

# Neue DIN





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.

## 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 However, this meaning is outdated; today the three letters stand for the *German Institute for Standardization*, (Deutsches Institut für Normung) which sees itself as an independent platform.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 repro-

ducibility 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 typeface 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, well, 2014), *Dharma Type*

(*Compass*, 2014, free interpretation), *Astype* (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 – 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: Cyrillic, Greek, Thai

Alongside the addition of the double-slanted style, we've expanded the typeface to include three new alphabets. Thanks to Oleksandr Parkhomovskyy (with support from Eugene Yukechev), Irene Vlachou, and Promphan Boom Suksumek, since Spring 2026 Neue DIN supports Cyrillic, Greek, and – for the first time in a DIN typeface – Thai (in the Loopless variant). While this means we can no longer describe the project as '100% Made in Berlin,' it was more important to us to have the non-Latin language extensions designed by native-speaking designers.

As always, the price for the linguistically enhanced fonts remains the same. The new files are available free of charge to all registered users and can be found in their Fontwerk account. For anyone who has previously licensed Neue DIN as a guest, you can 'upgrade' your account: Simply click the 'Create New Account' link and use the email address you previously used. Your orders placed as a guest will then be linked to the new account.

## 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) cunTERS.

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

spacing  
spacing  
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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.

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**3 STEPS**

A h e o o

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F W P R A Z I S I O 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.

# Двадцать тысяч льё под

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

Купцы, судовладельцы, капитаны судов, шкиперы как в Европе, так и в Америке, моряки военного флота всех стран, да же 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 какойто глинный, фосфоресцирующий, веретенообразный предмет, галеко превосходивший кита как размерами, так и быстротой передвижения.

Факты, относящиеся к этому явлению, были изложены с поразительным сходством в различных донесениях, поступавших из разных точек земного шара. Это исключало возможность простого совпадения или вымысла. Если отбросить преувеличения, всегда свойственные рассказам о необычных явлениях, приходилось признать, что объект обладал поразительной силой и необычайной подвижностью. Скорость его передвижения, по словам очевидцев, значительно превышала скорость самых быстроходных судов. Он мог появляться внезапно и исчезать столь же неожиданно, не оставляя почти никаких следов.

Некоторые капитаны утверждали, что видели, как это существо двигалось против ветра и течения с легкостью, которая казалась невозможной для живого организма. Другие сообщали, что оно испускало яркое свечение, освещая поверхность моря на значительном расстоянии вокруг себя. Подобные явления не могли не привлечь внимания ученого мира. Естествоиспытатели и мореплаватели пытались дать им объяснение, опираясь на известные факты, но ни одна из гипотез не могла полностью удовлетворить всем наблюдениям. Таким образом, вопрос оставался открытым, и сомнения продолжали существовать наряду с тревогой, которую внушали эти загадочные явления.

# 20.000 λεύγες κάτω από

Το έτος 1866 σηματοδεύτηκε από ένα παράξενο γεγονός, που πιθανότατα πολλοί θυμούνται ακόμη. Χωρίς να υπολογίσουμε τις φήμες που κυκλοφορούσαν σχετικά με το ανεξήγητο φαινόμενο για το οποίο πρόκειται, και που αναστάτωναν τους κατοίκους των παραθαλάσσιων περιοχών και των ηπείρων, προκάλεσαν επίσης ανησυχία και στους ναυτικούς.

Έμποροι, πλοιοκτήτες, καπετάνιοι πλοίων, αξιωματικοί των ναυτικών δυνάμεων όλων των χωρών, και τέλος οι κυβερνήσεις των διαφόρων κρατών των δύο ηπείρων, όλοι ενδιαφέρθηκαν έντονα για την υπόθεση αυτή. Το γεγονός ήταν ότι

εδώ και κάποιο χρονικό διάστημα, διάφορα πλοία είχαν συναντήσει στη θάλασσα ένα «κάτι» — ένα τεράστιο επίμηκες σώμα, που μερικές φορές φαινόταν να φωσφορίζει, και που ήταν απείρως μεγαλύτερο και ταχύτερο από μια φάλαινα.

