



Change

Change™

The only constant.

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

Design

Alessio Leonardi

Design Contributions

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

Mastering, Production

Olli Meier

Marketing

Alessio Leonardi (Naming, Illustrations)
Priska Wollein (Naming, Conceptual Contribution)
Helmut Ness (Naming, Conceptual Contribution)
Ivo Gabrowitsch (Copywriting, Specimen)
Norman Posselt (Photography)
Anja Knust (Graphic Design)

Jürgen Siebert (Copywriting)
Lucy Beckley (English Translation)

Design Period; Initial Release

2008–2022; September 21, 2022

Latest Update

Version 1.00; September 21, 2022

Languages

98 Latin, 11 Cyrillic, 1 Greek
(see page 8)

Glyphs Per Font

1563 (see page 9)

Styles

11 upright weights and corresponding italics (see page 5)

Variable Fonts

Included in the Family package at

no extra cost. 1 Axis: weights; Web file sizes (WOFF2): 108 KB Uprights, 118 KB Italics

Formats

OTF, WOFF2; Further formats available on request

Trademarks

Change™ is a trademark of Fontwerk GmbH

Licensing; Pricing

Trial Free test license
Standard Combined Print, Web, App and eBook license, starting at €50
Extended Larger license volume and additional Broadcasting, starting at €500
Further types of license available on request

Modifications & Extensions

Available on request

Recommended Use

Advertising & Packaging
Film & TV
Logo, Branding & CI
Poster & Billboards
Sports
Wayfinding & Signage

Contact

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Available exclusively from fontwerk.com/fonts/change.

Bold 50 pt, Bold 16 pt, Italic 16 pt, Bold 10 pt, Regular 10 pt

Cerrado al tráfico

62,453 ACRES

Abolizione del divario di retribuzione tra uomini e donne

SOLAIRE PHOTOVOLTAÏQUE

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Αποτελεσματική μείωση του CO₂

TWINS

info@transport247.org

Автономно шофиране

HOA TUYẾT ĐIỂM



Change Hairline · *Change Hairline Italic*

Change Thin · *Change Thin Italic*

Change ExtraLight · *Change ExtraLight Italic*

Change Light · *Change Light Italic*

Change Regular · *Change Italic*

Change Medium · *Change Medium Italic*

Change SemiBold · *Change SemiBold Italic*

Change Bold · *Change Bold Italic*

Change ExtraBold · *Change ExtraBold Italic*

Change Black · *Change Black Italic*

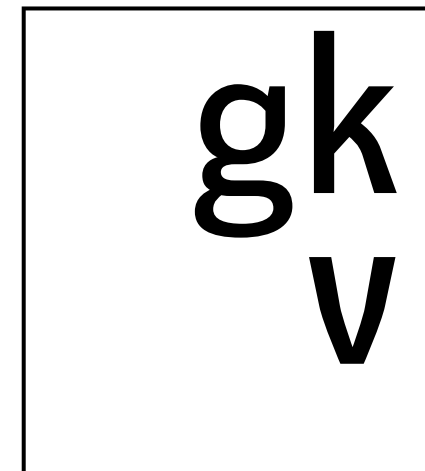
Change ExtraBlack · *Change ExtraBlack Italic*

Available as 2 variable (upright and italic) and 22 static fonts.

BER → CDG
 ↑ MUC ← LAX

Light All Caps 90 pt, Hairline 90 pt

Italic 50 pt



GOLD, KHAN &
 VESTERÅLEN

Medium 80 pt, Regular Small Caps 25 pt

Bold Small Caps 90 pt, ExtraLight Italic 100 pt

Valeodyn™

AY24®

BRIGHTSIDE
of the **MOON**

20 Mil Léguas Submarinas

ExtraBold 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.

Bold Small Caps 21.5 pt, Bold 21.5 pt, English

Kaufleute, Reeder, Schiffskapitäne, Skipper und Master in Europa und Amerika, Offiziere der Kriegsmarine aller Länder und schließlich die Regierungen der verschiedenen Staaten beider Kontinente nahmen die Vorfälle außerordentlich ernst. Seit einiger Zeit schon waren

mehrere Schiffe auf hoher See „*einem gigantischen Etwas*“ begegnet, einem langen, spindelförmigen Gegenstand, der bisweilen phosphoreszierte und weitaus größer und schneller war als ein Wal.

