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa
Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Retalic Light <i>Italic</i>	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa
Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Retalic Regular <i>Italic</i>	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa
Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Retalic Medium <i>Italic</i>	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa
Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Retalic SemiBold <i>Italic</i>	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa
Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Retalic Bold <i>Italic</i>	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa
Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Retalic XBold <i>Italic</i>	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa
Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Retalic Black <i>Italic</i>	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa	Aa Aa Aa

Is it possible to rethink the German design icon? For the sake of its longevity, we are convinced that you *have to!* With a compact overall impression, extreme widths, a variable-first approach and a touch of elegance, we have combined the requirements of the digital world with modern German engineering. The DIN typeface has been thoroughly reimagined in a way that our brand new flexible incarnation breathes life into the Normschrift standard. And just like 100 years ago ... It's 100% Made in Berlin.

DIN 1451

The abbreviation DIN is sometimes assumed to stand for *Deutsche Industrie Norm*. However, this meaning is outdated; today the three letters stand for the *German Institute for Standardization*, (Deutsches Institut für Normung) which sees itself as an independent platform.

A century ago, engineers – under the leadership of the *Siemens* employee Ludwig Goller – began working for what was then known as the *Standardization Committee of German Industry (NADI)*. NADI began standardizing the lettering of technical drawings, starting in 1919 with oblique block letters and then in 1938 with upright standard lettering (DIN 16 and 17). As well as working on these standards, the committee also published a narrow grotesque typeface which was based on one by the *Royal Prussian Railway Administration* from 1905. The committee started working on it in around 1924 and it became part of DIN 1451 'Normschriften – Engschrift, Mittelschrift, Breitschrift' (Standard typefaces – Narrow, Medium, Wide Typefaces). In 1936, it was published for the fields of technology and transport.

The core characteristics of this sans-serif, that was based on a coarse grid, were a quick and easy reproducibility and a high legibility which was also recognized internationally. These requirements resulted in a monolinear stroke width that had up until then been taboo. Apart from modernist movements such as the *Bauhaus* and a few block letter alphabets for sign painters, typefaces at that time were normally artfully designed, emphasizing individual expression and were subject to changing fashions.

The engineers' constructed script was intended to function independently of future trends and technical limitations. Its geometric character was ideally suited to the tasks it was intended for. For many decades, it was reserved for use on street and place signs, license plates as well as postmarks, technical drawings, documentations, traffic signs, road signs and signposts and lettering for the *German Reichsbahn* and *Deutsche Bahn*.

Although more than 50 countries have adapted the sans-serif for similar purposes, 'DIN' is considered by many to be the official typeface of Germany.

Autobahn Type

DIN 1451 has been revised or supplemented several times, most recently in 2018. But one adaptation stands out: In 1981, the *Federal Highway Research Institute* revised the 'Autobahn-Schrift' for use in road traffic. The Frankfurt Master Signmaker, Adolf Gropp focused on improving legibility for wayfinding systems and display sizes. The tracking was adjusted and the recommendation for the wide width was dropped altogether. As a result it largely disappeared from the West German street scene. In the GDR, it became more visually humanistic from 1978 onwards, as East Germany gradually switched to *GIL*, a modified *Gill Sans*. Its legibility resulted from open, easy-to-read letters and easily distinguishable numerals.

Digitization

At the beginning of the 1980s, under the direction of Günther Gerhard Lange, the Berlin type foundry, *Berthold*, developed a version of the standardized type-

face for phototypesetting. This was before *Linotype* and *Adobe* cooperated in 1990 to produce the first digital publication of PostScript fonts, which were defined in the standard as the medium and narrow versions.

With this new availability, the graphic significance of the DIN type also gained momentum. More and more designers turned to the typeface for its straightforward, constructed and timeless aesthetic.

FF DIN

In 1995, Erik Spiekermann recognized the growing trend and demand for DIN and so he suggested that Albert-Jan Pool redraw the typeface as FF DIN for his Berlin-based label *FontFont*. With the help of Achaz Reuß, Albert-Jan Pool expanded it to five weights and also extended its language support. Pool succeeded in improving the legibility of continuous text without sacrificing the industrial rawness of the design. To achieve this, he drew the horizontal strokes thinner and made the curves and their transitions to straight lines smoother. Some characters were made rounder, and terminals of the letters, such as c or s, were finished with diagonal ends. Also the x-height increased with the width of the stroke. For individual expression there are alternative round dots, oldstyle figures and a single-storey a. Pool's interpretation is still considered by many today, as the best version of DIN.