Οι αναφορές που είχαν καταγραφεί στα ημερολόγια διάφορων πλοίων σχετικά μ' αυτή την παρουσία, συμφωνούσαν με αρκετή ακρίβεια στην εξωτερική περιγραφή του εν λόγω αντικειμένου ή όντος, στην απίθανη ταχύτητα των κινήσεών του, στην εκπληκτική μηχανική ισχύ του, στην ιδιότυπη ζωή με την οποία φαινόταν προικισμένο. Αν ήταν κήτος, ξεπερνούσε σε όγκο όλα τα κήτη που ήταν ως τότε γνωστά στην επιστήμη. Ούτε ο *Κυβιέ* ούτε ο *Λασεπέντ* ούτε ο *Ντυμερίλ* ούτε ο *Κατρφάζ* θα παραδέχονταν την ύπαρξη ενός τέτοιου τέρατος — εκτός βέβαια αν το έβλεπαν με τα ίδια τους τα σοφά μάτια.

Πράγματι, στις 20 Ιουλίου 1866 το ατμόπλοιο *Κυβερνήτης Χίγκινσον* της Ατμοπλοϊκής Εταιρείας Καλκούττας και Μπουρνάχ είχε συναντήσει αυτό τον κινούμενο ογκο πέντε μίλια ανατολικά από τις ακτές της Αυστραλίας. Ο πλοίαρχος Μπέικερ νόμισε στην αρχή ότι αντίκριζε έναν άγνωστο σκόπελο· ήταν μάλιστα έτοιμος να προσδιορίσει την ακριβή του θέση, όταν δυο πίδακες νερού εκτοξεύτηκαν σφυρίζοντας από το μυστηριώδες αντικείμενο στον αέρα, σε ύψος εκατόν πενήντα ποδιών. Άρα, εκτός αν ο συγκεκριμένος σκόπελος υπόκειντο στις σποραδικές εκρήξεις κάποιου Θερμοπίδακα, το Κυβερνήτης Χίγκινσον είχε στ' αλήθεια συναντήσει κάποιο θαλάσσιο θηλαστικό, άγνωστο ως τότε, που εξακόντιζε από τους φυστήρες του πίδακες νερού αναμειγμένου με αέρα και ατμό. Στις 23 Ιουλίου του ίδιου χρόνου παρόμοιο φαινόμενο παρατηρήθηκε στις

# สองหมื่นโยชน์ใต้สมุทร

พ.ศ. ๒๕๐๙ ได้ถูกจารึกไว้ด้วยเหตุการณ์อันน่าพิศวงอย่างยิ่ง เหตุการณ์ลึกลับและไม่อาจอธิบายได้นั้น ซึ่งไม่ต้องสงสัยเลยว่ายังไม่มีผู้ใดลิ้มเลือนไปได้ ไม่เพียงแต่ข่าวลือที่ทำให้ผู้คนในวงการเดินเรือปั่นป่วน และกระตุ้นความสนใจของสาธารณชนแม้กระทั่งในดินแดนภายในทวีปเท่านั้น หากแต่บรรดากะลาสีและผู้ประกอบอาชีพทางทะเลต่างก็ยิ่งตื่นเต้นเป็นพิเศษ

บรรดาพ่อค้า เจ้าของเรือ กัปตันเรือเดินทะเล สกิปเปอร์ และมาสเตอร์ ทั้งในยุโรปและอเมริกา นายทหารเรือของกองทัพเรือจากทุกประเทศ และท้ายที่สุดคือรัฐบาลของรัฐที่ทรงอิทธิพลในทั้งสองทวีป ต่างก็ให้ความสำคัญต่อเหตุการณ์เหล่านี้อย่างยิ่งมาเป็นระยะเวลาหนึ่งแล้ว โดยมีเรือหลายลำในทะเลหลวงรายงานว่าได้เผชิญหน้ากับ “บางสิ่งขนาดมหึมา”

วัตถุยาวเรียวคล้ายกระสวย ซึ่งบางครั้งเรืองแสงเป็นประกายฟอสฟอเรสเซนต์ และมีขนาดใหญ่กว่าและรวดเร็วกว่าวาฬอย่างมาก.

