

Neue DIN

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The German type icon has been totally reimaged:
with compactness and elegance, extreme widths and a variable-first approach

Design

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Marketing

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Design Period; Initial Release

2020–2022; January 10, 2023

Latest Updates

Version 1.00, January 10, 2023

Languages

398 Latin see pages 10–11

Glyphs Per Font

915 see page 12

81 Styles

9 upright weights in 9 widths
see page 5

Modifications and Extensions

Available on request

Formats

OTF, WOFF2; Further formats
available on request

Variable Fonts

Included in the Family package at
no extra cost; 2 axes: weight,
width; File size WOFF2 252 KB

Licensing; Pricing

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starting from €50

Extended Larger license volume
and additional Broadcasting,
starting from €500

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on request

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Available exclusively from
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and neuedin.com

Autobahnkreuz

DRONES MC

GRUNDSTÜCKsverkehrsgenehmigungszuständigkeitsübertragungsverordnung

Solar Fields “Formations” (24bit)

Norm145①

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

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Rozpiętość tonalna

Clínica oftalmológica

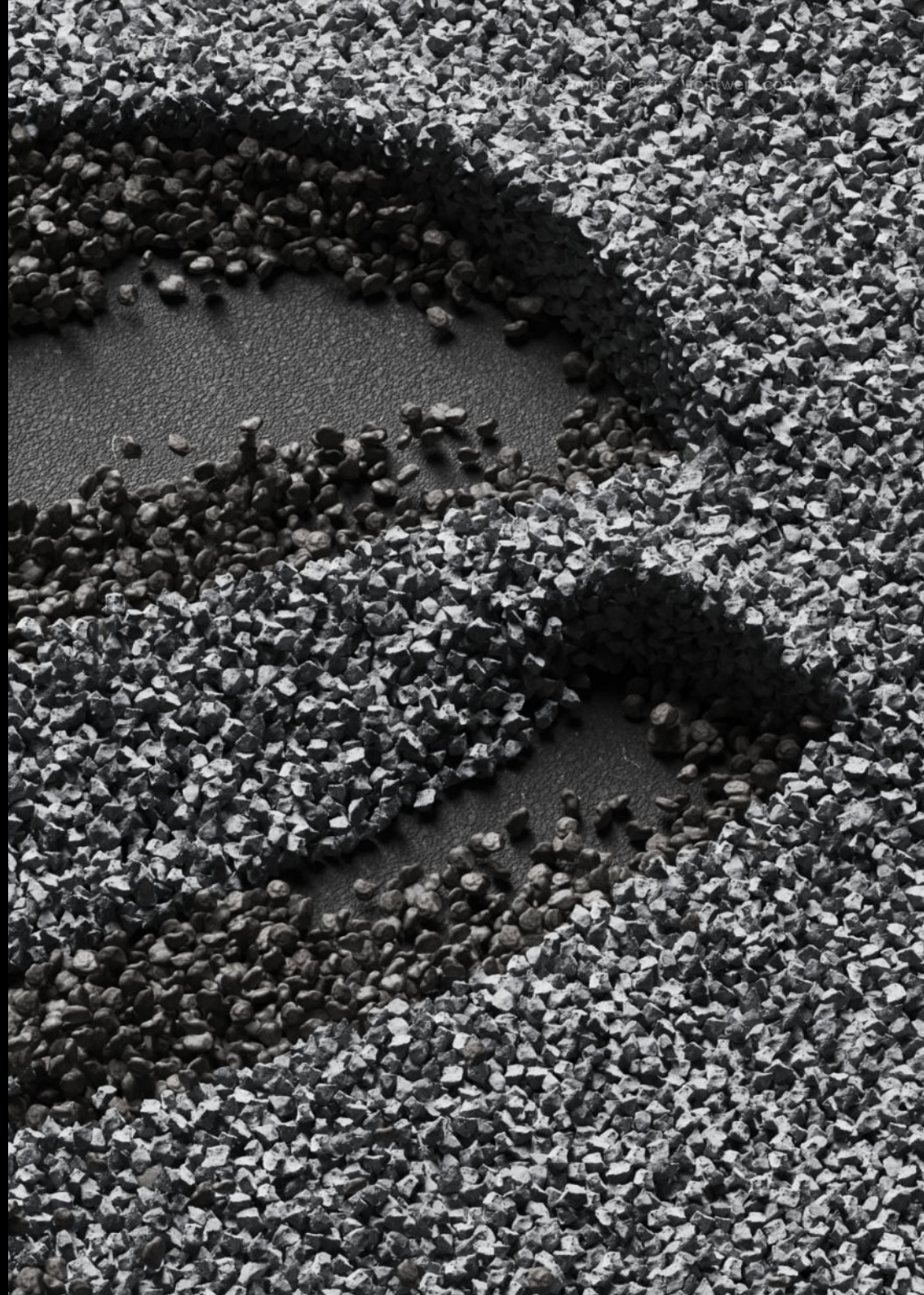
Normatização

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Neue DIN

1 VARIABLE + 81 STATIC FONTS

Thin	Thin	Thin	Thin	Thin	Thin	Thin	Thin	Thin
XLight	XLight	XLight	XLight	XLight	XLight	XLight	XLight	XLight
Light	Light	Light	Light	Light	Light	Light	Light	Light
Regular	Regular	Regular	Regular	Regular	Regular	Regular	Regular	Regular
Medium	Medium	Medium	Medium	Medium	Medium	Medium	Medium	Medium
SemiBold	SemiBold	SemiBold	SemiBold	SemiBold	SemiBold	SemiBold	SemiBold	SemiBold
Bold	Bold	Bold	Bold	Bold	Bold	Bold	Bold	Bold
XBold	XBold	XBold	XBold	XBold	XBold	XBold	XBold	XBold
Black	Black	Black	Black	Black	Black	Black	Black	Black

XXCondensed

XCondensed

Condensed

SemiCondensed

(Normal Width)

SemiWide

Wide

XWide

XXWide

3 STEPS

A h n e a a o

XWide Black All Caps 107 pt, XXWide Thin 100 pt

Bold and XLight 55 pt, XXCondensed XLight 55 pt

XXCondensed Medium All Caps 20.5 pt, XBold 48 pt

**ka⁺
sis**

Kukka Angelou and
Sisters Societas Eu.

CHOCOLATE STARFISH AND THE
mondān
SCREEN BEHIND THE MIRROR

Studio
Wolgast
Raum 67

Thin 45 pt, Regular 45 pt

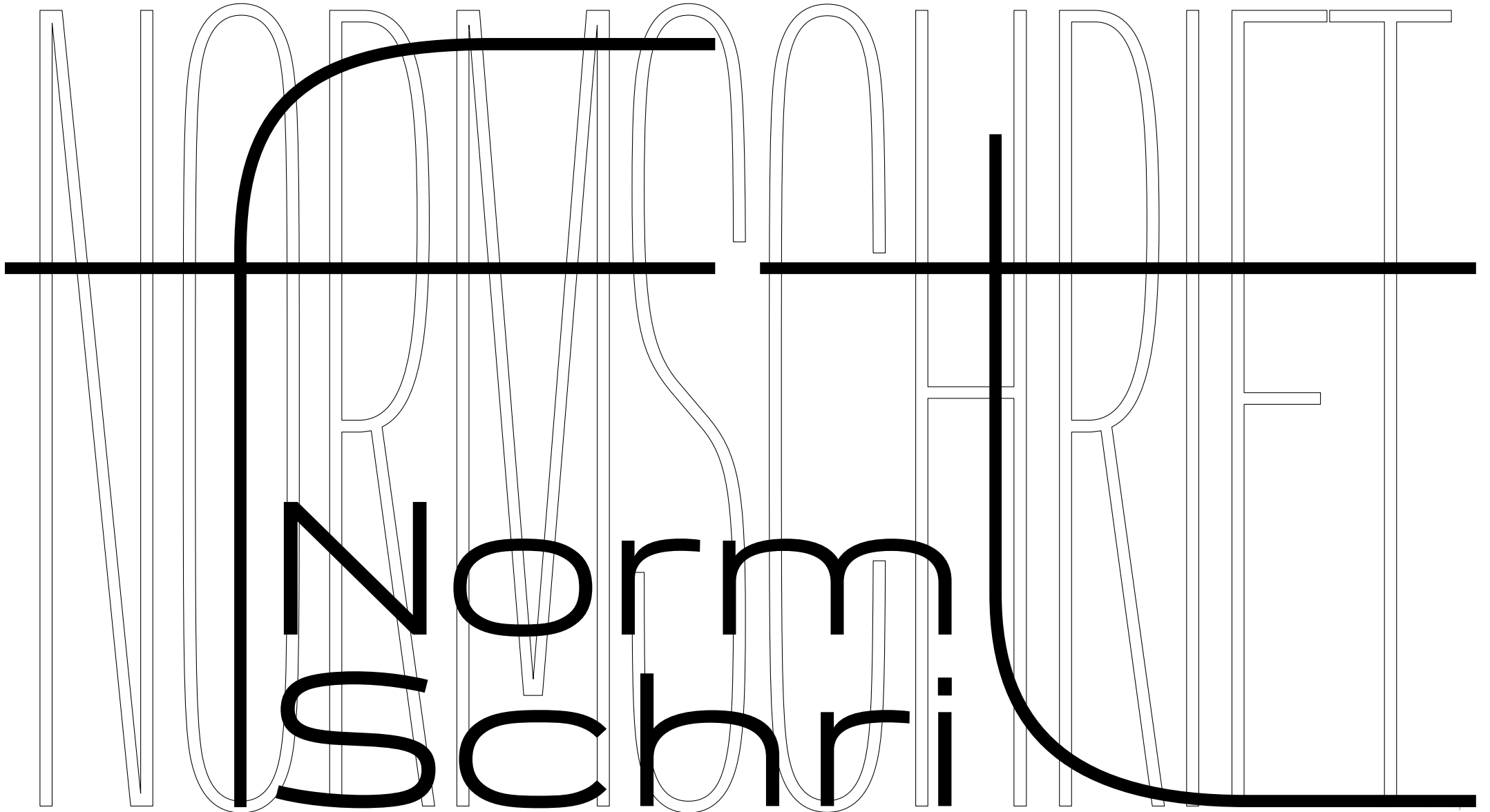
Black 80 pt (Alternate Q, u and a as well as round dots)