Icon

After FF DIN was further developed with italics and condensed widths, a veritable DIN boom began at the start of the millennium. DIN became a typographic icon and

still shapes the graphic design in many parts of the world today. Not only was it used for a wide variety of projects, it was also followed by an increasing number of interpretations of the basic form. With each new interpretation, the trend was refueled.

Among the most interesting interpretations are those by *Parachute* (PF Din, 2002, free interpretation, largest extension), *Linotype* (DIN Next, 2008, soft overall impression), *Paratype* (DIN 2014, 2014), *Dharma Type* (Compass, 2014, free interpretation), *Astype* (Vtg Stencil DIN, 2016, stencil variant), *Type-Ø-Tones* (DINosaurus, 2016, based on upright standard typeface DIN 17), *Revolver Type* (Dinamit, 2017, based on Breitschrift), *Microsoft* (Bahnschrift, 2017; Grandview, 2021, first variable version, Uniwidth) and *Fontsmith* (FS Industrie, 2018, free interpretation).

The history of the DIN typeface is a history of continual revisions, with each interpretation adding a new color to the concept.

Neue DIN Made in Berlin

We believe there are still colors missing in the DIN font spectrum. As a Berlin-based foundry, we feel its our calling to bring out these nuances in order to strengthen its vitality. And where better place to rethink and reimagine this German original than in the city of its origin. At the same time, we want to give a dynamic answer to a dynamic world. To achieve this, we started with the original construction and combined the requirements of the digital world with a modern idea of the German art of engineering.

Variable First

Just like at the beginning of Berlin's Standard typeface history, the technical conditions that had arisen shortly before its inception were decisive influencing factors. Yet whereas 100 years ago, the focus was on reproducibility, today the factors that influenced our own design decisions are variable fonts. When approaching our design, we placed this technology at the center of our consideration.

In order to make the best possible use of the synergies of design and technology, the designers Hendrik Weber (type director of the top agency *KMS Team*) and Andreas Frohloff (freelance type director) worked hand in hand with Fontwerk's Font Engineer, Olli Meier, who also contributed ideas and took on design tasks. The variable width (especially the Condensed and Wide widths) became style-defining in many respects. As a result, the normal width appears more neutral than other DINs derived from the basic form.

Elegance

The most difficult question to answer was how far one could deviate from the norm. We discarded courageous yet appealing explorations that threatened to lose the concise mix of geometric construction and openness. The typeface should remain a DIN – in all its simplicity and timelessness. The key to its design is its strict geometry and letters, which hang together like a chain.

Nevertheless, the desire for an elegant touch germinated in us, Andreas Frohloff had the brilliant idea: 'All vertical curves, such as the sides of the o, d or g, are round, have no straight lines and swing easily.' The

curves are not eye-catching, but they give the typeface the desired touch of elegance. With these subtle organic forms and a balanced spacing, the business-like character is preserved and we are convinced that we have nevertheless created an independent and sustainable design.

Extreme Widths

However, the most obvious unique selling point of Neue DIN is the stringent interplay of nine weights (Thin–Black) and nine widths (XXCondensed, XCondensed, Condensed, SemiCondensed, Normal, SemiWide, Wide, XWide, XXWide). The enormous bandwidth paired with the flexibility of the Variable Fonts technology creates a thoroughly new DIN feeling, also because the extreme widths feel unfamiliar at first. But with DIN 1451's very own engineering approach, they are not only consistent, they are also great fun to use. Maintaining the robust industrial feel in these areas was one of the biggest challenges.

100% CSS Compatibility

Olli Meier explains the decision for nine widths as follows: '*Rethinking DIN also means starting from the web and responsive environments and designing it in such a way that it works smoothly in CSS*'. That is why the 81 sections correspond to those specified in the CSS specification (Cascading Style Sheets: Language for designing electronic documents, e.g. on the web).

