Pollen

A poetically joyful text typeface from calligraphic roots.

-designed by
Eduardo Berliner

-year
2011
Eduardo Berliner’s Pollen typeface finds a perfect balance between technical excellence, careful design of letterforms for extended reading, and a measured dose of charm and personality. Its informal feel allows for successfully typesetting a wide range of applications, from websites and magazines to fiction books and advertising.

Pollen is the result of mixing traditional and digital processes. Calligraphy, be it done with the broad nib pen, the brush, or other tools, was fundamental in Pollen’s development. Its influence is clearly visible in the construction of the top serifs, 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 use the broad nib pen. The glyphs were then subjected to a further process of pencil drawing and digital reinterpretation to settle their final shape. In Pollen, calligraphy meets regularity; softness melds with vibrant writing speed.

Pollen is equal parts vigorous and sensuous, and the italics only accentuate the speed. The lowercase ‘e’ and ‘c’ are derived from one continuous line, and the letters ‘g’ and ‘y’ bring informal and charming elements to a typeface intended for long text reading — a trait usually characteristic of casual handwriting rather than serif typefaces. Pollen’s wide stance, low stroke contrast, long serifs, and relaxed tracking give the face a mix of confidence and gentility at once.

Pollen perfectly serves the most common typographic needs with a focused palette of its four styles and many OpenType features (small caps, arrows, ornaments, ligatures, info-numerals, fractions, arrows, dingbats, superior letter, stylistic alternates, and much more).

The complete Pollen family, along with our entire catalogue, has been optimised for today’s varied screen uses.

**STYLES**

*Italic*

*Regular*

*Bold*

*Bold Italic*
Bittersüß
Coração
Puffkin
Martini
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
～Legion Of Terra-Cotta Mouseketeers Found Beneath Disney World～

prêt parce qu’il est trop gros

£36.98?!

Farvelægning ark † En gave vores del
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz. Jazz first came to Britain as a visual and cultural style — rather than as a musical form, writes John L. Walters.
And now I was on my journey, *in a pair of thick boots* and with a hazel stick in my
Whenever Henry Wilt took the dog for a walk, or, to be more accurate, when the dog took him, or, to be exact, when Mrs Wilt told them both to go and take themselves out of the house so that she could do her yoga exercises,
As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of flycatchers. All our common eastern Massachusetts species were present — the kingbird, the phoebe, the wood pewee, and the least flycatcher — and with them the crested flycatcher (not common), the olive-sided, the traill, and the yellow-bellied. The phoebe-like cry of the traill was to be heard constantly from the hotel piazza. The yellow-bellied seemed to be confined to deep and rather swampy woods in the valley, and to the mountain-side forests; being most numerous on
Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnormen international eindeutig klassifiziert. Von den heute rund 6000 gezählten Einzelsprachen – laut National Geographic Society seien 2005
## POLLEN OPENTYPE FEATURES

### SMALL CAPS
- ¿Para texto?
  - 1708 A–b [Ende] H@I

### ALL SMALL CAPS
- ¿Para texto?
  - 1708 A–b [Ende] H@I

### ALL CAPS
- ¿Para texto?
  - 1708 A–b [Ende] H@I

### LIGATURES
- Affiliate, físico, fjord, offkey
  - Affile, físic, fjord, offkey

### DISCRETIONARY LIGATURES
- The, Häckeln, contact, estaño, altijd
  - The, Häckeln, contact, estaño, altijd

### PROPORTIONAL OLDSTYLE FIGURES
- 0123456789$€¢£¥ƒ%‰

### PROPORTIONAL LINING FIGURES (DEFAULT)
- 0123456789$€¢£¥ƒ%‰

### TABULAR OLDSTYLE & SLASHED ZERO
- 00123456789$€¢£¥ƒ

### TABULAR LINING & SLASHED ZERO
- 00123456789$€¢£¥ƒ

### NUMERATOR/DENOMINATOR
- 345+125/678, 89/120

### FRACTIONS
- 1/2 3/4 1/46 5/7 2/98

### SUPERIOR/INFERIOR
- H2O xb8 y3+5 aIndex
  - H2O xo8 y3+5 aIndex

### ORDINALS
- 1st 2nd 3rd Mlle 2e 85th Ma
  - 1st 2nd 3rd Mlle 2e 85th Ma

### HISTORICAL FORMS
- That is the question
  - That if the question
**STYLISTIC SET O1 (ARROWS & ORNAMENTS)**

<table>
<thead>
<tr>
<th>a b c d e f g h</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4 5 6 7 8 9</td>
</tr>
</tbody>
</table>

**STYLISTIC SET O2 (GEOMETRIC)**

| a b c d e f g h i |

**STYLISTIC SET O3 (ARROWS)**

| -> <- - -> - -> |
| ^ ^ ^ ^ ^ ^ |

**TURKISH/AZERI/CRIMEAN TATAR**

Kırtasiye, KIRTAŞIYE, KIRTASIYE

**ROMANIAN/MOLDAVIAN**

Timiş, BUCUREŞTI, MULŢUMESC

Timiş, BUCUREŞTI, MULŢUMESC
**POLLEN LANGUAGE SUPPORT**

**SUPPORTED LATIN LANGUAGES**

- Abenaki, Afaa Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich’in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Isto-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhruwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Niğiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Qeqchi’, Quechua, Rasottongan, Romanian, Romansh, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbog (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Vèro, Wallisian, Wallloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Vik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

**EXTENDED TYPOGRAPHIC FEATURES:**

- All small caps, basic ligatures, case-sensitive forms, class kerning, discretionay ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 5 sets of figures (old style numerals, lining figures, proportional figures, tabular figures, and small caps), localised forms, ordinals, arrows, fleurons & ornaments, small capitals, small capitals from capitals, stylistic sets (SS01, SS02, SS03), superiors & inferiors, slashed zero, ...
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 exhibition (Brésil, une nouvelle génération de designers — France, 2004). 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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