Qiu Bar

||

F W P R A Z I O N

XXCondensed Thin All Caps 600 pt



20 Mil Léguas Submarinas

Bold 56 pt, Português

The year 1866 was signalized by a remarkable incident, a mysterious and inexplicable phenomenon, which doubtless no one has yet forgotten. Not to mention rumors which agitated the maritime population, and excited the public mind, even in the interior of continents, seafaring men were particularly excited.

Medium 20.5 pt, English

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 weitaus größer und schneller war als ein Wal.

Regular 17 pt, Deutsch

Los hechos relativos a estas apariciones, consignados en los diferentes libros de a bordo, coincidían con bastante exactitud en lo referente a la estructura del objeto o del ser en cuestión, a la excepcional velocidad de sus movimientos, a la sorprendente potencia de su locomoción y a la particular vitalidad de que parecía dotado. De tratarse de un cetáceo, superaba en volumen a todos cuantos especímenes de este género había clasificado la ciencia hasta entonces. Ni Cuvier, ni Lacepède, ni Dumeril ni Quatrefages hubieran admitido la existencia de tal monstruo, a menos de haberlo visto por sus propios ojos de sabios.

Regular 12 pt, Español

À prendre la moyenne des observations faites à diverses reprises, — en rejetant les évaluations timides qui assignaient à cet objet une longueur de deux cents pieds, et en repoussant les opinions exagérées qui le disaient large d'un mille et long de trois, — on pouvait affirmer, cependant, que cet être phénoménal dépassait de beaucoup toutes les dimensions admises jusqu'à ce jour par les ichthyologistes, — s'il existait toutefois. Or, il existait, le fait en lui-même n'était plus niable, et, avec ce penchant qui pousse au merveilleux la cervelle humaine, on comprendra l'émotion produite dans le monde entier par cette surnaturelle apparition. Quant à la rejeter au rang des fables, il fallait y renoncer. 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.

Regular 8 pt, Français

398 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 Greek, Cyrillic (e.g. Russian, Bulgarian), Arabic or Hebrew. If you need further languages or script systems (anything from Cyrillic and Greek to Hebrew, Arabic, Thai and even Chinese, Japanese, Korean (CJK) and Devanagari), we can make custom fonts for you.