The specification provides for a matrix in which the widths of a font lie on the x-axis and the stroke widths on the y-axis. Here, the Thin cut has a value of 100, the

Regular one of 400 and the Black one of 900. The Normal width is 100 percent, the Condensed 75 and the Wide 150 percent. Condensed Thin therefore has a value of 75 on the x-axis and 100 on the y-axis. If you change the width, the line width value remains at 100.

In the static world, however, one often makes an optical balance, for example, making the narrow weights lighter and the wide ones bolder. Neue DIN offers 100% CSS compatibility, just as Ludwig Goller's engineers would probably have implemented it today.

Other Characteristics

More subtle design differences to its predecessors can be seen in the compact overall impression and the clear reinterpretation of the stroke course, which appears more rigorous and more standardized. Due to the technical orientation of the body shapes, we drew broad counters. We made characters like t, f, r and 1 a little wider. Alternative forms for Q, a/a, u, r, l, 6, 7, and 9, round dots and arrows, numerals in circles and squares complete the variable overall picture.

A special feature – recently proposed by Christoph Koeberlin – is an expansion of the Standard Latin character set, which now includes an additional 100 languages that have often been overlooked. Inspired by his initiative, Neue DIN can be used by at least 3 billion people.

Update: DIN 91379

In December 2023, we gave the typeface its first update. It already supports what German authorities will be required to do by November 2024 when DIN 91379 comes

into force. Put simply DIN 91379 is a standard that will require them to recognize and machine-read a normative subset of the Latin Unicode character set in the exchange of data between authorities or with citizens and business. This means that finally, the names of people (Ilkay Gündoğan, Pippi Långstrump, Lech Wałęsa, ...) and companies (Kärcher, İşbank, Kværner, ...) will be securely processed electronically and spelled correctly throughout Europe.

Update: Italics & Retalics

Even when it comes to italics, we are breaking new ground in terms of DIN fonts. In the summer of 2025, we added not 'only' the 81 normal oblique fonts, but also the same number of backsloped variants. These Retalics offer novel possibilities in display contexts, for example. This latest update increases the number of static fonts to a whopping 243. For those who prefer a more manageable approach, the variable font has been given a third axis for slanting in both directions.

Neue DIN

The multitude of details and long-awaited flexibility of Neue DIN add a vital new variant to the range of DIN typefaces. Thanks to the interplay of design and modern technology, our new version has evolved into a typeface that moves with the times. Neue DIN is compact, considered and exudes a discreet elegance. It sets the perfect standard for dealing with the demands of today.

G D
g

Vertical curves appear more straight than round, but they are always curves. This results in larger (more open) cutters.

spacing
spacing
spacing
spacing
spacing
spacing
spacing
spacing
spacing
spacing

Rhythm/spacing is balanced in the normally wide styles, whereas the letter spacing is narrower in the narrow and wide styles.

0 3
S 3

Low contrast between vertical and horizontal. This results in a neutral, constructivist/rational effect.

Various stylistic sets offer many possibilities for individualization.

alruQüa②679 → alruQüa❷679

Pasewalker Straße
Ingenieurstudium
Ölbadschmierung
Elektro-Kardiogramm

Innovative Lösungen für die Papier- und Karton-Industrie

Kraftfahrzeughaftpflichtversicherung

Rozpiętość tonalna

Clínica oftalmológica

Normatização

We've donated more than \$1 million in services to remarkable nonprofit organizations.

SCOPE

ÉTOILE À NEUTRONS PSR B1509-58

Burggrafstraße

Autobahndreieck

DRONES MC

GRUNDSTÜCKSVERKEHRSGENEHMIGUNGZUSTÄNDIGKEITSÜBERTRAGUNGSVERORDNUNG

“Rymden 3000” Solar Fields

Norm145 1

Partnering with ambitious startups and established brands, we utilize design tools

EG.739 Magit Cacoon

Quick Install

3TEPS

Ahead

ka +
sis

Kukka Angelou and
Sisters Societas Eu.

CHOCOLATE STARFISH AND THE
mondān
SCREEN BEHIND THE MIRROR

QiuBar

Studio
Wolgast
Raum 67

F A U D D A Z I C I O N I N

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 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 weit-aus 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. En effet, le 20 juillet 1866, le steamer *Governor-Higginson*, de *Calcutta and Burnach steam navigation Company*, avait rencontré cette masse mouvante à cinq milles dans l'est des côtes de l'Australie.