ข้อเท็จจริงเกี่ยวกับการปรากฏตัวเหล่านี้ ซึ่งถูกบันทึกไว้ใน สมุดบันทึก การเดินเรือหลากหลายเล่ม ล้วนสอดคล้องกันอย่างแม่นยำพอสมควร ทั้งในด้านโครงสร้างของวัตถุหรือสิ่งมีชีวิตดังกล่าว ความเร็วอันพิศมุนดาของการเคลื่อนไหว พลังอันน่าทึ่งของการเคลื่อนที่ และพลังชีวิตอันพิเศษที่ดูเหมือนจะมีอยู่ หากมันเป็นสัตว์จำพวกวาฬจริง ก็จะมีขนาดใหญ่เกินกว่าสิ่งมีชีวิตชนิดเดียวกันทั้งหมดที่วิทยาศาสตร์เคยจำแนกไว้จนถึงเวลานั้น ทั้งควีเรีย ลาสเปล ดูเมริล หรือกาตส์ฟาจ ต่างก็คงไม่ ยอมรับการมีอยู่ของสัตว์ประหลาดเช่นนี้ หากมิได้เห็นด้วยตาของนักวิทยาศาสตร์ของตนเอง.

เมื่อพิจารณาค่าเฉลี่ยจากการสังเกตที่กระทำขึ้นหลายครั้ง — โดยตัดทิ้งการประเมินอย่างระมัดระวังเกินไปซึ่งกำหนดความยาวของวัตถุไว้เพียงสองร้อยฟุต และปิดตความเห็นอันเกินจริงที่กล่าวว่ามันกว้างถึงหนึ่งไมล์และยาวถึงสามไมล์ — ก็ยังอาจยืนยันได้ว่าสิ่งมีชีวิตอันน่าพิศวงนี้มีขนาดใหญ่เกินกว่ามีสติใด ๆ ทั้งหมดที่นักวิทยาศาสตร์เคยยอมรับกันมาจนถึงวันนั้น — หากมันมีอยู่จริง อย่างไรก็ตาม มันมีอยู่จริง และข้อเท็จจริงนั้นเองก็ไม่อาจปฏิเสธได้อีกต่อไป และด้วยนิสัยของจิตมนุษย์ที่มักเอนเอียงไปสู่ลึกลับลึกลับ ย่อมเข้าใจได้ถึงความสะดวกใจที่การปรากฏตัวเหนือธรรมชาตินี้ได้ก่อให้เกิดขึ้นไปทั่วโลก ส่วนที่เคยจัดให้อยู่ในหมวดนิทานปรัมปรานั้นจึงไม่อาจถือว่าเป็นเพียงนิทานได้อีก







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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

4<sup>2</sup>/<sub>851</sub>

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ORDINALS #ORDN

This feature replaces default alphabetic characters with the corresponding ordinal forms for use after figures. — a<sup>o</sup> h<sup>n</sup> r<sup>s</sup> d<sup>t</sup> ' ' included

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

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

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SCIENTIFIC INFERIORS #SINF

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

H<sub>2</sub>O

H<sub>2</sub>O

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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.

m<sup>3</sup> M<sup>6</sup>

m<sub>3</sub> M<sub>6</sub>

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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

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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), Ș ț ș ț → Ș Ț ș Ț (Romanian, Moldavian), ДЛФбгджзиййкклптцщщъью → ДЛФбгджзуййкклтпчщщъью (Bulgarian), б → б (Serbian) and б → б (Macedonian) included

Braşov

Braşov

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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.

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About OpenType: *OpenType*<sup>®</sup> 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.