Regular 16 pt, Italic 16 pt, Deutsch

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

Regular 12 pt, Italic 12 pt, Español

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

Regular 9 pt, Français

110 Supported Languages

All of Fontwerk's typefaces support at least 94 Latin-based European languages such as English, German, French, Spanish, Czech, Polish, and Turkish. Some families also support Greek and Cyrillic (e.g. Russian, Bulgarian). 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

Afrikaans
Albanian
Asu
Basque
Bemba
Bena
Breton
Catalan
Cornish
Croatian
Czech
Danish
Dutch
Embu
English
Esperanto
Estonian
Faroese
Filipino
Finnish
French

Friulian
Galician
Ganda
German
Gusii
Hungarian
Icelandic
Inari Sami
Indonesian
Irish
Italian
Jola-Fonyi
Kabuverdianu
Kalenjin
Kamba
Kikuyu
Kinyarwanda
Latvian
Lithuanian
Lower Sorbian
Luo
Luxembourgish
Luyia

Machame
Makhuwa-Meetto
Makonde
Malagasy
Maltese
Manx
Meru
Morisyen
North Ndebele
Northern Sami
Norwegian Bokmål
Norwegian Nynorsk
Nyankole
Oromo
Polish
Portuguese
Quechua
Romanian
Romansh
Rombo
Rundi
Rwa
Samburu

Sango
Sangu
Sanskrit
Sena
Serbian
Shambala
Shona
Slovak
Slovenian
Soga
Somali
Spanish
Swahili
Swedish
Swiss German
Taita
Teso
Turkish
Upper Sorbian
Uzbek
Vietnamese
Volapük
Vunjo

Walser
Welsh

▼ Cyrillic

Azerbaijani
Belarussian
Bosnian
Bulgarian
Chechen
Macedonian
Ossetic
Russian
Serbian
Ukrainian
Uzbek

▼ Greek

Greek

Bold 40 pt, Regular 11 pt,
Bold 11 pt, Regular 11 pt

Stylistic Set 1 #SS01 — Alternative Ampersand
& included

U&ME U⊕WE

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

Standard Ligatures #LIGA, Discretionary Ligatures #DLIG,
ffi ffi ff fi fl as well asffb fff ffh ffj ffk fft ftt ch ck ct fb fh fj fk ft
ft ſt ſt included

Hacky Haꝛky

Historical Ligatures #HLIG
ft ft included

Wurft Wurft

Small Capitals #SMCP

Merkel MERKEL

Small Capitals From Capitals #C2SC

Tegel TXL Tegel TXL

Variation: #SMCP + #C2SC

Berghain BERGHAIN

Contextual Alternates #CALT
: included

28:36 28:36

Case-Sensitive Forms #CASE

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

(H-o) (H-O)

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

Braşov Braşov

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

649.82 649.82

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

3170,5 3170,5

Variation: #ONUM + #TNUM

1963 1963

Fractions #FRAC, Numerators #NUMR, Denominators #DNOM

4/852 4/852

Ordinals #ORDN

6a 2o 6^a 2^o

Scientific Inferiors #SINF

H2O H₂O

Superscript #SUPS, Subscript #SUBS

m³ K₆ m³ K₆

Slashed Zero #ZERO

M100 M100



Change **is** ONLY the **constant**

On 11 March 2008, the Governing Mayor of Berlin presented the brand new city marketing campaign for Berlin. Entitled “Be Berlin”, it was intended to publicize the many facets of the capital both nationally and internationally in order to attract more companies and visitors to the city. The driving force of the campaign were three interchanging one-liners, set in the custom designed font Change. Its name says it all: Berlin is changing, and the world should know about it. For 12 years, Change served as the city’s brand typeface. Now Change is finally allowed to unfold its potential – optimized and expanded – for the benefit of all brands and projects that are in need of renewal or quite simply a change.

At the start of the image campaign, the Senate invested eleven million euros to establish the motto “Be Berlin” and to improve citizens’ identification with their city. From 2009 onwards, “Be Berlin” was drummed up throughout Germany and then in 50 different countries.

As is usual with large-scale marketing campaigns in Germany, this particular initiative was

also accompanied by some grumbling and at times a rather negative reaction. The market research institute Forsa suggested that the motto was not accepted by Berliners because they did not understand it. The Governing Mayor Klaus Wowereit was also awarded the “Language Prankster of the Year” for the campaign. Agencies filed complaints, ranging from accusations of plagiarism to charges of nepotism. The *German Taxpayers Federation* also named the campaign as a “waste of taxpayers’ money” in its “Black Book 2008”.