Latin Uppercase & Lowercase

ABCDEFGHIJKLM NOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Accented Latin Uppercase

Accented Latin Lowercase

Numerals & Currency Symbols

00123456789 679 00123456789 679 00123456789 679 00123456789 679

0123456789 679 / 0123456789 679 / 0123456789 679

0 1 2 3 4 5 6 7 8 9 6 7 9 0 1 2 3 4 5 6 7 8 9 6 7 9

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

Punctuation, Mathematical Signs & Symbols

Arrows & Shapes

Alternates (Round Dots)

ÄCËËGÏLÖÜWÝŽABDEHHINNÖPŞUŽZ äcëëgïlöüwýžabdehhinnoپşužz älüäü ää ..!¿?ñ

STYLISTIC SET 1 #SS01

This OpenType feature replaces the default forms with these stylistic alternates: Alternative a (single story) — a á ä å ä ø à å q å ä included

präzise
präzise

STYLISTIC SET 2 #SS02

This feature replaces the default forms with these stylistic alternates: Alternative l (straight) — l ī ī ī ī included

Gulliver
Gulliver

STYLISTIC SET 3 #SS03

This feature replaces the default forms with these stylistic alternates: Alternative r (straight) — r ē ē ē ē included

Turbine
Turbine

STYLISTIC SET 4 #SS04

This feature replaces the default forms with these stylistic alternates: Alternative u (spurless) — u ú ü ù ú ü ú ü included

Wartung
Wartung

STYLISTIC SET 5 #SS05

This feature replaces the default forms with these stylistic alternates: Alternative circled figures (boxed) — 0 1 2 3 4 5 6 7 8 9 6 7 9 0 1 2 3 4 5 6 7 8 9 6 7 9 included

Pier 3
Pier 3

• Off

• On

STYLISTIC SET 6 #SS06

This feature replaces the default forms with these stylistic alternates: Alternative 6 (curved) — 6 6 6 6 6 6 6 6 6 6 included

16 Laps
16 Laps

STYLISTIC SET 7 #SS07

This feature replaces the default forms with this stylistic alternate: Alternative 7 (simplified) — 7 7 7 7 7 7 7 7 7 7 included

7 Cities
7 Cities

STYLISTIC SET 9 #SS09

This feature replaces the default forms with these stylistic alternates: Alternative 9 (curved) — 9 9 9 9 9 9 9 9 9 9 included

Year '89
Year '89

STYLISTIC SET 10 #SS10

This feature replaces the default forms with these
stylistic alternates: Alternative Q — Q included

STYLISTIC SET 11 #SS11

STYLISTIC SET 12 #SS12

This feature replaces the default forms with these
stylistic alternates: Another alternative a (historical) –
a á á á á a à á a å á included

CONTEXTUAL ALTERNATES #CAIT

This feature replaces predefined character combinations in meaningful contexts with special characters. : included

Qualität

Kölsch?

Tradition

Tradition

32:40

DISCRETIONARY LIGATURES #DLIG

This feature replaces a combination of characters with a single glyph which is preferred for typographic purposes. In contrast to the Standard Ligatures feature, it may not be desired in all text settings.

CASE-SENSITIVE FORMS #CASE

By default, characters in a text typeface are designed to work with lowercase characters. This feature shifts various punctuation marks up to a position that work better with all-capital sequences or sets of lining figures. `z{{{{{{<H@M}}—0·123}}}}` included

LINING FIGURES #LNUM, OLDSTYLE FIGURES #ONUM

This feature replaces lining figures (which are the same height as uppercase letters) on either proportional widths (default) or tabular widths with corresponding figures in the oldstyle (lowercase) form.

PROPORTIONAL FIGURES #PNUM, TARUIAL FIGURES #TNUM

This feature replaces either oldstyle or lining figures (default) on proportional widths with corresponding figures on uniform (tabular) widths.

A \leftrightarrow B

(h-o)
(H-O)

16982

31705

FRACTIONS #FRAC,
NUMERATORS #NUMR, DENOMINATORS #DNOM

The fractions feature replaces figures separated by a slash with diagonal fractions. The numerators/denominators feature replaces selected figures which precede/follow a slash with numerator/denominator figures in order to build additional fractions.