▼ Latin	Asháninka	Bislama	Chiga	Eastern Arrernte	Gilbertese	Italian	Kinyarwanda	Lozi
	Ashéninka Perené	Boko (Benin)	Chiltepec Chinantec	Eastern Maninkakan	Gonja	Ixcatlán Mazatec	Kirmanjiki	Luba-Katanga
Abron	Asu (Tanzania)	Bora	Chokwe	Eastern Oromo	Gooniyandi	Jamaican Creole English	Kituba (DRC)	Luba-Lulua
Acheron	Atayal	Borana-Arsi-Guji Oromo	Chuukese	Embu	Guadeloupean Creole	Japanese	Kölsch	Lule Sami
Achinese	Awa-Cuaiquer	Borgu Fulfulde	Cimbrian	English	French	Javanese	Kongo	Luo (Kenya and Tanzania)
Achuar-Shiwiar	Baatonum	Bosnian	Cofán	Ese Ejja	Gusii	Jola-Fonyi	Konzo	Luxembourgish
Adamawa Fulfulde	Bafia	Breton	Congo Swahili	Esperanto	Haitian	K'iche'	Koyra Chiini Songhay	Luyia
Adangme	Balinese	Bushi	Cook Islands Māori	Estonian	Hän	Kaingang	Koyraboro Senni Songhai	Maasina Fulfulde
Afar	Balkan Romani	Candoshi-Shapra	Cornish	Fanti	Hani	Kala Lagaw Ya	Krio	Macedo-Romanian
Afrikaans	Bambara	Caquinte	Corsican	Faroese	Hausa	Kalaallisut	Kuanyama	Machame
Aguaruna	Baoulé	Caribbean Hindustani	Creek	Fijian	Hawaiian	Kamba (Kenya)	Kven Finnish	Makhuwa
Albanian	Bari	Cashibo-Cacataibo	Crimean Tatar	Filipino	Ho-Chunk	Kaonde	Kwasio	Makhuwa-Meetto
Amahuaca	Basque	Cashinahua	Croatian	Finnish	Hopi	Kabuverdianu	Ladin	Makonde
Amarakaeri	Batak Dairi	Catalan	Czech	French	Huastec	Kalenjin	Ladino	Makwe
Amis	Batak Karo	Cebuano	Danish	Friulian	Hungarian	Kamba	Latgalian	Malagasy
Andaandi	Batak Mandailing	Central Aymara	Dehu	Ga	Ibibio	Kaqchikel	Latin	Malaysian
Anuta	Batak Simalungun	Central Kurdish	Dendi (Benin)	Ga'anda	Icelandic	Karelian	Latvian	Maltese
Ao Naga	Batak Toba	Central Nahuatl	Dimli	Gagauz	Igbo	Kashubian	Ligurian	Mam
Apinayé	Bemba (Zambia)	Central-Eastern Niger Fulfulde	Dongolawi	Galician	Iloko	Kekchí	Lingala	Manx
Arabela	Bena (Tanzania)	Chachi	Duala	Ganda	Inari Sami	Kenzi	Lithuanian	Maore Comorian
Aragonese	Biali	Chamorro	Dutch	Garifuna	Indonesian	Khasi	Lombard	Maori
Arbëreshë Albanian	Bikol	Chavacano	Dyula	German	Irish	Kikuyu	Low German	Mapudungun
Arvanitika Albanian	Bini	Chayahuita	Eastern Abnaki	Gheg Albanian	Istro Romanian	Kimbundu	Lower Sorbian	Marshallese

398 Supported Languages

Matsés	Neapolitan	Ojtlán Chinantec	Pulaar	Shilluk	Sundanese	Tsakhur	Walloon	Yapese
Mattokki	Ngazidja Comorian	Orma	Purepecha	Shipibo-Conibo	Susu	Tsonga	Walser	Yindjibarndi
Mauritian Creole	Nigerian Fulfulde	Oromo	Quechua	Shona	Swahili	Tswana	Wangaaybuwan-Ngijambaa	Yoruba
Mende (Sierra Leone)	Niuean	Oroqen	Romanian	Shuar	Swati	Tumbuka	Waorani	Yucateco
Meriam Mir	Nobiin	Otuho	Romansh	Sicilian	Swedish	Turkish	Waray (Philippines)	Záparo
Meru	Nomatsiguenga	Páez	Rombo	Silesian	Swiss German	Turkmen	Welsh	Zapotec
Meta'	North Azerbaijani	Palauan	Rotokas	Slovak	Tagalog	Tuvalu	Wartpiri	Zarma
Metlatónoc Mixtec	North Marquesan	Paluan	Rundi	Slovenian	Tahitian	Twi	Wasa	Zulu
Mi'kmaq	North Ndebele	Pampangá	Rwa	Soga	Taita	Tzeltal	Wayuu	Zuni
Minangkabau	Northern Kissi	Papantla Totonac	Samburu	Somali	Talysh	Tzotzil	West Central Oromo	
Mirandese	Northern Kurdish	Papiamento	Samoa	Soninke	Tasawaq	Uab Meto	West-Central Limba	
Miskito	Northern Qiandong Miao	Paraguayan Guaraní	Sango	South Azerbaijani	Tedim Chin	Umbundu	Western Abnaki	
Mohawk	Northern Sami	Pedi	Sangu (Tanzania)	South Marquesan	Teso	Upper Guinea Crioulo	Western Frisian	
Montagnais	Northern Uzbek	Picard	Saramaccan	South Ndebele	Tetum	Upper Sorbian	Wik-Mungkan	
Montenegrin	Norwegian	Pichis Ashéninka	Sardinian	Southern Aymara	Tetun Dili	Uzbek	Wiradjuri	
Morisyen	Norwegian Bokmål	Piemontese	Scottish Gaelic	Southern Dagaare	Timne	Venetian	Wolof	
Munsee	Norwegian Nynorsk	Pijin	Sena	Southern Sami	Tiv	Veps	Xavánte	
Murrinh-Patha	Nyamwezi	Pintupi-Luritja	Serbian	Southern Sotho	Toba	Vlax Romani	Xhosa	
Murui Huitoto	Nyanja	Pipil	Seri	Spanish	Tok Pisin	Volapük	Yagua	
Muslim Tat	Nyankole	Pohnpeian	Seselwa Creole French	Sranan Tongo	Tokelau	Vöro	Yanasha'	
Mwani	Nyemba	Polish	Shambala	Standard Estonian	Tonga (Tonga Islands)	Vunjo	Yangben	
Naga Pidgin	Nzima	Portuguese	Sharanahua	Standard Latvian	Tonga (Zambia)	Waama	Yanomamö	
Ndonga	Occitan	Potawatomi	Shawnee	Standard Malay	Tosk Albanian	Wallisian	Yao	

