

Dinamit

Inspired by DIN Breitschrift – a typeface abandoned from the German DIN Norm around 1936.

Dinamit is a grotesque of lavish width. It started out as a reinterpretation of DIN Breitschrift, the extended member of the DIN 1451 trio defined by the German standards body in the 1930s. With its stretched look, DIN Breitschrift was never as widely used as its regular and condensed siblings. Lukas Schneider has resurrected this forgotten style and eliminated all of its awkwardness while maintaining its rigor, transforming letterforms made by engineers into an alluring tool set for contemporary designers. Dinamit spans seven weights from Thin to Bold with seemingly monolinear strokes, complemented by obliques. It provides the amenities of a cutting-edge font family, like small caps, various sets of numerals, and arrows. All styles come with a number of alternates, organized in five handy stylistic sets. For example, Stylistic Set 5 swaps all round dots for square ones, lending the typeface a more technical feel. For those who are fond of DIN Breitschrift's stiffness, Set 2 brings some of that back with unapologetically boxy forms for 'a' and 'ß'.

STYLES

DESIGNER

Thin, Thin Italic, Extralight, Extralight Italic, Light, Light Italic, Regular, Italic, Medium, Medium Italic, Semibold, Semibold Italic, Bold, Bold Italic

Lukas Schneider

Release date: 05/2017

SUPPORTED LANGUAGES

Afar	Gaelic (Irish)	Malay	Silesian
Afrikaans	Gaelic (Manx)	Maltese	Slovak
Albanian	Gaelic (Scottish)	Maori	Slovenian
Azerbaijani	Gagauz	Marquesan	Somali
Basque	German	Moldovan/Moldovian/	Sorbian
Bislama	Gikuyu	Romanian	Sotho
Breton	Gilbertese/Kiribati	Nauruan	Spanish
Catalan	Greenlandic	Ndebele	Swahili
Chamorro	Haitian_Creole	Norwegian	Swedish
Chichewa	Hawaiian	Oromo	Tahitian
Comorian	Hungarian	Palauan/Belauan	Tetum
Croatian	Icelandic	Polish	Tok_Pisin
Czech	Indonesian	Portuguese	Tongan
Danish	Irish	Quechua	Tsonga
Dutch	Italian	Romanian	Tswana
English	Javanese	Romansh	Turkish
Esperanto	Kashubian	Sami	Turkmen
Estonian	Kinyarwanda	Samoan	Tuvaluan
Faroese	Kirundi	Sango	Uzbek/Usbek
Fijian	Latvian	Sesotho	Wallisian
Filipino/Tagalog	Lithuanian	Setswana/Sitswana/	Walloon
Finnish	Luba/Ciluba/Kasai	Tswana	Welsh
Flemish	Luxembourgish	Seychellois_Creole	Xhosa
French	Malagasy	SiSwati/Swati/Swazi	Zulu