ORDINALS #ORDN

This feature replaces default alphabetic characters with the corresponding ordinal forms for use after figures. — \mathbf{a} \mathbf{g} \mathbf{h} \mathbf{n} \mathbf{r} \mathbf{s} \mathbf{d} \mathbf{t} \mathbf{c} included

42/851**42/851****6a 2o****6^a 2^o****H20****H₂0****m3 M6****m³ M₆**

SCIENTIFIC INFERIORS #SINF

This feature replaces figures with inferior figures (they sit lower than the baseline, primarily for chemical or mathematical notation).

SUPERSCRIPT #SUPS, SUBSCRIPT #SUBS

The superscript feature replaces figures or letters with superior figures (primarily for footnote indication) or superior letters. The subscript feature replaces default characters with subscript characters.

SLASHED ZERO #ZERO

This feature replaces the default form of a zero with an alternative form which uses a diagonal slash through or a dot inside the counter for better distinction. This may be necessary in particular environments, such as bank identifier codes for instance or any situation where capitals and lining figures may be arbitrarily mixed.

LOCALIZED FORMS #LOCL

This feature replaces certain characters with a different, preferred form depending on the language of the text. L-L l-l → LL ll (Catalan) and Š š ſ ſ → Š Š ſ ſ (Romanian) included

N007
N007**Brașov**
Brașov

All alternative glyphs (Stylistic Sets) are also available via the Access All Alternates #AALT and Stylistic Alternates #SALT features. The Access All Alternates feature makes all variations of a selected character accessible, e.g. via the Glyph Palette in *Adobe InDesign* or *Affinity Publisher*. The Stylistic Alternates feature replaces the default forms with stylistic alternates.

About OpenType: *OpenType*® is a cross-platform font file format developed jointly by *Adobe* and *Microsoft*. The main benefit is its ability to support widely expanded character sets and layout features, which provide richer linguistic support and advanced typographic control.