Yet, “Be Berlin” remained the official slogan of the capital up until 2020. The follow-up campaign “Wir sind ein Berlin” (We are one Berlin) has not caught on in the city, even after two years, which



demonstrates that a lot went right with “Be Berlin”. It comes as no surprise, as the original initiative was spearheaded by a number of top agencies including *EMBASSY*, *Fuenfwerken*, *WE DO communication* and a number of others. It was also supported by committed local institutions such as *Berlin Partner*, *Goethe Institute* and *Berlin Chamber of Industry and Commerce*, and was co-financed by many well-known and well-established companies such as *Bayer*, *Pfizer*, *BMW*, *Siemens*, to name a few.

But the figures speak even more clearly for the success of the campaign. From 2008 to 2019, the number of overnight stays in Berlin rose from 17.8 to 34.1 million (+ 92 percent, almost a doubling). The number of taxable businesses rose from 133 thousand to 168 thousand (+ 28 percent) in the same period. The city’s gross domestic product rose from 99 billion euros to 157 billion (+ 59 percent). And the city’s population grew from 3.43 million to 3.67 million (+ 7 percent) within the twelve years of the launch of the campaign.

Hairline 90 pt, Bold 44 pt, Medium 44 pt, Thin Italic 44 pt, SemiBold 11.5 pt, Regular 11.5 pt, Italic 11.5 pt

Today, Berlin is perceived, both nationally and internationally, as an attractive business location. The city's image attracts talent, entrepreneurs and investors from across the world. In 2019, the capital's startups received 3.69 billion euros in 262 financing rounds. This meant that Berlin was once again able to defend its title as Germany's startup capital, as three out of five euros invested in startups ended up here.

A defining factor in the Be Berlin campaign that contributed to its success, was that the focus was not on the city of Berlin, but on its people and their diverse lifestyles. For this, Embassy developed the speech bubble as a visual frame, with three one-liners in the center. During the launch phase, celebrities such as the star chef Tim Raue and the pupils from the Rütli School wrote the texts for the speech bubbles; later, Berliners contributed their own ideas.

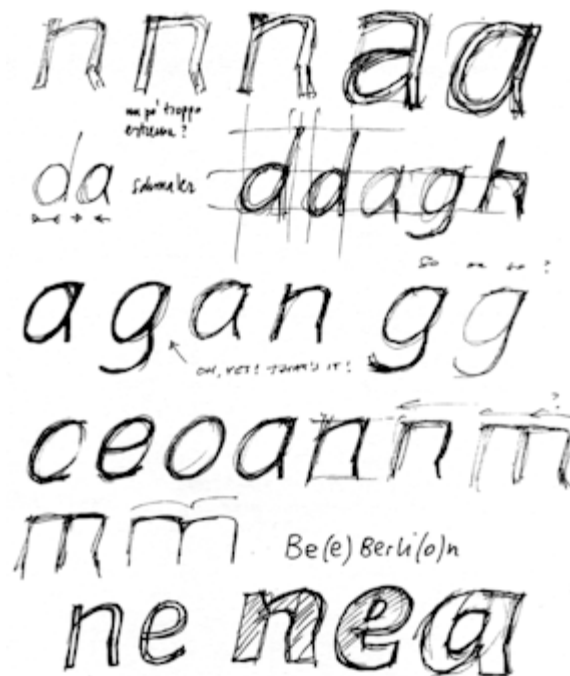
The Berlin campaign got its unmistakable profile from a specially developed typeface. For the design, *Fuenfwerken* engaged the experienced type designer Alessio Leonardi. His first drafts already contained the unmistakable characteristics of the later extended family: the strong horizontal emphasis, curved diagonals in selected letters, broken stems in the italics as well as the contrasting inter-

play of angular and round elements. "What is special about the typeface is its humanity. The family was not stringently planned, it has grown and gone through several stages of development. Despite its clarity and functionality, it appears lively and unconventional. It is not what you expect, but always something different," is how Alessio Leonardi describes the temperament of his typeface.

The name for the Berlin typeface came about almost automatically. "Change" refers both to the transformation of a vital big city and to the visual characteristics of the typeface. Alessio Leonardi: "The letters are not static, yet they produce a

calm text image. Change is unconventional and has many peculiar details, but looks immediately familiar. It is not perfect, just as a living city is never perfect. Change is open to the new, it embodies change and is itself part of change."