Dinamit Thin
Dinamit Thin Italic

Dinamit Extralight
Dinamit Extralight Italic

Dinamit Light
Dinamit Light Italic

Dinamit Regular
Dinamit Italic

Dinamit Medium
Dinamit Medium Italic

Dinamit Semibold
Dinamit Semibold Italic

Dinamit Bold
Dinamit Bold Italic

EVOLUTION GLOBALE
MONDAY DESCRIPTION

RESOLUTION MICRO
INTERNAL USABILITY

REFERENCE HISTORY
TRAVELS OVERSEA

DESCRIPTION SALES
HARBOUR HEALING

FRAGRANCE FACTS
DIMENSIONS SHIFT

STYLISTIC FICTIONS
ALLIANCE URBAN

SIENCE FIGURATIVE
BLAME FOLDERS

EVOLUTION MOVABLE
Mental training meaning

RESOLUTION MICRON
Featuring files manager

HISTORY REFERENCE
Robotical Researchers

DESCRIPTION SALES
Small birds are faster

FRAGRANCED FACT
Steamboats fractals

STYLISTIC FICTIONS
Fragrance domestic

SIENCE FIGURATIVE
Bright interventions

Fiktional

Direktor

Industrie

Deutsch

Rational

Tangens

FIGURES

GLOBALE

FRAKTUR

ARTISTIC

LIGATURE

NATURA

FIGURES

GLOBALE

FRAKTUR

ARTISTIC

LIGATURE

NATURA

SPEEDING

DIRECTION

ULTIMATE

SPORTIVES

FORWARD

BOARDERS

REVERSE

POWDERS

↖ UPSTAIRS

→ SOMEWHERE

← WESTSIDE

↙ DOWNSTAIRS

↖ UPSTAIRS

→ BASEMENT

← WESTSIDE

↙ BASEMENT

PLANET MERCURY – Since Mercury wears no concealing veil of atmosphere, and displays markings that can be identified and followed, a surprising circumstance has come to light. In 1889, Schiaparelli discovered that Mercury, instead of rotating on its axis in about 24 hours like the Earth and Mars, rotates in 88 days; that is to say, it always turns the same face towards the Sun, just as the Moon turns the same face towards the Earth. This fact, confirmed theoretically by **Prof. G. H. Darwin** in his development of the theory of tidal friction, puts the condition of MERCURY in quite a new light. No alternation of day or night refreshes and restores the little world; one hemisphere is for ever exposed to the blasting heat of the Sun, seven times hotter for it than for the Earth; the other hemisphere is for ever exposed to the darkness and cold of outer space, a range from something like 390° celsius above freezing-point, to 270° celsius below. It is true that between the two hemispheres there is a "debatable land," for, owing to the ellipticity of the orbit, the face turned to the Sun is not exactly the same at all times, and a region about 47° in width on each side of the planet, that is to say, rather more than a quarter of its entire surface, has one day and one night in each period of 88 days, but these more favoured sections can scarcely be considered more habitable than the rest.

VENUS AND SATURN – But in the telescope Venus appears less satisfying. It is a pretty spectacle indeed to watch the phases of the gleaming little globe of silver, for, like the MOON under varying illumination

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REGULAR + BOLD 8 PT

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VENUS AND SATURN – But in the telescope Venus appears less satisfying. It is a pretty spectacle indeed to watch the phases of the gleaming little globe of silver, for, like the MOON under varying illumination from the Sun, it undergoes change of apparent shape. But the surface of the planet yields little detail, and that little is illusive and ill-defined. The clear-cut outlines and black shadows of the Moon have no place here, nor do the ruddy plains and blue-grey "seas" of MARS find any analogues. All that can be observed beyond the changes of phase are a few faint, ill-defined patches, where the molten silver of the general surface is slightly dimmed and tarnished, and perhaps one or two spots, not less evasive and difficult to fix, that exceed the rest of the surface in brightness.

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LIGHT + SEMIBOLD 8 PT

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SMALLCAPS	lowercase	▸	LOWERCASE
FRACTIONS	1/4 5/8 2/3	▸	¼ ⅝ ⅔
SUPERSCRIPT	0123456789	▸	0 ¹ 2 ³ 4 ⁵ 6 ⁷ 8 ⁹
SUBSCRIPT	0123456789	▸	0 ₁ 2 ₃ 4 ₅ 6 ₇ 8 ₉
STYLISTIC SET 01	a g l	▸	a g l
STYLISTIC SET 02	a	▸	a
STYLISTIC SET 03	1 2 3	▸	1 2 3
STYLISTIC SET 04	G 5 6 9	▸	G 5 6 9
STYLISTIC SET 05	Ä:Ü;Ö.i	▸	Ä:Ü;Ö.i
CASE SENSITIVE FORMS	(H) [H] {H}-Hı		(H) [H] {H}-Hı
TABULAR FIGURES	0123456789		0123456789