435 Supported Languages

▼ Latin	Balinese	Chokwe	German	Kaonde	Madurese	Navajo	Portuguese	Southern Samo	Upper Sorbian
Abron	Balkan Romani	Chuukses	Gheg Albanian	Kara-Kalpak	Makhuwa	Ndebele (North, South)	Potawatomi	Southern Sotho	Venetian
Abua	Bambara	Cimbrian	Gilbertese	Karelian	Makhuwa-Meetto	Ndonga	Prussian	Spanish	Veps
Acheron	Baoulé	Cofán	Gonja	Karelian	Makonde	Neapolitan	Pulaar	Sranan Tongo	Vietnamese
Achinese	Bari	Congo Swahili	Gooniyandi	Kashubian	Makwe	Ngazidja Comorian	Purepecha	Sundanese	Vlax Romani
Acholi	Basque	Cook Islands Māori	Gourmanchéma	Kekchí	Malagasy	Nigerian Fulfulde	Quechua	Susu	Vöro
Achuar-Shiwiar	Bassari	Cornish	Guadeloupean Creole French	Kenzi, Mattoki	Malay (Standard)	Niuean	Romanian	Swahili	Waama
Adamawa Fulfulde	Batak Dairi	Corsican	Gusii	Khasi	Malaysian	Nobiin	Romansh	Swati	Wallisian
Adangme	Batak Karo	Creek	Gwichin	Kikuyu	Maltese	Nomatsiguenga	Rotokas	Swedish	Walloon
Afar	Batak Mandailing	Crimean Tatar	Haitian	Kimbundu	Mam	Noon	Rundi	Swiss German	Walser
Afrikaans	Batak Simalungun	Croatian	Hakha Chin	Kinyarwanda	Mamara Senoufo	Northern Kissi	Rwa	Syenara Senoufo	Wamey
Aguruna	Batak Toba	Czech	Hān	Kirmanjki	Mandinka	Northern Qiandong Miao	Saafi-Saafi	Tagalog	Wangaibuwani-Ngyiambaa
Ahtna	Bemba (Zambia)	Danish	Hani	Kituba (DRC)	Mandjak	Northern Sami	Samburu	Tahitian	Waorani
Akoose	Bena (Tanzania)	Dehu	Hausa	Kölsch	Mankanya	Northern Uzbek	Samoan	Taita	Waray (Philippines)
Albanian (Arbëreshë, Arvanitika)	Bikol	Dendi (Benin)	Hawaiian	Kom (Cameroon)	Manx	Norwegian	Sango	Talysh	Warlpiri
Alekan	Bini	Dimli	Hilagaynon	Kongo	Maore Comorian	Nyamwezi	Sangu (Tanzania)	Tasawaq	Wasa
Aleut	Bislama	Duala	Ho-Chunk	Konzo	Maori	Nyanja	Saramaccan	Tedim Chin	Wayuu
Amahuaca	Boko (Benin)	Dutch	Hopi	Koya Chiini Songhay	Mapudungun	Nyankole	Sardinian	Tetum	Welsh
Amarakaeri	Bomu	Dyan	Huastec	Koyraboro Senni Songhai	Marquesan (North, South)	Nyemba	Scots	Tetun Dili	West Central Oromo
Amis	Bora	Dyula	Hungarian	Krio	Marshallese	Nzima	Scottish Gaelic	Tiéyaxo Bozo	West-Central Limba
Anaang	Borana-Arsi-Guji Oromo	Eastern Arernte	Ibibio	Kuanyama	Matsés	Occitan	Secoya	Timne	Western Abnaki
Andaandi, Dongolawi	Borgu Fulfulde	Eastern Maninkakan	Icelandic	Kurdish (Central, Northern)	Mauritian Creole	Ojítán Chinantec	Sena	Tív	Western Frisian
Angas	Bosnian	Eastern Oromo	Idoma	Kven Finnish	Mende (Sierra Leone)	Omaha-Ponca	Seri	Toba	Western Niger Fulfulde
Anufo	Breton	Efik	Igbo	Kwasio	Meriam Mir	Orma	Sesewla Creole French	Tok Pisin	Wik-Mungkan
Anuta	Buginese	Embu	Iloko	Ladin	Meru	Oroqen	Shambala	Tokelau	Wiradjuri
Ao Naga	Bushi	Ese Eja	Inari Sami	Ladino	Meta'	Otuho	Sharanahua	Tonga (Tonga Islands)	Wolof
Apinayé	Candoshi-Shapra	Estonian (Standard)	Indonesian	Lakota	Metlatónoc Mixtec	Páez	Shawnee	Tonga (Zambia)	Xavánte
Arabela	Caquinte	Ewondo	Irish	Latgalian	Mezquital Otomi	Palauan	Shilluk	Tosk Albanian	Xhosa
Aragonese	Caribbean Hindustani	Falam Chin	Istro Romanian	Latvian (Standard)	Míkmaq	Paluan	Shipibo-Conibo	Totontec Mixe	Yagua
Asháninka	Cashibo-Cacataibo	Fanti	Ixcatlán Mazatec	Ligurian	Minangkabau	Pampanga	Shona	Tsakhur	Yanesha'
Ashéninka Perené	Cashinahua	Faroese	Jamaican Creole English	Lingala	Mirandese	Papantla Totonac	Shuar	Tsonga	Yangben
Asturian	Catalan	Fijian	Japanese	Lithuanian	Miskito	Papimento	Sicilian	Tswana	Yanomamö
Asu (Tanzania)	Cebuano	Filipino	Javanese	Lombard	Mizo	Paraguayan Guarani	Siona	Tumbuka	Yao
Atayal	Central Nahuatl	Finnish	Jenaama Bozo	Low German	Moba	Pedi	Skolt Sami	Turkish	Yapese
Awa-Cuáquier	Central-Eastern Niger Fulfulde	French	Jola-Fonyi	Lower Sorbian	Mohawk	Picard	Slovak	Turkmen	Yindjibarndi
Awing	Cerma	Friulian	K'iche'	Lozi	Montagnais	Pichis Ashéninka	Slovenian	Tuvalu	Yoruba
Aymara (Central, Southern)	Chachi	Ga	Kabuverdianu	Luba-Katanga	Montenegrin	Piemontese	Soga	Twi	Yucateco
Azerbaijani (North, South)	Chamorro	Ga'anda	Kaingang	Luba-Lulua	Munsee	Pijin	Somali	Tzeltal	Zaparo
Baatonum	Chavacano	Gagauz	Kako	Lule Sami	Murrinh-Patha	Pintupi-Luritja	Soninke	Tzotzil	Zapotec
Bafia	Chayahuita	Galician	Kala Lagaw Ya	Luo (Kenya and Tanzania)	Murui Huitoto	Pipil	Southern Bobo Madaré	Uab Meto	Zarma
Bagirmi Fulfulde	Chiga	Ganda	Kalaallitut	Luxembourgish	Muslim Tat	Pite Sami	Southern Dagaare	Umbunu	Zulu
Balante-Ganja	Chitepec Chinantec	Garifuna	Kalenjin	Maasina Fulfulde	Mwani	Pohnpeian	Southern Qiandong Mia	Ume Sami	Zuni
			Kamba (Kenya)	Macedo-Romanian	Naga Pidgin	Polish	Southern Sami	Upper Guinea Crioulo	

