

Pollen

A poetically joyful text typeface, with calligraphic roots by *Eduardo Berliner*

ABOUT THE TYPEFACE

This typeface finds a perfect balance between technical excellence, careful design of letter forms for extended reading, and a measured dose of charm and personality. Its informal feel allows for successfully typesetting a wide range of applications, from magazines and fiction books to advertising and websites.

Calligraphy, be it done with the broad-edge pen, brush, or other tools, has been fundamental in the development of Pollen. Its influence is clearly visible in the construction of the top serifs contrasting the curved bottom serifs and the fluid aspect of terminals and tails, such as on “g” and “r”. The shapes of the diagonal letters are based on a less formal calligraphic model, but still uses the broad edge pen. The letters were then subject to a further process of pencil drawing and digital re-interpretation, which gave them the final shape.

The designs of “e” and “c” are derived from drawings made with only one continuous line, with the pencil always touching the paper. The letters “g” and “y” express the intention to bring informal elements to a typeface intended for long text reading, usually characteristic of casual writing, Pollen consists of 3 basic styles with an extended OpenType Pro character set and large language support, perfectly serving the most common typographic needs. It has received the ISTD Premier Award 2011.

The Pollen family is available at our webfont service partners TYPEKIT - FONTDECK - WEBINK. ■

STYLES & SCRIPTS

Pollen Italic

PollenRegular

Pollen Bold

Pollen Bold Italic

typetogether

A B C D E F G H I J K L M

N O P Q R S T U V W X Y

Z Æ Ā Ħ Ŧ ⅘ ♣ fkffkffl tt

a b c d e f g h i j k l m n o p q

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P Q R S T U V W X Y Z Œ & Ł

{ [(* & e Œ Œ , : @ ? ! § « » -)] }

€ £ \$ ¥ 0 1 2 3 4 5 6 7 8 9 ~ ♡

‰ 0 1 2 3 4 5 6 7 8 9 0 1 2 3

Bariloche

Há 50 anos, no dia 25 de Outubro de 1958, o jornal «Notícias da Amadora»

~ Poetry reading ~

EIN KALLIGRAF

The Nation's Unemployment Outlook is devastating

Písmar

Japón presenta el ROBOT ENFERMERO

prêt parce qu'il est trop gros

£36.98?!

~LegionOfTerra-CottaMouseketeersFoundBeneathDisneyWorld~

18/22 PT (REGULAR & ITALIC)

Recycling is a process to *change materials* (waste) into new products to prevent waste of potentially useful materials, reduce the consumption of FRESH RAW MATERIALS, reduce energy usage, reduce air pollution (from incineration) and *water pollution* (from landfilling) by reducing the need for “conventional” waste disposal, and lower greenhouse gas emissions as compared to plastic production.¹ Recycling is a key component of modern waste reduction and is the third component of the

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16/20 PT (REGULAR & ITALIC)

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8/10 PT (REGULAR & ITALIC)

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To nejalterantivnější, *nejexperimentálnější* a možná i nejodvážnější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti*. Koncept divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního – tedy v zásadě alternativního – divadla pro děti vstoupil ale až Jiří Adámek v pražském Divadle Minor svou inscenací Z knihy džunglí. Byla (a stále je) magickým „hmatovým“ divadlem interpretovaným

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10/12 PT (REGULAR & ITALIC)

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12/14 PT (REGULAR & ITALIC)

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POLLEN, OPENTYPE FEATURES*

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ALL CAPS	¿para texto? 1708 a–b (ende)	¿PARA TEXTO? 1708 A–B [ENDE]
LIGATURES	aufbau, fjord, affiliate	aufbau, fjord, affiliate
DISCRETIONARY LIGATURES	häckeln, strong, Then	häckeln, strong, Then
PROPORTIONAL FIGURES	0123456789€\$¢¥ƒ¤	0123456789€\$¢¥ƒ¤
TABULAR FIGURES & SLASHED ZERO	00123456789€\$¢¥ƒ	00123456789€\$¢¥ƒ
NUMERATOR / DENOMINATOR	0123456789/0123456789	0123456789/0123456789
ARBITRARY FRACTIONS	1/2 3/4 1/46 5/7 26/98	1/2 3/4 1/46 5/7 26/98
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ROMANIAN/MOLDAVIAN	muṭumesc, MULȚUMESC	muṭumesc, MULȚUMESC

* not all OpenType features are available in all font versions

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* not all glyphs are available in all font versions

Lat

SUPPORTED LANGUAGES INCLUDE (LATIN):

Afrikaans, Albanian, Anglo-Saxon, Arbëresh, Asturian, Austrian, Basque, Belarusian, Bosnian, Breton, British, Catalan, Chamorro, Corsican, Crimean Tatar, Croatian, Czech, Dalecarlian, Danish, Dutch, Esperanto, Estlandish, Estonian, Faroese, Finnish, French, Friulian, Galician, German, Gilbertese, Greenlandic, Guaraní, Hawaiian, Hungarian, Icelandic, Irish, Italian, Karakalpak, Kashubian, Kurdish, Latin, Latvian, Leonese, Lithuanian, Malagasy, Maltese, Northern Sami, Norwegian, Polish, Portuguese, Romani, Romanian, Scots Gaelic, Serbian, Slovenian, Slovakian, Sorbian, Spanish, Swedish, Tetum, Tongan, Turkish, Turkmen, Uzbek, Walloon, Welsh, Wolof...

AVAILABLE FONT SETS:

Pollen

Lat

Pro

Pollen Basic

Lat

Bas

Pro

EXTENDED TYPOGRAPHIC FEATURES:

Basic ligatures, discretionary ligatures, small caps, 5 sets of figures (old-style, lining, tabular lining, tabular old-style), arbitrary fractions, superiors & inferiors, ordinals, class kerning, case sensitive characters, arrows, fleurons and ornaments.

Bas

BASIC TYPOGRAPHIC FEATURES:

Basic ligatures, class kerning.

THE DESIGNER

Eduardo Berliner is a graduate in graphic design from Brazil and obtained his Master of Arts in Type Design from University of Reading, UK. Currently he is working as an independent artist and graphic designer. In 2004, he developed an introductory course in typography for the Catholic University of Rio de Janeiro, which was fully adopted. Eduardo has subsequently worked as a lecturer at the same university.

Recently, Eduardo created, in collaboration with designer Cadu, the graphic structure for the newspaper “museumuseu”, a project conceived by the Brazilian artist Mabe Bethonico. It was exhibited in the 27th Bienal de São Paulo.

Additionally, the first version of Eduardo’s typeface “Pollen”, was shown in the catalogue of the DOBRA (Brésil, une nouvelle génération de designers- France 2004) exhibition.

He has also been engaged in the design of motifs for various fashion clothing brands in Brazil. Eduardo’s work has been published in books and magazines worldwide, including Brazil Inspired, Étapes, Type One, Typosphere and Type Culture.

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Pollen, Type Design:

Eduardo Berliner

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