# 504 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	Balante-Ganja	Chiga	Garifuna	Kako	Luba-Lulua	Murrinh-Patha	Pichis Ashéninka	Slovak	Turkish	Yao	Lak
Abnón	Balinese	Chiltepec Chinantec	Ga'anda	Kala Lagaw Ya	Lule Sami	Murui Huitoto	Piemontese	Slovenian	Turkmen	Yapese	Lezghian
Abua	Balkan Romani	Chokwe	German	Kalaallisut	Luo (Kenya and Tanzania)	Muslim Tat	Soga	Tuvalu	Yindjibarndi	Yindjibarndi	Macedonian
Acheron	Bambara	Chukese	Gilbertese	Kalenjin	Luxembourgish	Mwani	Pintupi-Luritja	Somali	Yoruba	Yoruba	Moksha
Achinese	Banjar	Cimbrian	Gonja	Kamba (Kenya)	Maassina Fulfulde	Naga Pidgin	Pipit	Soninke	Zzeltal	Yucateco	Mongolian Buriat
Acholi	Baoulé	Cofán	Gooniyandi	Kaonde	Macedo-Romanian	Navajo	Pite Sami	Southern Bobo Madaré	Zotzil	Záparo	Montenegrin
Achuar-Shiwiar	Bari	Congo Swahili	Gourmanchéma	Kaqchikel	Madurese	Ndebele (North, South)	Pohnpeian	Southern Dagaare	Uab Meto	Zapotec	Muslim Tat
Adamawa Fulfulde	Basque	Cook Islands Māori	Guadeloupean Creole French	Kara-Kalpak	Makhuwa	Ndonga	Polish	Southern Qiangdong Mia	Umbundu	Zarma	Nogai
Adangme	Bassari	Cornish	Gusii	Karelian	Makhuwa-Meetto	Neapolitan	Pontiac Greek	Southern Sami	Ume Sami	Zulu	Pontic Greek
Afar	Batak Dairi	Corsican	Gwich'in	Kashubian	Makonde	Ngazidja Comorian	Portuguese	Southern Samo	Upper Guinea Crioulo	Zuni	Russian
Afrikaans	Batak Karo	Creek	Haitian	Kekchi	Makwe	Nigerian Fulfulde	Potawatomi	Southern Sotho	Upper Sorbian		Russian Buriat
Aguruna	Batak Mandailing	Crimean Tatar	Hakha Chin	Kenzi/Mattoki	Malagasy	Niuean	Pulaur	Spanish	Venetian	▼ Cyrillic	Rusyn
Ahtna	Batak Simalungun	Croatian	Hän	Khasi	Malaysian	Nobiin	Purepecha	Sranan Tongo	Veps		Rutul
Akoose	Batak Toba	Czech	Hani	Kikuyu	Maltese	Nomatsiguenga	Quechua	Standard Estonian	Vietnamese	Abaza	Serbian
Albanian (Arbëreshë, Arvanitika, Gheg, Tosk)	Bemba (Zambia)	Danish	Hausa	Kimbundu	Mam	Noon	Romansh	Standard Latvian	Vlax Romani	Adyghé	Shughni
Alekanó	Bena (Tanzania)	Dehu	Hawaiian	Kinyarwanda	Mamara Senoufo	Northern Kissi	Rotakis	Standard Malay	Volapük	Aghul	Tabassaran
Aleut	Biali	Dendi (Benin)	Hiligaynon	Kirmanjki	Mandinka	Northern Qiangdong Miao	Rundi	Sundanese	Võro	Andi	Tajik
Algonquin	Bikol	Dimli	Ho-Chunk	Kituba (DRC)	Mandjak	Northern Sami	Rwa	Susu	Waama	Archi	Tatar
Amahuaca	Bini	Duala	Hopi	Klïngon	Mankanya	Northern Uzbek	Swahili	Swahili	Wallisian	Avaric	Tsakhur
Amarakaeri	Bislama	Dutch	Huastec	Kölsch	Manx	Northwestern Ojibwa	Saafi-Saafi	Swati	Walloon	Belarusian	Tuvinian
Amis	Boko (Benin)	Dyula	Hungarian	Kom (Cameroon)	Maore Comorian	Norwegian	Samburu	Swedish	Walsler	Bezhta	Ukrainian
Anaang	Bomu	Dyula	Ibibio	Kongo	Maori	Novial	Samoan	Swiss German	Warney	Budukh	
Andaandi	Bora	Eastern Arrente	Icelandic	Konzo	Mapudungun	Nyamwezi	Sango	Syenara Senoufo	Wangaaybuwan-Ngijambaa	Bulgarian	▼ Greek
Angas	Borana-Arsi-Guji Oromo	Eastern Maninkakan	Idoma	Koyra Chiini Songhay	Marquesan (North, South)	Nyanja	Sangu (Tanzania)	Tagalog	Waorani	Chamalal	
Anufo	Borgu Fulfulde	Eastern Oromo	Igbo	Koyraboro Senni Songhai	Marshallese	Nyankole	Saramaccan	Tahitian	Waray (Philippines)	Chechen	Modern Greek
Anuta	Bosnian	Efik	Iloko	Krio	Matsés	Nyemba	Sardinian	Taita	Warlpiri	Chinese Buriat	Pontic Greek
Ao Naga	Breton	Embu	Inari Sami	Kuanyama	Mauritian Creole	Nzima	Scots	Talysh	Wasa	Crimean Tatar	
Apinayé	Buginese	English	Indonesian	Kurdish (Central, Northern)	Mende (Sierra Leone)	Occitan	Scottish Gaelic	Tasawaq	Wayuu	Dargwa	▼ Thai
Arabela	Bushi	Ese Eja	Interglossa	Kven Finnish	Ménik	Ojiltán Chinantec	Secoya	Tedim Chin	Welsh	Dido	
Aragonese	Candoshi-Shapra	Esperanto	Interlingua	Kwasio	Meriam Mir	Old Prussian	Sena	Tetum	West Central Oromo	Dungan	Thai
Asháninka	Caquinte	Ewondo	Interlingue	Ladin	Meru	Omaha-Ponca	Seri	Tetun Dili	West-Central Limba	Erzya	
Ashéninka Perené	Caribbean Hindustani	Falam Chin	Irish	Ladino	Meta'	Orma	Seselwa Creole French	Tiéyaxo Bozo	Western Abnaki	Halh Mongolian	
Asturian	Cashibo-Cacataibo	Fanti	Istro Romanian	Lakota	Meltátonoc Mixtec	Oroqen	Shambala	Tlingit	Western Frisian	Hunzib	
Asu (Tanzania)	Cashinahua	Farosee	Italian	Latgalian	Mezquital Otomi	Otuho	Sharanahua	Toba	Western Niger Fulfulde	Ingush	
Atalay	Catalan	Fijian	Ixcatlán Mazatec	Ligurian	Mi'kmaq	Páez	Shawnee	Tok Pisin	Wik-Mungkan	Judeo-Tat	
Awa-Cuaiquer	Cebuano	Filipino	Jamaican Creole English	Lingala	Minangkabau	Palauan	Shilluk	Tokelau	Wiradjuri	Kabardian	
Awing	Central Nahuatl	Finnish	Javanese	Lithuanian	Mirandese	Paluan	Shipibo-Conibo	Tonga (Tonga Islands)	Wolof	Kalmyk	
Aymara (Central, Southern)	Central-Eastern Niger Fulfulde	French	Javanese	Lojban	Miskito	Pampanga	Shona	Tonga (Zambia)	Xavánte	Karachay-Balkar	
Azerbaijani (North, South)	Cerma	Friulian	Jenaama Bozo	Lombard	Mizo	Papantla Totonac	Shuar	Totontepec Mixe	Xhosa	Karata	
Baatonum	Chachi	Ga	Jola-Fonyi	Low German	Moba	Papamento	Sicilian	Tsakhur	Yagua	Kazakh	
Bafia	Chamorro	Gagauz	K'iche'	Lower Sorbian	Mohawk	Paraguayan Guaraní	Silesian	Tsonga	Yanéshe'	Khinalugh	
Bagirmi Fulfulde	Chavacano	Galician	Kabuverdianu	Lozi	Montenegrin	Pedi	Siona	Tswana	Yangben	Kirghiz	
	Chayahuita	Ganda	Kaingang	Luba-Katanga	Munsee	Picard	Skolt Sami	Tumbuka	Yanomamō	Kumyk	