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.

Andreas Frohloff · As Type Director, Andreas Frohloff was our first employee and now works for us on a freelance basis. His mentoring approach and expert eagle eye have been instrumental in informing our own approach as to how we want to publish fonts. During the 16 years that he headed up the TypeDepartment at FontFont, his guiding hand was highly appreciated by numerous designers. Many FontFont superstars, including FF DIN, FF Meta, FF Mark and FF Spinoza, all benefited from his precision and meticulousness.

Andreas is perhaps best known for his workshops and type design teaching. There was hardly a TYPO Berlin visitor from 2001 to 2018 who didn't benefit from his highly interactive and engaging calligraphy workshops and from his hilarious puns and wordplay.

Together with Axel Bertram he published two font families Rabenau and FF Videtur and revised the characterful Berlin street signs after German reunification. His latest major project is Neue DIN, which he created together with Hendrik Weber and Olli Meier and whose design he influenced decisively.

✉ Berlin, Germany

✉ andreasfrohloff



Hendrik Weber · Simple is the best. Hendrik Weber has been guided by this seemingly uncomplicated yet in reality rather challenging design principle for the past 20 years when designing in public spaces.

As the Type Director of KMS Team – one of Germany's leading agencies – Hendrik sees his work as inextricably linked with neighbouring disciplines. He strives for a constant exchange with designers from the fields of motion,

2D/3D, interactive and print and his exclusive typefaces for top brands such as Porsche, Bentley, BMW Motorbike, Santander and Canyon bikes, as well as his retail fonts for TypeBy and Monotype (Lirico, Edward, Unitext) are proof of his determination to create visible quality even in demanding environments. One of his dreams came true while working as Type Director for the DACH region at Monotype, where he led the team that worked on the revision of the most popular typeface in the western world which resulted in the creation of Helvetica Now.

The foundations for his impressive CV were laid during his studies at the Leipzig Academy of Fine Arts. His patron Fred Smeijers, Professor of the then newly founded specialist class for type design, recognized his talent and has regularly relied on Weber's services since he graduated.

The final phase of his studies was dominated by research on cursive typography and culminated in a book on the subject. "Italic – What gives Typography its Emphasis" is regarded as the first detailed treatise on the subject. It has since been translated into English and the second edition is available from the Swiss publisher Niggli. Since graduating, Hendrik Weber has passed on his knowledge and experience to students at the Weißensee Academy of Art Berlin, the Academy of Fine Arts Nuremberg, the Munich and the Augsburg University of Applied Sciences.

Together with Andreas Frohloff and Olli Meier he took on Fontwerk's challenge to rethink the German design icon, DIN. With clever design ideas, precision craftsmanship and following his design principle of simplicity, they came up with a solution that allows for a completely new feel – Neue DIN.

✉ Berlin, Germany

✉ hendrikweber.com
✉ hendrikw



Olli Meier joined the Fontwerk family in 2022. As our Font Engineer, he was responsible for ensuring the high technical quality of our fonts. He began his career as a Communications Designer for agencies such as MetaDesign and Stan Hema. He also taught the basics of typography at the University of Applied Sciences Dresden before he was drawn to Monotype's production team. There he found his calling in font technology, most recently as a Senior Software Engineer, and was responsible for internal font tools, among many other things.

