

Neue DIN



XXCondensed	XCondensed	Condensed	SemiCondensed	'Normal' Width	SemiWide	Wide	XXWide	XXXWide
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 However, this meaning is outdated; today the three letters stand for the *German Institute for Standardization*, (Deutsches Institut für Normung) which sees itself as an independent platform.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* (Compasse, 2014, free interpretation), *Astyp* (Vtg Stencil DIN, 2016, stencil variant), *Type-Ø-Tones* (DINosaur, 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 l 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 (İlkay 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 backslanted 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) counters.

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

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spacing

O
S 3

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

Various stylistic sets offer many possibilities for individualization.

alruQüa@2679 → alruQüa[2]679

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

SCOPE

ÉTOILE À NEUTRONS PSR B1509 – 58

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GRUNDSTÜCKsverkehrsgenehmigungszuständigkeitsübertragungsverordnung

“Rymden 3000” Solar Fields

Norm145 1

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

EG.739 Magit Cacoon

Quick Install

3TEPS

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Sisters Societas Eu.

CHOCOLATE STARFISH AND THE
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SCREEN BEHIND THE MIRROR

Studio
Wolgast
Raum 67

Piu Bar

H

FWPRAZION

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.

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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

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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.

42/851
⁴²/₈₅₁

ORDINALS #ORDN

This feature replaces default alphabetic characters with the corresponding ordinal forms for use after figures. — a^a b^b h^h nⁿ r^r s^s d^d t^t ' ' included

6^a 2^o
6^a 2^o

SCIENTIFIC INFERIORS #SINF

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

H²⁰
H₂⁰

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.

m³ M⁶
m₃ M₆

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.

N007
N007

LOCALIZED FORMS #LOCL

This feature replaces certain characters with a different, preferred form depending on the language of the text. L·L L·L → L·L Ll (Catalan) and Ș ț ș ț → Ș Ț ș Ț (Romanian) included

Braşov
Braşov

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

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

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

📧 andreasfroloff



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

📧 hendrinkw



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 TYPO Labs, 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

📧 tyyyyyypo • moontypespace



DESIGN

Andreas Frohloff
Hendrik Weber
Olli Meier

DESIGN CONTRIBUTIONS

Anja Meiners
Donny Trương 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 V 1)
Giovanni Dubini Music & Sound Design
Jana Heinz Artwork
Olli Meier Microsite
Dr. Thomas Maier Archive
Jan Kühlen 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, .woff2; 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 .woff2 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



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

CONTACT

Fontwerk GmbH
Prenzlauer Allee 186
10405 Berlin, Germany
hello@fontwerk.com

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.

❶ 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.

❷ 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.

❸ 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.

❹ 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.

❺ 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)