Stylistic Set 1 #SS01 — Alternative a (single story)
 á â ã ä å ã ä ã included

Präzise Präzise

Stylistic Set 2 #SS02 — Alternative l (straight)
 Í Î Ï Ì Ï included

Olli M. Olli M.

Stylistic Set 3 #SS03 — Alternative r (straight)
 r ř ŕ included

Turbo Turbo

Stylistic Set 4 #SS04 — Alternative u (spurless)
 u ú û ü ù û ü ù included

Spurs Spurs

Stylistic Set 5 #SS05 — 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

Stylistic Set 6 #SS06 — Alternative 6 (curved)
 6 6 6 6 ° ° ° ° 6 6 6 6 included

16 Laps 16 Laps

Stylistic Set 7 #SS07 — Alternative 7 (slashed)
 7 7 7 7 ˘ ˘ ˘ ˘ 7 7 7 7 included

7 Cities 7 Cities

Stylistic Set 9 #SS09 — Alternative 9 (curved)
 9 9 9 9 ° ° ° ° 9 9 9 9 included

Year '89 Year '89

Stylistic Set 10 #SS10 — Alternative Q
 Q included

Querum Querum

Stylistic Set 11 #SS11 — Round Dots
 Ä Ç È É Ğ Ĭ Ĺ Ö Ü Ŵ Ŷ Ž ä ç è é ğ ï ĵ ł ö ü ŵ ý ž ä ł ü . : ; ... ! j ? ç · ? ç :
 j ç · ç included

Pömpel? Pömpel?

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

Contextual Alternates #CALT

: included

32:40 32:40

Discretionary Ligatures #DLIG

→ ↗ ↘ ↙ ↚ ↛ ↜ ↝ ↞ ↠ ↡ ↢ ↣ ↤ ↥ ↦ ↧ ↨ ↩ ↪ ↫ ↬ ↭ ↮ ↯ ↰ ↱ ↲ ↳ ↴ ↵ ↶ ↷ ↸ ↹ ↺ ↻ ↼ ↽ ↾ ↿ ↺ ↻ ↼ ↽ ↾ ↿ included

A<—>B A↔B

Localized Forms #LOCL

L· Ll·l → L Ll (Catalan) and Ș ț ș ț → Ș Ț ș Ț (Romanian) included

Brașov Brașov

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

16982 16982

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

31705 31705

Fractions #FRAC, Numerators #NUMR, Denominators #DNOM

4/8521 ⁴/8521

Ordinals #ORDN

6a 2o 6^a 2^o

Scientific Inferiors #SINF

H2O H₂O

Superscript #SUPS, Subscript #SUBS

m3 M6 m³ M₆

Slashed Zero #ZERO

DE07 DEØ7

Case-Sensitive Forms #CASE

¿i({[«H@M» — 0·123]}) included

(h-o) (H-O)

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, but this time with 10% for climate protection.