His projects for the market leader included: Helvetica Now, Neue Frutiger World (working on Quality Engineering). He worked with Bernd Volmer on the corporate design of TYPOLabs, which used a variable font as a logo for the first time and was awarded a Red Dot. He also created his own family Vary and the interactive font specimen website FontSpecimen.com, which was an Awwwards-nominee. As a committed member of the Unicode consortium, Olli is involved in the development of one of the most important tools in our industry and has worked closely with Dave Opstad, Apple's TrueType and Unicode Pioneer. Working in cooperation with Glyphs, he also ensured the quality of the app and supports the development of new features. In addition to font technology work, he also designed Neue DIN together with Hendrik Weber and Andreas Frohloff.

His reputation as a DIY king also proves that he can also do things by hand. He lives on a farm in Barnim and is passionate about growing vegetables, working with wood and jumping on his randonneur bike to cycle to the North Cape.

✉ Melchow/Berlin, Germany

✉ olli-meier.de
✉ tyyyyypo • moontypespace



DESIGN

Andreas Frohloff
Hendrik Weber
Olli Meier

DESIGN CONTRIBUTIONS

Anja Meiners
Donny Truong Vietnamese Consultancy

MASTERING, PRODUCTION

Olli Meier
Andreas Frohloff

MARKETING

Ivo Gabrowitsch Concept, Naming, Copywriting, Specimen, Photos Susi Sie Direction & Production (Film Version 2) Julian Braun 3D Motion Design & Artwork (Film V1) Giovanni Dubini Music & Sound Design Jana Heinz Artwork Olli Meier Microsite Dr. Thomas Maier Archive Jan Kuhlen Legal Consulting Dorothee Lange Legal Consulting Lucy Beckley English Translation

DESIGN PERIOD

2020–2025

RELEASE HISTORY

Version 2.00: Sep 4, 2025 Italic, Retalic

Version 1.20: Mar 7, 2024 Regular weights slightly lighter, Regular spacing slightly wider

Version 1.11: Feb 6, 2024 minor changes

Version 1.10: Dec 1, 2023 mandatory language support of DIN 91379 added (230+ additional characters, 37 additional languages), minor changes [e.g. dots, comma, ampersand]

Version 1.00: Jan 10, 2023

GLYPHS PER FONT

1112 → page 12

LANGUAGES

435 Latin → page 17

243 STYLES

9 upright weights × 9 widths, each with corresponding Italics and Retalics → page 2

FILE FORMATS

Static .otf, .woff; Variable .ttf, .woff2; Additional formats on request

VARIABLE FONTS

Included in the Family package at no extra cost. 3 axes: weight, width, slant; Web file size .woff 646 KB

TRIAL FONTS

Our free Trial Fonts contain all actual characters and features, except for currency symbols.

The Trial License allows unlimited and free use during the test phase. Both desktop and webfonts are included, so that you can design mockups, websites, 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).

Extended You can add additional users/license

volumes and other types of use (Audio-Visual, App, Logo). **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 or our [FAQ page](#) for further information.

MODIFICATIONS, EXTENSIONS

Available on request

TRADEMARKS

Neue DIN™ is a trademark of Fontwerk GmbH

AWARDS

iF DESIGN AWARD 2024 Winner

Communication → Typography/Signage

German Design Award 2024 Winner

Excellent Communications Design → Typography

Communication Arts 2024 Award of Excellence Typography Annual

Hiiibrand Design Awards 2023 Silver

Award Typography → Type Design

ADC Award 2023 Bronze Type/Typography; Art Directors Club Germany

ADC*E Awards 2023 Finalist (Shortlist)

Design/Typography; Art Directors Club of Europe



Hiiibrand Awards



ADC*E

RECOMMENDED USE

Advertising & Packaging
Editorial & Publishing
Film & TV
Logo, Branding & CI
Poster & Billboards
Software & Gaming
Sports
Wayfinding & Signage

PAIRING SUGGESTIONS

Nice Collection
Supermarker
Tausend Collection

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

SOCIAL MEDIA

Instagram, LinkedIn: @fontwerk

TRY OR BUY

Available exclusively from fontwerk.com/fonts/neue-din

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.

① 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.

② 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.

③ 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.

④ 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.

⑤ 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.

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



Hiiibrand
Awards