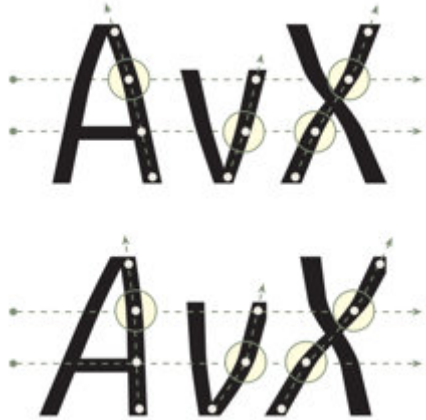
The original draft, Change



Letter, with which the Berlin campaign was launched, has a special significance. With its contrasting interplay of hardness and subtlety, it lends emphasis to texts and headlines. The conically shaped strokes and angled diagonals in the letters A, M, V, W, v and w make it unmistakable. The typewriter look, enriched with slab serifs, carries the three-line core messages of the campaign and becomes a set piece for all Berliners. With three fixed letter widths, it is located between monospaced and proportional typefaces and makes the texts it is set in appear strong and self-confident.

The desire of the Governing Mayor of Berlin to expand the use of Change across all of the city's general communication, led to the development of Change Sans a year later. Change Sans became the second typeface in the family with a somewhat more neutral appearance, but with the



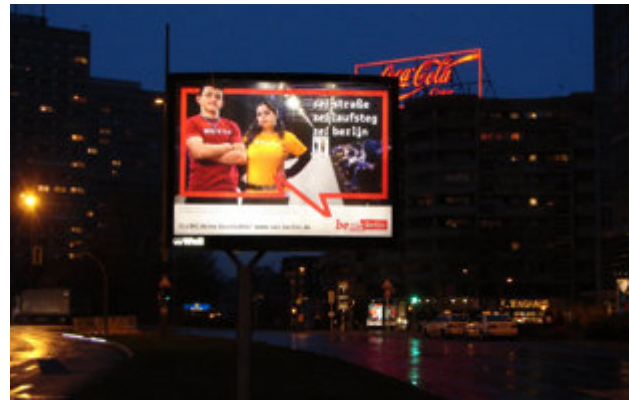


same features as Letter: Regular, Bold, Italic and Bold Italic. In 2010, it was expanded with

lighter and bolder weights. As its designer says: *“Change Sans was developed for longer texts, with proportional widths, the basic cut slightly lighter and narrower. This gives texts a pleasant gray value for better reading and increases the contrast between Regular and Bold. The italics are also high-contrast. Some vertical bars are curved. The 11° slant makes them fast and rhythmic.”*

Another unusual feature of Change is that the tracking is reduced as the stroke width increases. This means that a bold cut like ExtraBlack takes up less space than a thin cut like Hairline. At the same time, a more harmonious white space of the counters and the spacing is achieved.

As a Berlin-based foundry, we wanted to work with Alessio Leonardi to comprehensively revise and expand this special artifact of regional type



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culture and to finally make it available to designers worldwide. In the rather rigid official design environment, the potential of Change has never been truly reached. Now it can show the world what it can do.

The focus of our optimization was initially on the Change (Sans) family, for which we expanded the number of weights from five to eleven, coordinated them better and pushed the limits of the shapes with new extremes in favor of greater flexibility: Hairline, Thin, Extra-Light, Light, Regular, Medium, SemiBold, Bold, ExtraBold, Black and ExtraBlack. In order to control the letters precisely, we rebuilt the entire family on the basis of three masters with modern tools and taking into account increased demands. With the Variable Fonts, which are now available for the first time, all nuances of additional stroke widths between the extremes of Hairline and ExtraBlack can be set.

As part of its rebirth, the character set of Change has also been enlarged. This also applies to the glyphs for non-Latin languages, which were checked and tested by Amélie Bonet (Cyrillic and Greek) and Donny Trương (Vietnamese). Finally, small caps across all weights extend the typographic variety. We plan to give Change Letter the same treatment at a later date, enriching the family with a completely new monospace variant as well as pictogram fonts. The latter are

already in use sporadically on our website fontwerk.com as well as on the next page of this specimen.

We are exceptionally excited to see how this Berlin plant will bloom in other parts of the world.



© Ivo Gabrowitsch

Regular 11.5 pt, Italic 11.5 pt

DESIGNER

Alessio Leonardi

Even though he has spent three decades in his “new” home in Berlin, Alessio Leonardi has retained that extra special Florentine gene that exudes a wit rarely experienced in this country. A coffee with the young-at-heart professional always promises to lead to a stimulating discussion covering everything from professional to personal topics.