**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

📧 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 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

📧 tyyyyyppo 🐦 moontypespace



**Oleksandr Parkhomovskyy** (Олександр Пархомовський) ·

What do Stormtrooper helmets, the old Apple Finder icon, Henri Matisse's 'Blue Nudes,' the Æ key, Malika Favre's illustrations, and the 1994 FIFA World Cup logo all have in common? They are all among Oleksandr Parkhomovskyy's favorite designs.

Born in Odessa and raised in Kyiv, Oleksandr Parkhomovskyy is a Communication Designer and Typeface Designer, who studied in Schwerin and The Hague. His diverse and eclectic taste hint at his holistic view of the world of design and also explain the wide stylistic range of his own typefaces. Oleksandr runs his own foundry, 'Rekord' which publishes exciting display, serif, and monospace families. Through his long-standing collaboration with Henning Skibbe and his label 'Character Type,' he has not only contributed to the highly acclaimed 'Early Sans' and 'Late Serif' typefaces, but also to custom font projects for Bauer Media Group, EnBW, HUK, and Lamborghini.

He also undertakes and consults on a wide variety of typeface projects for other agencies and clients – increasingly with a special focus on the technical aspects. Oleksandr assisted Contrast Foundry in designing the typefaces 'Weather' and 'CoFo Sans,' and thanks to his work, DIE ZEIT can now expand its logo to include additional brands and products.