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 sign-

posts 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 thin-

ner 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 (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 it's 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.

Unique Selling Point

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.

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, 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.

Climate Conscious

Christoph Koeberlin also set a precedent with a typeface (Pangea) that takes social responsibility

through the donation of a portion of his profits to rainforest conservation projects. To "rethink" the DIN typeface also prompted us to consider our own impact on the climate and how we can work towards becoming Climate Positive. Therefore, 10% of all profits of Neue DIN will be donated to not-for-profit climate protection organizations that advocate for political and technological change (initially Future Cleantech Architects from Europe and Carbon180 from North America) and help us take further necessary action towards becoming a Climate Positive foundry.

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.

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DESIGNERS

Weber × Frohloff × Meier

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 (Helvetica) 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. Following in the footsteps of its predecessors, Neue DIN has a strict overall impression but it has been completely revitalized and reimagined to incorporate extreme widths, a variable-first approach and an extra special touch of elegance.

📍 Berlin, Germany

🌐 hendrikweber.com 📷 [hendrinkw](https://www.instagram.com/hendrinkw)

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

Olli Meier joined the Fontwerk family in 2022. As our Font Engineer, he is 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.

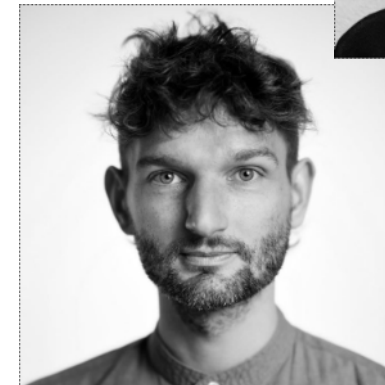
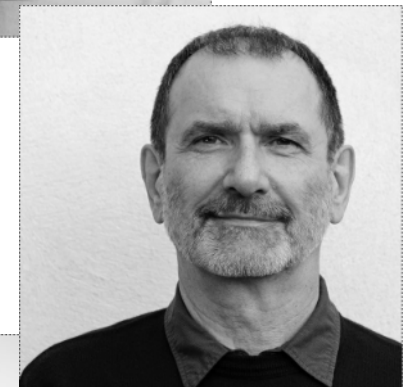
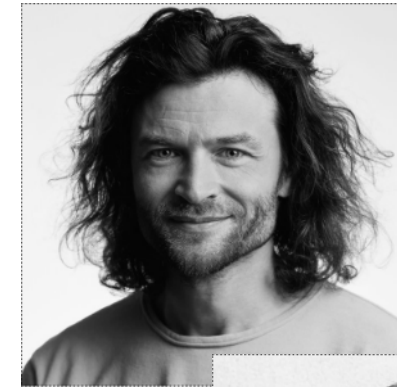
His projects for the market leader included: Helvetica Now, Neue Frutiger World (working on Quality Engineering). He worked with Bernd Volmer on the corporate design of TYPO Labs, which used a variable font as a logo for the first time and was awarded a Red Dot. He also created his own family Vary and 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 ensures 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



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All our typefaces are provided in OTF (OpenType fonts with PostScript outlines; usually used for desktop, apps, ebooks, and hardware) and WOFF2 (Web Open Font Format; OpenType fonts for the use on the web) formats. Most other formats such as WOFF, EOT, SVG, or TTF are not necessary anymore today. However, we can generate those files in case they are really needed.

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XWide SemiBold 40 pt, Regular 11 pt, SemiBold All Caps 11 pt,
XWide Bold 14 pt, SemiBold 8.5 pt, Regular 8.5 pt, Wide Medium 8.5 pt

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European time, and
will respond as soon
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Bold 10 pt, Regular 10 pt,
XWide XBold 23 pt, Light 20 pt,
Wide Medium 20 pt

We craft modern typefaces and provide innovative font engineering and type design services.

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Our **vision** is to provide easy access to such fonts through free trial versions, a simple licensing model and one of the fastest ordering processes around.

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Our **motivation** is simply the love of good design. Outstanding type is our contribution to that.

Pairing Suggestions

Nice *Collection*

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

Change

The only constant — Designed by Alessio Leonardi, Change™ is an unconventional typeface with many peculiar details that is open to the new and embodies change. According to the Proof&Co. The Weekly 39, 2022, Change is 'A benchmark in humanist type design'.

Supermarker

This typeface has a mission: to sell! — Designed by Ulrike Rausch to be a typographic influencer for retail. To fulfil this mission, Supermarker relies on authenticity and a few intelligent tricks.

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