A glance at his CV proves that the Communication Designer and Type Designer knows what he is talking about. After studying at ISIA in Urbino, he was drawn to Erik Spiekermann at *MetaDesign Berlin* before running his own design offices (*Leonardi.Wollein*, *Lion@Bee*) and finally, after being employed as a Visiting Professor for Corporate and Information Design at Burg Giebichenstein and for Typography at HBK Saar, in 2010 he was appointed as Professor of Visual Communication at HAWK Hildesheim. Throughout his career, he has been (co-)responsible for numerous large corporate design projects, including WDR, Springer Verlag, Schering, Linotype or CECIL.

Alessio Leonardi designed his first analog typeface families in 1989. In 1992, he created his

first digital families for *FontShop International* and *Linotype*. With Alexander Branczyk, Heike Nehl, Sybille Schlaich and Thomas Nagel, he founded one of the first digital type publishers called *Face2Face*. He then went on to set up *Fontology* with Fabrizio Schiavi. Some of his typefaces were designed exclusively for the legendary techno magazine *Frontpage*.

In the new millennium, he started his own label *BuyMyFonts*. This is also where the Corporate typeface for Berlin, the BMF Change, which is now published by Fontwerk in revised form for the rest of the world. Other work highlights include the complex type system for *Schering AG* (now *Bayer*), the Bröhan typeface for *Bröhan Art Advisors Inc.* and BDFoundation for the *Bröhan Design Foundation*, as well as FF Letterine, FF Matto, FF Handwriter and FF Graffio for *FontFont* and BMF Elettriche, which, in his own words, is “the largest type family in the world ... until now”.

Besides speaking at (always a highlight!) and moderating conferences (e.g. TYPO Berlin), Alessio Leonardi also writes for design magazines and has published numerous books including: “*From the*



Cow to the Typewriter: the (true) History of Writing”, “*A Line of Type. 120 years typographic history*” (with Jan Middendorp for the Mergenthaler Edition), “*Mr. Typo and the lost letters*” (also with Jan Middendorp) and “*How passion ruins our lives.*” and the typo graphic novel “*Mr. Typo and the treasure of design*”. This concludes his bio for now, before we have to publish it as a book

📍 Berlin, Germany

🌐 typefaces.de

🌐 alessio.de

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

File Formats and Licensing

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 EOT, SVG, WOFF or TTF are not necessary anymore today. However, we can generate those files in case they are really needed.

We believe we have one of the simplest licensing models in the industry. If we were sitting in the pub, we could draw it out on a beer mat. It's hard enough to find the right font, so we want to make the licensing as simple as possible. What does this mean? No drop-down-menus, just a LICENSE IN ONE CLICK. You pay just once and that's that as long as you keep within the boundaries of use as stated in the License.

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TRIAL The 'Trial Fonts' contain around ¾ of the actual characters and usually no OpenType features. The license allows free use during the test phase. Both desktop and webfonts are included so that you can design mockups, websites, apps and eBooks etc. and then present to the client without having to commit to the purchase. Only when it is

TRIAL

1 User for testing purposes only

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STANDARD

Print: 1 User
Web: 100,000 Pageviews/month
App: 1,000 Downloads
eBook: 10,000 Downloads

EXTENDED

Print: 15 Users
Web: 1,500,000 Pageviews/month
App: 15,000 Downloads
eBook: 150,000 Downloads
Broadcasting: 1,500,000 Viewers

clear that the font fits and the actual projects go live or are produced, will you need to purchase the Standard version.

STANDARD Our most popular license that includes use in Print (desktop) for one user for use on the Web (100,000 pageviews per month), in an App (1,000 downloads) and eBooks (10,000 downloads). If more users, pageviews or downloads are required, either several Standard licenses or an Extended license must be purchased.

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

Social Media

Instagram, Twitter,
LinkedIn: @fontwerk

Bold 10 pt, Regular 10 pt,
SemiBold 20 pt, Light 20 pt

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

We **BELIEVE** that convincing communication is only possible with the most aesthetically pleasing and most technically sound fonts.

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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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.

Supermarker

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

Turbine

Technical precision that leaves a lasting impression. Designed by Felix Braden, the Neo-Grotesque with wide proportions and tight spacing is perfect for clear announcements.

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