When Oleksandr isn't tinkering with his bike, playing old video games, or capturing life in his hometown of Hamburg on camera, he has also been working for Fontwerk. His TypeMedia thesis 'Erebus,' which won Gold at the HiiiBrand Award for best student project, will soon be added to our library. He also completed a custom font project for Lucky Strike in record time. In addition, he expanded the Designspace colossus 'Neue DIN' with a comprehensive Cyrillic update.

📍 Hamburg, Germany

🌐 rekord.cc

📷 rekord.cc



**Irene Vlachou** (Ειρήνη Βλάχου) · 'Greek Fonts on Screens' is the title of the dissertation Irene Vlachou has been working on since late 2025. On the Cycladic island of Syros, Irene is conducting research on the readability of digital texts at the University of the Aegean. Even though she hasn't completed her doctoral degree yet, Irene has a wealth of professional and academic experience already under her belt, including a Masters in Type Design from the University of Reading and an in-depth and unrivalled knowledge of Greek type design and variable fonts that she has shared in numerous talks, seminars, workshops, and publications.

Renowned type foundries and companies rely on her expertise. Her impressive client list includes names such as Linotype (DIN Next), Typotheque (Parmigiano), Brody Associates (Samsung), Type Together (Literata), Lineto (LL Unica77, LL Bradford for Documenta14), Production Type (Stratos), Google Fonts (Source, Noto), Font Bureau (Roboto), TypeMates (Grato), Commercial Type (Lyon, Atlas), and most recently Fontwerk. We commissioned Irene to create the Greek character set for Neue DIN. To our delight, she describes this task as a dream project, as she has long recognized the need for improvement in earlier versions of DIN 1451.

Through Irene, we not only learned what a Greek DIN typeface should ideally look like, but we also gained insight into the Triadic Ballet, which premiered in Stuttgart in 1922 and represents a fascinating connection between geometry, dance, and the human form. This example illustrates what makes such international collaborations so special, beyond just the work itself. You expect to learn about non-Latin type design, and on top of that, you learn something about your own history.

There is, however, one hobby Irene has, where she still sees room for improvement. In her free time, she is a passionate and accomplished violinist. We are convinced, however, that her playing of the strings is just as inspiring as her playing and experimenting with letters.

📍 Syros, Greece

🌐 irenevlachoutype.com



**Boom Promphan Suksumek** (พรหมพรรณ สุขสมเอก) · Boom is not a loud person, on the contrary, the serenity she radiates may be rooted in her motto, which is นานาจิตตัง (nā-nā jit-tang) and means 'so many people, so many opinions.' It describes the abundance and fullness of human thoughts, views, and feelings.

This appreciation of individual diversity is also reflected in her work. Under her label *Boomtype*, the Bangkok-born, The Hague-based designer creates typefaces and word marks and advises on Thai typography. To further deepen her knowledge, she completed her Master's degree in Type and Media at the KABK.

In her work, Boom places great emphasis on quality, durability, and clarity—qualities that are evident in the retail fonts she has designed for *Bold Monday* (Bilo Thai), *Dinamo* (Diatype Thai), *Cadson Demak* (Toratat), and *Fontwerk* (Pangea Thai, Neue DIN Thai).

Boom is dedicated to documenting and preserving Thai typography culture and was awarded a talent development grant from the Stimuleringsfonds Creative Industries to support her research and help her develop the Thaipography Archives, which is a public visual archive dedicated to capturing Thai typography in the wild. She also documents her so-called Typewalks on *YouTube*.

📍 The Hague, The Netherlands

🌐 boomtype.xyz

📷 boom.type



## DESIGN

Andreas Frohloff  
Hendrik Weber  
Olli Meier

## DESIGN CONTRIBUTIONS

Oleksandr Parkhomovskyy Cyrillic  
Irene Vlachou Greek  
Boom Promphan Suksumek Thai  
Anja Meiners  
Donny Trương Vietnamese Consultancy  
Eugene Yukechev Cyrillic 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 Kuhlen Legal Consulting  
Dorothee Lange Legal Consulting  
Lucy Beckley English Translation

## DESIGN PERIOD

2020–2026

## RELEASE HISTORY

Version 2.10: Mar 23, 2026 Cyrillic, Greek, Thai  
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

1588 → page 16

## LANGUAGES

504 450 Latin, 51 Cyrillic, 2 Greek, 1 Thai → page 20

## 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 1.1 MB (subsetting recommended)

## 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](https://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](mailto: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](https://fontwerk.com/fonts/neue-din)

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## 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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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)

